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OCTOBER

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The King

NOVEMBER

The Birth-mark
Susan Howe

Tropisms
Nathalie Sarraute

Because She Never Asked
Enrique Vila-Matas
Eka Kurniawan

Beauty Is a Wound

The epic novel *Beauty Is a Wound* combines history, satire, family tragedy, legend, humor, and romance in a sweeping polyphony. The beautiful Indo prostitute Dewi Ayu and her four daughters are beset by incest, murder, bestiality, rape, insanity, monstrosity, and the often vengeful undead. Kurniawan’s gleefully grotesque hyperbole functions as a scathing critique of his young nation’s troubled past: the rapacious offhand greed of colonialism; the chaotic struggle for independence; the 1965 mass murders of perhaps a million “Communists,” followed by three decades of Suharto’s despotic rule.

*Beauty Is a Wound* astonishes from its opening line: One afternoon on a weekend in May, Dewi Ayu rose from her grave after being dead for twenty-one years…. Drawing on local sources—folk tales and the all-night shadow puppet plays, with their bawdy wit and epic scope—and inspired by Melville and Gogol, Kurniawan’s distinctive voice brings something luscious yet astringent to contemporary literature.

“Very striking.” —TARIQ ALI

“Without a doubt the most original, imaginatively profound, and elegant writer of fiction in Indonesia today: its brightest and most unexpected meteorite. Pramoedya Ananta Toer has found a successor.”
—BENEDICT ANDERSON, NEW LEFT REVIEW

“A vivacious translation of a comic but emotionally powerful Indonesian novel.”
—PEN AMERICA

Born in 1975, the author of novels, short stories, essays, movie scripts, and graphic novels EKA KURNIAWAN has been described as “one of the few influential writers in Indonesia” (The Jakarta Post).

ANNIE TUCKER won a PEN/Heim Translation Fund Award for this translation.

The poet MICHAEL HOFMANN’s awards for translation include the IMPAC Dublin Literary Award, the Helen and Kurt Wolff Prize, and most recently the American Academy’s Thornton Wilder Prize in Translation.
Lorenzo Chiera / Lawrence Ferlinghetti

Shards: Fragments of Verses

Sensual and glimmering, Lorenzo Chiera’s elliptical fragments evoke nights of bawdy excess in Trastevere (“City made of Roman ruins / what a whorehouse!”), translated here by one of the most renowned poets of our time.

In his preface, Lawrence Ferlinghetti describes the experience of reading Chiera for the first time: “We soon realize we are in the presence of a savage erotic consciousness, as if the lust-driven senses were suddenly awakened out of a hoary sleep of a thousand years, a youth shaken awake by a rude medieval hand, senses still reeling, drunk in the hold of some slave ship, not knowing night from day nor sight from sound, the eye and the ear and the nose confounding each other, not yet knowing which function each was to take up in the quivering dawn.”

“Lawrence Ferlinghetti was the herald of a new age in poetry. He’d learned to write poems in ways that those who see poetry as the province of the few and the educated had never imagined. That strength has turned out to be lasting.” —THE NEW YORK TIMES

“Lawrence gets you laughing then hits you with the truth.”
—FRANCIS FORD COPPOLA

LORENZO CHIERA (c. 1348–1400) was born in the neighborhood of Testaccio in Rome. These are his first poems to appear in English.

The poet, publisher, and activist LAWRENCE FERLINGHETTI, born in Yonkers, New York, in 1919, has received the Robert Frost Memorial Medal and the first Literary Award of the National Book Foundation.

MASSIMILIANO CHIAMENTI (1967–2011) was an Italian poet and philologist.

LORENZO CHIERA

Shards: Fragments of Verses

Translated from the Italian by Lawrence Ferlinghetti in collaboration with Massimiliano Chiamenti
Preface by Lawrence Ferlinghetti
Bilingual

Ferlinghetti’s fiery translation of a little-known 14th-century Roman poet

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Poetry
September 8

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Yukio Mishima

Death in Midsummer

• Translated from the Japanese by Donald Keene, Ivan Morris, Geoffrey W. Sargent, and Edward Seidensticker

Mishima's own selection of his best and most essential stories

Here are nine of Mishima’s finest stories, personally selected by the Japanese writer himself; they represent his extraordinary ability to depict, with deftness and penetration, a wide variety of human beings during significant moments. His characters are geisha who request wishes from the moon, sophisticates who scorn yet follow tradition, and seppuku-committing soldiers and their loyal wives who follow them in death. This edition includes one of Mishima’s “modern Noh plays,” remarkable for its uncanny intensity.

