



Literary Agency

Autumn 2021 Rights Guide



London United Kingdom

Bari Italy

www.ampimargini.com

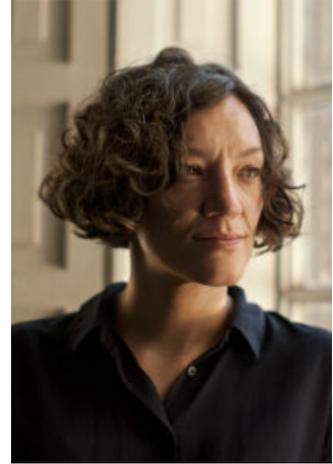
info@ampimargini.com

MARÍA JOSÉ FERRADA's (Temuco, Chile, 1977) children's books have been published all over the Spanish speaking world as well as internationally and have been awarded numerous prizes. *Kramp* (2017), her first adult novel, was published in various Latin American countries and in Spain. It was translated in Italian, English, German, Brazilian Portuguese, Danish. It will also soon be published in France, Hungary, Poland and Turkey.

Fiction / Social & Class Conflicts / Child Perspective

El hombre del cartel (Billboard Man)

Ramón is tired of noise and everyday life. He works in a factory, lives in a precarious settlement and he really has had enough. So when the opportunity arises, he accepts a peculiar job: to look after a huge Coca-Cola sign located near his settlement, by a large highway. Observing the huge space of the structure that supports the billboard, he decides to make that space, between the two sides of the billboard, his new house. There, from this elevated position he begins to look in the air for the meaning of things, a meaning that he cannot find on the ground. His girlfriend Paulina and his nephew Miguel start visiting him and will report about the neighbours declaring Ramón a madman, someone who is bringing shame to the neighbourhood honourability.



The arrival of a group of homeless people in the vicinity of the settlement triggers a state of tension between them and the inhabitants of the area, unleashing the anger of this latter group. A tragic event, the disappearance of a boy from the settlement is the perfect excuse for the past to repeat itself and the neighbours to unleash their accumulated anger.

Using sharp humour, poetic language, and a deep understanding of child psychology, Ferrada portrays a society that in the name of peace is not afraid to use violence. And of a group of characters that try to be more aware about the threads that guide the behaviour of stars and men. Do these threads exist? Managing to find light in a world where cruelty and absurdity spread like a dark cloak, the question about the meaning of things and the right to seek it, is what the characters in this novel try to answer.— **140 pages**

ENGLISH LANGUAGS SAMPLE AVAILABLE

ORIGINAL LANGUAGE

Spanish/Chile (Alquimia Ediciones, Santiago, 2021)

FOREIGN EDITIONS

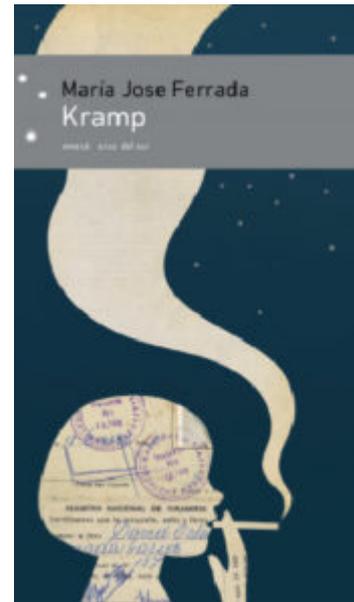
Spanish/Spain (Alianza, 2021), English/North America (Tin House, 2022), Danish (Jensen og Dalgaard, 2022), Brazilian Portuguese (Moinhos, 2022), Audio/Spanish (Scribd, 2022)

Kramp

M. is the daughter of a door-to-door representative of hardware materials and of an oddly absent mother with a secret past. Her simple, but carefully planned, appearance at her father's side during his sales trips becomes a powerful tool in convincing buyers to place orders. So much so that requests for her services start coming in from fellow door-to-door salesmen. And it is through the products her father peddles, her cheeky commercial sense and an undeniable vocation for the farcical, that M. tries to understand the world around her.

This precarious and picaresque world built amongst low quality nails and hammers crashes to the ground when a secret is revealed and re-awakens the figure of a mother up to that moment in the background.

Kramp explores themes such as the country's social developments through the portrayal of a changing labour market (the fading world of door-to-door salesmen) or the ghosts left behind by the years of the dictatorship, but it is the deterioration of touching complicity between a father and his daughter the real tragedy the pages hide. A great critical and sales success in Chile where it was published in 2017 by Emecé. – **132 pages**



Winner of the **BEST NOVEL CRITICS AWARD** 2017

Winner of the **MINISTRY OF CULTURE BEST NOVEL PRIZE** October 2018

Winner of the **CITY OF SANTIAGO MUNICIPAL PRIZE** December 2018

"Exceptional." **The New York Times Book Review**

"Charming. . . Fans of The Elegance of the Hedgehog will want to make time for this one." **The Chicago Review of Books**

"[Kramp] is a dreamscape of a book. I adored this compelling, wise, and utterly unique coming-of-age tale." **Tara Conklin**, author of *The Last Romantics*

"Terrific...This bighearted story offers a host of memorable set pieces. Hitched together by this multitalented writer, they make for an outstanding novel." **WORLD LITERATURE TODAY**

"We have here, in my humble opinion, the perfect story, the perfect perspective, the perfect sound. This novel is a miracle." **Alejandro Palomas**

ORIGINAL LANGUAGE

Spanish for Chile (Emecé/Planeta, Santiago, 2017)

FOREIGN EDITIONS

English/North America (Tin House, 2021), German (Berenberg Verlag, 2021), French (Quidam, 2023), Hungarian (Metropolis Media, 2022), Turkish (CAN Yayinlari, 2022), Polish (Clarusculo, 2022), Audio/Spanish (Storytel, 2020), Italian (Edicola, 2018), Danish (Jensen & Dalgaard, 2020), Brazilian Portuguese (Moinhos Editora, 2020), Spanish/Spain-MexicoColombia (Alianza, 2019), Spanish/Argentina-Uruguay (Emecé/Planeta Argentina, 2020)

EDUARDO SANGARCÍA (Guadalajara, 1985) is the author of *El desconocido del Meno* (Fondo Editorial Tierra Adentro), a collection of short stories that was awarded the prestigious “Premio Nacional de Cuento Joven Comala 2017”. He is currently studying for a Ph.D. in Humanities with a specialization on Latin American literature of the Holocaust. He lives in Guadalajara, Mexico. *Anna Thalberg* is his first novel, the winner of the “Mauricio Achar Award”, it is published by Penguin Random House Mexico.

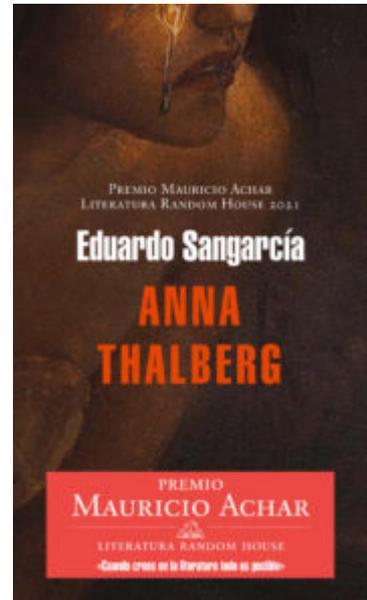
Literary Fiction / Witch Hunt / 16th Century Germany

Anna Thalberg

While it started in the middle of the 15th century, the witch hunt in Europe intensified between 1550 and 1650, decades after other important historical events (the Protestant Reformation, the Peasants’ Revolt) influenced its development. It is right in the middle of these one hundred years of infamy, that the story of *Anna Thalberg* takes place.

Anna is a woman of singular beauty who is accused of witchcraft and taken by force to Würzburg to be tried. Klaus, her husband, and Friedrich, the village priest, will also travel from Eisingen – the city where they are based – to Würzburg – where Anna has been incarcerated awaiting judgement. They will use all available resources, seeking to stop the blind beast of the Inquisition, which is inexorable in trying to drag the woman to the stake.

Witches, werewolves, family spirits and even a demon who theologizes come together in these pages, but their presence is insufficient to hide the true horror, back then just as today: the inhumanity of the institutions, the manipulations and manufacturing of fear, and the arbitrary evil that nests in the heart of the human being. **-180 pages**



Winner of the MAURICIO ACHAR Award 2020 – English language sample available

The jurors Fernanda Melchor, Cristina Rivera Garza and Julián Herbert called *Anna Thalberg*: “an exceptional story of witchcraft and persecution that acquires a shockingly contemporary validity and that keeps us engaged with a complex and virtuous handling of the point of view.”

“A special emotion. A very absorbing novel showing power mechanisms that are still in force today and where the formal elegance of the narration is transformed into atmosphere and pure feeling.” **Julian Herbert**

“Anna Thalberg offers us a combination of formal virtuosity with an absolutely gripping rhythm.” **Fernanda Melchor**

“Anna Thalberg is a novel that challenges us on multiple levels, exploring with a steady hand events only seemingly from the past; a work that has a very clear way of communicating with the present.” **Cristina Rivera Garza**

ORIGINAL LANGUAGE

Spanish (Penguin Random House Mexico, 2021)

ANIELA RODRÍGUEZ (Chihuahua, 1992) was the youngest writer to receive the ‘Premio Chihuahua de Literatura’ with her first collection *El confccionador de deseos* (Ficticia, 2015). She won the ‘Premio Nacional de Cuento Joven COMALA 2016’ with this collection. She was a FONCA/Young Creators Programme Fellow. In 2019 Rodríguez was selected by the Guadalajara Book Fair as one of eight ‘Young Talents to Watch – [Al Ruedo](#) Programme’. In 2021 **GRANTA** selected Rodríguez as one of the best writers in Spanish under 35. Rodríguez’s first novel is about to be delivered.

Shot Stories / Northern Mexico / Juan Rulfo / Social Determinism & Violence

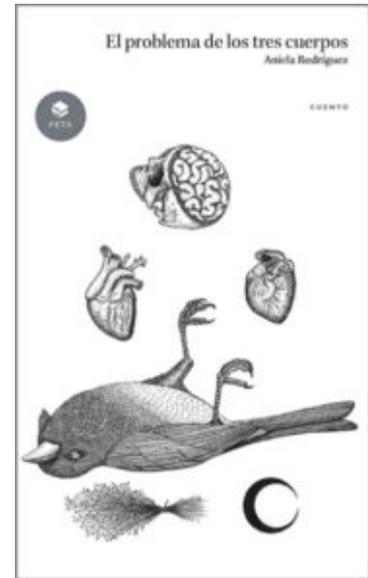
El problema de los tres cuerpos (The Three Bodies Problem)

A powerful and playful narrative flair marks the nine stories in *El problema de los tres cuerpos* (winner of the *Premio Nacional de Cuento Joven Comala* 2016), where a fluid prose goes hand in hand with the roughness of the themes, the crudeness of the situations mixes with all pervasive irony.

With virtuosity in the use of varied narrative registers, playful formal structures, skillful handling of high and low language, these stories evoke an internal balance which at every moment is about to break. Hitmen and prostitutes, working class figures prostrated by disease and accidents, abandoned lovers who sink lower and lower are the characters that populate situations in which desolation and desperation are endemic.

However, there is no catastrophic sentiment to these scenarios: violence is not an external agent suddenly altering the course of the events, but forms an inevitable part of life to be looked upon with sense of (black) humour.

With an eye on the social phenomena of modern day Mexico -religiosity, narco-traffic, poor working conditions- and descriptions of Northern desertic landscapes, the author pays homage to literary tradition (Juan Rulfo) as well as winking to contemporary authors such as Julián Herbert and Yuri Herrera. Nonetheless Rodríguez’s great narrative agility and linguistic confidence are undoubtedly the mark of her own personal voice. – **96 pages**



GRANTA BEST SPANISH LANGUAGE WRITER UNDER 35

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE

Spanish (Tierra Adentro, México, 2016).

FOREIGN EDITIONS

Italian (Gran Vía, 2021); World Spanish (Minúscula, 2019); Audio/Spanish (Storytel, 2020)

MARINA CLOSS was born in Misiones, North-Eastern Argentina, in 1990. She has a Bachelor of Arts from the University of Buenos Aires. Closs published the storybooks *La doncella aguja* (*The Needle Maiden*, 2013), and *El violín a vapor* (*The Steam Violin*, 2016) and a fantastic variation on the life of Jesus called *El pequeño sudario* (*The Little Shroud*, 2014). In 2018, Closs won the **Premio del Fondo Nacional de las Artes** for *Tres truenos* (*Three Thunders*) awarded by a jury composed of Selva Amada, Luis Sagasti and Florencia Abbate.

Literary Fiction/ Short Stories / Oral Storytelling / Female Sexuality

Tres truenos (Three Thunders)

One. A young Guaraní woman tells of the curse of having given birth to twins – according to local tradition, an unequivocal proof of adultery. Her visit to the hospital for a caesarean section and the subsequent convalescence at her sister-in-law's house are mixed with the longing for the simple life, childhood and virginity.

