

Suhrkamp Insel

Rights List
Eastern, Central and South European list

Maria Stepanova

Disappearing Act



Novella
 Original Russian title: ФОРУС,
 forthcoming from Novoe Izdatel'
 stvo
 141 pages · September 2024
 (Original title: Der Absprung)

A captivating new work by an author who has been described as “Russia’s next great writer”.

Maria Stepanova’s new novella centres around an author referred to only as “M.” M. has been living in the city B. since leaving her home country, which is currently waging war on a neighbouring state. She exists in B. in a state of limbo, wracked by shame and despair over the war. Cut off from her home and her language, she finds herself unable to write. All the solid points of reference in her life seem to have dissolved, and the future is written in the stars. More than anything, she wishes she could just disappear.

She sets off on a train trip to a nearby country, where she has been invited to make an appearance, but a turn of events leaves her stranded in an unfamiliar city. She has lost her phone and nobody knows where she is. Cut off from everything and everyone she knows, she feels a sense of freedom, that she can be whoever she wants. But she is constantly reeled in by memories, of childhood, of books she has read, films, tarot cards – the last remaining moorings in a world that is being washed away.

She stumbles across a group of circus performers who invite her to perform with them. For a brief moment, it seems as if M. can escape her life, her heritage, start over from scratch. *Disappearing Act* oscillates between reality and dream, between an oppressive present and a lost past, between life and literature.

Rights sold to: UK & Commonwealth (Fitzcarraldo Editions); USA & Canada (New Directions); Spanish world rights (Acantilado); Catalan (Angle); Brazilian Portuguese rights (WMF Martin Fontes); Portuguese rights (Rélogio d’Água); France (Stock); Italy (Bompiani); Netherlands (Bezige Bij); Denmark (Palomar); Sweden (Nirstedt/litteratur); Norway (Gyldendal Norsk); Finland (Siltala); Czech Republic (Akropolis); Romania (Humanitas); Greece (Gutenberg)

»Stepanova’s companionable prose balances high seriousness with self-ironizing deadpan humour. Without pretension, she erects her house of memory in the neighbourhood of Marcel Proust, Vladimir Nabokov and Sebald.« Rachel Polonsky, TLS

»Her writing exists on an edge between an avid pursuit of the past and an acknowledgment of the eventual meaninglessness of memorialising. There is a sense that she might, at any point, be tempted into silence.« The Guardian

»There is simply no book in contemporary Russian literature like *In Memory of Memory*. A microcosm all its own, it is an inimitable journey through a family history which, as the reader quickly realizes, becomes a much larger quest than yet another captivating family narrative. Why? Because it asks us if history can be examined at all, yes, but does so with incredible lyricism and fearlessness. Because Stepanova teaches us to find beauty where no one else sees it. Because Stepanova teaches us to show tenderness towards the tiny, awkward, missed details of our beautiful private lives. Because she shows us that in the end our hidden strangeness is what makes us human. This, I think, is what makes her a truly major European writer. [...] This is a voice to live with.« Ilya Kaminsky, author of *Deaf Republic* on *In Memory of Memory*



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Maria Stepanova, born in Moscow in 1972, is a poet, essayist and journalist. Her works have received numerous international prizes. She has been a formative figure in Moscow's cosmopolitan literary scene for a good twenty years. Following the success of her first prose work *Памяти памяти*, she is now internationally regarded as one of Europe's most important intellectual voices.

Suhrkamp represents world rights to Maria Stepanova's oeuvre.

Awards (selection):

Berman Literature Prize for *Памяти памяти* 2023 (Sweden)

Leipzig Book Prize for European Understanding for *Girls Without Clothes* 2023 (Germany)

Prix du Meilleur livre étranger (non-fiction) for *Памяти памяти* 2022 (France)

Shortlisted for the Prix Médicis étranger for *Памяти памяти* 2022 (France)

Shortlisted for the Prix Les Inrockuptibles (Romans ou Récits Étrangers) for *Памяти памяти* 2022 (France)

Shortlisted for the Prix Femina étranger for *Памяти памяти* 2022 (France)

Longlisted for the Warwick Prize for Women in Translation 2021 (UK)

Longlisted for the Baillie Gifford Prize 2021 (UK)

Longlisted for the National Book Award Translated Literature 2021 (USA)

Shortlisted for the International Booker Prize 2021 (UK)

Longlisted for the Jan-Michalski-Preis 2021 (Switzerland)

Bolshaya Kniga Award 2018 (Russia)

*»A writer who will likely be spoken about in the same breath as Poland's Olga Tokarczuk and Belarus's Svetlana Alexievich in years to come.«
Matthew Janney, The Guardian*

Holy Winter 20/21 / Winterpoem 20/21 (2023) • USA & Canada (New Directions); UK & Commonwealth (Bloodaxe); Italy (Bompiani); Sweden (Nirstedt/litteratur)

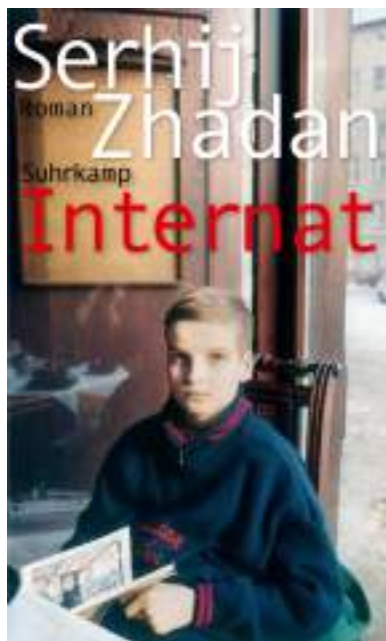
The Body Returns / Der Körper kehrt wieder (2020) • Italy (Bompiani)

Girls Without Clothes / Mädchen ohne Kleider (2020) • The contents of the Suhrkamp-edition are also included in the Italian selection of poems to be published by Bompiani and the Swedish edition of *The Body Returns (Kroppens återkomst)*; published by Nirstedt/litteratur in 2021. Other language rights are available.; Greece (Vakxikon)

In Memory of Memory / Nach dem Gedächtnis (2018) • USA (New Directions); Canada (Book*hug Press); UK & Commonwealth (Fitzcarraldo Editions); Spanish world rights (Acantilado); Chinese simplex rights (China CITIC Press); Brazilian Portuguese rights (WMF Martins Fontes); Portuguese rights (Relógio D'Água); France (Stock; Paperback Sublicense: Le Livre de Poche); Italy (Bompiani); Netherlands (De Bezige Bij); Denmark (Palomar); Sweden (Nirstedt/litteratur); Norway (Gyldendal Norsk); Finland (Siltala); Korea (Bokbok Seoga); Japan (Hakusuisha); Poland (Prószyński); Czech Republic (Akropolis); Hungary (Park); Bulgaria (Janet45); Romania (Humanitas); Lithuania (Alma Littera); Croatia (Fraktura); Serbia (Booka); Slovenia (Beletrina); Turkey (CAN); Greece (Vakxikon); North Macedonia (Bata Press)

Serhij Zhadan

The Orphanage



Novel
 Original Ukrainian title: Інтернат,
 published in 2017 by Meridian
 Czernowitz, Chernivtsi
 300 pages · January 2017
 (Original title: Internat)

»My books are apolitical, but somehow they're always unlucky enough to have politics catch up with them.« Serhiy Zhadan

A young teacher plans on bringing his 13-year-old nephew home from the boarding school at the other end of town. The school, in which his working sister has »parked« her son, has come under fire and no longer offers security. Crossing the town, in which civil life has broken down, takes a whole day.

The return trip becomes a test. The two of them find themselves in the immediate vicinity of the fighting without being able to see further than the milky fog ablaze with yellow fires. There's the rat-a-tat of machine guns, exploding mines, more frequently than the day before. Paramilitary troops, ownerless dogs appear in the ruins, apathetic people are stumbling through an apocalyptic urban landscape confused and disoriented.

With incredibly powerful images, Serhiy Zhadan describes how a once familiar environment turns into an eerie setting. His art of telling the stories of defiant people who counter fear and destruction with their assertiveness and their sense of responsibility is at least equally as striking. His examination of the war in the Donbass finds its preliminary culmination in his novel *The Orphanage*.

Rights sold to: English world rights (Yale UP); English Audiobook (Blackstone); Spanish world rights (Galaxia Gutenberg); Catalan rights (Quaderns Crema); Portuguese rights (Elsinore); France (Noir sur Blanc); Italy (Volland); Netherlands (de Geus); Denmark (Jensen & Dalgaard); Sweden (Ersatz); Norway (Pax); Finland (Sammakko); Japan (Bulrush); Poland (Czarne); Czech Republic (Argo); Czech Audiobook (OneHotBook); Slovak Republic (Absynt); Hungary (Magvetö); Republic of Moldova / Romanian rights (Cartier); Estonia (Hea Lugu); Latvia (Janis Roze); Lithuania (Kitos Knygos); Croatia (Edicije Božičević); Slovenia (Beletrina); Greece (Dioptra); North Macedonia (Matica); Belarus (Januškevič); Georgia (Intelekti); Israel (Hakkibutz Hameuchad); Domestic Rights Sales: German Audiobook (Lindhardt &

»Zhadan's extraordinary novel exists in a zone of fracture and obliteration – not merely portraying the physical landscape of war, but the effects that ongoing conflict has on lives and minds.« Alex Clark

»Serhiy Zhadan has a wonderful sense of rhythm and musicality in his language ... he is a master of metaphors ... In this novel his literary talent shines like painful stars over the urban landscape painted by the silence and noise of the war.« Sofi Oksanen, Literary Hub

»Tender, painfully sweet, brash – with a delicate sense for melody and association.« DIE ZEIT

»Zhadan's powerful language and the pulsing rhythm of his sentences downright whip the reader through the inferno.« Neue Zürcher Zeitung



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Serhiy Zhadan was born in Starobilsk, near Luhansk in eastern Ukraine, in 1974 and studied German at Kharkiv University. He has been one of the most influential figures in the Kharkiv scene since the early 1990s. He made his literary debut at 17 and has published numerous volumes of poetry and prose. He was awarded the Jan Michalski Prize and the Brücke Berlin Prize (together with translators Juri Durkot und Sabine Stöhr) for *Ворошиловград*. BBC Ukraine named *Ворошиловград* the Book of the Decade. In 2022, Zhadan was named Man of the Year by *Gazeta Wyborcza* (Poland) and awarded the prestigious Peace Prize of the German Book Trade for his »outstanding artistic work and his humanitarian stance with which he turns to the people suffering from war and helps them at the risk of his own life.« Zhadan lives in Kharkiv.

