

## Disquiet English Edition

A proofreader realizes his power to edit the truth on a whim, in a “brilliantly original” novel by a Nobel Prize winner (Los Angeles Times Book Review). Raimundo Silva is a middle-aged, celibate clerk, proofing manuscripts for a respectable publishing house. Fluent in Portuguese, he has been assigned to work on a standard history of the country, and the twelfth-century king who laid siege to Lisbon. In a moment of subversive daring, Raimundo decides to change just one single word of text—a capricious revision that completely undoes the past. When discovered, his insolent disregard for facts appalls his employers—save for his new editor, Maria Sara. She suggests that Rainmundo take his transgressions even further. Through Rainmundo and Maria’s eyes, what transpires is an alternate view of history and a colorful reinvention of a debatable truth. It’s a serpentine journey through time where past and present converge, fact becomes myth, and fiction and reality blur—especially for Rainmundo and Maria themselves, who begin to find themselves erotically drawn to each other. “Walter Mitty has nothing on Raimundo Silva . . . this hypnotic tale is a great comic romp through history, language and the imagination.” —Publishers Weekly Translated by Giovanni Pontiero

Fernando Pessoa (1888–1935) - a poet who lived most his life in Lisbon, Portugal, and who died in obscurity there - has in recent years gained international recognition as one of the greatest writers of the twentieth century. Now Richard Zenith has collected in a single volume all the major poetry of one of the most extraordinary poetic talents the century has produced (Microsoft Network's Reading Forum). Fernando Pessoa was as much a creator of personas as he was of poetry, prose, and criticism. He wrote under numerous heteronyms, literary alter egos with fully fleshed identities and writing styles, who supported and criticized each other's work in the margins of his drafts and in the literary journals of the time. From spare minimalism to a revolutionary exuberance that recalls Leaves of Grass, Pessoa's oeuvre was radically new and anticipated contemporary literary concerns to an unnerving degree. The first comprehensive edition of Pessoa's poetry in the English language, Fernando Pessoa & Co. is a work of extraordinary depth and poetic precision. Zenith's selection of Pessoa is a beautiful one-volume course in the soul of the twentieth century. — Booklist

From New York Times culture reporter Dave Izkoff, the definitive biography of Robin Williams – a compelling portrait of one of America’s most beloved and misunderstood entertainers. From his rapid-fire stand-up comedy riffs to his breakout role in Mork & Mindy and his Academy Award-winning performance in Good Will Hunting, Robin Williams was a singularly innovative and beloved entertainer. He often came across as a man possessed, holding forth on culture and politics while mixing in personal revelations – all with mercurial, tongue-twisting intensity as he inhabited and shed one character after another with lightning speed. But as Dave Izkoff shows in this revelatory biography, Williams’s comic

brilliance masked a deep well of conflicting emotions and self-doubt, which he drew upon in his comedy and in celebrated films like *Dead Poets Society*; *Good Morning, Vietnam*; *The Fisher King*; *Aladdin*; and *Mrs. Doubtfire*, where he showcased his limitless gift for improvisation to bring to life a wide range of characters. And in *Good Will Hunting* he gave an intense and controlled performance that revealed the true range of his talent. Itzkoff also shows how Williams struggled mightily with addiction and depression – topics he discussed openly while performing and during interviews – and with a debilitating condition at the end of his life that affected him in ways his fans never knew. Drawing on more than a hundred original interviews with family, friends, and colleagues, as well as extensive archival research, *Robin* is a fresh and original look at a man whose work touched so many lives.

From the internationally bestselling author of *Serenade for Nadia*, a powerful story of love and faith amidst the atrocities committed by ISIS against the Yazidi people. *Disquiet* transports the reader to the contemporary Middle East through the stories of Meleknaz, a Yazidi Syrian refugee, and Hussein, a young man from the Turkish city of Mardin near the Syrian border. Passionate about helping others, Hussein begins visiting a refugee camp to tend to the thousands of poor and sick streaming into Turkey, fleeing ISIS. There, he falls in love with Meleknaz—whom his disapproving family will call “the devil” who seduced him—and their relationship sets further tragedy in motion. A nuanced meditation on the nature of being human and an empathetic, probing look at the past and present of these Mesopotamian lands, *Disquiet* gives voice to the peoples, faiths, histories, and stories that have swept through this region over centuries.