Two. Demut, a German girl at the beginning of the 20th century, runs away not only from the hunger and misery of central Europe, but also from the looks she gets because of the emerging incestuous relationship she maintains with her brother. An epic journey takes her to a German community settled in Misiones, in north eastern Argentina.

Three. Adriana, an arts student, has managed to gain relative economic independence in the city she chose to study. She is self-sufficient in a broad sense: she talks to herself, keeps a journal, maintains a distant bond with her mother, and has space to sustain a couple of relationships with painters of different pictorial and lovemaking abilities.

The stories of the three lives (one tragic, another brave, the third comic) explore, in their uniquely private languages, the sexual development of their protagonists. Three visceral stories about aspects of female sexuality (virginity, incest, orgasm) related through the invention of an oral language that is endearing, poetic and at times humorous. Marina Closs unfolds three distinct monologues, handling both irony and a sober lyricism to give shape to these three furies.

Tres truenos was awarded in 2018 the First Prize from the Fondo Nacional de las Artes, by a jury composed of Florencia Abbate, Selva Amada and Luis Sagasti. – **192 pages**



ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE

Spanish (Bajo la Luna, Buenos Aires, May 2019);

FOREIGN EDITIONS

Spain (Tránsito, Madrid, 2021), Mexico (Dharma Books, 2021), Audio (Storytel, 2021)

JORGE COMENSAL (Mexico City, September 5, 1987) is a narrator and essayist. He is the author of the novel *Las mutaciones*, of the essay on reading habits *Yonquis de las letras* (Madrid, La Huerta Grande, 2017) and co-editor of the thematic anthology of new Spanish language poetry *Entre frondosos árboles plantada* (Mexico, Ministry of Culture, 2018). Comensal publishes personal essays, chronicles, and articles on environmental activism in magazines such as *Letras Libres*, *Este País*, *Nexos*, *Revista de la Universidad de México* and *The Literary Review*. He is a member of the Editorial Board of the Magazine of the University of Mexico and environmental advisor of the magazine *Este País*. He has been editor the *Revista de la Universidad de México*, as well as a fellow of the Foundation for Mexican Letters and the National Fund for Culture and the Arts. He studied Hispanic Language and Literature at the National Autonomous University of Mexico. He recently published a biographical essay on the biologist Isaac Ochoterena.

Literary Fiction / Family Mystery / Environmental Disaster / Physics / Alcoholism

Este vacío que hierve (This Boiling Void)

One Friday night, Karina — a twenty-five-year-old physicist trying to reconcile relativity with quantum mechanics — finds her grandmother Rebeca completely drunk in their shared apartment south of Mexico City. The nonagenarian inadvertently reveals that she has been keeping a secret from her granddaughter for two decades. What is the secret about, and how is it related to the fire in the cemetery where Karina's parents are buried?



On May 28, 2029, during a heat wave, flames consume the Chapultepec Forest, the park where the Pantheon Dolores and the city's zoo are located. It does not appear to have been an accident: the fire started with the bonfire of a man dressed as a priest in the pauper's grave of the cemetery. In addition to this incomprehensible crime, almost all the trees in the park and the animals in the zoo die in the fire. From there, the story of Rebeca and Karina intersects with that of Silverio, guardian of the pantheon and absent father to the precocious climate and ecological activist Daenerys. These four characters embark on individual paths of reinvention that have to pass through the solving various enigmas: who was the burned priest in the Pantheon, how did Rebeca get the bottle of brandy with which she got drunk, what happened to Karina's parents eighteen years ago, how do sharks mate, what will be of the emu egg that was saved from the fire, what role does time play in the expansion of the universe, who is the nocturnal predator that haunts the cemetery.

A novel populated by suspense and by the animal world, by addictions and family crises, by ghosts, gyms, climate crisis, black holes and disoriented masculinity, *Este vacío que hierve (This boiling void)* uses employs mystery, romantic parody and the chronological alteration of the story to explore the reality of the cosmos as well as the psychic, social and natural turbulences of the present.

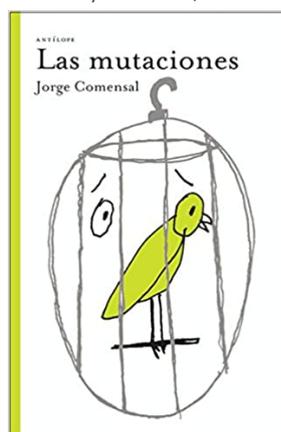
115,000 words - ORIGINAL LANGUAGE: Spanish

JORGE COMENSAL

Literary Fiction / Illness / Back Humour / Family

Las mutaciones (The Mutations)

Ramon Martinez is a successful lawyer, a militant atheist and a conventional patriarch. A bad stroke of luck will deprive him of his tongue – and of his speech – and condemn him to live a silent tragicomedy. In this humourous and unsettling novel, Jorge Comensal narrates the adventures of Ramón and his relatives: Carmela – the wife – who must accustom herself to daily arguments with her speech-deprived husband after many years of peace; Paulina and Mateo – the teenage children – who will have to get accustomed to everyday misery while dealing obesity and onanism; Elodia, the domestic servant, ready to give up avocado and chili in exchange for a miracle cure for her boss; and Benito, the blasphemous parrot who will become the confidant of Ramón.



Cancer weaves the threads of *Las mutaciones*, a story about superstition and greed, about medical consultations and unpayable debts, about scientific research and therapeutic marijuana cultivation, about an egomaniac oncologist moved by religious zealotry and Bach, a heterodox psychoanalyst exploring ways to reach quicker results for her patients. And about the creation of a new language in the face of death. **-208 pages**

“The Mutations is a wonderful novel, as tragic as it is comic, as classical as it is contemporary, and above all impossible to forget. After reading it, you’ll wish that there were many more novels by Jorge Comensal ready for you to enjoy—but since this is his first, we’ll just have to wait patiently till his next brilliant book is done.” —Alejandro Zambra

ORIGINAL LANGUAGE

Spanish/Mexico (Ediciones Antílope, 2016)

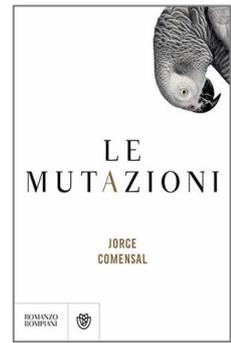
FOREIGN EDITIONS

World Spanish excluding Mexico (Seix Barral/Planeta, 2019); German (Rowolht, 2019); Italian (Bompiani, 2019); French (LES ESCALES, 2019); English/North America (Farrar, Straus and Giroux, 2019); Simplified Chinese (Archipel Press, 2022); World Arabic (Takween Publishing, 2021); Hebrew (Modan/Keter, 2021); Turkish (Bilgi, 2021); Danish (Aurora Boreal, 2022).

JORGE COMENSAL

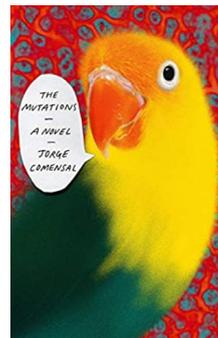
“An implacable speculative exercise (like the disease itself) on the limits of compassion. An uncompromising inquiry that tries to answer a sinister, almost eschatological question: what to do before the news of an incurable disease? Highly recommended. There are very few first novels that are so mature.” – Juan Pablo Villalobos

“Sharp, hilarious, yet sensitive—an amazing first novel!” —
Guadalupe Nettel, author of *After the Winter*



“Through the story of an illness and an exploration of the the fear of death, Jorge Comensal has created a world both absurd and hilarious, yet one that also touches on our darkest emotions. The Mutations is one of the greatest Latin American novels of recent years.” —Daniel Saldaña París, author of *Among Strange Victims*

“The Mutations, by Jorge Comensal, oscillates masterfully between comedy and tragedy, gathering in its pages a stupendous array of characters before whom the reader does not know for sure whether to pitifully smile or smilingly pity” – Fernando Aramburu, author of *Patria*



“A literary masterpiece!” – Buchkultur

“A feisty first novel . . . [about] the funny, messy unexpectedness of life, death and potty-mouthed pet birds.” — The New York Times

“Quietly powerful ... An assured debut by a writer from whom readers will want to hear more, and soon.” – Kirkus Review

“Gem of ‘La Rentrée littéraire’, Les Mutations can be read like a shot of tequila: bottoms up with a twist of lemon.” *Le Temps*

“Mastering medicine, psychoanalysis, biology and genetics; challenging with careful language the dark and macabre halo of illness, Comensal takes us with levity, but with intensity, to that time of life where impending death is the antechamber to a potential discovery of the self” – LA REPUBBLICA

“It takes courage to debut as a fiction writer with a novel that is not comedy or tragedy, but both at the same time. [...] It is the triumph of an intelligent and promising writer.” – Pilar Castro, *El Cultural* supplement, *El Mundo*

*** FILM RIGHTS OPTIONED ***

ANDREA INGLESE (1967) lives near Paris. He writes in verse and prose. Among his publications, the novel *Parigi è un desiderio* (Ponte Alle Grazie, 2016; finalist of the Naples Award 2017 and winner of the Bridge Award 2017) and the collection of essays *La civiltà idiota* (Valigie Rosse, 2018). He is one of the founders of the literary magazine *Nazione Indiana*.

Literary Fiction / Existentialism / Art World

La vita adulta (Adult Life)

The story of Nina, an artist, and Tommaso, an art critic, as the story of an entire generation.

Tommaso is an art critic and he is torn between the love for art and other forms of cultural precariousness. All this leads him, at the age of fifty, into a crisis at the same time intellectual and sentimental.

His "adult life" appears irremediably entangled in the "cursed triad: work, wife, children".

Nina is a performer: after having touched the international success with a dazzling debut, she has almost withdrawn from the art scene, refusing to submit to the laws of the market. Through her body and art she tries to comprehend the reality, without letting herself be conditioned by conventions and career strategies.

This novel is the story of their elective affinity, which unfolds between Milan and Berlin. Tommaso and Nina meet and recognize each other as two characters in search of escape routes, helping each other to focus on their desires and needs.

With *La vita adulta* Andrea Inglese gives us an illuminating, ironic and ruthless portrait of contemporary intellectual work – in the art world specifically - but above all of today's "late youngsters", those who are terrified or excluded from adult life. Inglese with this book asks some crucial questions: is it still possible today to become an adult? Does "maturity" still exist? Has it ever existed? What relationship do we have with art today?

"The novel revolves around the contrast between the ambition to which the artist tends and the social, economic, moral rules to which he must submit" *Corriere della sera*

"Andrea Inglese confirms himself as an inimitable narrator." **Helena Janeczek**



372 pages

Original language: Italian (Ponte delle Grazie, 2021)

NONA FERNÁNDEZ (Santiago, 1971) is an actress and writer. Fernández has published six novels, two plays and the short stories collection *El Cielo*. She was selected in 2011 as one of the 'best kept secrets of Latin American literature' by the Guadalajara book fair and was awarded the *Sor Juana Ines de la Cruz Prize* in 2017, the top recognition for a female writer in Spanish. Her works are translated in several languages.

Narrative Non-Fiction / Personal & Societal History / How Memory Works

Voyager

Accompanying her mother for neurological exams, the narrator of this book recognizes the images of brain activity projected on the monitor as similar to the celestial images one is familiar with. From that finding, Nona Fernández begins in this, her first narrative essay, to scrutinize the mechanisms of planetary and human memory.