Awards (selection):

Hannah Arendt Prize for Political Thought 2022 (Germany)
Friedenspreis des Deutschen Buchhandels 2022 (Germany)
Sergio Vieira de Mello Award 2022 (Poland)
Freiheitspreis der Frank-Schirmmacher-Stiftung 2022 (Germany)
EBRD Literature Prize 2022 for *Інтернат* (UK)
Drahomán Prize 2020 for *Антенa* (Ukraine)
ANGELUS Literary Award for *Месопотамія* 2015 (Poland)
Brücke Berlin Prize for Literature and Translations 2014 for *Ворошиловград* (Germany)
Jan Michalski Literature Prize 2014 for *Ворошиловград* (Switzerland)
BBC Ukraine Book Of The Decade 2014 for *Ворошиловград* (Ukraine)
Joseph Conrad Korzeniowski Literary Prize 2009 (Poland)

»When Zhadan says ›speak now,‹ he is getting at all the ways the speaking matters: from the trenches in Ukraine that he's known to the memories of Ukrainians that he carries. The urging to speak vibrates through these pages, as if the saying it is always an homage to those who have tasked the poet to sing, while alongside him they go about the business of loving or working or cajoling light out of suffering so that we all might ›have enough stories to brave through winter.‹« Reginald Dwayne Betts

»Zhadan is a poet, rock star, and activist whose verse is rooted his native Eastern Ukraine. He draws metaphors from daily life that in turn become the subjects of his poems, and Tkacz and Phipps have brought these images to life in an English that does justice to Zhadan's urgent messages about life, war, and love.« Amelia Glaser

»More, perhaps, than any other writer from the post-Soviet era, Serhiy Zhadan speaks to this experience of national and personal upheaval ... « The Times Literary Supplement

»A literary master of enormous force.« Ilya Kaminsky

»Serhiy Zhadan is one of the most important creators of European culture at work today.« Timothy Snyder, author of On Tyranny

»Zhadan's prose is so poetic, his free verse so prosaic. It is difficult to assign a genre to his work: memoir, travelogue, timely or untimely meditation – or a mixture of all these, centered on the themes my generation and our epoch.« Rostislav Melnikov and Yuriy Tsaplin, New Literary Review

Chronicle of My Own Breath / Chronik des eigenen Atems (2024) •

Sky Above Kharkiv / Himmel über Charkiw (2022) • English world rights (Yale UP); Poland (Czarne); Slovak Republic (Brak)

Antenna / Antenne (2020) • Sweden (Fri Tanke); Finland (selection; Sammakko); Poland (Wrocławski Dom Literatury); Hungary (selection; Jelenkor); Bulgaria (Paradox)

/ Warum ich nicht im Netz bin (2016) •

Mesopotamia / Mesopotamien (2014) • English world rights (Yale UP); France (Noir sur Blanc); Italy (Volland); Denmark (Jensen & Dalgaard); Sweden (Ersatz); Norway (Pax); Poland (Czarne); Hungary (Magvető); Latvia (Janis Roze); Belorussia (Januskevic); Georgia (Intelekti); Domestic Rights Sales: German Audiobook (Schall & Wahn)

Voroshilovgrad / Die Erfindung des Jazz im Donbass (2010) • English world rights (Deep Vellum); Spanish world rights (Galaxia Gutenberg); Russia (Astrel); Portuguese rights (Elsinore); Arabic world rights (Here&There); France (Noir sur Blanc); Italy (Volland); Netherlands (De Geus); Denmark (Jensen & Dalgaard); Sweden (Ersatz); Poland (Czarne); Poland Graphic Novel (Artur Wabik); Czech Republic (Argo); Slovak Republic (Dajama); Bulgaria (Paradox); Republic of Moldova / Romanian rights (Cartier); Latvia (Janis Roze); Croatia (Edicije Božičević); Slovenia (Beletrina); Belarus (Logvinau); Georgia (Intelekti); Previously published in the respective language / territory

Anarchy in the UKR / Anarchy in the UKR (2005) • France (Noir sur Blanc); Italy (Volland); Sweden (Bonniers); Norway (Pax); Republic of Moldova / Romanian rights (Cartier); Belarus (Skaryna Press)

Depeche Mode / Depeche Mode (2004) • English world rights (Glagoslav); Russia (Amphora); Italy (Castelvecchi); Sweden (2244/Bonniers); Poland (Czarne); Czech Republic (Éditions Fra); Hungary (Europa); Bulgaria (Paradox); Republic of Moldova / Romanian rights (Cartier); Estonia (Loomingu Raamatukogu); Lithuania (Kitos Knygos); Greece (Dioptra); Domestic Rights Sales: German Audiobook (Schall & Wahn)

The History of Culture at the Beginning of the Century / Geschichte der Kultur zu Anfang des Jahrhunderts (2003) • English world rights (selection; Yale UP); Russia (Agorisk); Finland (selection; Sammakko); Hungary (selection; Jelenkor)

Big Mac / Big Mäc (2003) • Bulgaria (Paradox)

Darja Serenko

Girls and Institutions / I Wish Ashes for My House



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Original Russian titles: Девочки и институции, published in 2021 by No Kidding Press / желаю пепла своему дому, unpublished manuscript
191 pages · August 2023
(Original title: Mädchen und Institutionen)

A challenging read that tells of the terror the Russian regime exerts on Ukraine from within

In November 2021, Daria Serenko published her debut work *Girls and Institutions* (Девочки и институции, No Kidding Press 2021), which caused a great stir and in which Serenko in a laconic, sometimes funny narrative gives voice to a collective experience that countless women in Russia's libraries, museums, and other cultural institutions make on a daily basis: working below capacity, fulfilling nonsensical tasks, absurd structures and hierarchies, sexual harassment in the workplace, the virulent misogyny of macho superiors, the internalized misogyny of the »girls« themselves, but also solidarity and support.

After she was arrested in February 2022, Serenko began working on a new text in jail: *I Wish Ashes for My House* (Я желаю пепла своему дому) started as an examination of her own activism and has since developed into something much greater. In it, Serenko describes her experience of imprisonment in short, unexpectedly original images: the dreariness of everyday life, the infringement on one's body exerted by those in power, an individual yet at the same time a collective experience that she shares with thousands of people in Russia who have protested against the war. She also examines the possibilities of activism radically and self-critically and keeps circling questions of failure, guilt, shame, and the responsibility that the Russian society and each of its members carries.

This text focuses on the violence that has ingrained itself in her country's society for many years with increasing force. In short vignettes, in lists, sequences, poems, simulated interviews, Serenko runs through all possible forms and consequences of violence and puts the horror of war, the horror of the women who live through it, into poetic, often expressive, drastic, sometimes disturbing images that are, despite their acute topicality, characterised by a fundamental validity.

»The author blends together a range of everyday experiences of nameless women in Russian institutions to form precise sketches of scenes from Putin's empire that are at times comical, at times terrifying, but always ultimately absurd. This empire is depicted as a giant with feet of clay that are so fragile that even the smallest instance of insubordination must be sanctioned with the same pomposity that it metes out to the public protests against repression and war.« Julia Schröder, Buch des Monats e.V.

»Girls and Institutions [is] an internal view of a system in a delicate literary garment, a system that revolves around a pulsating, arduously repressed fear.«

Lennart Laberenz, DIE ZEIT

»Girls and Institutions is an austere, puzzling, and at the same time a crystal clear, a poetic book.«

Sveriges Radio

»You devour the book in a single day, with a gaping mouth and the feeling of standing before a powerful work of enormous political force, a mixture of poetry, denunciation, and painful beauty.«

ELLE España

»[Serenko's] stories are also eye-witness reports. As such, she writes herself into the ranks of Russian prison literature, alongside Yevgenia Ginzburg's autobiographical texts all the way through to Kira Yarmysh's novel ›Dafuq‹.« Amelle Sittenauer, *Der Tagesspiegel*

»Serenko strikingly demonstrates how absurd, how nightmarish, how humiliating life is as a (female) opposition figure in Russia today. Beautifully illustrated.«

Jens Uthoff, wochentaz

Daria Serenko, born in 1993, is a Russian feminist poet, political activist, public artist and founding member of the Feminist Anti-War Resistance, which was formed in protest of Russia's invasion of Ukraine. She is also the co-founder of »Femdacha«, a safe space for queer activists, and fights for an open, tolerant society. In February 2022, she was detained for 15 days for a social media post advocating tactical voting that contained campaign symbols associated with Alexei Navalny's Anti-Corruption Foundation. She was released from jail on February 24, 2022, and has since left Russia.

Rights sold to: International sales for *I Wish Ashes for My House*: Spanish world rights (Errata Naturae); Portuguese rights (Antígona); Netherlands (Kopernik); Denmark (Palomar); Sweden (Ersatz)

Juri Andruchowytsh

Radio Night



»Yuri Andrukhovych is a master of carnivalesque storytelling.« Lothar Müller, *Süddeutsche Zeitung*

»I have always dreamt of writing a novel that has a sound,« says Yuri Andrukhovych, who has spent his life singing, rehearsing with his band and playing countless concerts. His latest work has already been classed an »acoustic novel«. In the novel *Radio Night*, the author creates a linguistic firework, presenting himself as an artist inspired by music, at the height of the political events in Eastern Europe. It is set at the time of climate protests, the onset of a pandemic and the unchanged threat from Russia – a time when hopes for radical change are buried.

Andrukhovych's hero, rock musician Josip Rotsky, supported the revolution in his home country by being a »barricade pianist«. Forced into exile, he earns his living playing salon music. In a Swiss hotel he is forced to perform for his country's dictator. He throws an egg at him, accidentally killing him.



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Novel
Original Ukrainian title: Радио Ніч,
published in 2021 by Meridian
Czernowitz
472 pages · January 2021
(Original title: Radio Nacht)

After his release from prison, Rotsky retreats to the Carpathian Mountains, where he is soon found by secret service agents and other sinister characters who are out to get him. His escape takes him as far as Greece – with his raven Edgar and his lover Animé as his faithful companions. He ends up on a prison island on the prime meridian, where he hosts his own radio programme: »Radio Night« – his own label that allows him to broadcast music, poetry and good stories into a darkening world.