This pioneering volume, for the first time, explores the extraordinary Portuguese poet Fernando Pessoa (1888-1935) and his relationship to philosophy. On the one hand, this book reveals Pessoa's serious knowledge of philosophy and playful philosophical explorations and how he has the gift of synthesizing, appropriating and subverting complex ideas into his art; and, on the other hand, the chapters shed new light on central aspects and problems of philosophy through the prism of Pessoa's diverse writings. The volume includes sixteen new essays from an international group of scholars, analyzing Pessoa's multifaceted poetic work alongside philosophical themes and movements, from conceptions of time, ancient aesthetics, philosophy of language, transcendentalism, immanence, nihilism; to Islamic philosophy, Indian philosophy, philosophy of religion, neo-paganism, the philosophy of the self. The breadth of his work provides a springboard for new thinking on the aesthetic and the spiritual, the logic of value and capitalist modernity, and ecological thought and postmodernism.

Fernando Pessoa is Portugal's most important contemporary poet. He wrote under several identities, which he called heteronyms: Albet Caeiro, Alvaro de Campos, Ricardo Reis, and Bernardo Soares. He wrote fine poetry under his own name as well, and each of his "voices" is completely different in subject, temperament, and style. This volume brings

back into print the comprehensive collection of his work published by Ecco Press in 1986.

'Forever Someone Else' offers a selection of the poetry written by Pessoa under his own name and in the names of the personas he called 'heteronyms' - Alberto Caeiro, Ricardo Reis and Álvaro de Campos.

A richly insightful guide to Fernando Pessoa's masterpiece, for both students and the common reader. "Anything and everything, depending on how one sees it, is a marvel or a hindrance, an all or a nothing, a path or a problem," says Bernardo Soares, the putative author of Fernando Pessoa's classic *The Book of Disquiet*. Thomas Cousineau's *An Unwritten Novel* offers the general reader, as well as students and teachers, an "Ariadne's thread" that will help them to find their way through this labyrinthine masterpiece: a self-proclaimed "factless autobiography" in which all the expected elements of the contemporary novel remain "unwritten."

Doris Lessing's contemporary gothic horror story—centered on the birth of a baby who seems less than human—probes society's unwillingness to recognize its own brutality. Harriet and David Lovatt, parents of four children, have created an idyll of domestic bliss in defiance of the social trends of late 1960s England. While around them crime and unrest surge, the Lovatts are certain that their old-fashioned contentment can protect them from the world outside—until the birth of their fifth baby. Gruesomely goblin-like in appearance, insatiably hungry, abnormally strong and violent, Ben has nothing innocent or infant-like about him. As he grows older and more terrifying, Harriet finds she cannot love him, David cannot bring himself to touch him, and their four older children are afraid of him. Understanding that he will never be accepted anywhere, Harriet and David are torn between their instincts as parents and their shocked reaction to this fierce and unlovable child whose existence shatters their belief in a benign world.

Provides a translation that appeared in 1992 from Menard Press/King's College London. This edition features Helder Macedo's introduction and also contains a foreword by Anthony Rudolf, the translator's literary executor, and publisher of Menard Press.

