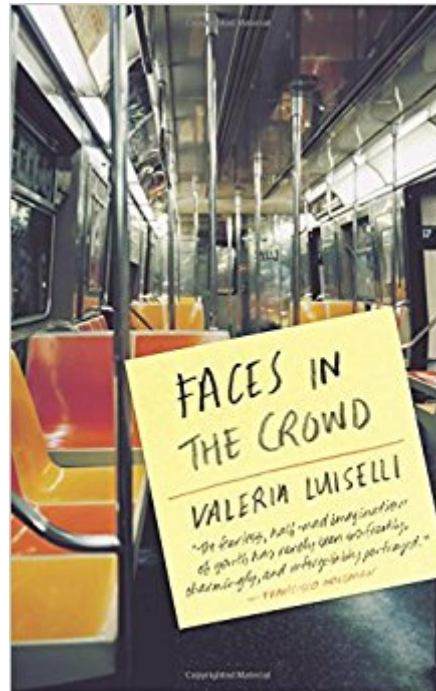




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Faces In The Crowd



Synopsis

"An extraordinary new literary talent."--The Daily Telegraph
In part a portrait of the artist as a young woman, this deceptively modest-seeming, astonishingly inventive novel creates an extraordinary intimacy, a sensibility so alive it quietly takes over all your senses, quivering through your nerve endings, opening your eyes and heart. Youth, from unruly student years to early motherhood and a loving marriage--and then, in the book's second half, wilder and something else altogether, the fearless, half-mad imagination of youth, I might as well call it--has rarely been so freshly, charmingly, and unforgettably portrayed. Valeria Luiselli is a masterful, entirely original writer."--Francisco Goldman
Luiselli's haunting debut novel, about a young mother living in Mexico City who writes a novel looking back on her time spent working as a translator of obscure works at a small independent press in Harlem, erodes the concrete borders of everyday life with a beautiful, melancholy contemplation of disappearance. . . . Luiselli plays with the idea of time and identity with grace and intuition." --Publishers Weekly
In Mexico City, a young mother is writing a novel of her days as a translator living in New York. In Harlem, a translator is desperate to publish the works of Gilberto Owen, an obscure Mexican poet. And in Philadelphia, Gilberto Owen recalls his friendship with Lorca, and the young woman he saw in the windows of passing trains. Valeria Luiselli's debut signals the arrival of a major international writer and an unexpected and necessary voice in contemporary fiction.

Customer Reviews

The release of Luiselli's first novel coincides with her essay collection, *Sidewalks* (2014). Luiselli's Mexican heritage and current residence in New York inform the setting of this lyrical tale, told from different perspectives. A woman recounts her efforts to publish an unknown Mexican poet who lived in Harlem in the 1920s; a poet in poor health counts down the days in 1950s Philadelphia. The story lines twist and shift, as they are delivered in flashbacks and fragments, including snippets of poetry, cryptic notes from the unknown poet to various confidantes, and amusing asides when the woman's husband discovers her manuscript for the very novel readers have in hand. If Luiselli's essays tend toward offhand, highbrow references to critics and culture, her fiction is shaped by sophisticated plotting, playful characterization, and mesmerizing momentum. Reminiscent of Roberto Bolaño and André Gide, Luiselli navigates a dynamic, ghostly world between worlds, crisscrossing fact and fiction. Few books are as sure to baffle, surprise, and reward readers as the strange, shifty experiment that is Luiselli's fiction debut.

--Diego BÃ¡ez

âœValeria Luiselliâ€™s lovely and eccentric first novel is . . . peppered with arresting imagery.â••New York TimesâœLuiselliâ€™s haunting debut novel . . . erodes the concrete borders of everyday life with a beautiful, melancholy contemplation of disappearance. [T]his elegant novel speaks to the transience of reality. The elusive strands of the young woman and Owenâ€™s narratives intertwine and blur together as Luiselli plays with the idea of time and identity with grace and intuition.â••Publishers Weekly, Boxed Reviewâœ[A] lovely and mysterious first novel...the multilayered book she has devised brings freshness and excitement to such complex inquiriesâ••Wall Street JournalâœThroughout *Faces in the Crowd* Sidewalks are a wonderful contribution to the long tradition by which authors re-imagine their cities as dream-like spaces created for them to wander around, daydream and discover.â••Los Angeles Times

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