“In Death in Midsummer Yukio Mishima unfolds to English-language readers a range of his talents. He can be funny, even hilarious, but he is also capable of plunging into the dark psychic depths achieved by Hitchcock.”—ROBERT TRUMBELL, THE NEW YORK TIMES BOOK REVIEW

“When I read a writer such as Mishima I’m not only experiencing a narrative but also dueling with another darkness behind the words. A seemingly empty house haunted with invisible presences obtusely felt, and the tingle of awareness that someone else is in it, watching.”—BENJAMIN HALE, N+1

“Genius. Yukio Mishima is one of the great writers of the twentieth century. An extraordinary mind.”—THE LOS ANGELES TIMES

DONALD KEENE has been given several awards, including the Order of Culture (Bunka Kunsho), the first foreign national to receive it. The Donald Keene Center of Japanese Studies was founded at Columbia University in 1986.

MEREDITH WEATHERBY was an American publisher of Japanese texts.

IVAN MORRIS was a cofounder of Amnesty International.

GEOFFREY W. SARGENT was a noted Japanese translator.

EDWARD SEIDENSTICKER’s translations include The Tale of Genji and numerous works by Mishima and Yasunari Kawabata.

PUBLISHED OCTOBER 29
5 x 8"  192pp
24 CQ  TERRITORY A
US $15.95  CAN $18.95
Yukio Mishima

Confessions of a Mask

*Translated from the Japanese by Meredith Weatherby*

The novel that made Yukio Mishima famous: a young man confronts his sexuality in WWII Japan

Confessions of a Mask tells the story of Kochan, an adolescent boy tormented by his burgeoning attraction to men: he wants to be “normal.” Kochan is meek-bodied and unable to participate in the more athletic activities of his classmates. He begins to notice his growing attraction to some of the boys in his class, particularly the pubescent body of his friend Omi. To hide his homosexuality, he courts a woman, Sonoko, but this exacerbates his feelings for men. As news of the war reaches Tokyo, Kochan considers the fate of Japan and his place within its deeply rooted propriety.

Confessions of a Mask reflects Mishima’s own coming of age in post-war Japan. Its publication in English—praised by Gore Vidal, James Baldwin, and Christopher Isherwood—propelled the young Yukio Mishima to international fame.

“Yukio Mishima was one of the greatest avant-garde Japanese writers of the twentieth century.” —JUDITH THURMAN, THE NEW YORKER

“We read the bloody details with wonder . . . such is the power of his writing.” —GORE VIDAL, THE NEW YORK TIMES BOOK REVIEW

“Confessions of a Mask follows in the spirit of Oscar Wilde’s dictum that “man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth.”” —WIRED MAGAZINE

YUKIO MISHIMA completed his first novel the year he entered the University of Tokyo and his last novel the day of his death on November 25, 1970. He is the author of numerous novels, stories, plays, and essays, and he even directed one film, Patriotism. Mishima was a strict disciplinarian and undertook a rigid bodybuilding and martial arts regime. At the height of his fame and vitality, he committed suicide by ceremonial seppuku after a failed coup d’état. He was forty-five.
Bohumil Hrabal

Mr. Kafka and Other Tales from the Time of the Cult

• Translated from the Czech by Paul Wilson
• New in English

Wonderful stories of Communist Prague by “the masterly Bohumil Hrabal” (The New Yorker)

Never before published in English, the stories in Mr. Kafka and Other Tales from the Time of the Cult were written mostly in the 1950s and present the Czech master Bohumil Hrabal at the height of his powers. The stories capture a time when Czech Stalinists were turning society upside down, inflicting their social and political experiments on mostly unwilling subjects. These stories are set variously in the gaslit streets of post-war Prague; on the raucous and dangerous factory floor of the famous Poldi steelworks where Hrabal himself once worked; in a cacophonous open-air dance hall where classical and popular music come to blows; at the basement studio where a crazed artist attempts to fashion a national icon; on the scaffolding around a decommissioned church. Hrabal captures men and women trapped in an eerily beautiful nightmare, longing for a world where “humor and metaphysical escape can reign supreme.”