Open the windows and the doors all wide  
Abram janelas e as portas de todo.  
Lest aught of night abide  
Que nada da noite fique,  
Or, like a ship's trail in the sea, survive  
Ou, qual rasto de barco no mar, resista  
What made it there to live!  
Ao que a fez viver ali!  
She lies in bed half waiting that her wish  
No leito fica, como à espera que o desejo  
Grow bolder or more rich  
Cresça mais, audaz e fértil  
To make her rise, or poorer, to oust fear,  
Para erguê-la, ou tão tênue que expulse o medo,  
And she rise as a common day  
were here. E ela se erga como se comum fôsse o dia.  
That she would be a bride in bed with man  
Que se tornaria noiva na cama  
com homem  
The parts where she is woman do insist  
Suas partes de mulher insistem  
And send up messages that shame doth ban  
E mandam acima mensagens que o pudor proíbe  
From being dreamed but in a shapeless mist.  
Serem sonhadas salvo em vaga névoa.  
She opes her eyes, the ceiling sees above  
Ela abre os olhos, o teto vê acima  
Shutting the small alcove, Fechando a estreita alcova,  
And thinks, till she must shut her eyes again,  
E pensa, tendo até que fechá-los de novo,  
Another ceiling she this night will know,  
Que outro teto ela à noite verá,  
Another house, another bed, she lain  
Noutra casa, noutra cama, deitada  
In a way she half guesses; so  
De um jeito que quase adivinha;  
She shuts her eyes to see not the room she  
Então fecha os olhos para

introver o quarto Soon will no longer see. Que logo tão pouco verá.

A Critical Introduction proposes a new didactic and dynamic way of reading the great twentieth-century poet Fernando Pessoa (1888-1935). The aim is to present a holistic vision of this complex poet, promoting his literary geniality in order to better understand his orthonymic-heteronymic poetry. A guiding motif is Pessoa's own "Be as plural as the universe." In leading the reader through the poet's published literary work Jerónimo Pizarro allows an intimate perspective, alongside an academic one, to better understand the workings of Pessoa's mind and life. Discussion centres on the dilemmas an editor faces when editing posthumously. A prime question revolves around the genesis of Pessoa's heteronyms and orthonyms. Understanding is revealed by a critical perspective on the unity that exists in all of Pessoa's literary work. Interpretations of the poems; explanation of the profundity of The Book of Disquiet; and his isms of Paulism, Caeirism, Intersectionism and Sensationism, are discussed and analysed. The issue of Pessoa's astrological predictions - his birth year and the effects of this event on Portuguese national history - is debated. A chapter is devoted to the effect that translating Omar Khayyam's Rubáiyát had on the poet. The work contains eleven texts written by Pessoa in English (including an autobiographical note from 1935), a substantive dual language bibliography, and is highly illustrated with facsimiles of the poet's own written material. A Critical Introduction is essential reading for all scholars and students of Pessoa's literary output and life circumstances. The work has been written to appeal to cultural studies (arts and aesthetics) enthusiasts in general at both undergraduate and postgraduate level, but given the engagement of new critical material it also provides a structured resource for future research.

The author tells of losing most of her hearing at age six, her efforts to learn speechreading and speaking skills, and the strokes that, at age twenty-five, robbed her of her remaining hearing and forced her to learn sign language

In 1999, translator Richard Zenith made a new find in the Pessoa archive in Lisbon: a group of prose writings by a previously unknown heteronym, the Baron of Teive.' The Portuguese volume of these writings has been received by scholars as a crucial piece of the puzzle that is Pessoa's oeuvre. The Education of the Stoic is the unique work left by the Baron of Teive, who, after destroying all his previous literary attempts and before destroying himself, explains 'the impossibility of producing superior art.' It is the dark companion piece to The Book of Disquiet.'

'Anybody who loves the printed word will be bowled over by this amusing, erudite, beautiful book about books. It is in every way a triumph. One of the loveliest books to have been published for many, many years.' Alexander McCall Smith 'An utterly joyous journey into the deepest eccentricities of the human mind... The most cheering, fascinating book I've read for ages.' Guardian 'Brooke-Hitching's prose is elegant and witty [and] the images...make the book a real joy.' Spectator 'The most beautiful objects in literature. You're going to love this. Extraordinary.' Dan Snow From the author of the critically acclaimed and globally successful The Phantom Atlas, The Golden Atlas and The Sky Atlas comes a stunning new work. The Madman's Library is a unique, beautifully illustrated journey through the entire history of literature, delving into its darkest territories to hunt down the very strangest books ever written, and uncover the fascinating stories behind their creation. This is a madman's library of eccentric and