Andrukhovych's previous novels were written in the 1990s. The works *Recreations* (*Рекреаці*, 1992), *The Moscoviad* (*Московіада*, 1993) and *Perverzion* (*Перверзія*, 1996) represent a radical renewal of Ukrainian literature. With *Twelve Circles* (*Дванадцять обручів*, 2003), Galician postmodernism reached its temporary peak. After almost twenty years, the author now presents his fifth novel, *Radio Night*. A revolutionary saga, biographical burlesque and agent thriller set against the backdrop of the immediate present – Andrukhovych pulls out all the artistic stops to counter the fears and real threats with the sovereignty of imagination. *Radio Night* received great acclaim from readers and critics alike.

»The heterogeneous plot elements, the ludicrous twists and turns of the events are connected by fantastic swerves and incredible motifs [...] Rock music and sex, grit and love – *Radio Night* raises the unmistakably late-pubescent traits of its protagonist to a very entertaining carnivalesque level through acceleration and postmodern irony.« Jörg Plath, *Neue Zürcher Zeitung*

»Through the form of the action-packed picaresque novel, Andrukhovych not only has licence for rapid twists and turns, but also for all kinds of fairytale-like things [...] But under the wild, chaotic, sometimes comical shell there is a bitter, black core, a universal sadness about the victims of history, reminiscent of Walter Benjamin.« Richard Kämmerlings, *Die Welt*

»Today, Yuri Andrukhovych's *Radio Night* goes on the air: a contemporary novel as well as a distorted picture, of dismaying hopelessness, yet at the same time a paragon of laughter.« Christian Thomas, *Frankfurter Rundschau*

»The narrative sophistication is impressive [...] The novel shows an enormous wealth of references« Jens Uthoff, *taz. die tageszeitung*

»[...] so wild and light, full of literary and historical allusions, that [the novel] can cause a reading frenzy.« Cornelia Geissler, *Berliner Zeitung*

»[...] a highly sophisticated literary mix of genres, in which we can find elements of fairy tales as well as comedic ones. There are echoes of pop literature as well as allusions to classics of world literature.« Norma Schneider, *neues deutschland*

»When Yuri Andrukhovych starts up his powerful narrative machine, a state of emergency is created immediately. Poetically and politically.« Werner Krause, *Kleine Zeitung, Graz*

»Irony and deep sadness, dark historical and lurid fictional scenes, biographical details and creative fibbing – in his recently published novel *Radio Night*, Yuri Andrukhovych has created a brilliant narrative stream that won't let you out of its grip any time soon.« Cornelius Hell, *Die Presse*

»Reading this book takes you on a mad trip, hurling from association to association, picking up literary references, diving into frenzy and dim cellar bars [...]« Peter Helling, *NDR Kultur*

»Yuri Andrukhovych cleverly uses his hero's story to talk about the political developments in Ukraine over the last few decades.« ORF

Yuri Andrukhovych was born in 1960 in Ivano-Frankivsk, Ukraine. He is considered the leading contemporary Ukrainian writer. He writes poems, prose, essays and translates from German and Polish.

Rights sold to: English world rights (NYRB); Spanish world rights (Acantilado); Brazilian Portuguese rights (Editora Zain); France (Noir sur Blanc); Poland (Czytelnik); Slovak Republic (N Press); Hungary (Helikon); Bulgaria (Paradox); Romania (Trei); Croatia (Fraktura); Slovenia (Mladinska Knjiga);

Twelve Circles / Zwölf Ringe (2003) • Spanish world rights (Acantilado); France (Noir sur Blanc); Italy (Del Vecchio); Norway (Cappelen Damm); Slovenia (Cankarjeva); Previously published in the respective language / territory; rights available again: English world rights (Spuyten Duyvil); Hungary (Gondolat); Bulgaria (Paradox); Romania (RAO); Lithuania (Lithuanian Writers); Croatia (Fraktura); Serbia (Filip Visnjic)

The Moscoviad / Moscoviada (2000) • Spanish world rights (Acantilado); France (Noir sur Blanc); Italy (Besa); Sweden (Ersatz); Norway (Cappelen Damm); Poland (Czarne); Lithuania (Hieronymus); Croatia (Fraktura); Slovenia (Cankarjeva); Greece (World Books); Israel (Nine Lives Press); Ethiopia/Amharic (Hohe Publisher); Previously published in the respective language / territory; rights available again: USA (Spuyten Duyvil); Russia (New Literary Review); Czech Republic (FRA); Slovakia (Kalligram); Hungary (Gondolat); Bulgaria (Paradox); Romania (Alfa); Macedonia (Makedonska Rech); Belarus (ARCHE); Georgia (Sulakauri)

Urszula Honek

White Nights



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Original Polish title: Białe noce,
published in 2023 by Czarne
155 pages · February 2025
(Original title: Die weiße Nacht)

Longlisted for the International Booker Prize 2024

White Nights is the debut work of prose by acclaimed Polish poet Urszula Honek. At first glance, the volume is made up of standalone short stories about the tragedies and misfortunes that befall a group of people who all grew up in the same village in southern Poland. At closer inspection, though, the stories reveal themselves to be intricately intertwined, slotting together to form an overarching narrative.

In sumptuous and lyrical language, Honek tells stories of poverty, disappointment, tragedy, and despair, but manages to find sources of light in these typically dark themes. Packed with exquisite local detail, the stories are nevertheless clearly couched in a more universal context of meaning.

»A highly artistic study of death encapsulated in moving stories, [where] the setting seems to be a symbol of a larger (ultimately, cosmic) universe, signalled by a reality that is limited to a small number of characters...Honek reveals the bright side of something that is usually only known and seen through darkness.« Paulina Subocz-Białek

»Lyricism and brutality. The almost poetic beauty and trivial ugliness of everyday life. And everything is wrapped in a web of sadness and melancholy. The author knows how to create a mood and shows, to put it grandiosely, sensitivity to the human condition.« Anna Kozłowska, SwipeTo

»With complete cruelty, but also mastery, Honek symbolically kills her influences. She stands firmly on her own two feet, moving readers with her own voice - immediately clear, set and full.« Paulina Małochleb, Empik Critics' Choice

Urszula Honek was born in Raławice, Poland, and writes poetry and prose. She has won numerous awards for her work. *White Nights* is her first volume of prose, and was awarded the Witold Gombrowicz Literary Prize and the Kościelski Award in 2023.

Rights sold to: English world rights (MTO Press); Spanish world rights (Lumen); Arabic world rights (Dar Tashkeel); France (Grasset); Netherlands (Bezige Bij); Greece (Vakxikon)

Andrzej Stasiuk

Crossing



Novel
Original Polish title: Przewóz,
published in 2021 by Czarne
(Original title: Grenzfahrt)

Andrzej Stasiuk's first novel in over ten years, a poetic and existential tour de force.

It's June of 1941, a few days before the German invasion of the Soviet Union. In a village along the Bug River, German soldiers have taken up quarters, while Polish partisans are hiding out nearby. Anybody who knows anything knows that Lubko, the ferryman, will escort anybody with money to the other side of the river. Doris and Maks, two Jewish siblings, are looking to get to Russia to escape the Nazis. But Lubko refuses. A dangerous decision.

The plot seems to emerge from the hazy, nocturnal landscape along the river, which has seemed alien and foreboding ever since motorbikes, trucks, and tanks began rolling through it and the air grew thick with the strange sound of German words. While the language of the novel immediately puts readers under its spell, what makes the narrative so special is the way it deals with memory. All these events were witnessed decades ago by the narrator's father. Having returned to the village near the end of his life, the memory of his childhood here seems to evade him. Leaving the narrator to tell the story his father never did. The way that Stasiuk skillfully weaves these episodes into the narrative of the war running alongside them lends this novel its poetic and existential force.

Rights sold to: Spain (Acantilado); France (Actes Sud); Sweden (Ersatz); Croatia (Fraktura); Slovenia (Cankarjeva Založba)

»With *Grenzfahrt*, Andrzej Stasiuk has not only written his best book to date, but also his most gripping. A magnificent metaphor about the ambiguity of memory and history.« *Martina Boette-Sonner, Bayerischer Rundfunk*

»Przewóz is the Andrzej Stasiuk many value most – a master of phrasing and of the careful description of complex human fates; an observer and thinker, but never a judge.« *Michał Nogaś, wyborcza.pl*

»With *Grenzfahrt*, Andrzej Stasiuk has once again delivered a brilliant novel that helps us to understand – at least a little – the Poland of the past, so often subjected to mistreatment and betrayals, as well as the Poland of today...« *Martin Pollack, Neue Zürcher Zeitung*

»As a novel about the devaluing of human life in war, about the erosion and disintegration of morality, *Crossing* is shockingly relevant at the moment. It's true protagonist is the landscape itself, which today, a little further to the east, has once again become a bloody boneyard.« *Richard Kämmerlings, WELT AM SONNTAG*

»With his novel *Crossing*, the Polish writer Andrzej Stasiuk illustrates this moral urgency and shows how quickly, in the abyss of war, the human being can become an object creature.« *Gerhard Zeillinger, Der Standard*

»Crossing ... is a read that refuses to let go of the reader.« *Martin Sander, SWR2 lesenswert Kritik*



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Andrzej Stasiuk, born in Warsaw in 1960, has been living in the Beskides since 1986. He writes poems, stories, novels, also works as a journalist and scriptwriter and together with his wife Monika Sznajderman directs the publishing house Czarne located in Wolowiec. He has received numerous literary awards, among them the Samuel Bogumil Linde Prize for Literature (2002), the Nike Prize (Poland, 2005) for *Jadąc do Babadag*, the Adalbert Stifter Prize (2005), the Vilenica Prize and the Austrian State Prize for European Literature (2016).