Taking note of everything she reads, observes and thinks, in the manner of an exploratory Voyager space probe, Fernández links these records to her own history and that of her country. How the stars and people remember are questions that lead to wonder how societies remember, and how they forget. These questions are addressed with the wisdom and passion that characterize all of her work. **-180 pages**



"A work ... about the fragility and importance of memories as the threads that shape our personal and social identities." – **El Mercurio**

"Nona Fernández climbs up to the stars to search for the roots of memory. The entire universe turns into the canvas for the memory of all of us." – **Leonardo Sanhueza**

"Her words vibrate in her writing, just as the constellations shine from the sky." – **Revista ROSA**

ORIGINAL LANGUAGE

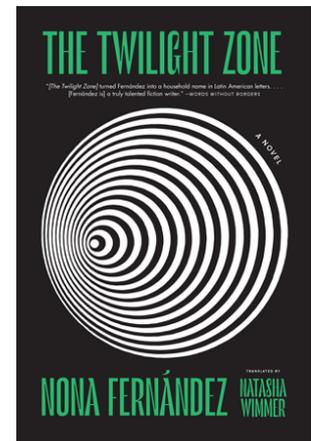
Spanish (Penguin Random House 2019)

FOREIGN EDITIONS

World English (Graywolf Press, 2023), Italian (Gran Via, 2021)

The Twilight Zone (La dimensión desconocida)

In the middle of the Chilean dictatorship, an anguished man arrives at the offices of an opposition magazine. He is an agent of the secret police. I want to talk, he says, and a journalist turns on the tape recorder to hear a testimony that will open the doors of a hitherto unknown dimension. Following the thread of this real episode, Nona Fernández activates the mechanisms of the imagination to access those corners where neither memory nor archival documents are able to reach. Confronting her own experience with the stories of the man who tortured, the narrator enters the lives of the protagonists of that ominous testimony: that of a father who is detained in a van while taking his children to school and that of a child who changes names and lives to end up witnessing a massacre, among others. **-238 pages**



“The Twilight Zone is wildly innovative, a major contribution to literature, in Chile and beyond.” – The New York Times

“Nona Fernández helps us glimpse the horrible reality of torture in luminous prose of great intelligence and obsessive sincerity.” – Fernanda Melchor

Fernández’s story has shades of the cat-and-mouse mystery, her touchstones emblems of mass global culture: episodes of The Twilight Zone, to be sure, but also old movies and, of course, the video games of the era ... Fernández is emerging as a major voice in South American letters, and this slender but rich story shows why.” – KIRKUS REVIEW

“Chilean author Fernández’s second novel to be translated into English (after Space Invaders) powerfully evokes the brutality of Augusto Pinochet’s 17-year military dictatorship and is based on the life of one of his security policemen ... This disturbing story of a repentant man makes for a gripping psychological game of cat and mouse.” – PUBLISHERS WEEKLY

Fernández’s upcoming book, The Twilight Zone, translated from Spanish by Natasha Wimmer, is just as eerie ... [S]he ventures beyond the historical records that present the Chilean dictatorship’s crimes as a series of isolated cases, revealing an alternate world that haunts the nation’s psyche.” – NEW YORK MAGAZINE (Most Anticipated Book)

“A startling work that is to become a classic of Latin American letters.” – El País

ORIGINAL LANGUAGE

La dimensión desconocida: Spanish (Random House Mondadori, 2016).

FOREIGN EDITIONS

La dimensión desconocida: English/UK-AUS (Daunt Books, 2022), World English (Graywolf Press, 2021); Danish (Jensen & Dalgaard, 2022); Norwegian (Solum Bokvennen, 2022); Turkish (Ithaki, 2022); Slovenian (Cankarkeva Založba, 2021); French (Stock Editions, 2019), Italian (Gran Vía, 2018), Swedish (Palabra Forlag, 2018)

Space Invaders

Santiago in the '80s: a group of teenage students cannot forget a classmate who has not been seen in school for long now. She was the daughter of a police detective who has been accused to have committed several atrocities during the years of the dictatorship. The voices of the students alternate each others in remembering their classmate, even in their dreams. In the context of the resurfacing of the memory of the violent years of the Chilean dictatorship and in short hypnotic and rarefied chapters, Fernandez builds a story that sits between dream and reality and questions which is which. The space invaders are the *aliens* from the adult world advancing towards the children via the dissemination of death and destruction and forcing them to question the nature of experience. — **88 pages**



“Space Invaders by Nona Fernández is a small jewel of a book, set in Pinochet’s Chile. This dark time is chronicled through the light of childhood memory, mysterious yet precise. Fernández’s picturesque language and dream-like atmosphere is well worth being invaded by. A book to slip in the pocket to read and reread.” — **Patti Smith**, *best books of 2019, The New Statesman*

“Space Invaders is an absolute gem—a book of uncommon depth, precise in its language, unsparing in its emotion, unflinching as it evokes a past many would prefer to forget.” — **Daniel Alarcón**

“A dark and deceptively playful novel about a generation of Chilean kids who try to understand the terrible country they live in.” — **Alejandro Zambra**

“Nona Fernández’s Space Invaders, translated into English by the masterful Natasha Wimmer and nominated for a National Book Award, is as addictive as its video game namesake. . . . Each [chapter] slides by quickly, but lingers like a dream.” **NPR**

ORIGINAL LANGUAGE:

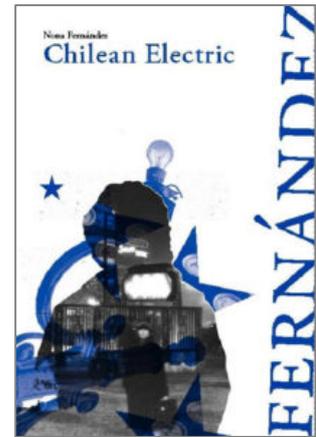
Spanish/Chile (Alquimia, 2013)

FOREIGN EDITIONS

English/UK-AUS (Daunt Books, 2022), Spanish/Spain (Minúscula, 2021), Brazilian Portuguese (Moinhos, 2021), Turkish (Ithaki, 2021), Spanish/Mexico & Central America (Fondo de Cultura Economica, 2019), Spanish/Audio (Storytel, 2020), Greek (Dardanos, 2020), World English/NA (Graywolf Press, USA, 2019), Spanish/Colombia (Laguna Libros, 2018), Italy (Edicola, 2017), French (Zinnia Editions, 2017), German (Septime Verlag, 2019), Spanish/Argentina (Eterna Cadencia, 2015).

Chilean Electric

Electric light first illuminated the main square of Santiago in 1883 and the narrator's grandmother recalls the grandiose event of the ceremony that brought artificial light to Chile, she was there she said. But she was born in 1908... From this false memory, Fernandez explores family history, but also that of a country shaped by union leaders forced into exile, wooden horses, a typewriter, an eye in a pool blood, candles and the body of a president who made of death in office is mandate. *Chilean Electric* is a cryptography and an illumination that starting with the country's literal darkness, sheds light in an impressionistic, lyrical style on the dark history of the disappeared, the murdered, the hanged. It is also the continuation of one of the most important personal projects of contemporary literature in Spanish. A kind of luminous Morse whose ultimate intent is to do away with the shadows for all of us. -100 pages

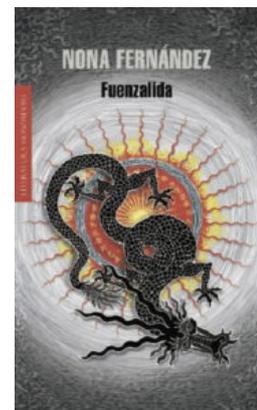


Fuenzalida

"Fuenzalida is a dark and powerful story where the political intersects with the sentimental and the macabre. A book that places Nona Fernandez as one of the strongest writers of today." – Patricia Espinosa

"Retrieving the personal to shed light on a collective past conveniently forgotten, Fuenzalida rearms recent history, brick by brick, to be the home of a still possible present." – Lina Meruane

– 254 pages



ORIGINAL LANGUAGE

Chilean Electric: Spanish (Alquimia, Santiago de Chile)

Fuenzalida: Spanish (Random House Mondadori).

FOREIGN EDITIONS

Chilean Electric: German (Septime Verlag, 2018); World Spanish excl Chile (Minúscula, 2018); Italian (Edicola, 2015); Audio/Spanish (Audible, 2019)

Fuenzalida: Italian (Gran Via, 2019); German (Septime Verlag, 2016); French (Zinnia Editions, 2014); Audio/Spanish (Storytel, 2020).

NONA FERNÁNDEZ

Literary Fiction / Family mystery / Country's Past

Avenida 10 de Julio (10th July Avenue)

Again and again, Greta is drawn to the “July 10th Street” in Santiago de Chile. It is the famous street of spare parts sellers. Here, Greta is looking for the parts needed to put back on track the school bus in which her only daughter died in an accident. Her restless search not only destroys her marriage, but leads her to the abandoned house of her childhood sweetheart Juan, the only building in the area that defies the demolition plans of a construction company. But Juan has disappeared. Was it murder or suicide? Was he kidnapped? Did his research on Colonia Dignidad endanger him? Or, as his wife still suspects, did he just run away? – 264 pages

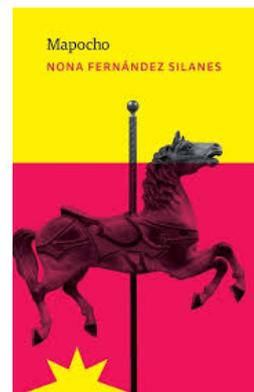


Literary Fiction / Melodrama / Family Mystery / Chile

Mapocho

“Mapocho boldly disassembles our national mythology. Nona Fernandez presents a grotesque and tender Santiago, where get stuck all the stories and the victims that the dirty river does not manage to shift. With amazing dexterity, the narrative tries to put things in place.” – Lina Meruane

“The first novel by Nona Fernandez is an intense and risky text, a story of surreal dreamlike shades, in which the protagonist and other characters wander astray from the consciousness of life and death, truth and falsehood.” – Javier Edwards
– 240 pages



ORIGINAL LANGUAGE

Mapocho & *Av. 10 de Julio*: Spanish (Planeta 2002, Uqbar 2008, Alquimia 2018 & 2021)

FOREIGN EDITIONS

Av. 10 de Julio: Spanish/Argentina (Eterna Cadencia, 2022), Audio/Spanish (Storytel, 2020); German (Septime Verlag, 2018)

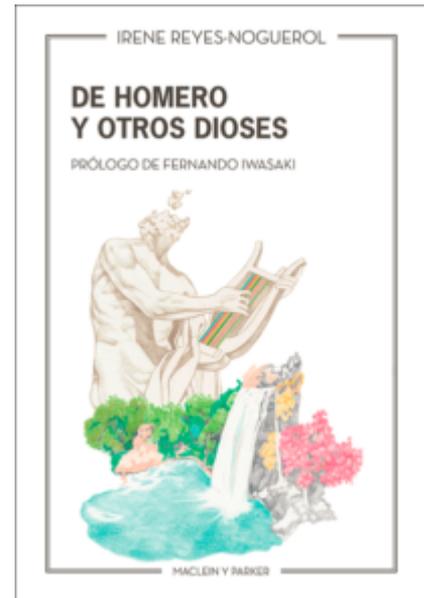
Mapocho: Spanish/Argentina (Eterna Cadencia, 2019); Spanish/Spain (Minúscula, 2020); Spanish/Mexico (Fondo de Cultura Economica, 2021); Spanish/Bolivia (El Cuervo, 2019); Italian (Gran Vía Edizioni, 2017); German (Septime Verlag, 2015); Audio/Spanish (Audible, 2019)

IRENE REYES-NOGUEROL (Seville, 1997) has a BA in Hispanic Philology at the University of Seville and has completed a Creative Writing Workshop at the Camilo José Cela University of Madrid. Reyes-Noguerol has won several awards, both in national and international story contests and her texts have appeared, so far, in fourteen anthologies. At the age of 18 she published her first solo book: *Caleidoscopios*. She is currently working on a new collection of stories exploring themes of vulnerability and fragility and provisionally titled *Mala mar* after one of Lope de Vega's famous poems. In April 2021 Reyes-Noguerol was selected by **GRANTA** as one of the best writers in Spanish under the age of 35.

Short Stories / Greek Myths

De Homero y otros dioses (Of Homer and Other Gods)

Since ancient times, the bards have sung of love, war, loneliness, melancholy or oblivion, and the Homeric poems are no exception. Rescuing that tradition, in this volume of stories we find Hera's jealousy, Achilles' anger, the pain of the Trojans, Hector's death, Hermes' travels or Penelope's wait. The myths are here retold in with delicate brilliance and imagination, adapted to the present time, they describe characters that could traverse any of our modern cities. The classic myths are therefore the common threads of a book that, as its own author indicates, tries to transmit "the pains, the betrayals, the hatreds, the passions and the joys that are told in the Iliad, in the Odyssey or in the old legends about gods and heroes". – **172 pages**



"Irene Reyes-Noguerol has been able to grant these creatures an intimate, heroic, divine epic. I don't know what literary life is, but I do know what living literature consists of. Irene also knows it, because she is already one more member of the club together with Homero, Cernuda, Borges." **Fernando Iwasaki**

GRANTA BEST SPANISH LANGUAGE WRITERS UNDER 35 – April 2021

ORIGINAL LANGUAGE

Spanish/Spain (Maclein & Parker, 2018)

FOREIGN EDITIONS

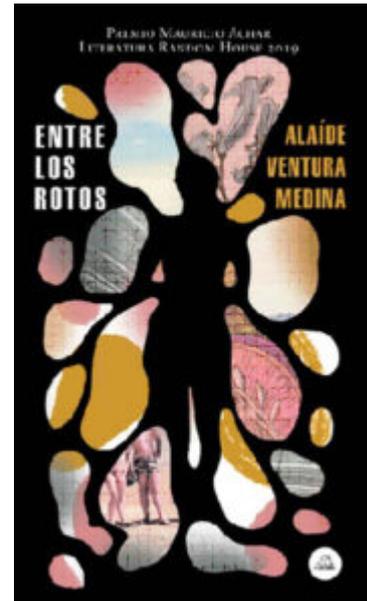
Spanish/Audio (Bookmate, 2022)

ALAÍDE VENTURA MEDINA (Xalapa, 1985) is a Mexican anthropologist, writer and editor. She studied Anthropology at the Universidad Veracruzana and the National Autonomous University of Mexico. In addition to fiction and essays, she has worked on scripts for TV and advertising for media such as Canal Once and Time Out México. In 2018 Ventura's debut won the 'Gran Angular Young Adult Literature Award' with the novel *Como caracol* published by Grupo SM. In 2019 her adult fiction debut, *Entre los rotos* won the 'Mauricio Achar Award' and was published by Penguin Random House Mexico.