extraordinary volumes from around the world, many of which have been completely forgotten. Books written in blood and books that kill, books of the insane and books that hoaxed the globe, books invisible to the naked eye and books so long they could destroy the Universe, books worn into battle, books of code and cypher whose secrets remain undiscovered... and a few others that are just plain weird. From the 605-page Qur'an written in the blood of Saddam Hussein, through the gorgeously decorated 15th-century lawsuit filed by the Devil against Jesus, to the lost art of binding books with human skin, every strand of strangeness imaginable (and many inconceivable) has been unearthed and bound together for a unique and richly illustrated collection ideal for every book-lover.

Like Richard Ellmann's James Joyce, Richard Zenith's Pessoa immortalizes the life of one of the twentieth century's greatest writers. Nearly a century after his wrenching death, the Portuguese poet Fernando Pessoa (1888–1935) remains one of our most enigmatic writers. Believing he could do “more in dreams than Napoleon,” yet haunted by the specter of hereditary madness, Pessoa invented dozens of alter egos, or “heteronyms,” under whose names he wrote in Portuguese, English, and French. Unsurprisingly, this “most multifarious of writers” (Guardian) has long eluded a definitive biographer—but in renowned translator and Pessoa scholar Richard Zenith, he has met his match. Relatively unknown in his lifetime, Pessoa was all but destined for literary oblivion when the arc of his afterlife bent, suddenly and improbably, toward greatness, with the discovery of some 25,000 unpublished papers left in a large, wooden trunk. Drawing on this vast archive of sources as well as on unpublished family letters, and skillfully setting the poet's life against the nationalist currents of twentieth-century European history, Zenith at last reveals the true depths of Pessoa's teeming imagination and literary genius. Much as Nobel laureate José Saramago brought a single heteronym to life in *The Year of the Death of Ricardo Reis*, Zenith traces the backstories of virtually all of Pessoa's imagined personalities, demonstrating how they were projections, spin-offs, or metamorphoses of Pessoa himself. A solitary man who had only one, ultimately platonic love affair, Pessoa used his and his heteronyms' writings to explore questions of sexuality, to obsessively search after spiritual truth, and to try to chart a way forward for a benighted and politically agitated Portugal. Although he preferred the world of his mind, Pessoa was nonetheless a man of the places he inhabited, including not only Lisbon but also turn-of-the-century Durban, South Africa, where he spent nine years as a child. Zenith re-creates the drama of Pessoa's adolescence—when the first heteronyms emerged—and his bumbling attempts to survive as a translator and publisher. Zenith introduces us, too, to Pessoa's bohemian circle of friends, and to Ophelia Quieroz, with whom he exchanged numerous love letters. Pessoa reveals in equal force the poet's unwavering commitment to defending homosexual writers whose books had been banned, as well as his courageous opposition to Salazar, the Portuguese dictator, toward the end of his life. In stunning, magisterial prose, Zenith contextualizes Pessoa's posthumous literary achievements—especially his most renowned work, *The Book of Disquiet*. A modern literary masterpiece, Pessoa simultaneously immortalizes the life of a literary maestro and confirms the enduring power of Pessoa's work to speak prophetically to the disconnectedness of our modern world.