A Short Book about Dying / Kurzes Buch über das Sterben (2018) • Spain (Acantilado); France (Actes Sud); Italy (Atmosphere Libri); Hungary (Magveto);

Taksim / Hinter der Blechwand (2016) • Spain (Acantilado); France (Actes Sud); Sweden (Ersatz); Norway (Aschehoug); Slovakia (Slovart); Hungary (Magveto); Croatia (Fraktura); Slovenia (Studentska Založba Beletrina)

On the Road to Babadag / Unterwegs nach Babadag (2005) • USA (Houghton Mifflin Harcourt); Spanish world rights (Quaderns Crema/El Acantilado); Chinese simplex rights (Guangdong Flower City Publishing House); Sweden (Ersatz); Slovakia (Absynt); Turkey (Livera); Previously published in the respective language / territory; rights available again: UK (Harvill Secker); Russia (NLO); France (Christian Bourgois); Italy (Bompiani); Netherlands (De Geus); Finland (Like); Hungary (Magvetö); Bulgaria (Paradox); Romania (RAO); Lithuania (Kitos Knygos); Croatia (Fraktura); Serbia (Dereta); Slovenia (Beletrina); Albania (Mesonjetorja)

Galician Tales / Galizische Geschichten (2002) • Spanish world rights (Acantilado); Serbia (Heliks); Ukraine (Old Lion); Previously published in the respective language / territory; rights available again: France (Christian Bourgois); Netherlands (De Geus); Slovakia (Slovart); Bulgaria (Paradox); Slovenia (Cankarjeva Založba); India (Hindi; Rajkamal Prakashan)

Nine / Neun (1999) • USA (Houghton Mifflin Harcourt); UK (Harvill Secker); Spanish world rights (Acantilado); Italy (Giunti); Amharic (Hohe); Previously published in the respective language / territory; rights available again: Russia (Azbooka); France (Christian Bourgois); Netherlands (De Geus); Sweden (print rights: Norstedts; digital rights: Ersatz); Slovenia (Beletrina); Hungary (Magvetö); Bulgaria (Paradox); Romania (RAO); Croatia (Fraktura); Serbia (Booka)

Polina Barskova

Living Pictures



»A precise, tremendous and beautiful book.« Maria Stepanova

They refuse to seek shelter in the cellar and wait it out in the dark, draughty art gallery, defying the cold and the hunger. Mojsej, 25, and Antonina, 37, work at Leningrad's Hermitage, one of the most beautiful museums of fine arts in the world. In the winter of 1941/42, it becomes their last refuge.

In the beginning, they recite poetry, tell each other the fairy tale of the Snow Queen, re-enact paintings by Rembrandt that are supposed to be evacuated from the museum. When they try to remember a song, their voices fail. Listening into the silence, the repeated calling, ensuring that the other is still there, the conversations between two lovers, reduced to rudimentary fragments, ultimately turn out to be a »documentation of voices« of real people who died during the siege of Leningrad. This focal text of the volume, preceded by ten longer and shorter pieces of prose, is entitled »Living Pictures«. All of them revolve around Saint Petersburg as an imaginary place, even when they are set in Lowell/Massachusetts, in San Francisco or by a stream in Siberia and deal with childhood, first love or painful losses.



Polina Barskova's poetic language calls us, through space and time, as witnesses to the scenes and inserts every experience into the larger context of history. By attempting to interweave private recollections and cultural memory, she defies traditional narrative forms – not programmatically but based on an existential experience.

»A haunting and magnificent debut fiction collection. ... This beautiful attempt to reconstruct the lives of the lost, blended with an account of a new life built from the rubble, deserves a wide readership.« Publishers Weekly, starred review

»If you engage with Polina Barskova's venture of [creating] an enchanting experiment with prose, you will experience the continually branching-out contextuality of the arts in living pictures.« Herbert Wiesner, DIE WELT

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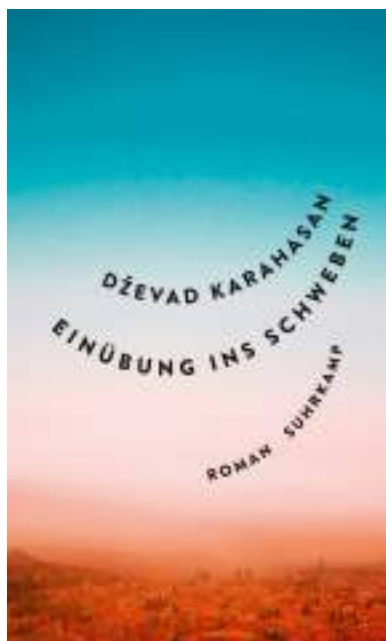
Original Russian title: Живые картины, published in 2014 by Izdatelstvo Ivana Limbakha
218 pages · October 2020
(Original title: Lebende Bilder)

Polina Barskova, born in Leningrad in 1976, was a literary *wunderkind* and published her début when she was only eight years old. She studied Classical Philology in Saint Petersburg, Slavistics in Berkeley and currently teaches at the Hampshire College in Amherst. Apart from her extensive poetic work – eight volumes of poetry published since 1991 – she dedicates her work as a literary scholar and editor to the poets of the siege of Leningrad. *Living Images*, her first volume of prose, has been awarded the Andrei Bely Prize. She has been living in the USA since 1998.

Rights sold to: USA & Canada (NYRB); UK & Commonwealth (Pushkin Press); France (Noir sur Blanc); Greece (Vakxikon)

Dževad Karahasan

Introduction to Floating



A story of love and friendship in Sarajevo under siege

Peter Hurd, classical philologist and mythologist, comes to Sarajevo for a reading – just a few days before the war begins. When his translator and admirer Rajko takes him to the bus station to see him off, Peter decides to stay on the spur of the moment: he doesn't want to miss the chance to witness how people behave in extreme situations. He shares everyday life with Rajko, accompanies him through the neighbourhood under shellfire, meets his friends and relatives, including Sanja, with whom he falls in love. One day he sets off alone and when he returns, he is barely recognisable ...

Never before has Karahasan, the literary chronicler of Sarajevo, told such a vivid and multi-faceted story of what it means to survive days and nights in a city surrounded by smoke and stench and yet not lose hope and humour. Circling around an invisible axis, his story explores an ethical and existential borderline experience – an introduction to floating.

Novel
Original Bosnian title: Uvod u
lebdenje, published by Connectum,
Sarajevo and Bulevar, Novi Sad in
2022
304 pages · January 2023
(Original title: Einübung ins
Schweben)

Rights sold to: Italy (Keller Editore)

»Introduction to Floating is itself a contribution [to] remembrance – as is Karahasan's entire oeuvre. ... In addition, this fairly short novel is populated by an abundance of vivid characters that makes you marvel.« Malte Osterloh, Frankfurter Rundschau

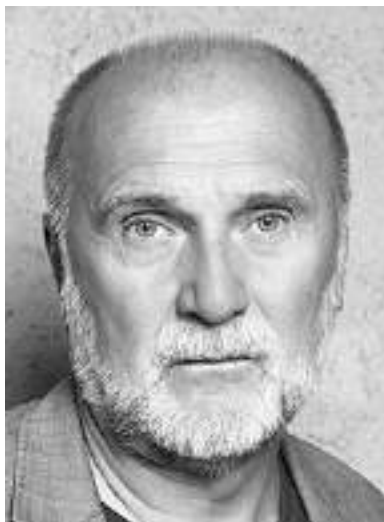
»It's not ... opposites that attract the author; Karahasan is the master of synthesis. Or, in other words: of the hope for peace.« Norbert Mappes-Niediek, der Freitag

»Introduction to Floating is enlivened by moments of delicate, poetic weightlessness. ... The same is true of Karahasan's prose. It illuminates war brightly enough to show its senseless brutality. At the same time, it generally only hints at the cruelty instead of showing it to us in all its extremes – and thus what it evokes is all the more powerful.« Gregor Szyndler, NZZ am Sonntag

»... the world of which this magnificent novel speaks [extends] far beyond the borders of Sarajevo.« Tilman Spreckelsen, Frankfurter Allgemeine Zeitung

»Panorama of a crisis, political thriller and crime novel all at once, Introduction to Floating is once again impressive evidence for the fact that ... Dževad Karahasan is the most important and most innovative writer of the former Yugoslavia.« Marko Martin, Welt am Sonntag

»Reading Karahasan again is more topical than ever in this age of supposedly cemented identities.« Marko Martin, Die Welt



© Jürgen Bauer

Dževad Karahasan, born in Duvno/Yugoslavia in 1953, was an author, playwright and essayist. The Siege of Sarajevo is the subject of *Dnevnik selidbe* (1993), translated into ten languages, of the essay collection entitled *Knjiga vrtova* (2004) as well as of his novels *Sahrijarov prsten* (1997) and *Sara i Serafina* (2000). His works also include the novel *Noćno vijeće* (2006), *Izvjestaji iz tamnog vilajeta* (2007), a collection of stories, and *Die Schatten der Städte* (2010), a collection of essays. Karahasan has received numerous awards, including the Goethe Prize 2020. Dževad Karahasan died on May 19, 2023, in Graz, Austria.

Awards (selection):

Fritz-Csoklich-Demokratiepreis 2023 (posthumously, Austria)

Goethe-Preis 2020 (Germany)

Jeanette Schocken Preis 2019 (Germany)

Franz-Nabl-Preis 2017 (Austria)

Honorary doctorate, Faculty of Humanities and Social Sciences at the University of Basel 2014

Goethe Medal of the Goethe-Institut 2012 (Germany)

Ehrengabe of the Heinrich Heine Society 2012 (Germany)

Vilenica International Literary Prize of the Slovene Writers' Association 2010 (Slovenia)

Leipzig Book Award for European Understanding 2004 (Germany)

Herder-Preis 1999 (Germany)

Bruno-Kreisky-Preis for Political Writing for *Dnevnik selidbe* 1995 (Austria)

Prix européen de l'essai Charles Veillon 1994 (Switzerland)

Literary Prize of the Franciscan Province of Bosna Srebrena 1991 (Yugoslavia)

Yugoslavian Novel Prize 1990 (Yugoslavia)

Veselin Masleša Prize 1981 (Yugoslavia)

»[Reading Karahasan], you are amazed by the clarity and beauty of his language, by the confidence with which he combines history and present, the archaic and the zeitgeist, tension and slowness. A world-class storyteller, not just a European one. And at heart a Bosnian.« Ilma Rakusa, Neue Zürcher Zeitung on the occasion of the author's 70th birthday

»His books are absolutely contemporary and cunningly ageless at the same time.« Deutschlandradio Kultur

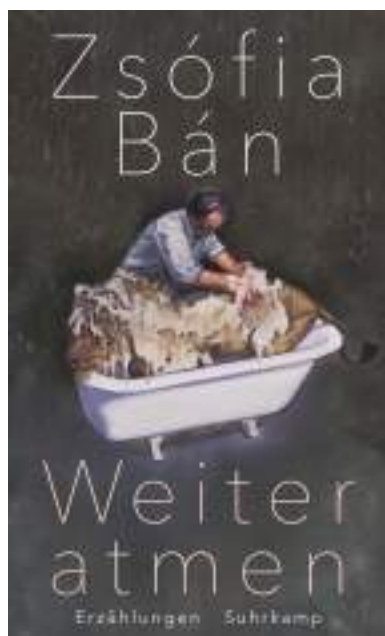
Diary of an Exodus / Tagebuch der Übersiedlung (2021) • Italy (ADV); Previously published in the respective language / territory; rights available again: USA & Canada (Kodansha America); Spanish world rights (Circulo de Lectores / Galaxia Gutenberg); France (Calmann-Lévy); Netherlands (Van Gennepe); Czech Republic (Mlada Fronta); Slovenia (Wieser)

The Solace of the Night Sky / Der Trost des Nachthimmels (2015) • Chinese simplex rights (Shanghai Translation Publishing House); Bulgaria (Paradox); Slovenia (Beletrina); Turkey (Iletisim); Part 1: Macedonia (Templum)

Night Council / Der nächtliche Rat (2005) • English world rights (Anubih); Bulgaria (Paradox); Slovenia (Cankarjeva Založba); Turkey (Apollon)

Zsófia Bán

Keep Breathing



Stories
 Original Hungarian title: Lehet lélegezni!
 173 pages · April 2020
 (Original title: Weiter atmen)

»Images as incisive as blades.« *Frankfurter Allgemeine Zeitung*

In 1912, Franz Reichelt stands on the Eiffel Tower clad in his home-made parachute, and hesitates, his breath billowing in the cold, »chemistry and scratch marks pulsate like thick snowfall« in the old black and white photograph.

