

2666 A Novel

A chilling novel about the nightmare of a corrupt and brutal dictatorship. The star of Roberto Bolaño's hair-raising novel *Distant Star* is Alberto Ruiz-Tagle, an air force pilot who exploits the 1973 coup to launch his own version of the New Chilean Poetry, a multimedia enterprise involving sky-writing, poetry, torture, and photo exhibitions. For our unnamed narrator, who first encounters this "star" in a college poetry workshop, Ruiz-Tagle becomes the silent hand behind every evil act in the darkness of Pinochet's regime. The narrator, unable to stop himself, tries to track Ruiz-Tagle down, and sees signs of his activity over and over again. A corrosive, mocking humor sparkles within Bolaño's darkest visions of Chile under Pinochet. In Bolaño's world there's a big graveyard and there's a big graveyard laugh. (He once described his novel *By Night in Chile* as "a tale of terror, a situation comedy, and a combination pastoral-gothic novel.") Many Chilean authors have written about the "bloody events of the early Pinochet years, the abductions and murders," Richard Eder commented in the *The New York Times*: "None has done it in so dark and glittering a fashion as Roberto Bolaño."

With an afterword by Natasha Wimmer. Winner of the Herralde Prize and the Rómulo Gallegos Prize. Natasha Wimmer's translation of *The Savage Detectives* was chosen as one of the ten best books of 2007 by the *Washington Post* and the *New York Times*. *New Year's Eve 1975*, Mexico City. Two hunted men leave town in a hurry, on the desert-bound trail of a vanished poet. Spanning two decades and crossing continents, theirs is a remarkable quest through a darkening universe – our own. It is a journey told and shared by a generation of lovers, rebels and readers, whose testimonies are woven together into one of the most dazzling Latin American novels of the twentieth century. This brilliant novel with universal resonance tells the story of three people trying to survive in a city rife with the extreme fear of desperate times, and of the sorrowing cellist who plays undaunted in their midst. One day a shell lands in a bread line and kills twenty-two people as the cellist watches from a window in his flat. He vows to sit in the hollow where the mortar fell and play Albinoni's *Adagio* once a day for each of the twenty-two victims. The *Adagio* had been re-created from a fragment after the only extant score was firebombed in the Dresden Music Library, but the fact that it had been rebuilt by a different composer into something new and worthwhile gives the cellist hope. Meanwhile, Kenan steels himself for his weekly walk through the dangerous streets to collect water for his family on the other side of town, and Dragan, a man Kenan doesn't know, tries to make his way towards the source of the free meal he knows is waiting. Both men are almost paralyzed with fear, uncertain when the next shot will land on the bridges or streets they must cross, unwilling to talk to their old friends of what life was once like before divisions were unleashed on their city. Then there is "Arrow," the pseudonymous name of a gifted female sniper, who is asked to protect the cellist from a hidden shooter who is out to kill him as he plays his memorial to the victims. In this beautiful and unforgettable novel, Steven Galloway has taken an extraordinary, imaginative leap to create a story that speaks powerfully to the dignity and generosity of the human spirit under extraordinary duress.

An account and analysis of the systematic murder of women and girls in the Mexican border town of Ciudad Juárez. In Ciudad Juárez, a territorial power normalized barbarism. This anomalous ecology mutated into a femicide machine: an apparatus that didn't just create the conditions for the murders of dozens of women and little girls, but developed the institutions that guarantee impunity for those crimes and even legalize them. A lawless city sponsored by a State in crisis. The facts speak for themselves. —from *The Femicide Machine* Best known to American readers for his cameo appearances as *The Journalist* in Roberto Bolaño's *2666* and as a literary detective in Javier Marías's novel *Dark Back of Time*, Sergio González Rodríguez is one of Mexico's most important contemporary writers. He is the author of *Bones in the Desert*, the most definitive work on the murders of women and girls in Juárez, Mexico, as well as *The Headless Man*, a sharp meditation on the recurrent uses of symbolic violence; *Infectious*, a novel; and *Original Evil*, a long essay. *The Femicide Machine* is the first book by González Rodríguez to appear in English translation. Written especially for *Semiotext(e) Intervention* series, *The Femicide Machine* synthesizes González Rodríguez's documentation of the Juárez crimes, his analysis of the unique urban conditions in which they take place, and a discussion of the terror techniques of narco-warfare that have spread to both sides of the border. The result is a gripping polemic. *The Femicide Machine* probes the anarchic confluence of global capital with corrupt national politics and displaced, transient labor, and introduces the work of one of Mexico's most eminent writers to American readers.