A collection of scholarly essays dedicated to Fernando Pessoa as English reader and writer including unpublished

material from the author's archive and private library"

"Fernando Pessoa wrote prolifically in many genres until his untimely death in 1935, and he has long been widely recognized as Portugal's most influential twentieth century writer. The publication of the Book of Disquiet in 1982, however, caused a seismic change in the appreciation of his work and its place in Modernism. In that great and vast collection of fragments, Pessoa firmly established his place among the canon of European modernists and radically questioned many of Modernity's assumptions. Alain Badiou, for example, has argued that philosophers are not yet able to assimilate Pessoa's thinking. Paulo de Medeiros's new study, one of the first to be dedicated to the Book of Disquiet, takes up that challenge, exploring the text's connections with photography, film, politics and textuality itself, and developing comparisons with D. H. Lawrence, Walter Benjamin, and Franz Kafka. Paulo de Medeiros is Professor of Modern and Contemporary World Literatures in the Department of English and Comparative Literary Studies at the University of Warwick."

A VANITY FAIR HOT TYPE BOOK FOR APRIL 2018 A GLOBE AND MAIL BEST BOOK OF 2018 A LIT HUB FAVOURITE BOOK OF THE YEAR A WORLD LITERATURE TODAY NOTABLE TRANSLATION OF 2018 In a crumbling apartment block in the Angolan city of Luanda, families work, laugh, scheme, and get by. In the middle of it all is the melancholic Odonato, nostalgic for the country of his youth and searching for his lost son. As his hope drains away and as the city outside his doors changes beyond all recognition, Odonato's flesh becomes transparent and his body increasingly weightless. A captivating blend of magical realism, scathing political satire, tender comedy, and literary experimentation, *Transparent City* offers a gripping and joyful portrait of urban Africa quite unlike any before yet published in English, and places Ondjaki, indisputably, among the continent's most accomplished writers.

*That Hair* is a family album of sorts that touches upon the universal subjects of racism, feminism, colonialism, immigration, identity and memory. "The story of my curly hair," says Mila, the narrator of Djaimilia Pereira de Almeida's autobiographically inspired tragicomedy, "intersects with the story of at least two countries and, by extension, the underlying story of the relations among several continents: a geopolitics." Mila is the Luanda-born daughter of a black Angolan mother and a white Portuguese father. She arrives in Lisbon at the tender age of three, and feels like an outsider from the jump. Through the lens of young Mila's indomitably curly hair, her story interweaves memories of childhood and adolescence, family lore spanning four generations, and present-day reflections on the internal and external tensions of a European and African identity. In layered and luscious prose, *That Hair* enriches and deepens a global conversation, challenging in necessary ways our understanding of racism, feminism, and the double inheritance of colonialism, not yet fifty years removed from Angola's independence. It's the story of coming of age as a black woman

in a nation at the edge of Europe that is also rapidly changing, of being considered an outsider in one's own country, and the impossibility of "returning" to a homeland one doesn't in fact know.

W. B. Yeats and Fernando Pessoa (1888-1935) regarded style as a tool for metaphysical inquiry and, consequently, they adopted distinct poetic styles to convey different attitudes towards experience. Silva-McNeill's study examines how the poets' stylistic diversification was a means of rehearsing different existential and aesthetic stances. It identifies parallels between their styles from a comparative case studies approach. Their stylistic masks allowed them to maintain the subjectivity and authenticity associated with the lyrical genre, while simultaneously attaining greater objectivity and conveying multiple perspectives. The poets continuously transformed the fond and form of their verse, creating a protean lyrical voice that expressed their multilateral poetic temperament and reflected the depersonalisation and formal experimentalism of the modern lyric.

**WINNER OF THE 2020 INTERNATIONAL BOOKER PRIZE** A stark and gripping tale of childhood grief from one of the most exciting new voices in Dutch literature Ten-year-old Jas lives with her strictly religious parents and her siblings on a dairy farm where waste and frivolity are akin to sin. Despite the dreary routine of their days, Jas has a unique way of experiencing her world: her face soft like cheese under her mother's hands; the texture of green warts, like capers, on migrating toads in the village; the sound of "blush words" that aren't in the Bible. One icy morning, the disciplined rhythm of her family's life is ruptured by a tragic accident, and Jas is convinced she is to blame. As her parents' suffering makes them increasingly distant, Jas and her siblings develop a curiosity about death that leads them into disturbing rituals and fantasies. Cocooned in her red winter coat, Jas dreams of "the other side" and of salvation, not knowing where this dreaming will finally lead her. A bestseller in the Netherlands, Marieke Lucas Rijneveld's radical debut novel *The Discomfort of Evening* offers readers a rare vision of rural and religious life in the Netherlands. In it, they ask: In the absence of comfort and care, what can the mind of a child invent to protect itself? And what happens when that is not enough? With stunning psychological acuity and images of haunting, violent beauty, Rijneveld has created a captivating world of language unlike any other.