Literary Fiction / Family & Violence

Entre los rotos (Among the Broken)

A young woman finds her younger brother's photo collection. She doesn't understand why Julian decided to keep those images. They do not portray particularly joyful moments, on the contrary, almost all of them can be seen as the prelude to a domestic catastrophe. Thinking about it, that was her childhood in Veracruz: the anteroom and the aftermath of a continuing catastrophe, the meticulous construction of the ruins that are herself, her brother and her mother. Their father, an unpredictable and violent man, hurt them with the most arbitrary provocation. Julian always got the worst part, so that at some point he raised a wall of silence to protect himself. But silence has the ability to contaminate everything with its own form of violence. This novel is the attempt to rebuild the puzzle or the photo album that is all memory. The older sister knows that she cannot tell a happy story from these images, can she tell at least one plausible story?



With impeccable prose, as emotional as it is precise, *Among the Broken* reminds us that we are our memory: a kaleidoscope much more broken than colourful. -170 pages

ENGLISH LANGUAGE SAMPLE AVAILABLE

WINNER of the MAURICIO ACHAR Award 2019

"...for being an impeccable narrative construction, an agile and precise story about a family broken by violence and silence. An intimate archaeology based on various resources of memory such as photographs, lists and personal definitions. *Among the Broken* is an intelligent and emotional novel that reflects on the way emotions have been transformed at the beginning of the 21st century." – The Jury: **Cristina Rivera Garza, Fernanda Melchor, Julián Herbert, Andrés Ramírez.**

"...a female voice talking about issues that women have begun to talk about little by little: violence within the family, not only physical but also psychological, and the way in which these patterns of violence develop with parents, siblings. A very emotional and very well achieved novel." – **Fernanda Melchor**

ORIGINAL LANGUAGE

Spanish (Penguin Random House Mexico, 2019)

FOREIGN EDITIONS

Spanish/Spain (Tránsito Editorial, 2021)

PABLO CASACUBERTA is a writer, visual artist and a movie director born in Montevideo in 1969. His books have been so far published widely in South America and his movies distributed in several countries. Originally selected for the *Bogotá 39* group – highlighting the best authors from Latin America under 40 – Casacuberta has published eight works of fiction, the last three of which have recently been acquired for translation in French.

Literary Fiction / Opposing World Views / Hypochondria / Tragicomedy

La Mediana Edad (Middle Age)

La mediana edad introduces us into the labyrinthine mind of Tobias: a fifty-year-old who lives with his mother and suffers from hypochondria. This double condition of always feeling sick and living isolated with his mother, plus the void left by an absent father -the circumstances of whose death are revealed to us and to our hero only at the end- has led him to develop an extreme dependence on his family doctor: a homeopath with a vast clientele of mostly old ladies, who completely disbelieves the efficacy of his own preparations.

Developing over the course of just one -very long- day, the story zig-zags between a series of grotesque episodes in the life of Tobias and the multiple thought associations of his mind, until a surprise moment unleashes an unexpected turn of events. A philosophical novel and an atypical *Bildungsroman*, where with linguistic virtuosity and a great sense of humour, Casacuberta confronts the eternal tensions between the world of ideas and beliefs with that of factual truth and scientific thought. – **266 pages**



WINNER OF THE NATIONAL LITERATURE PRIZE 2019

“A coming of age novel so original, poetic and hilarious. An excellent book that will delight the many readers of this talented writer.” **Que tal Paris**

“Master of the quirky humour, Pablo Casacuberta succeeds in a disheveled comedy on the crisis of the fifties and the fear of death. It confirms his virtuosity.” **L’Humanité**

“Composed largely as an introspective monologue, this coming of age story is a burlesque comedy, the humour of which is mainly due to the discrepancy between the precious language of the narrator and the triviality of certain scenes, described with a tasty emphasis.” **LE MONDE DES LIVRES**

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE

Spanish (Estuario Editora, 2019);

FOREIGN EDITIONS

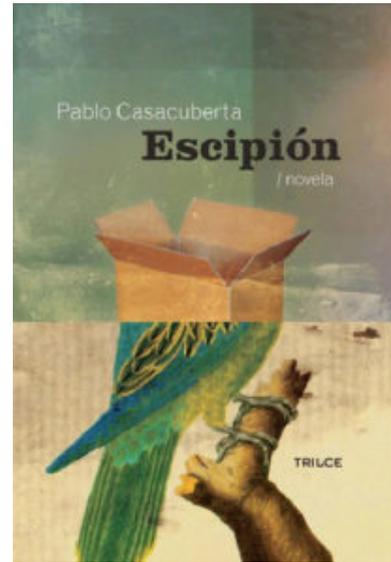
French (Métailié, 2019); AUDIO/Spanish (Storytel, 2020)

PABLO CASACUBERTA

Literary Fiction / Father & Son / Coming of Age / Tragicomedy

Escipión (Scipio)

The protagonist of this novel is not Scipio – the Roman general hero of the Carthage campaign and conqueror of Hannibal in 202 BC – but that ancient history is not entirely absent from its plot. Aníbal Brener, the son of a prestigious historian, a specialist on the History of the Roman Empire, has always had a troubled relationship with his father. An historian like him, Aníbal has gone from failure to failure until finally he is outdone by alcohol and depression. Two years after the death of his father – whose funeral he missed – he receives the news that the will leaves him with much of his father’s property, provided that certain conditions are met. Narrated by Aníbal, the novel is a gripping investigation of the tensions present in a father-son relationship where love and hate, authoritarianism and humiliation, envy and cruelty co-exist. As in Casacuberta’s previous novel (*Aquí y ahora*), this is a coming of age novel, even though its narrator is an adult, one who has refused, or has not managed, to grow up. His story is a tale of discovery and of healing: the discovery of the father’s own fragility and of the character’s own voice, an identity that can only be defined as a reflection of the relation with the father. *Escipión* shows us an author at his full creative maturity. One that comfortably tackles a universal theme of strong classic resonances with irony and a kind of humour that elevates his discerning ability. – **304 pages**



“Scipio manages to renew, with talent and communicative exuberance, the old Oedipal drama of the father-son relationship by relying on a very acute sense of funny situations” Pierre Lemaitre, LE MONDE DES LIVRES

“In this funny and offbeat book by Pablo Casacuberta, one of the most interesting new voices in South American literature, there is only one winner, the reader.” L’HUMANITÉ

“A quirky and very intelligent novel, probably the first noir novel playing on psycho-genealogy.” L’ECHO (SUISSE)

“The text, as in the best Philip Roth, explores the notions of success and filiation, while always shaking up stale assumptions” Le MAGAZINE LITTÉRAIRE

“A splendid anti-Oedipal novel” LA CAUSE LITTÉRAIRE

“Told with Anglo-Saxon humor, Pablo Casacuberta’s novel is a pure delight, from start to finish.” TÉLÉRAMA

ENGLISH & GERMAN LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE

Spanish (Editorial Trilce, Uruguay; 451 Editores, Spain, 2010);

FOREIGN EDITIONS

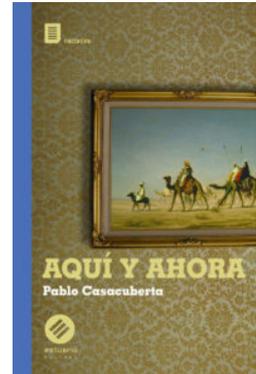
French (Métaillé, 2016), Croatian (Bozicevic, 2016), AUDIO/Spanish (Storytel, 2020)

PABLO CASACUBERTA

Literary Fiction / Coming of Age / Absent Fathers / Tragicomedy

Aquí y ahora (Here and Now)

A top-class employee for a world-class hotel. The Samarcanda Hotel is recruiting! Máximo, seventeen years, three-hair beard, determined to get out of childhood, puts himself forward. A lonely teenager, obsessive, fond of scientific journals and fascinated by thought processes, he is convinced that this experience will be his real entry into the adult world. As it often happens however, nothing is in line with expectations, and that is not necessarily a bad thing. The more our hero grows, the more the mysterious and exciting world around him shrinks. The only way to cope will be to live in it here and now! Pablo Casacuberta depicts with touching insight the loneliness of adolescence, the suffocating desire for love, the terror of never being taken seriously. This short breath-taking novel, splendidly written, is one of the best things we have ever read on the delicate art of growing. - **180 pages**



“Aquí y ahora is a window open to the vast world, reduced to a Kafkaesque hotel beaten down by rain and wind.” L’HUMANITÉ

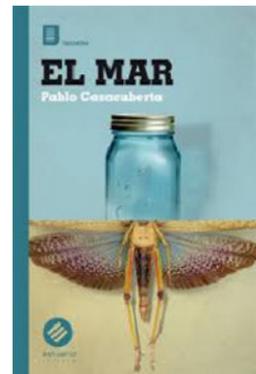
“A coming of age novel that pinches the heart and squeezes the throat with emotion...Our amazement, and our admiration.” L’ECHO

“Pablo Casacuberta renders with poignant acuity the loneliness of adolescence, the stifling desire for love, the absence of an interlocutor – father, daughter or friend -, the terror of never being taken seriously.” TRANSFUGE

Literary Fiction / Art / Animal World / Mystery

El Mar (The Sea)

Lazarus works in a museum. He photographs desiccated insects, which he then carefully places in prepared scenarios simulating certain vitality. The train on which he is travelling with destination unknown, enters an absolutely black tunnel. Why does the train stop? And who is the mysterious woman that appears to Lazarus in a lens store? Everything is guarded, everything is closed in Lazarus’ world. A man capable of putting all his hopes in an image, a projection of his own mind, as if it were possible for one’s own interior darkness to be the force to show the way towards the light. – **168 pages**



“With El Mar (The Sea) Pablo Casacuberta continues opening the doors of perception, shaping the invisible through an almost magical use of language” – Mario Levrero

RIGHTS SOLD

Aquí y ahora: French (Métailié); Spanish (Ediciones Era, Mexico); Spanish Audio (Bookmate, 2021)

El mar: French (Métailié); Spanish Audio (Bookmate, 2021)

ORIGINAL LANGUAGE

Aquí y ahora: Spanish (Aurora Editorial, Montevideo, 2002).

El Mar: Spanish (Estuario, Montevideo, 2000)

MAXIMILIANO BARRIENTOS was born in Santa Cruz de la Sierra, Bolivia in 1979. His short story collection *Diario* (2009) received the Santa Cruz National Literature Prize. His first two books were the short story collection *fotos tuyas cuando empiezas a envejecer* and the novel *Hoteles*. Both titles were published by Periférica in 2011. In 2015 he published *La desaparición del paisaje*, also with Periférica as well as the collection of short stories titled *Una casa en llamas*, published by Eterna Cadencia in Latin America and Spain, and by El Cuervo in Bolivia. He lives in Santa Cruz.

Literary Fiction / Genres Crossover / Dystopia / Violence

En el cuerpo una voz (In the Body, a Voice)

After the dissolution of Bolivia and the rule of law, brigades massacre each other in order to take control of the Eastern provinces. Two brothers flee from the henchmen of El General, a former military official known for practicing cannibalism. Once the years of collapse are over, the Camba Nation is formed and a barren peace is imposed. Two members of the intelligence services are in charge of hunting down war criminals turned dissidents and to do so, they recruit one of the brothers, now a mature and cynic man. Together they travel to a deserted neighbourhood in southern Santa Cruz in order to carry out an act of revenge that throws us back to that “no man’s land” where this novel begins. With a dry, lyrical prose, *En el cuerpo una voz* captures, both in its realism and its delirium, the normalization of extreme violence and its effects on the lives of those that survived it. **-224 pages**



ENGLISH LANGUAGE SAMPLE AVAILABLE

Literary Fiction / Family / Identity / Guilt

La desaparición del paisaje (The Disappearance of the Landscape)

Vitor Flanagan left Santa Cruz de Bolivia because his mother had died when he was young and because, as he became an adult he understood that leaving was the only way of not becoming his father—a violent alcoholic man who struggled to overcome the death of his wife. Twelve years after leading an erratic lifestyle in the United States, Vitor returns home after having lost touch with the people he once loved. Three women represent his entire past life: María, his father’s widow, a substitute mother of sorts and a silent witness to his family’s dissolution; Fabia, Vitor’s sister, who resents him for having disappeared on her; and Laura, his old girlfriend, now married to someone else. *La desaparición del paisaje* is a novel about guilt, identity and what it means to outlive the people we love and the loneliness we are forced to bear. **-272 pages**



ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE

En el cuerpo una voz: Spanish (El Cuervo, Bolivia, 2017).

