“The powerful feet of the runners left tracks momentarily on the reddish sand. The runners sped by, concentrating on their exercise as if thinking about each muscle they tightened, absorbed in their daily offering to health.” If in this opening scene of his novel *Beach Birds*, Cuban writer Severo Sarduy reignites the early-twentieth century’s pervasive insistence on velocity, he does so in order to provide an acute contrast to the figure that populates the pages that follow: the ill body stricken with fatigue. While the text never names their illness overtly, it nonetheless alludes to HIV/AIDS through the disease’s symptoms, including a lack of energy. Vaknin’s paper centers on Sarduy’s novel as well as the essays gathered in his collection *Christ on the Rue Jacob* in order to glean an aesthetics of fatigue. Tracing Sarduy’s exchanges with his longtime interlocutor Roland Barthes, he argues that fatigue disrupts the steady flow of linear narrative time and thus counters the notion of “progress” that we often associate with disease.