This groundbreaking study looks at the evolution of the war novel, tracing the movement from the modernist novel that followed World War I to the postmodernist novel that followed World War II. The book uses close readings of iconic literary texts such as *Catch-22* and *Slaughterhouse-Five* to discover the origins of the postmodern zeitgeist. It concludes that postmodern narratives employing devices such as collage and pastiche and the fragmentation of the postmodern protagonist are a reaction to the vast scale of technological warfare and its accompanying atrocities. This study also looks at Vietnam War novels, such as the novels of Tim O'Brien and demonstrates their debt to post-World War II novels

and the postmodern zeitgeist. It concludes with an investigation of recent texts, and asks if the postmodern novel is being replaced by older, more traditional narrative strategies, or is simply on hiatus and will return to influence in future texts. Some of the most important writers of the twentieth century, including Borges, Cortázar, Rulfo, and García Márquez, have explored ambiguous sites of a disquieting nature. Their characters face merging perspectives, deferral, darkness, or emptiness. Such a space is neither a site of projection (as utopia or dystopia) nor a neutral setting (as the topos). For the characters, it is real and active, at once elusive and transforming. Despite the challenges of visualizing such slippery spaces, filmic experimentations in Spanish American cinema since the 1960s have sought to adapt these texts to the screen. Ilka Kressner's *Sites of Disquiet* examines these representations of alternative dimensions in Spanish American short narratives and their transformations to the cinematic screen. The study is informed by contemporary critical approaches to spatiality, especially the concepts of atopos (non-space), spaces of mobility, sites of différance, of a self-effacing presence, and sonic spaces. Kressner's comparative study of textual and cinematic constructions of non-spaces highlights the potential and limits of inter-arts adaptation. Film not only portrays the sites in ways that are intrinsic to the medium, but during the cinematic translation, it further develops the textual presentations of space. Text and film illuminate each other in their renderings of echoes, gaps, absences, and radical openness. The shared focus of the two media on precarious spaces highlights their awareness of the physical and situational conditions in the works. Therefore, it vindicates the import of space and dwelling, and the often underestimated impact of surroundings on the human body and mind. Despite their heterogeneity, the artistic elaborations of these ambivalent atopoi all share a liberating impulse: they assert creative and open-ended interactions with space where volatility ceases to be a negative term.

Imagine making poems the way an architect designs buildings or an engineer builds bridges. Such was the ambition of João Cabral de Melo Neto. Though a great admirer of the thing-rich poetries of Francis Ponge and of Marianne Moore, what interested him even more, as he remarked in his acceptance speech for the 1992 Neustadt International Prize for Literature, was "the exploration of the materiality of words," the "rigorous construction of (. . .) lucid objects of language." His poetry, hard as stone and light as air, is like no other.

The largest and richest English-language volume of poetry from "the greatest twentieth-century writer you have never heard of" (Los Angeles Times) Edited, Translated, and with an Introduction by Richard Zenith, the author of the magisterial biography *Pessoa A Penguin Classic* Writing obsessively in French, English, and Portuguese, poet Fernando Pessoa (1888–1935) left a prodigious body of work, much of it credited to three "heteronyms"—Alberto Caeiro, Ricardo Reis, and Alvaro de Campos—alter egos with startlingly different styles, points of view, and biographies. Offering a unique sampling of his most famous voices, this collection features Pessoa's major, best-known works and several stunning poems that have come to light only in this century, including his long, highly autobiographical swan song. Featuring a rich body of work that has never before been translated into English, this is the finest introduction available to the stunning breadth of Pessoa's genius.