Presents a collection of essays, newspaper columns, prefaces, and speeches published between 1998 and 2003.

What will 21st century fiction look like? Acclaimed literary critic Adam Kirsch examines some of our most beloved writers, including Haruki Murakami, Elena Ferrante, Roberto Bolaño, and Margaret Atwood, to better understand literature in the age of globalization. The global novel, he finds, is not so much a genre as a way of imagining the world, one that allows the novel to address both urgent contemporary concerns -- climate change, genetic engineering, and immigration -- along with timeless themes, such as morality, society, and human relationships. Whether its stories take place on the scale of the species or the small town, the global novel situates its characters against the widest background of the imagination. The way we live now demands nothing less than the global perspective our best novelists have to offer.

After he accepts a bribe not to treat chronically hiccupping Peruvian poet Césaire Vallejo, mesmerist Monsieur Pierre Pain is racked with guilt but is barred from the hospital when he tries to do the right thing, only to discover a rival mesmerist has entered the picture.

On vacation with his girlfriend, Ingeborg, the German war games champion Udo Berger returns to a small town on the Costa Brava where he spent the summers of his childhood. Soon they meet another vacationing German couple, Charly and Hanna, who introduce them to a band of locals—the Wolf, the Lamb, and El Quemado—and to the darker side of life in a resort town. Late one night, Charly disappears without a trace, and Udo's well-ordered life is thrown into upheaval; while Ingeborg and Hanna return to their lives in Germany, he refuses to leave the hotel. Soon he and El Quemado are enmeshed in a round of *Third Reich*, Udo's favorite World War II strategy game, and Udo discovers that the game's consequences may be all too real. Written in 1989 and found among Roberto Bolaño's papers after his death, *The Third Reich* is a stunning exploration of memory and violence. Reading this quick, visceral novel, we see a world-class writer coming into his own—and exploring for the first time the themes that would define his masterpieces *The Savage Detectives* and *2666*.

A NATIONAL BOOK CRITICS CIRCLE AWARD WINNER *New York Times Book Review* 10 Best Books of 2008 *Time Magazine's Best Book of 2008* *Los Angeles Times Best Books of 2008* *San Francisco Chronicle's 50 Best Fiction Books of 2008* *Seattle Times Best Books of 2008* *New York Magazine Top Ten Books of 2008* Three academics on the trail of a reclusive German author; a New York reporter on his first Mexican assignment; a widowed philosopher; a police detective in love with an elusive older woman--these are among the searchers drawn to the border city of Santa Teresa, where over the course of a decade hundreds of women have disappeared. In the words of the *Washington Post*, "With *2666*, Roberto Bolaño joins the ambitious overachievers of the twentieth-century novel, those like Proust, Musil, Joyce, Gaddis, Pynchon, Fuentes, and Vollmann, who push the novel far past its conventional size and scope to encompass an entire era, deploying encyclopedic knowledge and stylistic verve to offer a grand, if sometimes idiosyncratic, summation of their culture and the novelist's place in it. Bolaño has joined the immortals."

THE POSTHUMOUS MASTERWORK FROM "ONE OF THE GREATEST AND MOST INFLUENTIAL MODERN WRITERS" (JAMES WOOD, THE NEW YORK TIMES BOOK REVIEW) Composed in the last years of Roberto Bolaño's life, *2666* was greeted across Europe and Latin America as his highest achievement, surpassing even his previous work in its strangeness, beauty, and scope. Its throng of unforgettable characters includes academics and convicts, an American sportswriter, an elusive German novelist, and a teenage student and her widowed, mentally unstable father. Their lives intersect in the urban sprawl of Santa Teresa—a fictional Juárez—on the U.S.-Mexico border, where

hundreds of young factory workers, in the novel as in life, have disappeared.