Robika, who would be a seventh grader now if he had a concept of time and went to school, has an obsession: Every week he chooses seven bars of white soap in Mama Roza's store.

One day, when the store is closed, Robika's mother takes a bicycle into town with her inconsolable child. On the way back they get into an accident. Robika needs to have an x-ray, a bar of soap clasped tightly in each hand. But everything is fine, and he can: Keep breathing!

Whether she tells the story of a family of Syrian refugees stranded at the Hungarian border, of Rimbaud and those who do research on him, of lovers, patients or children, of Paris, Rio de Janeiro or Hungary – Zsófia Bán creates characters, images, internal landscapes of uncharted depth with few sentences.

Intelligent and empathetic, subtle and provocative, of associative imagination and laconic boldness.

»In her stories, Zsófia Bán doesn't allow any literary cosiness to develop. She looks so closely and describes so precisely that it hurts.« *Jörg Plath, Neue Zürcher Zeitung*

»Maybe the fact that these stories are so independent is due to the combination of the Hungarian narrative tradition and the physical experience of Brazil: realistic and surreal at once, dry, funny, warm, full of a delicate seunsuality that works like a perceptual filter.« *Meike Fessmann, Süddeutsche Zeitung*

»One gets stuck into these stories, one never finds an end on the barely two hundred pages and the fact that the author reaches out a hand to the reader to take it away again confidently is what constitutes the mastery of this collection.« *Tilman Spreckelsen, Frankfurter Allgemeine Zeitung*

»In her stories, Zsófia Bán celebrates the fragility and insecurity of people. Her sentences climb into the most delicate branchlets of consciousness, where the view is fantastic and breathing gets easy.« *Julia Kohli, Neue Zürcher Zeitung am Sonntag*

»The texts of this volume form a kaleidoscopic panorama of never-told stories that always contain an inherent moment of terror. Each of the stories is subtly connected to segments of another, which makes the read, if one follows all the internal connections, potentially interminable.« *Petra Nagenkögel, Die Presse*

»With Keep Breathing, Hungarian author Zsófia Bán succeeds in presenting a volume of stories whose artistic play with uncertainty is downright breathtaking.« *Werner Krause, Kleine Zeitung*



© Ekko von Schwichow

Zsófia Bán, author, art and literary critic, has published several collections of essays. She was born in 1957 in Rio de Janeiro and grew up in Brazil and Hungary. She currently teaches American studies in Budapest. *Esti iskola* was awarded with the Attila József Prize in 2008. *Amikor még csak az állatok éltek* was awarded the Tibor Déry Prize in 2012 and shortlisted for the International Literature Award – Haus der Kulturen der Welt 2014. In 2021 she was awarded the Spycher: Literaturpreis Leuk (most recent recipients include Judith Schalansky, Joanna Bator and Marie NDiaye). The jury states that Bán's texts were »grounded in an emphatic view of outsiders reminiscent of the Jewish literature of Central Europe.«

»Bán's narrative universe is characterised by a great degree of unconventionality, of playfulness. It is the wilfulness of literature that speaks from every line [...] Yes, let's believe the unbelievable, let's dive into this wild cosmos.« Andreas Withensohn, Wiener Zeitung

»Following Zsófia Bán's bold, piercing outlook onto the world will leave you feeling refreshed.« Literaturen

When There Were Only Animals / Als nur die Tiere lebten (2014) •

Night School / Abendschule (2012) • English world rights (Open Letter); Spanish world rights (Siruela)

Zoltán Danyi

About the Roses



A gripping novel about dealing with the injuries war inflicts on the soul for readers of Imre Kertész, David Albahari, and Claude Simon

»I stood by the window and waited for the sun to set, because that was the rule, and if I didn't want something bad to happen, I had to wait until it had set.«

With this sentence it begins, the life story of a narrator who, having suffered an existential crisis, has returned to his Serbian hometown – from the Belgian North Sea coast to the Tisza river, from West Flanders to the vast, empty skies of Vojvodina. The plot spans three decades, from the beginning of the Yugoslav wars to the present.

Having escaped military service, he works on his father's rose farm. Fighting fear with self-imposed rules, his work cultivating and grafting roses comes to dominate his life. Roses are not so much a *leitmotif* in this work as a richly faceted prism through which to view the world. Years later, a serious illness and a crisis in his relationship throw him off track.



With compelling linguistic beauty, comparable in its calmness and overwhelming intensity to a work of minimal music, Zoltán Danyi's masterful novel traces the mental and physical self-exploration of a man who works his way out of a dead end in his life by writing. A story of crisis and convalescence.

»Zoltán Danyi has written the most beautiful and challenging novel of the year, which many will describe as resembling a rose: beautiful on the outside, but when we look beyond the petals, we realise the secrets it holds.« Valuska László, Könyves Magazin

»The rose is not just a form, for the protagonist, it is also life, healing, love, and freedom. « Sarolta Deczki, Könyvterasz

»A great artist of language and observation.« Ilma Rakusa

© Weiner Sennyey Tibor

Novel
Original Hungarian title: A rózsákról, published by Magvető in 2021
441 pages · January 2021
(Original title: Rosenroman)

Zoltán Danyi, born in 1972 in Senta, Yugoslavia, studied Philosophy and Literature in Novi Sad and Szeged. In 2003, he made his debut as a poet, publishing poems and short stories. He completed a PhD in 2008 on the Hungarian writer Béla Hamvas, and went on to work as an editor and schoolteacher. His first novel, *A dögeltakarító*, won the Miklós Mészöly Prize. Danyi, a member of the Hungarian minority in Serbia, now works as a rose grower in Senta.

The Carcass Remover / Der Kadaverräumer (2018) •

Nana Ekvimishvili

The Pear Field



© Nata Sopromadze

Novel
Original Georgian title: [Mskhlebis Mindori], published in May 2015 by Bakur Sulakauri, Tblisi
221 pages · January 2015
(Original title: Das Birnenfeld)

Longlisted for the Warwick Prize for Women in Translation 2021

The Pear Field takes place in the 1990s in Tbilisi, capital of the recently independent country of Georgia. At the heart of the novel is the »School for Idiots«, a boarding school for »mentally deficient children«, actually visited mostly by children whose parents are either dead or who have emigrated for economic reasons. Even the teachers leave the children and teens to their own devices.

The narrative unfolds from the point of view of 16-year-old Lela who has decided that she will murder Wano, the history teacher. Only over the course of the novel do the reasons become clear: sexual assault and even rape. However, Lela, a combative, angry young girl, has taken up the role of protector. She looks after the younger children, comforts them, and even tries to convince them to apply themselves, in other words, to study so that they can leave the School for Idiots behind. As strong as her hatred for the history teacher is, she has developed a tender, sister-like relationship with the boy Irakli. Every week Lela takes him to a nearby high-rise flat so he can talk on the phone with his mother in Greece. Irakli, however, refuses to believe what Lela has long known: his mother is never coming back, not even to pick him up. Lela nonetheless tries to encourage him and even manages to get him to learn English because she wants Irakli to have a better future. And then, one day, a married couple from the southern United States arrives and his dream threatens to become reality in a most bizarre way.

»[*The Pear Field*] has one of the best heroines I've come across in a while.« Aida Edemariam, *International Booker judge*

»In *Lela*, Ekvimishvili has created an extraordinary character from a disadvantaged background determined to escape her apparent destiny, make the best of herself and do her best for a similarly disadvantaged friend. A gem.« Charlie Connelly, *The New European*

»With a striking and unsentimental story [...] film director Nana Ekvimishvili casts a glance on to those who live at the margins of Georgian life.« *Frankfurter Rundschau*

»The [...] novel vibrates with the lives of those who have been left out, the silenced.« Ines Radisch, *DIE ZEIT*

»In her novel *The Pear Field* Nana Ekvimishvili seeks the great in the small.« *taz. die tageszeitung*

»Ekvimishvili's language reveals that horror we associate with closed institutions. She tells of physical violence and spiritual poverty. She describes a normality of abnormality.« *der Freitag*

»Ekvimishvili gives the suspended a voice: her novel allows one to sense just how long a way it is to a better life.« *Börsenblatt*

»This stylistically brilliant book explores abuse, neglect, prostitution, abandonment. [...] Nana Ekvimishvili evokes the sad and dark side of Soviet and post-Soviet society.« *Literaturblatt für Baden-Württemberg*

»Ekvtimishvili has successfully told the bitter story of an invincible lust for life.« *CulturMag*

»The Pear Field is more than just a cleverly constructed novel. This book is the shrewd portrait of an entire society that has lost its humanity on its way into a new era. A stirring debut.« *NDR*

»Delicate, heartrending, and completely unsentimental but with poetic power, she tells the stories of children at the edge of the city, at the edge of society.« *Bayerischer Rundfunk*

»Nana Ekvimishvili has written a merciless book that gives voice to those left behind while crying out against apathy and brutality.« *WDR 5*

Nana Ekvimishvili, born in Tbilisi, Georgia, in 1978 is a writer and movie director. She first published stories in 1999 and in 2011 directed her first short film, *Waiting for Mum*. In 2013, she and partner Simon Groß released the feature film *In Bloom*, which was hailed as the birth of the new Georgian wave and won numerous awards at festivals in Berlin, Hong Kong, Tokyo, Paris, LA, and Sarajevo, and was Georgia's entry for the 2014 Academy Award for Best Foreign Language Film. Her latest film, *My Happy Family*, was first released at the Sundance Film Festival in 2017. *The Pear Field* is her first novel. It was longlisted for the 2021 International Booker Prize, the 2021 Warwick Prize for Women in Translation and shortlisted for the EBRD Literature Prize.