La desaparición del paisaje: Spanish World (Periférica, Spain 2015)

FOREIGN EDITIONS

En el cuerpo una voz: Spanish/Mexico (Almadía, 2018); Spanish/Spain+Argentina/Uruguay/Chile (Eterna Cadencia, 2018); Spanish/audio (Storytel, 2019)

DIEGO RODRÍGUEZ LANDEROS (Mazatlán, 1988) Essayist and narrator, studied Hispanic Literature at UNAM. He has been a fellow of the Foundation for Mexican Letters and of the Young Creators Program of FONCA. His texts have been published in national media such as *Revista de la Universidad de México*, *Tierra Adentro*, *Timonel*, *Este País*, *Cuadrivio*, *Pieglo 16*, among others. He is the author of two books of essays *El investigador perverso* (2014) and *Nadie es tan desvergonzado como desea* (2019), as well as the novel *Desagüe*, published by Fondo de Cultura Económica/Tierra Adentro in 2019 and winner of the **PREMIO NACIONAL NOVELA HISTÓRICA IGNACIO SOLARES**.

Non-Fiction / History of Water / Mexico City Valley / Environmental Crisis

Drenajes (Drainage)

Written with the triple diving suit of fiction, chronicle and essay, the texts of *Drenajes* immerse themselves in some key moments of the history of water in Mexico to emerge from there with a garland of literary wonders. From the hydraulic works promoted by Aztec Tlatoanis, Texcocan kings and presidents from the PRI (the oxymoronically named Revolutionary Institutional Party), to the humongous water transfers that supply the megalopolises of the 21st century, passing through underground pipes, polluted rivers and the drying up of hydrographic basins as a result of royal, agro-industrial, real estate or energy megaprojects, the threads visited in this book make up a mosaic that shows the uses and abuses of water in Mexico, as well as a portrait of the beneficiaries and victims of these processes. With clear literary vocation, the investigation branches out into a delta that leads to unexpected story endings, delusional character profiles, poetic digressions, philosophical depths and atypical reflections where the gaze, after delving into obscure depths, is able to emerge to sight shores previously hidden by fog.



Drenajes, the third book of essays by Diego Rodríguez Landeros, continues the literary line of research on the hydrological crisis in Mexico that the author has carried out, the first part of which is the novel *Desagüe*. -190 pages

“Everything starts with a whirlpool, a spiral of water that swallows lakes, rivers, people, the entire flow of a country that comes unstuck and that ends up disappearing through the drain. With a liquid and unclassifiable writing, half chronicle, half essay, Diego Rodríguez Landeros summons the memory of water by resurrecting absences, focusing on the traces left by lake or river corpses that gave life to entire communities. Dizzying, playful, bright and movingly intelligent, this work warns us, like Benjamin’s Angel of History, about the ruins brought by the hurricane of progress.” – Nona Fernández Silanes

“Diego Landeros’s prose is wonderful.” – Jorge Comensal

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE

Spanish/Mexico-Colombia-Cono Sur (Almadía, 2022);

FOREIGN EDITIONS

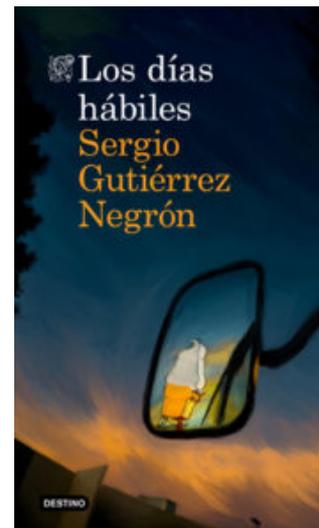
Spanish/Audio (Scribd, 2021)

SERGIO GUTIÉRREZ NEGRÓN (Caguas, 1986) is the author of two novels, *Palacio* (2011 and 2014), finalist of the PEN Club prize in the year of publication, and *Dicen que dormidos* (2014 and 2015). This second work won the *National Novel Prize* of the Institute of Puerto Rican Culture. In 2015, he was recognized by the Festival de la Palabra with the *New Voices Prize*, a prize given to young Puerto Rican authors. That same year he was part of [Latinoamérica Viva](#), a selection of Latin American authors curated by the *Guadalajara International Book Fair*. His stories and academic articles have appeared in several magazines and anthologies, both local and international. In 2017, he was selected by the *Hay Festival* as part of [Bogotá39](#), *Best Latin American Writers Under 40*. Gutiérrez Negrón currently teaches Latin American Literature in Oberlin, Ohio, USA.

Literary Fiction / Puerto Rico / Social Realism / Existentialism / Irony

Los días hábiles (Working Week)

In her thirties, Carla María is a single mother who lives a markedly monastic life. One morning, after a sudden, though expected, anxiety attack, she remembers how, eleven years earlier, she lived a day when she thought she had dominated her ever-present anxiety. That day, her last in an ice cream parlour where she worked, Carla María conspired with her co-workers to, once their shift was over, rob the store, take all the money, and flee in the direction of the Puerto Rican mountains. In her memory, she and two of her companions (Carlos and María C) are in full flight and in a moment of deep fellowship. Amidst routine interruptions, Carla María remembers another moment of the night in question, when fleeing from the store money in hand, another employee of the ice cream shop, a second Carlos, decided not to join them, despite having committed to the plot from the beginning. The remembrance of this abandonment, catalysed by the possibility of a re-encounter with one of the Carlos, whom she has not seen since, causes the previous idyllic image to begin to crack and for a third-person narration of the last twelve hours in the ice cream shop to begin.



Los días hábiles is a coming of age novel with an existentialist nuance, narrated in the third person. It is also as much a reflection on the nature of part-time work as well as a story of how the fantasies of some youngsters collide against the harsh reality of the Puerto Rican economic crisis, a crisis that has marked the past decade and a half. The tone of the novel alternates the determinism of social realism, humour and imagination. This is facilitated by a linguistic style that internalizes many of the idiosyncrasies of Puerto Rican Spanish and makes incursions into the English language. Close in style to “realist” trends in the North American novel, while echoes can be also heard of the ennui typical of the novels of Murakami and Bolaño. **-240 pages**

ENGLISH LANGUAGE SAMPLE AVAILABLE

BOGOTÁ 39 – BEST LATIN AMERICAN AUTHORS UNDER 40

ORIGINAL LANGUAGE
Spanish (Planeta Mexico, 2020)

MERCEDES ROSENDE (Montevideo, Uruguay) has a degree in Law and an MA in Integration Policies. Her literary noir novels *Mujer equivocada* (*Wrong Woman*), *El miserere de los cocodrilos* (*Crocodile Tears*), *Que ganas de no verte nunca más* (*Black Hole*) are translated in German, English and Italian, forthcoming in French. Film/TV adaptation rights for all three novels have been optioned. Rosende was the winner of the German **LiBeratur Preis 2019**.

Literary Noir / Female Antiheroine / Humour

Qué ganas de no verte nunca más (The Ursula Effect)

Mercedes Rosende weaves a new chapter in the vertiginous and captivating world of Ursula, the lonely translator with weight problems whose crimes are a way of asserting a new self and leaving behind a past of abuse. As always, the river of the main story unfolds into multiple tributaries in the middle of a rainy, dusty and cold Montevideo. Intrigues, deaths, robberies, corruption, blackmail, surprising sexual encounters surround the protagonist and give life to a city that operates in a darkness peppered with continuous flashes of irony. – **320 pages**



“Here comes Ursula for the third. Fighting constant self-doubt (those extra pounds, the super-egotistic father) with crime. How do you manage to make disappear the stolen money bags right in front of the police and survive a gangsters’ kidnapping and extortion? With girl power and Tupamaro tricks! ” –
Krimibestenliste Deutschlandfunk Kultur

“Mercedes Rosende brings the tradition of the noir plot to the streets of Montevideo, and comes out triumphant.” – **La diaria**, December 2019

“Ursula is a villain like few others who generates in the reader the desire that everything be well for her.” – **Montevideo Portal**

TV SERIES / FILM Rights optioned for all three titles of the Montevideo cycle

ORIGINAL LANGUAGE

Spanish for Uruguay/Argentina/Chile (PLANETA Uruguay, 2020)

FOREIGN EDITIONS

World English (Bitter Lemon Press, 2023), German (Unionsverlag, 2021),
AUDIO/Spanish (Storytel, 2020)

El miserere de los cocodrilos (Crocodile Tears)

Crocodile Tears takes us into the world of violent criminals and high level corruption of a cold, grey and dirty Montevideo. Germán, an eternal reoffender accused of a kidnapping, comes out of jail thanks to the manoeuvrings of a newly appointed, shady lawyer. There is a condition to his release however: he will need to help assaulting an armoured truck stuffed full of cash. The crime is planned, an investigation is developed by a somewhat self-doubting detective, various levels of corruption are observed while a number of only apparently secondary characters take centre stage. In particular, the splendid and vengeful Úrsula, a strong anti-heroine -representing a subversion of dominant feminine aesthetics- determined to overcome any challenge, inside or outside the law.

In what is an intricate interlocking plot, a confident and omniscient narrator plays with literary devices. In turn taking us via a present tense narrative in the mind of the characters, addressing the reader directly, incorporating different narrative registers, describing scenes in the style of a movie script, being generous with technical details. Sprinkling local flavour and firmly implanting the plot in the *noir* tradition, Rosende delivers nonetheless a story of psychological depth and literary quality. - **228 pages**



“It reads like a marvellous mash-up of Anita Brookner and Quentin Tarantino.” —The Times

“...it is certainly fast, slick and acerbically funny: buckle up and enjoy the ride.” —The Guardian

“Wonderful Unpredictable.” — Frankfurter Rundschau

Mujer equivocada (Wrong Woman)

Ursula is dissatisfied. Too ugly, too hungry, too alone – her life is not going the way she would like it to be. The sister is prettier, the neighbor happier, and who can go on an eternal vegetable soup diet? The noir plot sets off one night when Ursula receives a call from someone informing her that her husband has been kidnapped. What husband?, she thinks when she hangs up. She is not the right Ursula Lopez the clumsy kidnapper needed to reach. Being curious, she decides to meet the kidnapper, an inept and naïve negotiator. Ursula is the least indicated woman he could cross paths with. The novel’s splendid anti-heroine represents a subversion of dominant feminine aesthetics- determined to overcome any challenge, inside or outside the law, repulsive, contradictory and ungraspable. Discovering her criminal talent, leads her on to an absurdly wonderful adventure -**192 pages**



ORIGINAL LANGUAGE

Mujer Equivocada: Spanish (Estuario Editora, Montevideo, 2017).

El miserere de los cocodrilos: Spanish (Estuario Editora, Montevideo, 2016)

FOREIGN EDITIONS

Mujer equivocada: French (Quidam Editions, 2022), Italian (S.E.M., 2021), German (Unionsverlag, 2020), Spanish/Audio (Storytel, 2020).

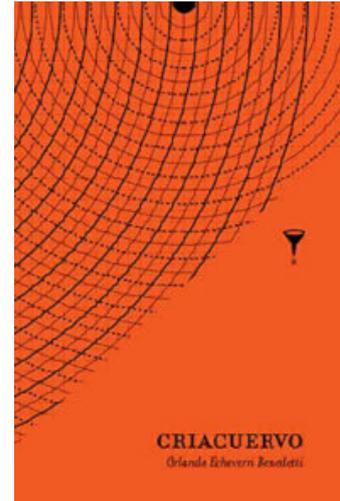
El miserere de los cocodrilos: Italian (S.E.M., 2022), World English (Bitter Lemon Press, 2021), Spanish/Audio (Storytel, 2020), German (Unionsverlag, 2018)

ORLANDO ECHEVERRI BENEDETTI (Cartagena de Indias, 1980) is a Colombian writer and journalist. *Criacuervo* was published by Angosta Editores in Colombia, it is his second novel. It was included in *Revista Arcadia's* list of the ten best books of 2017 and was a finalist in the National Book Award of the Ministry of Culture. In 2014, Echeverri Benedetti won the National Book Award from the National Institute of the Arts in Bogota, for his first novel: *Sin freno por la senda equivocada* (El Peregrino Ediciones), presented at the Bogota International Book Fair in 2016, selected for the Colombian Ministry of Culture book prize in 2016 and regarded as one of the literary surprises of that year. In 2019 Random House published his third book, the short story collection *La fiesta en el cañaveral*. He currently lives in Jersey, United Kingdom.

Literary Fiction / Landscape / Fate / Brotherhood

Criacuervo

Defeated and humiliated by the swift decline of his career as an Olympic swimmer, Adler Zweig has no other option but to consider how to rebuild his life. When he receives through the mail a photograph of Klaus, the brother he has not seen for over a decade, this raises the possibility of a meeting in a desert somewhere in northern Colombia. That's where Klaus works as a diver for an oil rig. The person who sent him the picture, Cora Baumann, is an old friend from his childhood, and the ex-girlfriend of his brother. The meeting between Cora and Adler, which at the beginning is focused on the arrangements for the trip to the desert, soon unleashes a meticulous reflection on his own past and the devastation of his childhood but also the love that he has been repressing for Cora Baumann, which will end up costing him dearly.