“One of the most authentic incarnations of magical Prague, an incredible union of earthy humor and baroque imagination.” — MILAN KUNDERA

“Hrabal’s magical stories are comic and human—they are really desires embodied…. They inhabit a utopian province, the realm of laughter and tears.” — JAMES WOOD, LONDON REVIEW OF BOOKS

“The essence of Hrabal’s fiction is to draw beauty from what isn’t, to find hope where we’re not likely to look … to show that we are all of us ‘magnificent.’” — MEGHAN FORBES, THE LOS ANGELES REVIEW OF BOOKS

Mr. Kafka and Other Tales from the Time of the Cult

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BOHUMIL HRABAL was born in 1914 in Moravia. His novels include Closely Watched Trains, Too Loud a Solitude, and I Served the King of England. He died after falling from the fifth floor of a Prague hospital in 1997.

PAUL WILSON has translated books by Václav Havel, Bohumil Hrabal, Ivan Klíma, and Josef Škvorecký. He lives in Canada.
César Aira

Dinner

• Translated from the Spanish by Katherine Silver

Was it a nightmare—the result of bad indigestion—or did something truly scary happen after dinner in the Argentine town of Coronel Pringles?

One Saturday night a bankrupt bachelor in his sixties and his mother dine with a wealthy friend. They discuss their endlessly connected neighbors. They talk about a mysterious pit that opened up one day, and the old bricklayer who sometimes walked to the cemetery to cheer himself up. Anxious to show off his valuable antiques, the host shows his guests old windup toys and takes them to admire an enormous doll. Back at home, the bachelor decides to watch some late night TV before retiring. The news quickly takes a turn for the worse as, horrified, the newscaster finds herself reporting about the dead rising from their graves, leaving the cemetery, and sucking the blood of the living—all somehow disturbingly reminiscent of the dinner party.

“Aira will put knots in your brain.”
—BEN RATLIFF, THE NEW YORK TIMES BOOK REVIEW

“Aira’s works are like slim cabinets of wonder, full of unlikely juxtapositions. His unpredictability is masterful.” —RIVKA GALCHEN, HARPER’S

“Aira’s output has been a steady tickle of irrefutable genius and deepening strangeness.” —PUBLISHERS WEEKLY

Nominated for a Neustadt Award, CÉSAR AIRA was born in Coronel Pringles, Argentina, in 1949. He has published at least eighty books.

KATHERINE SILVER is an award-winning literary translator and the codirector of the Banff International Literary Translation Centre.
Ezra Pound

Cathay

First published in 1915, Cathay, Ezra Pound’s early monumental work, originally contained fourteen translations from the Chinese and a translation of the Anglo-Saxon poem “The Seafarer.” In 1916, Cathay was reprinted in Pound’s book Lustra without “The Seafarer” and with four more Chinese poems. Cathay was greatly indebted to the notes of Ernest Fenollosa, a Harvard-trained scholar. “In Fenollosa’s Chinese poetry materials,” the noted scholar Zhaoming Qian writes, “Pound discovered a new model that at once mirrored and challenged his developing poetics.” This centennial edition reproduces the text of the original publication along with the added poems from Lustra and transcripts of the relevant Fenollosa notes and Chinese texts. Also included is a new foreword by Ezra Pound’s daughter Mary de Rachewiltz, rich with fascinating background material on this essential work of Pound’s oeuvre.

“Pound, transcreating Chinese poetry in English, seems to have anticipated that making it new in our endless, inescapable present would increasingly mean returning to the old.”
—PANKAJ MISHRA, THE NEW YORK TIMES BOOK REVIEW

“With the vers libre of Cathay, T. S. Eliot famously observed, Pound had become ‘the inventor of Chinese poetry for our time.’”
—RICHARD SIEBURTH

EZRA POUND (1885–1972) was a major figure of the early modernist movement perhaps best known for his masterpiece The Cantos.

ZHAOMING QIAN is Chair Professor of Modernist Studies at Hangzhou Normal University. His most recent book is Modernism and the Orient (University of New Orleans Press, 2013).