Rights sold to: English world rights (Peirene Press); Spanish world rights (Vegueta Ediciones); Chinese simplex rights (Yilin); Russia (Mann; Ivanov & Ferber); Portuguese rights (Dom Quixote); France (Noir sur Blanc); Italy (Volland); Netherlands (Prometheus); Indonesia (Haru / Spring); Romania (Black Button); Lithuania (Tyto Alba); Bosnia (Buybook); Turkey (Profil); Greece (World Books); Azerbaijan (TEAS Press)

Maxim Znak

The Zekameron



One Hundred Tales From Behind Bars and Eyelashes
 Original Russian title: Зекameron,
 published in 2022 by Vremja,
 Moscow
 242 pages · December 2022
 (Original title: Zekamerone)

»It's a terse account of painful experience, prison, bewilderment; hugely atmospheric and extremely funny – full of dry wit and small biting observations.« *Anna Vaught*

In a world shrunk down to the size of a prison cell, every detail becomes important: the cockroach doing its job, the mousetrap that can be used to kill time, the strange rhythms of the collective snoring heard by the insomniac.

Maxim Znak, a brilliant lawyer and prominent member of the Belarusian opposition movement, was arrested in autumn 2020 and sentenced to ten years in prison in September 2021. In *The Zekameron* (from »zek«, the Russian abbreviation for prisoner), which he wrote during his first year in prison, he proves to be a gifted writer – pointedly, ironically and with astonishing humour, he tells of his new everyday life in one hundred »mini stories«. His stories bear witness to resistance and self-assertion, to going mad quietly and loudly.

»An excellent narrator is at work here who won't let the circumstances, about which the reader learns a lot, almost casually, get him down.« *Helmut Mayer, Frankfurter Allgemeine Zeitung*

»100 highly concentrated texts in which Maxim Znak courageously rises up against the Lukashenko regime and continues the resistance in language.« *Sylke Gruhnwald, NZZ am Sonntag*

»It is encouraging to read how Znak does not let himself be beaten down even in prison, how he uses the weapons that dictators like Lukashenko detest most: humour, wit, publicity.« *Jens Uthoff, taz. die tageszeitung*

»The fact that this book exists at all should be a miracle. Simply because the stories were smuggled out. The true sensation, however, is the mental achievement the prisoner Maxim Znak was capable of: that in his situation, which could really be called hopeless, he still possesses the internal freedom to create literature.« *Cornelia Geissler, Berliner Zeitung*

Maxim Znak, born in 1981, is a lawyer and leading member of the opposition movement in Belarus. He is also a member of the board of the Coordination Council that advocated for a peaceful transfer of power during the mass protests against the fraudulent presidential election in Belarus. Since September 9, 2020, Znak has been imprisoned in Minsk; he wrote his stories in a notebook that made it outside the prison walls.

Rights sold to: UK (Scotland Street Press); Denmark (Forlaget Underskoven); Sweden (Ersatz); Domestic Rights Sales: German audiobook (Speak Low)

Olga Shparaga

The Face of the Revolution is Female



The Case of Belarus
 Essay | (Original Russian title: У
 революции женское лицо.
 Случай Беларуси)
 234 pages · April 2021
 (Original title: Die Revolution hat
 ein weibliches Gesicht)

A liberation movement in Europe – female, peaceful, postnational

Minsk, summer 2020. A young woman in a sleeveless shirt dances along a black wall of special forces clad in black: Images like this one were seen the world over. Hundreds of thousands of courageous citizens from all social strata are opposing the brutality of the regime with non-violence, creative diversity and decentralised self-organisation.

The events that have been unfolding in Belarus since the presidential elections on August 9, 2020, are far more than a regional protest movement against election fraud. History is being made in Minsk and many other cities of this widely unknown country situated between the EU and Russia. Female, peaceful, postnational – this is how the author characterises the change in her country and puts the events in the context of European and global emancipation movements.

»The book delivers more than the title promises. [...] The well-readable combination of analysis, theoretical classification and individual opinion also [appeals to] readers who have taken little or no interest in Belarus thus far.« Barbara Oertel, taz. die tageszeitung

»... an astute analysis of the pro-democracy movement and particularly of the role of women.« Claudia von Salzen, Der Tagesspiegel

Olga Shparaga, born in 1974, studied philosophy at the Ruhr-University Bochum and at the Belarusian State University in Minsk. Between 2001 and 2014, she taught at the European Humanities University in Minsk (since 2005 from her exile in Vilnius). In 2014, she co-founded the European College of Liberal Arts in Belarus (ECLAB) in Minsk. She has taught and carried out research in the Czech Republic, Poland, Lithuania, Germany, Austria, Switzerland and the USA. Olga Shparaga is a member of the Belarusian feminist group founded in 2020 as part of the Coordination Council – the political organ of the opposition against dictator Alexander Lukashenko. In 2024 Olga Shparaga was awarded with the “Voltaire Prize for Tolerance, International Understanding and Respect for Differences” by the Potsdam University.

Rights sold to: Lithuania (Lapas);

Szilárd Borbély

The Dispossessed



© Lenke Szilágyi

Novel
Original Hungarian title:
Nincstelenség. Már elment a
Mesijás?, published in 2013 by
Kalligram
350 pages · October 2014
(Original title: Die Mittellosen)

One of the major works of Hungarian literature in the 21st century

When the shop owner Mózsi returns to his village from a forced labor camp, he no longer resembles a Jew at all. He will never again wear a black kaftan. Nor a white shirt. He does not even have any interest in learning where his articles have disappeared to: »The furniture had disappeared from the house, the books from the shelves, and compassion from our hearts.«

Decades later, in the 1970s, the young narrator of the novel is growing up in the same village. The eleven year old is also engaged in hard physical labor, he is cold, he is hungry. It is only in his interest in prime numbers that he manages to find himself – and something like the happiness of distance. His older sister and he try to keep their mother from committing suicide while their father, a tractor driver in an agricultural cooperative, drinks away what little money they have and is physically abusive. The family is stigmatized. No one is allowed to speak about the past. Are they Jews? Orthodox Christians driven out of Romania? Why have they been marginalized?

Borbély depicts scenes of childhood in a brutalized world. Yet he does so in such a way that the reader continues unabated with continuously held breath. With the outsider's gift of self-observation, the young boy develops an incredibly sharp eye. Imre Kertész and Agota Kristof have been the only other writers to tell a story of survival in such a laconic and lucid way.

»Borbély's work promises to be a major gift to English readers. His is a massive talent, with a dark taste for the absurd placing him squarely in the company of Gogol, Kafka, and, more recently, Bohumil Hrabal and the filmmaker Emir Kusturica. . . . In Mulzet's magnificent translation, Borbély's prose is caustic and lucent, tart and somehow burnished. He writes in short, staccato phrases that seem bitten off, chewed at the end with an acerbic twist. He has a fantastic wit; he excavates the darkest whimsy from the bleakest of situations.« Kirkus Review

»Captures the pain of poverty and prejudice in post-World War II Hungary through the eyes of a young boy...This immensely powerful portrait of poverty is at once a window into an often obscured history, and a timeless testament to the struggle of those in need.« Publishers Weekly

»Lyrical...every page is laden with significance...A moving literary novel that compares favorably to both Elie Wiesel's Night (1960) and Philip Hensher's Scenes from Early Life (2013) for their disturbingly clear descriptions and autobiographical nature.« Booklist

»Szilárd Borbély wrote to me in a letter: »The frightening situation in our country...I have the feeling, the intuition that I'm living in a sick society that makes its members ill.« In all of Hungarian poetry, Borbély was the most promising, and the most lost, of poets, one who could have looked forward to a great and brilliant future.« Imre Kertész, Winner of the Nobel Prize in Literature

»Dear Szilard, I did not understand you. I loved you.« László Krasznahorkai, Winner of the 2015 Man Booker International Prize

»Borbély has found an artistically detached language, highly poetic in its severity, in order to stave off the lapse into silence.« FAZ

»It's this self-destructive concealment from which this epochal Hungarian novel draws its incredible energies, its unheard of artfulness and incomparable depth.« Neue Zürcher Zeitung

»He may be deceased, but his work, this literary act of liberation, will remain.« Die Literarische Welt

»A first-class discovery.« Ilma Rakusa

»The novel should be considered the book of the autumn that naturally finds its place in world literature. Rooted in a specific place, a specific time, a specific life, calling out to every reader in the world about the misfortunes of humans.« Frankfurter Rundschau

»With his novel *The Dispossessed*, recently published in German, the Hungarian author Szilárd Borbély has radicalised the genre.« NZZ am Sonntag

»Rarely have the horrors of a remote village been described so powerfully.« DeutschlandRadio Kultur

»The *Dispossessed* reveals the destructive power of linguistic powerlessness, of keeping silent at all costs.« Carmen Eller, Die Welt

»Szilárd Borbély has left world literature behind. If you start reading this novel, you won't stop. It's of existential force. Without pathos, without self-pity, with hard, true sentences.« St. Galler Tagblatt

Szilard Borbély was born in Fehérgyarmat, in the most northeastern corner of Hungary, in 1964. He made his poetic debut in 1988 and published roughly a dozen volumes of poetry and prose. Borbély was a professor in Debrecen and translated numerous poems, including works by Monika Rinck, Robert Gernhardt and Durs Grünbein, from German and English. His debut novel *Nincstelének – Már elment a Mesijás?* established him as one of the most important authors of contemporary Hungarian literature. Borbély died by suicide in February 2014.

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Julia Kissina

Elephantina's Moscow Years



»Fantastical, wonderfully over the top, comical episode.« *ZEIT ONLINE*

Forget about provincial Kiev and boring art school: gripped by the desire to lead the free life of an artist, young Elephantina follows her idol to the catacombs of Moscow. The ruddy-faced poetry guru Pomidor, famous thinker of the avant-garde, has called her the »new Akhmatova«.

Wandering from one sleeping place to the next, through train stations, theatre cloakrooms, and museums, the nomad dressed like a nun finds an apartment that she soon transforms into an artists' colony. Poetry readings in overcrowded student bars with KGB-informants in the back, forbidden art happenings in Moscow and its surroundings, meeting Allen Ginsberg, a summons from the KGB – yet all of that is only the setting for Elephantina's yearning for Pomidor.