Published in Spain just before Bolano's death, *A Little Lumpen Novelita* percolates with a fierce and tender love of women "Now I am a mother and a married woman, but not long ago I led a life of crime": so Bianca begins her tale of growing up the hard way in Rome. Orphaned overnight as a teenager—"our parents died in a car crash on their first vacation without us"—she drops out of school, gets a crappy job, and drifts into bad company. Her younger brother brings home two petty criminals who need a place to stay. As the four of them share the family apartment and plot a strange crime, Bianca learns how low she can fall. Electric, tense with foreboding, and written in jagged, propulsive chapters, *A Little Lumpen Novelita* delivers a surprising, fractured fable of seizing control of one's fate.

A phenomenally unusual three-way murder mystery. With a murder at its heart, Roberto Bolano's *The Skating Rink* is, among other things, a crime novel. Murder seems to have exerted a fascination for the endlessly talented Bolano, who in his last interview, according to *The Observer*, "declared, in all apparent seriousness, that what he would most like to have been was a homicide detective." Set in the seaside town of Z, north of Barcelona, *The Skating Rink* is told in short, suspenseful chapters by three male narrators, and revolves around a beautiful figure skating champion, Nuria Martí. A ruined mansion, knife-wielding women, political corruption, sex, and jealousy all appear in this atmospheric chronicle of a single summer season in a seaside town, with its vacationers, businessmen, immigrants, bureaucrats, social workers, and drifters.

With an introduction by Ben Lerner The truth is we never stop being children, terrible children covered in sores and knotty veins and tumors and age spots, but ultimately children, in other words we never stop clinging to life because we are life. Santa Teresa, on the Mexico-US border: an urban sprawl, a vortex for lost souls. Convicts and academics find themselves here, as does an American sportswriter, a teenage student with her widowed father, and a reclusive, 'missing' author. But there is a darker side to the town: girls and women are disappearing at an alarming rate and it is fast becoming the scene of a series of horrifying crimes. As *2666* progresses, the sense of conspiracy grows, and the shadow of the apocalypse is drawing closer. Written with burning intensity in the last years of Roberto Bolaño's life, *2666* became a sensation on publication and has been hailed across the world as Bolaño's masterpiece. Terrifying, awe-inspiring and beautiful, it is the classic novel that has come to define one of Latin America's greatest writers.

Shortlisted for the Man Booker Prize Written in poetic and affecting prose, Jeet Thayil's luminous debut novel charts the evolution of a great and broken metropolis across three decades. A rich, hallucinatory dream that captures Bombay in all its compelling squalor, *Narcopolis* completely subverts and challenges the literary traditions for which the Indian novel is celebrated. It is a book about drugs, sex, death, perversion, addiction, love, and God and has more in common in its subject matter with the work of William S. Burroughs or Baudelaire than with that of the subcontinent's familiar literary lights. Above all, it is a fantastical portrait of a beautiful and damned generation in a nation about to sell its soul.

A "biographical dictionary" gathering 30 brief accounts of poets, novelists and editors (all fictional) who espouse fascist or extremely right-wing political views. *Nazi Literature in the Americas* was the first of Roberto Bolano's books to reach a wide public. When it was published by Seix Barral in 1996, critics in Spain were quick to recognize the arrival of an important new talent. The book presents itself as a biographical dictionary of American writers who flirted with or espoused extreme right-wing ideologies in the twentieth and twenty-first centuries. It is a tour de force of black humor and imaginary erudition. *Nazi Literature in the Americas* is composed of short biographies, including descriptions of the writers' works, plus an epilogue ("for Monsters"), which includes even briefer biographies of persons mentioned in passing. All of the writers are imaginary, although they are all carefully and credibly situated in real literary worlds. Ernesto Pérez Masón, for example, in the sample included here, is an imaginary member of the real Orígenes group in Cuba, and his farcical clashes with José Lezama Lima recall stories about the spats between Lezama Lima and Virgilio Pinera, as recounted in Guillermo Cabrera Infante's *Mea Cuba*. The origins of the imaginary writers are diverse. Authors from twelve different countries are included. The countries with the most representatives are Argentina (8) and the USA (7).