MARY DE RACHEWILTZ is a poet and translator who has translated various works by Pound into Italian. She is the author of the memoir Ezra Pound: Father and Teacher (New Directions, 1975).
Robert Walser

Looking at Pictures

• Translated by Susan Bernofsky and Lydia Davis
• Introduction by Susan Bernofsky
• 16 full-color tipped-in illustrations
• A Christine Burgin/New Directions copublication

A special side of Robert Walser: his essays on art

An elegant collection, with gorgeous full-color art reproductions, Looking at Pictures presents a little-known aspect of the eccentric Swiss writer’s genius. His essays consider Van Gogh, Manet, Rembrandt, Cranach, Watteau, Fragonard, Bruegel, and his own brother Karl. The pieces also discuss general topics such as the character of the artist and of the dilettante as well as the differences between painters and poets. Each piece is marked by Walser’s unique eye, his delicate sensitivity, and his very particular sensibilities—and all are touched by his magic screwball wit.

“Walser achieved a remarkable tone, in which perfect assurance and perfect ambiguity combine.” —BENJAMIN KUNKEL, THE NEW YORKER

“Everyone who reads Walser falls in love with him.” —NICHOLAS LEZARD, THE GUARDIAN

“A Paul Klee in prose, a good-humored, sweet Beckett, Walser is a truly wonderful, heartbreaking writer.” —SUSAN SONTAG

“Bold and idiosyncratic.” —LYDIA DAVIS

“Singular—genius.” —BEN LERNER

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SUSAN BERNOFSKY, the recipient of numerous awards including a 2014 Guggenheim Fellowship, is currently working on a biography of Robert Walser.

LYDIA DAVIS, a MacArthur Fellow, is the author of Here and Now and the translator of Gustave Flaubert’s Madame Bovary.

The translations by the award-winning CHRISTOPHER MIDDLETON include those of Robert Walser, Nietzsche, Hölderlin, Goethe, and Gert Hofmann.
Now in Paper

Forrest Gander

The Trace

“The Trace follows a couple on a road trip across Texas and into Mexico to trace the final path of the writer Ambrose Bierce. Their journey becomes fraught with dangerous encounters in the middle of the lonely desert. Gander’s poetic writing lends this story a dense, brooding atmosphere; a carefully crafted novel of intimacy and isolation.” —ANDREA DENHOED, THE NEW YORKER

“Gander shows he is keenly aware of the loneliness that imbues human suffering and sets grief alight using beautiful, tense, haunting prose.”
—PUBLISHERS WEEKLY (starred review)

“I haven’t read many novels as spooky and sublime and psychologically acute as Forrest Gander’s The Trace.”
—ROBYN CRESWELL, THE PARIS REVIEW

“The Trace is a poet’s book, which is to say it is filled with the pleasures of language, sharply and skilfully used, but Forrest Gander also has the narrative drive of the best novelists. The Trace is a tense, propulsive thriller, which keeps on building until the very last page.”
—HARI KUNZRU, author of GODS WITHOUT MEN

Kader Abdolah

The King

“Salman Rushdie’s Shame meets Hilary Mantel’s Wolf Hall.”
—AZADEH MOAVENI, FINANCIAL TIMES

“The King is utterly fabulous in both senses of the word. It reads like an Angela Carter fairy tale transposed to 19th century Persia.”
—WILLIAM DALRYMPLE

“A vivid picture of a beleaguered society that refuses to look to the future, clings futilely to the past, and ignores modern innovations.”
—PUBLISHERS WEEKLY

“Set in the last half of the 19th century, The King is a fable-like text based of brutality and ambition; all of its characters strive to shape their own lives as well as the destiny of their evolving nation.”
—PAULA TOUTONGHI, THE NEW YORK TIMES BOOK REVIEW

“Kader Abdolah is a rising star in international fiction. His fable of 19th-century Persia sheds light on the situation in Iran today.”
—CLAIRE ARMITSTEAD, THE GUARDIAN

NEW DIRECTIONS -10-
Nicola Gardini

Lost Words

Winner of the Viareggio Prize, Lost Words is a vivid portrait of 1970s Italy on the brink of social upheaval