An erasure of the Zenith translation of Pessoa's *Book Of Disquiet*. "This is an exhumation. A retelling. To preserve and excavate. To expand

and contract. A concentration and a sublimation. Intent derives mere association. Collaboration becomes accidental causality. A thing becomes a thought. A rope, an anchor, a twig, a rusted chunk of iron. The archaeology of document constructs and constructed document" - Ken Goudsward

This volume considers the Russian writer Bulgakov's work, *The master and Margarita*. It opens with the editor's general introduction, discussing the work in the context of the writer's oeuvre as well as its place within the Russian literary tradition. The introductory section also includes considerations of existing translations and of textual problems in the original Russian. The following sections contain several wide-ranging articles by other scholars, primary sources and background material such as letters, memoirs, early reviews and maps.

This collection of poems from one of Poland's major contemporary writers, Grzegorz Wróblewski, demonstrates his characteristic virtues: anthropological focus, objectivist detachment (though not without hallucinatory interference), minimalistic precision. But it also signals the presence of new elements. One of them is an extensive reliance on found language, the preferred mode of Anglophone conceptual writers, here acquiring a distinctly Eastern European flavor. Another is his candor, which teases readers with glimpses of his most private feelings. Bleak and terse, Wróblewski subjects his material to almost clinical treatment in order to better dissect and so understand the series of events that we call reality.

"Readers with a particular interest in modernism will find this work indispensable."--"Publishers Weekly" "Pessoa's amazing personality is as beguiling and mysterious as his unique poetic output."--William Boyd A self-deprecating reflection on the sheer distance between the loftiness of feelings and the humdrum reality of life, *"The Book of Disquiet"* is a classic of existentialist literature. Fernando Pessoa, one of the founders of modernism, was born in Lisbon in 1888. Most of Pessoa's writing was not published during his lifetime: *"The Book of Disquiet"* was first published in Portugal in 1982.

A selection of prose by "Portugal's greatest writer of the twentieth century . . . as addictive, and endearing, as Borges and Calvino" (*The Washington Post Book World*). Building on the wonderful *Fernando Pessoa & Co.: Selected Poems*, which was acclaimed by *Booklist* as "a beautiful one-volume course in the soul of the twentieth century," translator Richard Zenith has now edited and translated selections from Pessoa's prose, offering a second volume of this forgotten master's flights of imagination and melancholy wit. Though known primarily as a poet, Pessoa wrote prose in several languages and every genre—the novel, short stories, letters, and essays. The pieces collected here span intellectual inquiry, Platonic dialogue, and literary rivalries between Pessoa's many alter egos—a diverse cast of literary voices he called 'heteronyms'—who launch movements and write manifestos. There are appreciations of Shakespeare, Dickens, Wilde, and Joyce; critical essays in which one heteronym derides the work of another; experiments with automatic writing; and works that toy with the occult. Also included is a generous selection from Pessoa's masterpiece, *The Book of Disquiet*, freshly translated by Richard Zenith from newly discovered materials. Fernando Pessoa was one of the greatest exponents of modernism. *The Selected Prose of Fernando Pessoa* is an important contribution to literature that brings back to life a forgotten but crucial part of the canon.

"I yearned for a bad influence and boy, was Tennessee one in the best sense of the word: joyous, alarming, sexually confusing and dangerously funny."—John Waters "I cannot write any sort of story," said Tennessee [to Gore Vidal] "unless there is at least one character in it for whom I have physical desire." These transgressive *Tales of Desire*, including "One Arm," "Desire and the Black Masseur," "Hard Candy," and "The Killer Chicken and the Closet Queen," show the iconic playwright at his outrageous best.

This is the factless autobiography of Bernardo Soares, one of the 72 literary personae or heteronyms with which Fernando Pessoa created the theatre of himself. Conceived in 1916, Soares is, Pessoa declares, 'a mutilation' of his own personality. The circular text returns again and again to a protagonist desperate to find out who he is.