Essay
Since the publication of *The Savage Detectives* in 2007, the work of Roberto Bolaño (1953–2003) has achieved an acclaim rarely enjoyed by literature in translation. Chris Andrews, a leading translator of Bolaño's work into English, explores the singular achievements of the author's oeuvre, engaging with its distinct style and key thematic concerns, incorporating his novels and stories into the larger history of Latin American and global literary fiction. Andrews provides new readings and interpretations of Bolaño's novels, including *2666*, *The Savage Detectives*, and *By Night in Chile*, while at the same time examining the ideas and narrative strategies that unify his work. He begins with a consideration of the reception of Bolaño's fiction in English translation, examining the reasons behind its popularity. Subsequent chapters explore aspects of Bolaño's fictional universe and the political, ethical, and aesthetic values that shape it. Bolaño emerges as the inventor of a prodigiously effective "fiction-making system," a subtle handler of suspense, a chronicler of aimlessness, a celebrator of courage, an anatomist of evil, and a proponent of youthful openness. Written in a clear and engaging style, *Roberto Bolano's Fiction* offers an invaluable understanding of one of the most important authors of the last thirty years.

'A lush, thrilling page-turner humming with its own exquisite dark beauty. I loved it!' Eve Chase, author of *The Glass House* 'Fremantle builds the tension with delicious skill in this page-turning thriller' *Times* The compelling, transfixing novel about the bond between three sisters from the author of *The Poison Bed* _____ Three sisters. Three secrets. Three ways to fall . . . George Villiers is rich, powerful and has the King's ear. Doctor's daughter Hester is a mere servant - to be cast aside when he has done with her, especially since she is pregnant. Returning to her family, Hester vows that Villiers will never lay eyes on their son. She and her sisters Melis and Hope will protect the boy. But Villiers is a man who will not be defied. He will claim his son - and the secret letters he believes Hester has stolen. What can three defenceless women do against one very powerful man? Yet secret letters are a weakness - and, in the right hands, a weapon . . . _____ 'Rich and fascinating' *Guardian* 'Wonderfully inventive and darkly satisfying, this story of three sisters resonates with myth and mystery' Andrew Taylor, bestselling author of *The Ashes of London* 'Gripping and page-turning. Propels a trio of vivid women towards their complex destinies . . . Hugely enjoyable' V.B. Grey, author of the forthcoming *Tell Me How It Ends*

A tour de force, *Amulet* is a highly charged first-person, semi-hallucinatory novel that embodies in one woman's voice the melancholy and violent recent history of Latin America. *Amulet* is a monologue, like Bolano's acclaimed debut in English, *By Night in Chile*. The speaker is Auxilio Lacouture, a Uruguayan woman who moved to Mexico in the 1960s, becoming the "Mother of Mexican Poetry," hanging out with the young poets in the cafés and bars of the University. She's tall, thin, and blonde, and her favorite young poet in the 1970s is none other than Arturo Belano (Bolano's fictional stand-in throughout his books). As well as her young poets, Auxilio recalls three remarkable women: the melancholic young philosopher Elena, the exiled Catalan painter Remedios Varo, and Lilian Serpas, a poet who once slept with Che Guevara. And in the course of her imaginary visit to the house of Remedios Varo, Auxilio sees an uncanny landscape, a kind of chasm. This chasm reappears in a vision at the end of the book: an army of children is marching toward it, singing as they go. The children are the idealistic young Latin Americans who came to maturity in the '70s, and the last words of the novel are: "And that song is our amulet."

This is one of the first books to trace the development of Roberto Bolaño's work from the beginning to the end of his career. It will appeal to graduates and researchers working on Bolaño and Latin American literature generally, particularly the novel, and twentieth- and twenty-first-century literature.