Inside an apartment building on the outskirts of Milan, the working-class residents gossip, quarrel, and conspire against each other. Viewed through the eyes of Chino, an impressionable thirteen-year-old boy whose mother is the building’s concierge, the world contained within these walls is tiny, hypocritical, and mean-spirited: a constant struggle. Chino finds escape in reading. A new resident, Amelia Lynd, moves in and quickly becomes an unlikely companion to Chino. Ms. Lynd—an elderly, erudite British woman—nurtures his taste in literature, introduces him to the life of the mind, and offers a counterpoint to the only version of reality he’s known. On one level, Lost Words is an engrossing coming-of-age tale set in the ’70s, when Italy was going through tumultuous social changes, and on another, it is a powerful meditation on language, literature, and culture.

"Gardini’s language is forceful and refined."
—SILVIA MAZZOCCHI, LA REPUBBLICA

“A combative novel, a multilayered piece of fiction, a triumphant narrative mechanism.” —MATTEO GIANCOTTI, CORRIERE DELLA SERA

“Combining elements of comedy and tragedy, Gardini’s novel is a call on today’s Italy to know its own language, to speak with substance, and to reconsider the relationship between words and meaning—a relationship broken by mass culture. As Leopardi declares, there is in words an exhortation to probe the depths of truth—a calling to believe that culture and education can still save us.”
—from the citation for the VIAREGGIO PRIZE

NICOLA GARDINI lives in Oxford and Milan. Lost Words was awarded the Viareggio Prize and the Zerilli-Marimò/City of Rome Prize. A Fellow of Keble College, Oxford, Gardini teaches Italian literature. The Chair of the PEN/Heim translation fund, MICHAEL F. MOORE has recently translated from the Italian Live Bait by Fabio Genovesi, The Drowned and The Saved by Primo Levi, and Agostino by Alberto Moravia.
Susan Howe

The Birth-mark

• A TLS Book of the Year
• Howe's first collection of essays

Susan Howe’s classic groundbreaking exploration of early American literature

Susan Howe reads our intellectual inheritance as a series of civil wars, where each text is a series of battlefields in which a strange lawless author confronts interpreters and editors eager for settlement.

Howe approaches Anne Hutchinson, Mary Rowlandson, Cotton Mather, Hawthorne, Emerson, Melville, and Emily Dickinson—as a poet-scholar: Her insights, fierce and original, are rooted in her seminal textural scholarship in examining the editorial histories of landmark works. In the process, Howe uproots settled institutionalized roles of men and women as well as of poetry and prose. The Birth-mark, first published in the mid-1990s, now joins the New Directions canon of a dozen Susan Howe titles.

“As a poet and a critic she articulates precisely those soundings of uncertainty, those zones of failed or impaired utterance that constitute the literary history of America’s uneasy commerce with the word.”
—RICHARD SIEBURTH, THE TIMES LITERARY SUPPLEMENT

“An astonishing work re-presenting the American past, its history, literature, texts, and critics. At once gnomic and lucid, grave and scintillating—passionate with fierce originality.”
—RACHEL BLAU DuPLESSIS

“Invaluable … a reconnaissance mission in language and history.”
—JOHN PALATTELLA, THE BOSTON REVIEW

“Monomania has its rewards—an incantory power that shines through.”
—KIRKUS REVIEWS
Susan Howe

The Quarry

• Includes never-before-published work

_The Quarry_ presents a book of new and pivotal Susan Howe essays

A powerful selection of Susan Howe’s previously uncollected essays, _The Quarry_ moves backward chronologically, from her brand-new “Vagrancy in the Park” (about Wallace Stevens) through such essential texts as “The Disappearance Approach,” “Personal Narrative,” “Sorting Facts; or, 47 Ways of Looking at Chris Marker,” “Frame Structures,” and “Where Should the Commander Be” to end with her seminal early art criticism, “The End of Art.”

Taken together, _The Quarry_ and _The Birth-mark_ map the intellectual territory of one of America’s most important poets.