Written with precision, the story of a truncated reunion between two brothers unfolds between the frigid streets of Berlin and the sweltering, inhospitable terrain of Colombia's Guajira desert. Echeverri Benedetti explores the void that opens up in our lives when we lose our anchors (parents, jobs), via two characters unable to stop the inevitably downward spiral of their lives, a final destination they seem well aware of. Besides arbitrary violence, the invisible threat and the tense, sinister mood lingering over these lives is that of the illusion of free will, of forging one's own destiny. -211 pages

"Criacuervo displays a seductive power inviting you to read it aloud. Perhaps because of its poetic and taut language or the hypnotic eloquence of its images, it is a novel that leaves an indelible mark on memory." **Héctor Abad Faciolince**

"The second novel by Orlando Echeverri is positioning him as one of the most original voices of the new Colombian narrative. For this reason, we highly recommend this strange and amazing story published by Angosta Editores." – Martin Franco, **Revista Soho**, Colombia

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE

Spanish (Angosta Editores, Colombia, 2017);

FOREIGN EDITIONS

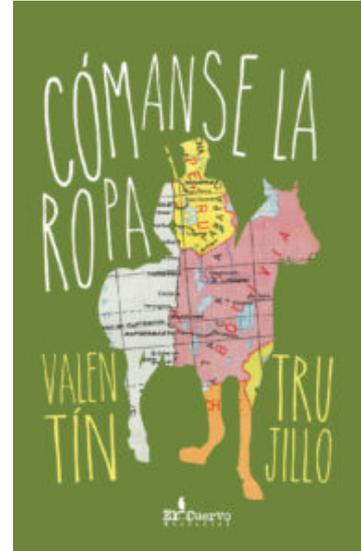
Italian (Edicola, 2019), Spanish/Chile (Edicola, 2019), Spanish/Audio (Storytel, 2019)

VALENTÍN TRUJILLO (Maldonado, 1979) is a professor of Language and Literature. In 2007 his book of short stories *Jaula de costillas* (*Cage of Ribs*), published by Ediciones de la Banda Oriental, won the National Prize for Fiction Juan José Morosoli. In 2016 he was awarded the Onetti Prize for his novel *Comanse la ropa!* In 2018 he was selected as one of the best 39 Latin-American writers under 40 (the *Bogotá39*) by the Hay Festival.

Literary Fiction / War / Masculinity / Landscape

Comanse la ropa! (Eat Your Clothes!)

Peruvian Coast, 1823. In the middle of the war of independence against Spain, a troop of shipwrecked patriots must face survival in hostile conditions, and on the brink of hunger and delirium. Among them is colonel Carlos Federico de Brandsen, an outstanding French cavalry officer who after the defeat of Waterloo accepts to travel to the New World to fight for the independence of the young American republics. He crosses the Andes and fights in Chile and then in Peru. Defeats and failures however eat into the spirit of loyalty to the cause, with the group facing marches through inhospitable landscapes, ghost towns and inclement snowfalls, plus an enemy army stalking them. The harsh experiences turn hallucinatory, fate leaves many on the verge of death, hunger alters the soldiers' senses (they eat their own clothes) and survival is not always based on moral precepts. Brandsen's health also deteriorates, he has visions and confuses the wars in which he has fought, so beginning his descent into madness.



Reflections on the meaning of loyalty – represented by men walking to their death unfazed by the extreme forces of nature- and of responsibility towards history are interspersed with more overtly political aspects – an indigenous population, deeply Catholic, fighting almost always in favour of the Spanish. Alongside the human protagonist however, the all-pervading character of the novel is landscape: the exalted nature of the Andes, the great marches through the desert, the mountain range, the moors, the small towns lost among the mountains and the lakes. Nature is all pervasive and affects all actions of men. -231 pages

WINNER of the JUAN CARLOS ONETTI LITERARY AWARD

BOGOTÁ 39 – BEST LATIN AMERICAN AUTHORS UNDER 40

FOREIGN EDITIONS

Spanish/Bolivia, Peru, Chile (El cuervo, 2020); Spanish/Audio (Storytel, 2021).

ORIGINAL LANGUAGE

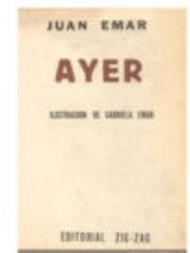
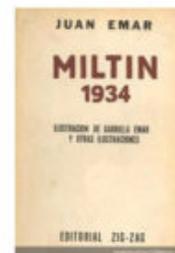
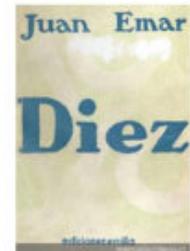
Spanish (Intendencia de Montevideo, 2017)

JUAN EMAR was the pen name of Álvaro Yáñez Bianchi (1893-1964). The son of an influential politician and diplomat, he lived intermittently between Santiago and Paris. In Paris, he was associated with the surrealist groups, and took the name Juan Emar because of its connection to the French phrase “J’en ai marre” (I’m fed up). Between 1935-1937 he published four books: *Miltín*, *Un año*, *Ayer* and *Diez*, which were largely ignored in Chile as he managed to upset the dominant literary circles of his time. As a result he refused to publish anything else but kept writing: *Umbral* is his more ambitious and impudent work, over 5,000 typewritten pages that comprise five linked works. In a break from *realism*, Emar’s prose adopts a fragmentary style and allegorical tone. Black humour, eroticism and the subconscious are themes that pepper his works. In it we can observe links to the *creationist* ideas of Vicente Huidobro as well as the buds of *cubism* and European *futurism*.

Un Año – a novel (1935)

81 pages – **Rights Sold:** Brazil (Editora Rocco, 2019), Spanish/audio (Storytel, 2020)

Considered one of the top novels of the Latin American avant-garde by authors such as Enrique Vila-Matas and César Aira, this exceptional work is written in the manner of a life diary. Insects that devour the letters of books, an unclassifiable travel diary or telephones that remain glued to the ears converge in this very singular narrative, where small circumstances of daily life acquire unsuspected meanings by being strung together with a humor that is as absurd as is melancholic.



Diez – short stories (1937)

189 pages – **Rights Sold:** English/North America (New Directions, 2023), Spanish/ audio (Storytel, 2020)

Miltín 1934 – a novel (1935)

240 pages

Ayer – a novel (1935)

109 pages – **Rights Sold:** English/North America (New Directions, 2022), English/UK & Commonwealth (Peirene Press, 2021), Danish (Jensen og Dalgaard, 2023), Spanish/Colombia (Laguna Libros, 2021), Spanish/audio (Storytel, 2020)

In San Agustín de Tango, you can never be sure what’s waiting around the corner. Over the course of a single day – the day before today – the hero of this novel and his adored wife embark on a journey through the absurd and the surreal, encountering a choir of monkeys and a carnivorous ostrich, travelling from the studio of an artist obsessed with the colour green to the waistcoat pocket of a potbellied man. *Ayer* is a hilarious exploration of the absurd in everyday life.

“Juan Emar, ahead of his time, was no doubt writing for readers of the future, and it’s as arrogant as it is exciting to suppose that those readers of the future are us.” – Alejandro Zambra

“Juan Emar, the Chilean writer who bears a marked resemblance to the monument to the unknown soldier.” – Roberto Bolaño

“This forerunner of them all, in his serene delirium, left to us as testament a living world populated by the unreality that is always inseparable from the most abiding reality.” – Pablo Neruda

“And there you had the madman Juan Emar writing the real Chilean prose. We have to start with him, even if no one has read him.” – Alejandro Jodorowsky

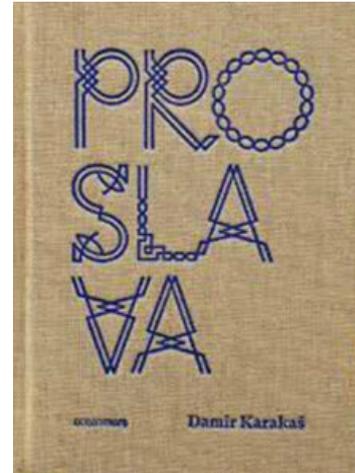
ORIGINAL LANGUAGE – Spanish

DAMIR KARAKAŠ was born in 1967 in the Lika area, the mountainous region of Croatia. He was a reporter for Croatian daily *Večernji list* from war-fronts in Croatia, Bosnia and Kosovo. He is the author of eight previous books. His works have been translated into French, German, Czech, Slovak, Macedonian, Slovenian, Arabic and Italian. He is also a playwright, performer and conceptual artist. His plays have been performed across Croatia, Serbia, Germany, Chile and Ivory Coast. His short story collection *Kino Lika* was adapted for the big screen in 2008.

Literary Fiction / World War II / Generational

Proslava (The Celebration)

Damir Karakaš goes back to his roots in Lika, the Croatian region hidden behind the majestic mountain of Velebit. This short, elliptic novel brings upon us three generations of peasants in their small village, led by the protagonist Mijo who, in the aftermath of the WWII, finds himself on the losing side of the Ustasha regime. *The Celebration* is composed of four chapters, *House, Hounds, Celebration* and *Father*, that hark back to memories as a sensuous experience: palpable sensations, remembrance of smell, touch, a grasp of a few rare moments of true happiness.



On the first pages, we meet Mijo watching the distant lights of his family house while hiding in the woods from the partisan army. In World War II he joined the losing Ustasha forces, a fascist regime that established the Independent State of Croatia and was closely connected to the German and Italian regime. After the liberation of the antifascist forces, the dissolution of the State very likely means an execution for Mijo. *The Celebration* is a vivid revival of peasant life in Lika. Flashbacks bursting with visceral, hamsunian descriptions of poverty and hunger all lead up to a scene in which Mijo takes his elderly father to die in the woods, as his father and generations before him did. Although not explicitly, *The Celebration* is deeply political; it is sensuous, laconic and impassioned, a work that reads quickly but leaves a strong, indelible trace. – **120 pages**

“The reader’s hair will frequently stand on end from pure aesthetic sensation.” **Miljenko Jergović**

“A book of the year for many Croatian critics, it is one that cries out for translation into other languages.” JONATHAN BOUSFIELD, *Satellite Review*

“Celebration is a masterpiece of Karakaš’s work to date, an event in Croatian modern literature.” **Vijenac**

“A novel of profound meaning and essential literary beauty.” **Večernji list**

“A dark intoxicating reading by a literary wizard.” **Novi list**

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE

Croatian (OceanMore, 2019)

FOREIGN EDITIONS

Italian (Bottega Errante, 2022), Serbia (BOOKA, 2021),
Slovenia (Beletrina, 2021), Macedonia (Goten, 2021)

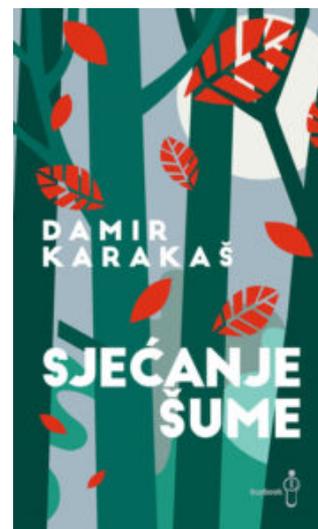
DAMIR KARAKAŠ

Literary Fiction / Coming of Age / Childhood / Patriarchy

Sjećanje šume (Forest Memories)

Forest Memories is a novel comprised of thirty-three short chapters that follow the coming of age of a boy with a heart condition. Set in a mountainous middle-of-nowhere Balkan province, it tells the story of a family gripped by bitterness and violence and of a poverty stricken upbringing; about expensive doctors and old village beliefs; mean grandfathers and mysterious old ladies, about the harsh life in the hills.

Cutting deep into the flesh of petrified patriarchy, *Forest Memories* is a catalogue of unrealized ambitions: to become an army officer, a basketball player, a bodybuilder, to sell hazelnuts, to shoot a bear... There is no empathy, only a brooding violence, among the members of this household. Emotions are for the weak and, no matter what, need to be hidden, suppressed, swallowed. Until they explode to permanently scar a childhood that is not an idyllic place, but rather a place of unease and horror.



-132 pages

SIX EDITIONS in two years

Winner of the Petar Kočić Award and of the Fritz Award - Winner of the Italian Premio ITAS Award

“His realism is truly *Hamsunian*, mesmerizing. He uses realistic means to create something that stands beyond realism.” **Miljenko Jergović, Jutarnji list**

“In a word: a remarkable book, a remarkable text; a true literary triumph in Croatian literature.” **Ivan Tomašić, Booksa**

ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE

Croatian (Sandorf, 2016) and Buybook, 2017)

FOREIGN EDITIONS

German (Folio Verlag, 2019), Italian (Bottega Errante, 2020), Serbia (L.O.M., 2017), Bosnia and Herzegovina (Buybook, 2018), Slovenia (Beletrina, 2019), Macedonia (Makedonika Litera, 2019)

Blue Moon

Damir Karakaš new novel follows a young rockabilly fanatic at the end of the Eighties. A failed student who cares deeply about his pompadour hairdo and whose existential bewilderment is magnified by the stifling pre-war anxiety that grips the discussions in the streets of Zagreb and amongst family members. Ostracized by colourful family and friends, facing a society storing up on hatred and preparing for suffering and pain, our protagonist is permanently (comically) on the run. Unable to fit in, his outsider status provides him with an understanding of the futility of the national, social and mental divisions about to become the spark of the Balkan tragedy of the early '90s.