An *éducation sentimentale* in powerful colours, rich in episodes and full of esprit and laughter.



»*Elephantina's Moscow Years* is a veritable inferno of a novel: smart, funny, imaginative, with powerful scenes.« *Meike Fessmann, Süddeutsche Zeitung*

»There is hardly another book that illuminates the connexion of tyranny and subversion, of submission and autonomy, better than this novel.« *Andreas Breitenstein, Neue Zürcher Zeitung*

»Her unflinching will to see grotesque in the ugly, the supernatural in beauty, and the thread of the absurd running through it all, is a victory over the hardness of reality. That is what art, every art, can do. But it is rarely shown as inspiringly as here.« *Katharina Granzin, Frankfurter Rundschau*

© Alan Kaufman

Novel
Original Russian title: Элефантина,
или Кораблекрушенция
Достоевцева
240 pages · May 2016
(Original title: Elephantinas
Moskauer Jahre)

»A true odyssey through the cold and strange city – James Joyce could not have described it more radically or more closely. Julia Kissina's language is a linguistic firework. It does not bore for a single moment, and despite the often bitter gutter story, a defiant humor flourishes throughout.« *Barbara Raudszus, EGOTRIP*

Julia Kissina was born in 1966 in Kyiv. In the 1980s, she was a member of the Moscow Conceptualists associated with Vladimir Sorokin and Pavel Pepperstein, making a name for herself internationally with spectacular performance pieces and through her work as a photographic artist. She divides her time between New York and Berlin.

Rights sold to: Italy (Scrittapura)

László Darvasi

Getting Hold of a Woman



A collection of surreal stories set against the violence of the Bosnian War

In spring 1999, having completed his novel *The Legend of the Tear Jugglers*, Darvasi returned to his original short prose style. Against the backdrop of the mass ethnic cleansing in Kosovo and the bombing of former Yugoslavia a cycle of stories was born which number among his very best, albeit with a sharply bitter tone to them.

They are set during the war in Bosnia and its aftermath, in what are in part fictitious places between Sarajevo, the »Field of Blackbirds«, and Serbian Batchka, in a climate of total disorder, lawlessness and cruelty. Sons shoot their fathers, assault minors and the dead. Securing a woman is driven by an animalist will to survive. But the women with such unusual names as Rozália Fugger-Schmidt or Julia Sonne are not merely victims but also self-possessed beauties, who manage to get by with artificial limbs or are capable of sleeping for weeks on end. Repeatedly slipping into the surreal, in these incredible stories Darvasi tells of the extreme conditions born of lasting violence.

»Reading Darvasi is electrifying. You feel a tingling under your skin, at times you get shocks, but it's impossible to put the book down.« Tobias Schwartz, taz, die tageszeitung, on Winter Morning

»The monsters are among us. We ourselves are these monsters. One more reason to read Darvasi.« DIE ZEIT, on Winter Morning

»Darvasi proves once again that he is one of the masters of literary surrealism. The dead rise again, hoary infants incessantly utter the same sentence, tulip fish and other monsters inhabit and threaten the world. A book like a rare, colourful flower – which one cannot gobble up quickly enough.« Jan Ehlert, NDR, on The Flower Eaters



© Ekko von Schwichow

Wartime stories
Original Hungarian title: Szerezni egy nőt, published in 2000 by Jelenkor
184 pages · January 2000
(Original title: Eine Frau besorgen)

László Darvasi, born in 1962 in southern Hungary, has worked as a teacher and journalist. He came to prominence as a poet and published short works of prose and novellas. Darvasi, who lives in Szeged and Budapest, is considered one of the greatest talents in Hungarian literature. In 2019, he received the »Aleksandar Tišma« International Literary Prize for his work.

Rights sold to: Croatia (Fraktura)

Winter Morning / Wintermorgen (2016) • Italy (Il Saggiatore); Bulgaria (Paradox); Serbia (Akademska Knjiga)

The Flower Eaters / Blumenfresser (2013) • Spanish world rights (Sexto Piso); Netherlands (Wereldbibliotheek); Poland (Jagiellonian UP); Czech Republic (Dauphin); Bulgaria (Paradox)

Bora Ćosić

My Family's Role in the World Revolution



A sharp-tongued tale of the fate of one family muddling their way through the maelstrom of history.

Bora Ćosić's *My Family's Role in the World Revolution* enjoyed a successful run as a play, but the film version was closed immediately and ultimately caused Ćosić's publications to be banned in Yugoslavia for more than four years.

During the German occupation of Belgrade, a family – including an alarmist mother, an eternally drunk father, two young aunts who swoon over American movie stars, and a playboy uncle – attempt to find any kind of work they can do at home. When the postwar Socialist society is being ushered in after the war, the narrator becomes the slogan-spouting ideological leader of the household, while his family tries – and often fails miserably – to take part in the »great change.«

»A terrific European author!« *Süddeutsche Zeitung*

»Bora Ćosić is a literary brother of the great Czech Bohumil Hrabal«
Frankfurter Allgemeine Zeitung

»Funny and comical, irreverent and provocative – right down to the title.«
Predrag Matvejevič

Bora Ćosić was born in 1932. He studied philosophy in Belgrade and went on to work as an editor at various literary periodicals. Today, he is widely considered one of the most important authors of former Yugoslavia. In 2002, he was awarded the Leipzig Book Award for European Understanding.



© Jürgen Bauer

Original Serbian title: Uloga moje porodice u svetskoj revoluciji, published in 1980 by Nolit, Belgrade

German paperback edition by Suhrkamp 2002

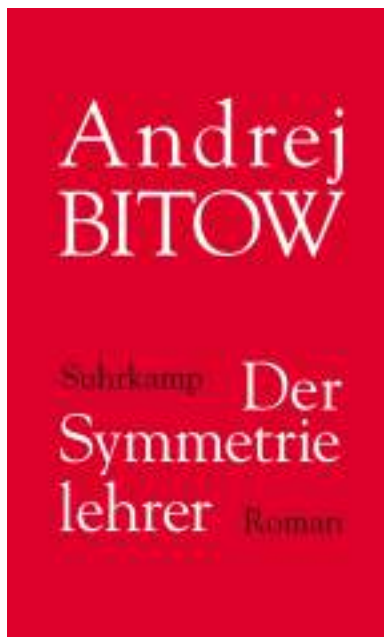
120 pages · January 1980
(Original title: Die Rolle meiner Familie in der Weltrevolution)

Rights sold to: English world rights (Northwestern UP); Spanish world rights (Minuscula); France (Laffont); Italy (e/o); Korea (Esang); Estonia (Loomingu Raamatukogu); Previously published in the respective language/territory; rights available again: Russia (Azбуka); Poland (Czarne); Romania (Art)

The Journey to Alaska / Die Reise nach Alaska (2006) • Poland (Czarne); Bulgaria (Paradox)

Andrej Bitow

The Teacher of Symmetry



A masterfully crafted, ironically grounded, yet unabashedly melancholy novel – a stocktaking of his life and work: a masterpiece by a world class author writing at the height of his powers.

Andrej Bitow is well known for the genre-defying mirrorings, rewritings, and ingenious twists and turns of his novels. With *The Teacher of Symmetry*, he has truly perfected his art. The book consists of nine texts, presumably written by a certain A. Tired-Boffin, whose original »Teacher of Symmetry« is said to be published in London in 1937. This obscure book is long out of print, and so Bitow has »reconstructed« it from memory, or »translated« it from the original, as he puts it. The whole process is reminiscent of the late medieval scribal tradition and allows Bitow to devote himself to the Last Things of literary existence: the relationship between the author and his creation; the guilt and pain that accompany the life of the writer; the love that must be sacrificed to writing. Destiny and freedom, faith and scepticism, and finally Russia »as God's attempt to substitute space for time«.

»Andrei Bitov endows Russian literature with a unique tone.« Weltwoche



Andrei Bitov was born in 1937 in Leningrad, where he studied Geology. Since 1959 he has published numerous short stories, essays, novels, and travelogues. He was awarded the Pushkin Prize in 1990 and came to international fame with his 1978 novel *Пушкинский дом* (*Pushkin House*, German edition 1983). In 2018, Bitov passed away in Moscow.

© Isolde Ohlbaum

Echo-Novel

Original Russian title:

Преподаватель симметрии.

Роман-эхо, published in 2008 by

Fortuna El, Moscow

334 pages · October 2012

(Original title: Der Symmetrielehrer)

Rights sold to: English world rights (FSG); Lithuania (Vaga)

Galsan Tschinag

The Blue Sky



Galsan Tschinag tells the story of a boy with great sensitivity, he portrays the life of the nomads in the desert of Mongolia, the struggle for survival of the family, the breakup of old structures and traditions.

»His lived history sounds like something from a fairytale. A shepherd boy from the Altai Mountains in Mongolia becomes a celebrated German writer and poet, is showered with literary prizes and awarded the Order of Merit of the Federal Republic of Germany. But this is the biography of Galsan Tschinag.« Thomas Daun

Galsan Tschinag was born in western Mongolia, the youngest son of a nomad family, he is patriarch of the Tuvans, a Turkic-speaking ethnic minority in Mongolia. In his home country, his name is Irgit Schynykbaioглу Dshurukuwaa. Tschinag studied German in Leipzig and has been writing in German since then. He has been making his livelihood as a freelance writer since 1991, living mainly in Ulan Bator, but he also spends many months on the road with his tribe in the Altai Mountains. Galsan Tschinag sees himself as an intermediary between cultures and spends a great deal of his time on reading tours abroad. He was awarded the Heimito von Doderer Prize in 2001.



© Aibora Galsan

Novel
192 pages · July 1997
(Original title: Der blaue Himmel)

Rights sold to: English World rights (Oolichan Books); Spanish world rights (Siruela); Basque (Desclee de Brouwer); France (Métailié); Italy (Aer); Netherlands (Meulenhoff); Denmark (Roskilde); Korea (Suda); Turkey (VakifBank); Israel (Sifriat Poalim)

The Nine Dreams of Genghis Khan / Die neun Träume des Dschingis Khan (2007) • Serbia (Clio)

The robbed infant / Das geraubte Kind (2005) • France (Métailié)

Oleg Jurjew

Russian Cargo



© Jürgen Bauer

Novel
 Original Russian title: Vineta
 220 pages · February 2009
 (Original title: Die russische Fracht)

»Oleg Jurjew has written ... an imaginative, audacious book of great linguistic force.« Ilma Rakusa, *DIE ZEIT*

Attempting to evade criminals threatening his life, Veniamin Jasytschnik flees onto a Ukrainian freighter in the port of St. Petersburg. A ghost ship, as it turns out, carrying on board with it – among other things – Veniamin's colorful past in the form of very lively souls.