Here, in Margaret Jull Costa and Patricio Ferrari's splendid new translations, are the complete poems of Alberto Caeiro, the imaginary "heteronym" coterie created by Fernando Pessoa, the Portuguese modernist master. Pessoa conceived Caeiro around 1914 and may have named him loosely after his friend, the poet Mário de Sa-Cárneiro. What followed was a collection of some of Fernando Pessoa's greatest poems, grouped under the titles *The Keeper of Sheep*, *The Shepherd in Love*, and *Uncollected Poems*. This imaginary author was a shepherd who spent most of his life in the countryside, had almost no education, and was ignorant of most literature; yet he (Pessoa) wrote some of the most beautiful and profound poems in Portuguese literature. This edition of *The Complete Works of Alberto Caeiro* is based on the magnificent Portuguese *Tinta-da-China* edition, published in Lisbon in 2016, and contains an illuminating introduction by the Portuguese editors Jerónimo Pizarro and Patricio Ferrari, some facsimiles of the original Portuguese texts, and prose excerpts about Caeiro and his work written by Fernando Pessoa well as his other heteronyms Álvaro de Campos and Ricardo Reis, and other fictitious authors such as Antonio Mora and I. I. Crosse.

When Olivia returns to the grand chateau in France she once called home, with her two children in tow, their arrival is unexpected. They have journeyed from Australia, escaping unspoken horrors, but home is not what it was . . . ' A powerful and disquieting novella, a work of fiction so infused with the practices of film that, while each scene is fully and even vividly realised in words, it also translates quite naturally into film, into a visually rich action taking place before the inner eye.' J. M. Coetzee, Nobel Prize-winning author of *Disgrace* 'Disquiet is the work of an artist who looks for truth in fear and trembling . . . It testifies to the power and seriousness of one of the most talented Australian writers to appear in ages.' Peter Craven, *The Australian* '[Leigh] creates images which are new and memorable. She has a wonderful eye for details . . . Julia Leigh has written an extraordinary book.' Miranda France, *Literary Review* 'Hypnotic . . . It's difficult to imagine a reader who will not be electrified by this haunting, masterfully told story. Indeed, it's difficult to imagine a reader who will not be changed by it.' *Kirkus Reviews* (starred review)

A prize-winning international classic, first published in English in 1993, now with a new foreword by William Boyd. 'But no, she's abstract, is a bird Of sound in the air of air soaring, And her soul sings unencumbered Because the song's what makes her sing.' Dramatic, lyrical and ranging over four distinct personae, these poems by one of Portugal's greatest poets trace a mind shaken by intense suffering and a tireless search for meaning. Penguin Modern: fifty new books celebrating the pioneering spirit of the iconic Penguin Modern Classics series, with each one offering a

concentrated hit of its contemporary, international flavour. Here are authors ranging from Kathy Acker to James Baldwin, Truman Capote to Stanislaw Lem and George Orwell to Shirley Jackson; essays radical and inspiring; poems moving and disturbing; stories surreal and fabulous; taking us from the deep South to modern Japan, New York's underground scene to the farthest reaches of outer space.

For the first time—and in the best translation ever—the complete Book of Disquiet, a masterpiece beyond comparison. The Book of Disquiet is the Portuguese modernist master Fernando Pessoa's greatest literary achievement. An "autobiography" or "diary" containing exquisite melancholy observations, aphorisms, and ruminations, this classic work grapples with all the eternal questions. Now, for the first time the texts are presented chronologically, in a complete English edition by master translator Margaret Jull Costa. Most of the texts in The Book of Disquiet are written under the semi-heteronym Bernardo Soares, an assistant bookkeeper. This existential masterpiece was first published in Portuguese in 1982, forty-seven years after Pessoa's death. A monumental literary event, this exciting, new, complete edition spans Fernando Pessoa's entire writing life.

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