“No other poet now writing has Howe’s power to bring together narrative and lyric, scholarship and historical speculation, found text and pure invention.”
—MARJORIE PERLOFF

“Howe’s brilliant, idiosyncratic essay is—like much of her work—a combination of fierce rigor and deep generosity. Howe unlocks.”
—BEN LERNER

“Marvelous with a visionary apprehension of what is to come, empathic communication with past poetries, histories, lives, material and spiritual realities.”
—JONATHAN CREASEY, _THE LOS ANGELES REVIEW OF BOOKS_

“Universally recognized as a major poet, Susan Howe should also be known as the most innovative, the most thrilling essayist writing today.”
—ELIOT WEINBERGER

The winner of the 2010 Bollingen Prize, SUSAN HOWE is one of the preeminent and influential American poets of her generation, known for innovative verse that crosses genres and disciplines in its theoretical underpinnings and approach to history. She has been called “one of America’s foremost experimental poets” (Publishers Weekly).
Nathalie Sarraute

Tropisms

Nathalie Sarraute's stunning debut—vignettes of “inner movements”—foreshadowed the rise of the nouveau roman

Nathalie Sarraute’s Tropisms is considered one of the defining texts of the nouveau roman movement. Tropisms was championed as a masterpiece by Jean Genet, Marguerite Duras, and Jean-Paul Sartre, who hailed Sarraute as his favorite “anti-novelist.” Sarraute defined her Tropisms as the “movements that are hidden under the commonplace, harmless instances of our everyday lives.” Like figures in a grainy and shadowy photo, the characters in Tropisms are barely defined, the narrative never developed beyond a stressed moment. Instead, Sarraute brilliantly highlights the shift in tone—through remarks or subtle details—when a relationship changes, when we fall slightly deeper into or begin to emerge out of love or trust, or when something innocent tilts to the smallest degree toward suspicion.

“It shows us in small immediate moves how a person can be pushed toward marriage or murder.” —JEAN GENET, THE NEW YORKER

“It has cracked open the ‘smooth and hard’ surface of the traditional characters in order to discover the endless vibrations of moods and sentiments, the tremors of a never-ending series of earthquakes in the microcosm of the self.” —HANNAH ARENDT, THE NEW YORK REVIEW OF BOOKS

“Reading Sarraute is like watching a news broadcast in which the anchorman speaks trivialities and bromides while the crawl below sends word of sieges and conflagrations in a slowly unwinding procession.” —JAMES GIBBONS, BOOKFORUM

NATHALIE SARRAUTE (1900–1999) was a leading writer of French avant-garde literature. In 1963, she was awarded the Prix International de Littérature for her novel The Golden Fruits. Her best-selling novel Childhood (1983) was adapted into a one-act play starring Glenn Close.

The writer and activist MARIA JOLAS (1893–1987) was one of the founding members of the influential expat literary magazine Transition.
Enrique Vila-Matas

Because She Never Asked

A novella—half joke and half nightmare—by “Spain’s most significant contemporary literary figure” (The New Yorker)

Because She Never Asked is a story reminiscent of that reached by the travelers in Patricia Highsmith’s Stranger on a Train. The author shall write a piece for the artist Sophie Calle to live out: a young, aspiring French artist travels to Lisbon and the Azores in pursuit of an older artist whose work she’s in love with. The second part of the story tells what happens between the author and Calle. She eludes him; he becomes blocked and suffers physical collapse.

“Something strange happened along the way,” Vila-Matas wrote. “Normally, writers try to pass off a work fiction as being real. But in Because She Never Asked, the opposite occurred: in order to give meaning to the story of my life, I found that I needed to present it as fiction.”

"An elegant and ironic writer."
—RACHEL NOLAN, THE NEW YORK TIMES BOOK REVIEW

“Enrique Vila-Matas is playful and funny and among the best Spanish novelists.”
—COLM TÓIBÍN

“I don’t know Vila-Matas personally, nor am I planning to meet him. I prefer to read him and let his literature pervade me.”
—PEDRO ALMODÓVAR

ENRIQUE VILA-MATAS (b. 1948) was raised in Barcelona. He briefly pursued a career in film before turning his attention to literature. Vila-Matas has won the Rómulo Gallegos, the Prix Médicis, the Gregor von Rezzori International Prize, and most recently the Formentor Prize (awarded previously to Jorge Luis Borges and Samuel Beckett).

VALERIE MILES, an editor, writer, translator, and professor, is the cofounding editor of the literary journal Granta in Spanish.
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