The cast includes: a singing captain and his multifarious crew; an Estonian customs official; the bride of a Russian priest gone missing in Poland; a German spy made rich by an oligarch. Czar Peter the Great features as well, as does »the Flying Dutchman« and Hercules of the North. And so begins Veniamin Jasytschnik's journey of adventure. Where does it lead?

Perhaps to Vineta, to the legendary underwater city of happiness and riches in the Baltic Sea – a close relative of the city of St. Petersburg, as it happens. And finally the nostalgic hero can release himself from the bounds of his late-Soviet upbringing.

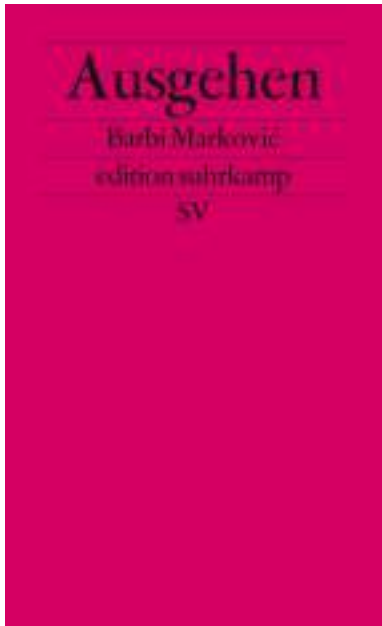
»You can read *Russian Cargo* as St Petersburg's answer to Sorokin, as a poetic and ironic counter-vision of society that replaces brutality with bizarreness and a lust for power with dreams. ... It's hard to know whether this novel is a quirky take on a spy thriller, a maritime adventure, a story of amour fou or a love letter to St Petersburg – probably all of the above.« Nicole Henneberg, *Frankfurter Rundschau*

Oleg Jurjew (1959–2018) was a Russian-German poet, essayist, playwright and author. He lived in Frankfurt/Main from 1991 until his death in 2018.

Rights sold to: Greece (Vakxikon);

Barbi Marković

Going Out



Original title: Izlazenje, published in 2006 by Rente, Belgrade
96 pages · May 2016
(Original title: Ausgehen)

Winner of the Leipzig Book Fair Prize Barbi Marković takes Thomas Bernhard to Belgrade in this inventive literary remix

The heir to Thomas Bernhard's legacy comes from Belgrade. It's there that Barbara Marković – a writer with a degree in German studies, a penchant for nightclubs, and a love of Bernhard's literature – made a surprising discovery. By translating individual sentences from Thomas Bernhard's classic narrative *Walking* into Serbian, and at the same time translating the dire landscape of Bernhard's Vienna into the dire nightlife of postwar Belgrade, she found that she could fit them together – playfully and mercilessly – into a completely new and yet utterly Bernhardesque remix.

Sentence for sentence, with the cascading force of the original, *Walking* (in German *Gehen*, which also translates as “going”), becomes *Going Out*, the disaster in Rustenschacher's trouser shop becomes a social suicide at a Plastikman concert, and the Steinhof mental asylum becomes the ultimate retreat in front of the idiot box. Though formally this is a strictly structured work of conceptual and appropriative art, *Going Out* reads so realistically that you can easily feel that you are reading about Vienna, Berlin or New York just as much as the Belgrade party scene. A brilliant and inventive new work from an exciting new voice from Serbia.

Barbi Marković was born in 1980 in Belgrade, and studied German literature in her home city and in Vienna. She has worked as an editor for the Belgrade-based publisher Rende, and now lives in Vienna.

Tomas Venclova

Vilnius



»Nobody can claim that Vilnius is his alone. The sheer fantastic fusion of languages, religions and national traditions in a city that ignores political boundaries was what recent arrivals always noticed, while its inhabitants were of the opinion that things couldn't be any other way«.

Masterfully combining history, geography, personal memories and political reflection with each other, the Lithuanian lyricist and essayist paints a picture of his city, which, like hardly any other, can stand for the success and failure of the »European dream«.

»Tomas Venclova belongs to a distinguished line of late-twentieth-century poets, one which includes Czeslaw Milosz, Joseph Brodsky, and Adam Zagajewski.« *Sven Birkerts, Harvard Review*

»Venclova deals with the shifting power relations and borders in this ›city on the edge of Europe‹, incorporating topography, architecture, religion, liberation movements, and the arts.« *Frankfurter Allgemeine Zeitung*

Tomas Venclova, born in Lithuania in 1937, is professor emeritus of Slavic Languages and Literatures at Yale University.



© Susanne Schleyer

A City in Europe
With photographs by Arunas
Baltenas
246 pages · October 2006
(Original title: Vilnius)

Rights sold to: English world rights (Sheep Meadow); Poland (Zeszyty Literackie); Hungary (Europa)

Ljubko Deresch

Intent! Or the Mirror of Death



Novel
 Original Ukrainian title: *Намір!*
 Published by Duliby, Kyiv, 2006
 316 pages · January 2006
 (Original title: *Intent!*)

Daring, playfulness and satirical delight

Petro Piatochkin discovers his phenomenal memory when still a schoolboy. One glance at a book suffices to memorize the subject-matter. His bizarre talent makes him an outsider, an oddball who immerses himself in academic tomes about time and consciousness. After conducting experiments on himself, he realizes he is able to recall events he cannot possibly have experienced. During a visit to »Café Kosmos«, the Russian bookshop in Lviv, Petro meets a young abstract painter from Montreal. Bearing titles like »Misted Mirror« or »Intent!«, her paintings seem to him like symbols of his own »memory art«. He believes he discerns in her works an ability matching his own to see parallel worlds. And so begins a passionate love affair...

*»Since the appearance of *Cult*, a boarding-school tale as fantastic as it was drastic, Ljubko Deresch has been viewed as the 'literary Wunderkind' of a lost generation – and not just in his Ukrainian homeland.« Profil*

»Daring, playfulness and satirical delight ... literary skill in producing atmosphere and intensity, tender sounds and strikingly drawn characters. « Literaturen

»In his novels, Deresch finds a tone of his own that is symptomatic of the new beginning made by Ukrainian literature in the 21st century. He liberates writing from the fixation on nationalist concerns, and mocks the anti-Russian conspiracy theories circulating in his homeland. Even the iconic martyrs of Ukrainian literature figure in Deresch only as yellowing saintly images, long since ousted by the new idols Jack Kerouac, John Lennon and Bruce Springsteen.« Neue Zürcher Zeitung

Ljubko Deresch, born in 1984, studied Economics in Lviv. Ljubko Deresch is viewed as a foremost representative of post-Soviet Ukrainian literature alongside Yuri Andrukhovych and Serhiy Zhadan. In his novels he describes life in the fictive Carpathian town of Midni Buky with warring youth gangs, drug-taking excesses, and the gradual encroachment of Western pop culture. Many reviewers already see him as a literary heir to H. P. Lovecraft, Ambrose Bierce or Edgar Allen Poe. The German translations of his novels *Культ* and *Поклоніння ящірці. Як нищити ангелів* were published in the edition suhrkamp series.

Miodrag Pavlovic

The Bay of Aphrodite



Original Serbian title: Афродитина
увала, published in 2001 by
Prosveta, Belgrade
310 pages · September 2003
(Original title: Die Bucht der
Aphrodite)

Following a volume of poems, *Einzug in Cremona*, Miodrag Pavlovic now presents a poetic autobiography of a truly unique kind: a combination of Bildungsroman and fantastic journey, including the poetry of his own work and the story of a life in 20th century Yugoslavia.

It includes memories of the early childhood, of southern landscapes, of the beaches along the Adriatic and Aegean coastlines, of journeys to the original source of beauty. Pavlovic gathers together friends and relatives, émigrés and the dead for an imaginary family celebration that will never actually take place.

The Bay of Aphrodite is a book about Belgrade and European history, the great narrative work of a lyricist who becomes the archaeologist of his own work, and accords his images, metaphors and forms the freedom to remember their origins.

»Deftly narrated, anecdotal, with a considerable degree of insight and charm...« *Süddeutsche Zeitung*

»[A] rhapsodical autobiography [that oscillates] between apocalypse and anecdote.« *DIE ZEIT*

Miodrag Pavlovic was born in Novi Sad in 1928 and passed away in the south of Germany in 2014. He studied medicine in Belgrade and practised as a doctor for several years before joining the Belgrade National Theatre as a dramaturge in 1960. He then worked as an editor at the publishing house Prosveta. In addition to poetry, Pavlovic has published essays and short stories. In 2003, Miodrag Pavlovic and his translator Peter Urban were awarded the prestigious Prize of the City of Münster for European Poetry.

Slavoj Žižek

The Puppet and the Dwarf



»Slavoj Žižek has been called »an academic rock star« and »the wild man of theory«; his writing mixes astonishing erudition and references to pop culture in order to dissect current intellectual pieties.

In *The Puppet and the Dwarf* he offers a close reading of today's religious constellation from the viewpoint of Lacanian psychoanalysis. He critically confronts both predominant versions of today's spirituality – New Age gnosticism and deconstructionist-Levinasian Judaism – and then tries to redeem the »materialist« kernel of Christianity. His reading of Christianity is explicitly political, discerning in the Pauline community of believers the first version of a revolutionary collective. Since today even advocates of Enlightenment like Jürgen Habermas acknowledge that a religious vision is needed to ground our ethical and political stance in a »postsecular« age, this book – with a stance that is clearly materialist and at the same time indebted to the core of the Christian legacy – is certain to stir controversy.« (*book description from the English edition by MIT Press*)



Slavoj Žižek, born in 1949, is a Slovenian philosopher and cultural critic. He is a professor at the European Graduate School, international director of the Birkbeck Institute for the Humanities at the University of London and a senior researcher at the Institute of Sociology at the University of Ljubljana, Slovenia.

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The Perverse Core of Christianity
English edition published by MIT
Press in 2003
190 pages · November 2003
(Original title: Die Puppe und der
Zwerg)

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On Belief / Die gnadenlose Liebe (2001) • France (Actes Sud); Japan (Sangyo Tosho); Previously published in the respective language / territory; rights available again: Chinese complex rights (TCLC); Brazilian Portuguese rights (Autentica); Poland (Aletheia); Croatia (Algoritam)

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