Blue Moon talks about the inability of a world that is approaching a new war, to self-reflect. About a quiet, mute but persisting love towards the Ustasha crimes of World War II, when Serbs from the neighbouring village were slaughtered and thrown into a pit. When, however, the violent fathers and grandfathers of the protagonist speak from their fundamental cartoonishness about what was, and what will be, about war and slaughter, the story is unexpectedly delicate. Karakaš finds empathy towards everyone's suffering. Including the suffering of those who suffer because they're not capable of articulating, living through and overcoming their misfortune.

Told with care and sense of responsibility, youthful subcultures and tragic family heritage collide in the story about the vanishing and transformation of Zagreb's Serbs. – 135 pages



ENGLISH LANGUAGE SAMPLE AVAILABLE

Literary Fiction / Immigrant Community / Irony

Perfect Place for Misery

is the story of today's vast European population living in big cities without any legal status: mostly illegal immigrants from other continents or Eastern Europe. Damir Karakas managed to portray Paris of today writing very lightly on a supremely heavy topic. The novel was also staged at the National Theatre in Rijeka in 2011. This is a novel about a different Paris, a novel about demystifying illusions. – 280 pages



ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE

Blue Moon: Croatian (Sandorf, 2014).

Perfect Place for Misery: Croat (Samizdat B92, 2012)

FOREIGN EDITIONS

Blue Moon: French (Belleville Editions 2020); Macedonia (Makedonika Litera, 2019); Serbia (L.O.M., 2014).

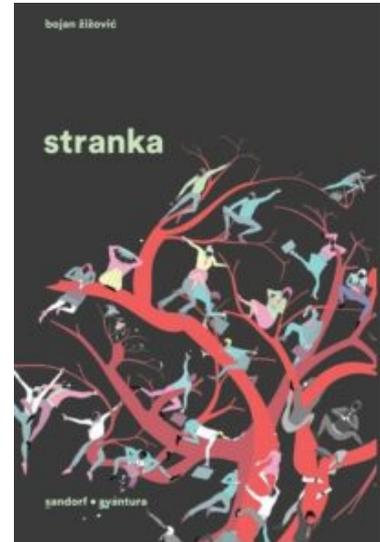
Perfect Place for Misery: Italy (Nutrimenti, 2018); Germany (Dittrich Verlag); Serbia (L.O.M.); Czech Rep. (Doplnek); Egypt (Maktabet Dar El Kalema); Macedonia (Makedonska rec)

BOJAN ŽIŽOVIĆ was born in 1975 in Pula, where he graduated in Art. He specialized in old graphic techniques in Venice, and then studied painting and Russian and South Slavic languages in Ljubljana. He was one of the editors of the Litkon portal, which brought together writers from the former Yugoslavia. Prior to *Stranka (The Party)*, his first novel) he published two poetry collections. His poetry was included in the book *"The Other Side: An Anthology of Contemporary Croatian Real Poetry"*.

Literary Fiction / Parody / Male Chauvinism / Corruption

Stranka (The Party)

Stranka follows the unnamed narrator's rapid ascent through the all-powerful and all-corrupt (political) Party. The narrator joins through a friend – because he is told that members are guaranteed employment (in a largely unemployed population) – and spends the initial period of his membership sitting in the party offices' hallway, waiting for nothing in particular and observing the various Heads, Vice Presidents, Ministers, Secretaries, Undersecretaries, and female secretaries (the variety of bureaucratic titles is mindbogglingly hilarious), as they make their way down the corridor. The day the narrator is noticed by the Head Secretary and invited into his office is the day his astronomical ascent in the Party begins. He is seen as the perfect successor to the dethroned city Mayor because he has no opinions, interests, scruples or personal integrity; he is power hungry, always opts for comfort and does not question authority – these are the characteristics of the optimal Party member. The narrator is manipulated and pushed ahead by Party officials – he is provided with a wife (another Party member), a flat, a car and driver, a free cocaine supply (provided by policemen), alcohol, and as many underage prostitutes as the upper echelons of the Party's male membership can take. *The Party* is a snake pit of deceit, power games, sexual abuse and money laundering, eating away at civic life and the possibilities of human decency.



Žižović's narrative voice is urgent, brutal and bleak; and wonderfully peppered with dark humour and piercing observations. *The Party* is a depiction of an organic disease that is unabashed political power, toxic patriarchy and personal greed. – **321 pages**

ENGLISH LANGUAGE SAMPLE AVAILABLE

"An anarchoid reading, punk-like, a Croatian *Black Mirror*, in which a critique of modern society is written as a caricature of a very near future." **Tportal.hr**

"The novel *Stranka* is a grotesque allegory in which the author describes in a furious, cocaine induced, orgasmic pace the ascent of a morally retarded and intellectually under capacitated, but megalomaniacally ambitious and "promising" young man." **24 sata / Express**

"...Kafkaesque offices overcrowded with party cadres, human communities ruled by perverted idiots..." **Radio Rojc**

ORIGINAL LANGUAGE
Croatian (Sandorf, 2019)

SENKA MARIĆ is a poet, writer, essayist, translator, and chief editor of the online literary magazine *Strane*. She has published three volumes of poetry and has received several awards, among them the *Zija Dizdarevic Short Story Award*, the *European Knight of Poetry Award*. *Body Kintsugi* is Marić's first novel. It won the prestigious *Mesa Selimovic Award* for best novel published in 2018 in the region of Bosnia and Herzegovina, Croatia, Serbia and Montenegro.

Literary Fiction / Female Sexuality / Body Perception / Patriarchy / Illness

Body Kintsugi (Kintsugi tijela)

Kintsugi is the Japanese craft of mending broken ceramic with gold and platinum, thus emphasising the cracks and suggesting how our scars add to our physical beauty because they map out our histories and trajectories of life. In the centre of the novel is a body. A body of a young girl who is trying to understand what being a woman means, a body of a woman trying to keep herself whole despite being broken into fragments by illness. A body as a battlefield for life and death.

Three main threads explore womanhood: the main narrative tells the story of breast cancer, chronologically, from diagnosis, via numerous surgeries, until full recovery two years later. In the centre of this narrative is the body, the way it is treated in the medical environment, the way it loses its privacy and intimacy when it is dealt with as a mere object. The second thread is made up of fragments of childhood memories, of a girl coming of age, where the seeds of future unhappiness are sown. A deconstruction of the moments in time when the young girl is gender casted and starts to see herself as the Other. The third narrative is populated by female archetypes (Medea, Medusa, etc...), long lost mothers who visit the protagonist in dreamlike episodes, counterpoints of female power.



What femininity is and how it is perceived in the physical and emotional world is the novel's greatest theme. Does the female body remain female once the feminine organs (or the reproductive system) are no longer there? While talking about illness and contemplating death, Marić's tells a defiant story about love of life, and the ability to overcome fear.

Written in the second person, and in a lyrical to sparse tone, with the poetic elements beautifully measured and simple, *Body Kintsugi* is an optimistic story of survival and rebirth, and a journey into the historically complex perceptions of femininity and its relationships with sexual and worldly power. **-122 pages**

FULL ENGLISH DRAFT AVAILABLE

In *Body Kintsugi*, every scar and every incision are a victory. **Lejla Kalamujić, author**

The novel's protagonist wages her personal war against the illness, but this book is not just about being ill, it is also about struggle for dignity, sensuality and eros. **Faruk Šehić, author**

ORIGINAL LANGUAGE

Bosnian (Buybook, 2019).

FOREIGN EDITIONS

English/UK+Commonwealth (Peirene Press, 2022), Spanish/Spain (La Huerta Grande, 2021), Spanish/Latin America (Fondo de Cultura Económica, 2021), German (eta Verlag, 2021), Russian (Phoca Books, 2021), Hungarian (Metropolis Media Group, 2021), Slovenian (Sanje, 2020), Croatian (Buybook, 2019), Serbian (Kontrast, 2019).

ILMAR TASKA grew up in Estonia and then studied at the Moscow Film Institute. He has worked as a film producer, director and screenwriter internationally. In 1993 he established his own television company which was the first private national network in Estonia. In 2011, Ilmar made his debut into the literary world with an autobiographical novella called *Better than Life (Parem kui elu)*. In 2014 he won the annual literature prize in Estonia for his short story *Pobeda* and his short story collection *More Beautiful than Life (Skonare an livet)* was published in Sweden. His short story, *Apartment for Rent*, was included in Best European Fiction 2016, published by Dalkey Archive Press. Ilmar works as a consultant for House of Film and divides his time between Tallinn and Los Angeles.

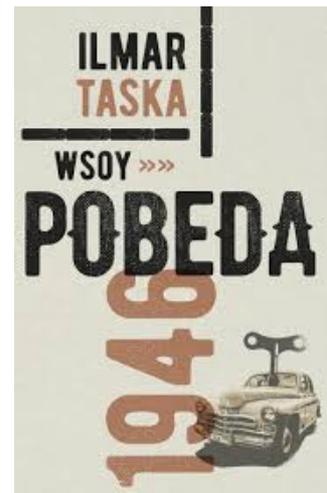
Fiction / Soviet Occupation / Spy Story / Cold War / Love Story / Child's Perspective

Pobeda 1946, A Car Called Victory

In Tallinn in 1946 a young boy is transfixed by the beauty of a luxurious cream-coloured car gliding down the street. It is a Russian *Pobeda* (Victory in Russian). The sympathetic driver invites the boy for a ride and enquires about his family. Soon the boy's father disappears. Ilmar Taska's debut novel captures the distrust and fear among Estonians living under Soviet occupation after World War II. The reader is transported to a world seen through the eyes of a young boy, where it is difficult to know who is right and who is wrong, be they occupiers or occupied. Resistance fighters, exiles, informants and torturers all find themselves living in Stalin's long shadow.

Ilmar Taska is best known in his native Estonia as a film director and producer.

Pobeda 1946: A Car Called Victory is his first novel from which two short films have already been adapted. A huge success in his home country, it has already been translated in eleven languages.- 290 pages



FULL ENGLISH and GERMAN LANGUAGE MANUSCRIPTS AVAILABLE

"Everyone should read this book." Sofi Oksanen

"A powerful thriller of set in Soviet-occupied Estonia, this quick read pulls you along each cold railway and into every poorly lit office the characters encounter." **World Literature Today**

"The characters and events of Pobeda 1946 form a microcosm of one war-shattered small country's brutal appropriation of an expansionist power." **The Times Literary Supplement**

"Pobeda 1946 is an uplifting, charming and frequently exhilarating novel from a gifted writer." **The New European**

ORIGINAL LANGUAGE

Estonian (Varrak, 2016).

FOREIGN EDITIONS

Finnish (Bonnier Books/WSOY, 2018), German (Kommode Verlag, 2019), Danish (Jensen Og Dalgaard, 2019), English (Norvik Press, 2018), Swedish (Historiska Media, 2020) Lithuanian (Homo Liber, 2017), Latvian (Jumava, 2017), Hungarian (Magyar Naplo, 2019), Bulgarian (Avant Gard, 2020), Dutch (Nobelman, 2021), Arabic (Al Arabi, 2021)

DIMITRIS SOTAKIS (Athens, 1973) has published nine novels and one collection of short stories. *Dissonance* (2005) was translated and published in Holland by Van Gennup editions. *The Corn Man* was nominated for the Readers' Prize by the National Book Centre in 2007 as well as for the "Diavazo" award. His novel *The Miracle of Breathing* (2009) won the award for Best Novel at the Athens Prize for Literature and was nominated for the European Prize for Literature 2011. Sotakis's works are all published by Kedros in Greece and have been translated in French, Serbian, Italian, Danish, Turkish, Chinese (complex characters) and Macedonian. He lives in Athens where he teaches Chinese language.

Literary Fiction / Allegory / Identity / Master & Servant

The Consummate Servant (O megalos ypiretis)

A wealthy businessman is hiring a housekeeper in order to organize his chaotic daily life. But from the moment this unusual cohabitation begins, a series of strange incidents lead this story to unexpected and strange paths. The businessman's abusive attitude turns their co-existence into a suffocating environment, in which both sides struggle to survive, striving to maintain their own identity. Wrecked by guilt however, the businessman gradually hands over aspects of his life to the housekeeper: from his work to his love relationships, the housekeeper ends up impersonating his employer. This overlap looks like a race with an obvious winner but things are not always what they seem to be. Who is finally *the consummate servant* and what is lying behind the visible? A novel about the battle of Man with his own self, about the hallucinatory landscapes created by the power of manipulation. - 280 pages



ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE

Greek (Kedros Publishers 2019).