Still living on the Lower East Side and waiting tables, thirty-five-year-old Eric Cash has every reason to be jealous of Ike Marcus, an

ambitious young man on the way to the top, until he is supposedly gunned down by street thugs while walking one night with Eric. Literary Nonfiction. After *Devouring 2666* by Roberto Bolaño on the New York City subway, Jonathan Russell Clark does what any good literary critic would do—he reads everything by Bolaño he can get his hands on. But the more he learns about the writer's unlikely life, the less it makes sense. Bolaño cultivated ambiguities and false identities, almost as if he were laying a trap for his future biographers. Clark's investigation into Bolaño's magnum opus is a stumble through a labyrinth where fiction and self-mythologizing converge. This book is part of a new series from Fiction Advocate called *Afterwords*.

In a deathbed confession, Father Urrutia, a Jesuit priest and conservative literary critic, shares his memories of his work with agents of Opus Dei and his secret job of instructing Pinochet about Marxism to the Chilean junta generals can understand their enemy. Original.

A deluxe edition of Bolaño's complete poetry Perhaps surprisingly to some of his fiction fans, Roberto Bolaño touted poetry as the superior art form, able to approach an infinity in which "you become infinitely small without disappearing." When asked, "What makes you believe you're a better poet than a novelist?" Bolaño replied, "The poetry makes me blush less." The sum of his life's work in his preferred medium, *The Unknown University* is a showcase of Bolaño's gift for freely crossing genres, with poems written in prose, stories in verse, and flashes of writing that can hardly be categorized. "Poetry," he believed, "is braver than anyone."

Climate – Chaos – Trump – Brexit – Terror: the apocalypse looms large in the Zeitgeist. Could and should this not provide the fulcrum for renewing the imaginative range of organization studies? In this volume, we bring together scholars who have taken Roberto Bolaño's visionary novel 2666 as a starting point for reflections, provocations, and challenges to established imaginaries. How can we cultivate and develop our attention to the violent organization of the world without reproducing more violence? Contributors to this edited volume take on this challenge as they seek to break through the various blind spots in the discipline of management and organization studies. Bolaño's work opens up hidden and fantastic dimensions in organization and provides alternative spaces and associations for new and bold organizational thinking. Various disturbing, self-destructive, and abyssal, these essays reflect "that something that terrifies us all" as Bolaño wrote, "that something that crows and spurs us on". We call this something Organization 2666.

Aviya Kushner (*The Grammar of God*) places the prophet Isaiah in the position of poet, crooner, and rival in her debut poetry collection, seeking a guide in poetry and in life.

At the center of Francine Prose's profoundly moving new novel is a young girl facing the consequences of sudden loss after the death of her sister. As her parents drift toward their own risky consolations, thirteen-year-old Nico is left alone to grope toward understanding and clarity, falling into a seductive, dangerous relationship with her sister's enigmatic boyfriend. Over one haunted summer, Nico must face that life-changing moment when children realize their parents can no longer help them. She learns about the power of art, of time and place, the mystery of loss and recovery. But for all the darkness at the novel's heart, the narrative itself is radiant with the lightness of summer and charged by the restless sexual tension of teenage life. *Goldengrove* takes its place among the great novels of adolescence, beside Henry James's *The Awkward Age* and L. P. Hartley's *The Go-Between*.

Listed as a "2009 Indie Next List Poetry Top Ten" book by the American Booksellers Association: Roberto Bolaño as he saw himself, in his own first calling as a poet. Roberto Bolaño (1953-2003) has caught on like a house on fire, and *The Romantic Dogs*, a bilingual collection of forty-four poems, offers American readers their first chance to encounter this literary phenomenon as a poet: his own first and strongest literary persona. These poems, wide-ranging in forms and length, have appeared in magazines such as *Harper's*, *Threepenny Review*, *The Believer*, *Boston Review*, *Soft Targets*, *Tin House*, *The Nation*, *Circumference*, *A Public Space*, and *Conduit*. Bolaño's poetic voice is like no other's: "At that time, I'd reached the age of twenty/and I was crazy. /I'd lost a country/but won a dream./Long as I had that dream/nothing else mattered...."