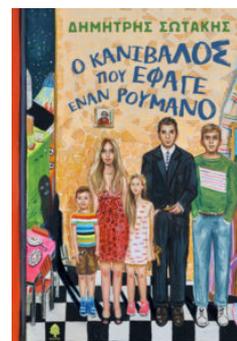
FOREIGN EDITIONS

French (Intervalles, 2022), Turkish (DeliDolu/Tudem), 2022

Literary Fiction / Allegorical Style / Absurdism / Black Humour

***The Cannibal Who Ate a Romanian* (2017)**

Zerin is a wealthy man. His life ticks over monotonously. However, he has one great, unique passion, an inexplicable adoration of Romania, a country that's become an obsession. Once he hears that a Romanian family of four has settled in the area he sets about finding them and secretly observing their every move from afar. Sotakis is on familiar ground with an absurdist, claustrophobic and tragi-comic tale of obsession for strong stomachs. Allegorical, stylistically playful and peppered with black humour. – 220 pages



Literary Fiction / Allegorical Style / Modern Robinson Crusoe

***The Story of a Supermarket* (2016)**

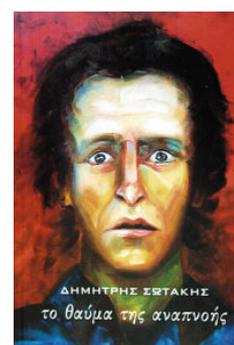
Robert Man is in his late thirties. He leads a mediocre life without surprises. When he is sent by the management of the magazine he works for to Papua New Guinea, the boat in which he travels sinks. He is shipwrecked on a desert island. There, isolated from the rest of the world, after only some days enjoying his newfound freedom and the pleasure of a simple life he decides to... open a Supermarket. When later on a boat patrol investigating his disappearance disembarks on the island, Robert is eager to finally take his first customers to the Supermarket, a now grotesque space filled by the stench of rotten cuts of meat. A Kafkaian existential comedy about the ambitions and desires that are part of human life. A book about loneliness, vanity, and the illusions we're after. – 200 pages



Literary Fiction / Allegorical Style / Kafkaesque

***The Miracle of Breathing* (2010)**

A young man seeks employment. Desperate, he visits the offices of a company he's never heard of where he is offered a strange job: the only thing he has to do is to allow the company to use his house as a storage space, primarily for furniture. Over the next few days furniture is delivered, big and small items. A surreal story with Kafkaesque references, depicting in asthmatic fashion our modern society's absurd idea of happiness. – 200 pages - ATHENS PRIZE FOR LITERATURE 2010



ENGLISH LANGUAGE SAMPLES AVAILABLE

ORIGINAL LANGUAGE

Greek (Kedros Publishers)

FOREIGN EDITIONS

The Cannibal Who Ate a Romanian: Serbian (Clio, 2019); French (Intervalles, 2019); Danish (Jensen & Dalgaard, 2020); Turkish (Tudem, 2019).

The Story of a Supermarket: Danish (Jensen og Dalgaard, 2022), Arabic (Sefsafa, 2021), French (Intervalles, 2018), Serbian (Clio, 2018), Turkish (Tudem, 2018).

The Miracle of Breathing : Arabic (Sefsafa); French (Intervalles); Turkish (Tudem); Italian (Del Vecchio); Serbian (Clio); Taiwan (Solo); Fyrom (Magor)

SELVEDIN AVDIĆ's first published work was the collection of short stories *Tenants and Other Fantoms*. Avdić works as the editor in chief of the online magazine *Žurnal* and edits his own radio show, *Free Fight*, on BH Radio. *Seven Terrors*, his first novel, was long-listed for the Dublin Impac Literary Award 2014.

Literary Fiction / Bosnian War / Dark Humour / Supernatural

A Drop of Joy (Kap veselja, 2017)

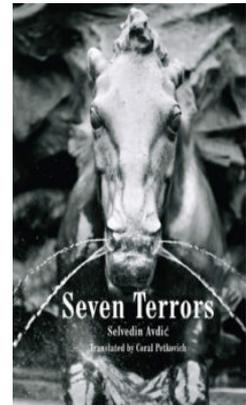
Selvedin Avdić's third novel, *Kap veselja* (A Drop of Happiness), published in Croatia this year, continues the author's fascination with the fates of people caught up in the Bosnian war of the 1990s and hit by the economic and social collapse of the post-Yugoslav period. Avdić's *Drop of Happiness* is a dystopian projection, a world where the interests of corporations and a newly arisen mafia meet those of supernatural forces and beasts from ancient legend. We enter the grey, unstable settings of an unnamed industrial town, reminiscent of *The Zone* in Tarkovsky's film *Stalker*, together with the main protagonist, returning after the war years. The dark humour and cinematic atmosphere of *A Drop of Happiness* – a mix of magical realism and fantasy fiction – allow the latently harrowing themes of crisis-ridden provincial city in Bosnia-Herzegovina to be treated vivaciously. They help us to fathom the reality of a town in the grips of decline but nonetheless alive with quirkily human fates and stories. – 116 pages



Literary Fiction / Bosnian War / Dark Humour / Psychological Horror / Myths

Seven Terrors (Sedam strahova, 2009)

A psychological horror story set in the aftermath of the Balkan conflict, Selvedin's debut novel tells the story of a man's search for an old friend who seems to have disappeared into the mythical underworld. The traces his friend leaves, lead him in contact with another kind of underworld and two deftly drawn villains of mythological origins – the Pegasus brothers – lovers of death from childhood and ghostly white from head to toe. While the visions in this story conspire to blur the line between reality and nightmares, one is left to ponder about what might be lurking in the shadows, both literally and metaphorically. Creepy, disturbing and wryly humorous, *Seven Terrors* is a thrillingly nightmarish vision of the evil that waits just below the surface. – 152 pages



FULL ENGLISH LANGUAGE TEXT AVAILABLE

ORIGINAL LANGUAGE

A Drop of Joy: Bosnian (Vrijeme, Bosnia-Herzegovina).

Seven Terrors: Bosnian: first published 2009 by Algoritam (Croatia) and Algoritam (Serbia); also published in 2010 by Vrijeme (Bosnia-Herzegovina)

FOREIGN EDITIONS

A Drop of Joy: Croatian (Sandorf, 2018); Macedonian (Litera Makedonika, 2019).

Seven Terrors: Slovenian (V.B.Z., 2020); Danish (Jensen & Dalgaard, 2016); English (Istros Books, 2012); Macedonian (Makedonska rec, 2012); Arabic (Al- Arabi Publishing, Cairo, 2012); Turkish (Dedalus Kitap); Spanish (Sajalin, 2019)

ANDREJ NIKOLAIDIS is a contemporary writer from one of Europe's newest and smallest states: Montenegro. Born in 1974 to a mixed Montenegrin-Greek family and raised in Sarajevo, Bosnia-Herzegovina, Nikolaidis was an ardent supporter of Montenegrin independence, an anti-war activist and promoter of human rights. Nikolaidis initially became known for his political views and public feuds, appearing on local television and on newspapers with his razor-sharp political commentaries. He writes for the weekly news magazine *Slobodna Bosna* and is a columnist of *Delo* (Ljubljana) and *E-novine* (Belgrade). He also writes for the UK newspaper *The Guardian*. He has written four novels and was awarded the European Prize for Literature 2011 for *Sin* (*The Son*), translated in over ten languages. He lives in the Mediterranean town of Ulcinj.

Literary Fiction / Walter Benjamin / European Ideals

The Hungarian Sentence (Mađarska rečenica)

The Hungarian Sentence is a novel written in one sentence, long and meandering like the Danube. It is the story about a strange and passionate friendship between Joe, a genius writer, a refugee from Bosnia to the Montenegrin coastal city of Ulcinj, and his rich, successful, but much less talented Montenegrin friend, also a writer. The Montenegrin writer and narrator, is traveling from Budapest to Vienna by train, after attending the funeral of his friend who seemingly committed suicide in Budapest. As he travels, he reflects on Joe's death, an act of moral rebellion against the demise of humanity – in many ways connected with that of his obsessive interest, the German philosopher Walter Benjamin who committed suicide when his attempt to escape Nazi Europe failed. The train enters the Austrian capital with the narrator ready to sell what the contents of his briefcase: the fabled Walter Benjamin's lost manuscript, only this is the one written by his dead friend. Nikolaidis brings up Syrian refugees at the Hungarian border, political correctness as a tool of denying fear and mistrust of one another, and faceless EU bureaucracy as a tool for the disempowering of citizens. With conspiracy theories, apocalyptic innuendos and mittel-european references, *The Hungarian Sentence* is thus a comment on the predicament of man in the liberal world, and the bewildering crisis of choice that results in a spiritual paralysis. - 90 pages



ENGLISH LANGUAGE SAMPLE AVAILABLE

ORIGINAL LANGUAGE

Bosnian (Buybook/Bosnia and Herzegovina, OKF/Montenegro, 2017)

FOREIGN EDITIONS

Croatian (Jesenski i Turk, 2017), German (Voland & Quist, 2017), Serbian (KPZ Beton, 2017), Slovenian (Lud , Šerpa, 2018), Hungarian (Gondolat, 2019)

ANDREJ NIKOLAIDIS

Literary Fiction / Crime / Dystopia / Black Humour

Till Kingdom Come (Devet, 2014)

A cynical local reporter must tackle his most important story: to find out the true identity of the grandmother who brought him up and the mother who supposedly died giving birth to him. Suspecting that his entire childhood was the result of a carefully orchestrated plan of the Yugoslav secret service, our hero's journey will take him to the site of wartime atrocities and on the trail of fake suicides across Europe. Mixing humor, a detective plot, apocalyptic weather, Christian mystics, family abandonments and mittel-european references, Nikolaidis takes us into a world of criminal intrigue and existential dilemmas. –

160 pages

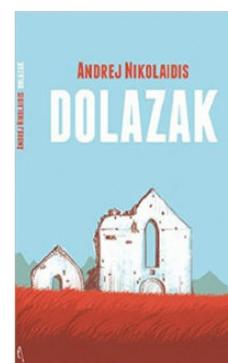
"Till Kingdom Come is a compulsively readable mixture of humour and dark fate, Nikolaidis bitterly explodes all Balkan post-Communist myths. After reading it, you will hate life, but in an immensely happy way!" – Slavoj Žižek



Literary Fiction / Apocalyptic Mystery / Dark Humour

The Coming (Dolazak, 2010)

In a small town on the Adriatic coast, a local detective is content to sacrifice truth for the sake of telling his clients the stories they want to hear. The Coming reads at first like a traditional detective novel, then suddenly changes form with the advent of snow in mid-summer. With excursions into history and tales of the lives of Fra Dolcino, a medieval heretic and of Sabbatai Zevi, a Renaissance cabalist, we dive into a world of unsolved mysteries of both past and present. Firmly set in an atmosphere of impending apocalypse (floods, a snow storm) where aspects of Christianity collide with otherworldly presences, The Coming is a portrait of a love-less landscape delivered with a polemical, sensuous language and heaps of dark humour. – **110 pages**



Literary Fiction / Family / Yugoslav War

The Son (Sin, 2006)

The Son follows one night in the life of a hero with no name, a writer whose life is on the verge of falling apart. One fateful afternoon, his wife leaves him and his long-term conflict with his father comes to a head. Incapable of finding inner calm he steps into the warm Mediterranean night that has fallen in the city of Ulcinj, itself a multilayered mixture of European dimensions, African influences and the communist past. The first work in Nikolaidis's 'doomed generation' trilogy (a metaphor for the lost generation of the Yugoslav war), mitel-European in feel, influenced by Camus's The Stranger, Nikolaidis explores the themes of family connections and abandonment. – **160 pages** EUROPEAN LITERATURE PRIZE in 2011



FULL ENGLISH LANGUAGE TEXTS AVAILABLE

ORIGINAL LANGUAGE: Bosnian
FOREIGN EDITIONS

Till Kingdom Come: Turkish (Zenon, 2022); Italian (Besa, 2019); English (Istros Books), German (Volland & Quist), Hungarian (Gondolat), Albanian (OM Publishing).

The Coming: Italian (Besa, 2019); German (Volland & Quist); English (Istros Books); Slovak (Slovart); Hungarian (Gondolat); Turkish (Versus Kitap); Albanian (Om Publishing); Serbian (Levo Krilo).

The Son: Polish (RM Wydawnictwo, 2020); Montenegrin/Audio (Storytel, 2019); Danish (Jensen & Dalgaard); German (Volland & Quist); English (Istros Books); Slovak (Slovart); Hungarian (Gondolat); Turkish (Versus Kitap); Finnish (Mansarda); Bulgarian (Balkani 93); Macedonian (Ikona); Italian (Besa).