From a master of contemporary fiction, a tale of bohemian youth on the make in Mexico City Two young poets, Jan and Remo, find themselves adrift in Mexico City. Obsessed with poetry, and, above all, with science fiction, they are eager to forge a life in the literary world—or sacrifice themselves to it. Roberto Bolaño's *The Spirit of Science Fiction* is a story of youth hungry for revolution, notoriety, and sexual adventure, as they work to construct a reality out of the fragments of their dreams. But as close as these friends are, the city tugs them in opposite directions. Jan withdraws from the world, shutting himself in their shared rooftop apartment where he feverishly composes fan letters to the stars of science fiction and dreams of cosmonauts and Nazis. Meanwhile, Remo runs headfirst into the future, spending his days and nights with a circle of wild young writers, seeking pleasure in the city's labyrinthine streets, rundown cafés, and murky bathhouses. This kaleidoscopic work of strange and tender beauty is a fitting introduction for readers uninitiated into the thrills of Roberto Bolaño's fiction, and an indispensable addition to an ecstatic and transgressive body of work.

NEW YORK TIMES BESTSELLER With brilliant and audacious strokes, E. L. Doctorow creates a breathtaking collage of memories, events, visions, and provocative thought, all centered on an idea of the modern reality of God. At the heart of this stylistically daring tour de force is a detective story about a cross that vanishes from a rundown Episcopal church in lower Manhattan only to reappear on the roof of an Upper West Side synagogue. Intrigued by the mystery—and by the maverick rector and the young rabbi investigating the strange act of desecration—is a well-known novelist, whose capacious brain is a virtual repository for the ideas and disasters of the age. Daringly poised at the junction of the sacred and the profane, filled with the sights and sounds of New York, and encompassing a large cast of vividly drawn characters including theologians, scientists, Holocaust survivors, and war veterans, *City of God* is a monumental work of spiritual reflection, philosophy, and history by America's preeminent novelist and chronicler of our time. Praise for *City of God* "A grander perspective on the universe . . . a novel that sets its sights on God."—*The Wall Street Journal* "Dazzling . . . The true miracle of *City of God* is the way its disparate parts fuse into a consistently enthralling and suspenseful whole."—*Time* "Blooms with humor, and a humanity that carries triumphant as intelligent a novel as one might hope to find these days."—*Los Angeles Times* "Radiates [with] panoramic ambition and spiritual incandescence."—*Chicago Tribune* "One of the greatest American novels of the past fifty years . . . Reading *City of God* restores one's faith in literature."—*The Houston Chronicle* From the Hardcover edition.

Fourteen dark tales about the tragic qualities of exile feature protagonists who are struggling with marginal lives and private, often ill-fated, quests, in a collection set in the Chilean exile diaspora of Latin America and Europe. Reprint.

The saga of the Brodskys, a family of Jewish writers and artists, unfolds from shtetl to suburbia across the turbulent course of the twentieth century, as each member embarks on an individual—and obsessive—quest for love, inspiration, art, and a place in the world. Reprint.

Begun in the 1980s and worked on until the author's death in 2003, *Woes of the True Policeman* is Roberto Bolaño's last, unfinished novel. The novel follows Óscar Amalfitano—an exiled Chilean university professor and widower—through the maze of his revolutionary past, his relationship with his teenage daughter, Rosa, his passion for a former student, and his retreat from scandal in Barcelona. Forced to leave Barcelona for Santa Teresa, a Mexican city close to the U.S. border where women are being killed in unprecedented numbers, Amalfitano soon begins an affair with Castillo, a young forger of Larry Rivers paintings. Meanwhile, Rosa, Amalfitano's daughter, engages in her own epistolary romance with a basketball player from Barcelona, while still trying to cope with her mother's early death and her father's secrets. After finding Castillo in bed with her father, Rosa is forced to confront her own crisis. What follows is an intimate police investigation of Amalfitano that involves a series of dark twists, culminating in a finale full of euphoria and heartbreak. Featuring characters and stories from his other books, *Woes of the True Policeman* invites the reader more than ever into the world of Roberto Bolaño. It is an exciting, kaleidoscopic novel, lyrical and intense, yet darkly humorous. Exploring the roots of memory and the limits of art, *Woes of the True Policeman*

marks the culmination of one of the great careers of world literature.

A new collection of short fiction gathers everything the author was working on before his death, including a story about a North American journalist receiving a mysterious call in Paris and a woman's recounting of the loss of her virginity. By the author of *Nazi Literature in the Americas* and *2666*.

2666A Novel Farrar, Straus and Giroux

With the release of Roberto Bolaño's *The Savage Detectives* in 1998, journalist Monica Maristain discovered a writer "capable of befriending his readers." After exchanging several letters with Bolaño, Maristain formed a friendship of her own, culminating in an extensive interview with the novelist about truth and consequences, an interview that turned out to be Bolaño's last. Appearing for the first time in English, Bolaño's final interview is accompanied by a collection of conversations with reporters stationed throughout Latin America, providing a rich context for the work of the writer who, according to essayist Marcela Valdes, is "a T.S. Eliot or Virginia Woolf of Latin American letters." As in all of Bolaño's work, there is also wide-ranging discussion of the author's many literary influences. (Explanatory notes on authors and titles that may be unfamiliar to English-language readers are included here.) The interviews, all of which were completed during the writing of the gigantic *2666*, also address Bolaño's deepest personal concerns, from his domestic life and two young children to the realities of a fatal disease.

One more journey to the universe of Roberto Bolaño, an essential voice of contemporary Latin American literature *Cowboy Graves* is an unexpected treasure from the vault of a revolutionary talent. Roberto Bolaño's boundless imagination and seemingly inexhaustible gift for shaping the chaos of his reality into fiction is unmistakable in these three novellas. In "Cowboy Graves," Arturo Belano--Bolaño's alter ego--returns to Chile after the coup to fight with his comrades for socialism. "French Comedy of Horrors" takes the reader to French Guiana on the night after an eclipse where a seventeen year old answers a pay phone and finds himself recruited into the Clandestine Surrealist Group, a secret society of artists based in the sewers of Paris. And in "Fatherland," a young poet reckons with the fascist overthrow of his country, as the woman he is obsessed with disappears in the ensuing violence and a Third Reich fighter plane mysteriously writes her poetry in the sky overhead. These three fiercely original tales bear the signatures of Bolaño's extraordinary body of work, echoing the strange characters and uncanny scenes of his triumphs, while deepening our reverence for his gifts.

An American sportswriter, an elusive German novelist, and a teenage student interact in an urban community on the U.S.-Mexico border where hundreds of young factory workers have disappeared.

The *Maximalist Novel* sets out to define a new genre of contemporary fiction that developed in the United States from the early 1970s, and then gained popularity in Europe in the early twenty-first century. The maximalist novel has a very strong symbolic and morphological identity. Ercolino sets out ten particular elements which define and structure it as a complex literary form: length, an encyclopedic mode, dissonant chorality, diegetic exuberance, completeness, narratorial omniscience, paranoid imagination, inter-semiocity, ethical commitment, and hybrid realism. These ten characteristics are common to all of the seven works that centre his discussion: *Gravity's Rainbow* by Thomas Pynchon, *Infinite Jest* by David Foster Wallace, *Underworld* by Don DeLillo, *White Teeth* by Zadie Smith, *The Corrections* by Jonathan Franzen, *2666* by Roberto Bolaño, and *2005 dopo Cristo* by the Babette Factory. Though the ten features are not all present in the same way or form in every single text, they are all decisive in defining the genre of the maximalist novel, insofar as they are systematically co-present. Taken singularly, they can be easily found both in modernist and postmodern novels, which are not maximalist. Nevertheless, it is precisely their co-presence, as well as their reciprocal articulation, which make them fundamental in demarcating the maximalist novel as a genre.

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