



LITERARY FICTION



Penguin
Random House
Grupo Editorial

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THE AUTHOR

Teresa Arijón

Teresa Arijón (Buenos Aires, Argentina, 1960) is a poet, translator, editor and travel writer. She has published eight books of poetry, a play, writings on art, travel chronicles, and more than fifty translations. She was a writer-in-residence at the IWP (Iowa, United States). In 2014 she received the Konex Award for her career as a literary translator. Her poetry has been translated into English, Portuguese, Bahasa Melayu and Dutch.

Having worked for several years as a model, she was able to use this personal experience to write the unique title *La mujer pintada* - Art History told through the eyes of the models themselves.

Teresa Arijón *La mujer pintada*



THE PAINTED WOMAN

La mujer pintada

Teresa Arijón

Lumen

256 pages

Sep 2021 (Argentina)

May 2022 (Spain)

"Some models inspire painters with their looks, others with their personality. Henrietta was foul-mouthed, amoral, a thief, a violent alcoholic, and a drug addict. But she was also witty, warm and lovable. She had a good heart. Her mere presence assured you that life is much more exciting than everyday folks like myself might imagine."

Critic Tim Hilton must have feared that Henrietta's spectre would haunt him if her obituary remembered her as an innocuous muse.

SYNOPSIS

Within the world of art, until not so long-ago, women could only be models. From the Gioconda's smile to the silky skin of Cleopatra or the hair of Botticelli's Venus, these women's mystery obsessed thieves, moralists and academics.

A model herself for decades, the author Teresa Arijón revisits and rewrites the History of Art in this exceptional book that is both a novel, an essay, a portrait and a chronicle, as well as a sensitive and sensual record of the passage of time in which the roles are reversed and the model is the one that portrays its artist.

Intertwined with pieces from the own life of the author and the underground culture of Buenos Aires, Santiago de Chile and Rio de Janeiro, these muses can finally tell their stories themselves.

How would Art History
would be if it was told
by their real protagonists,
the models?

«A poetic text and an original point of view.»

Daniela Pasik Clarín

«Stories that give a new dimension to these works of art.»

Gabriela Pomponio, *La Nación*



THE AUTHOR

Belén López Peiró

(Buenos Aires, Argentina, 1992) works as a journalist for national and international media, and coordinates workshops of non-fiction writing with gender perspective. In 2018 she published her first novel, *Por qué volvías cada verano*, a raw, first-hand account of the abuse suffered at the hands of her uncle. This first novel was chosen as one of the "Top 18 Books of the Year" by Rolling Stone Magazine, with Belén herself being called "one of the authors of the year" by the magazine TN.

Donde no hago pie is her second book.



WHERE I CAN'T TOUCH BOTTOM

Donde no hago pie

Belén López Peiró

Lumen

September 2021 (Argentina)

February 2022 (Spain)

192 pages

Rights sold to:

France (Editions Globe)

SYNOPSIS

Almost five years after reporting her uncle to the police for sexual abuse, the author revises the facts to take him to court.

After a year without news, a call from the Prosecutor's Office informs that, finally, her complaint for sexual abuse of her has been brought to trial. That morning another hard process begins for the narrator: finding legal representation, understanding the bureaucratic Justice system and weaving support networks to face the case against her uncle, a powerful commissioner.

Belén López Peiró reviews her memories, rehearses responses of the humiliating hearings and investigates the judicial labyrinths. After the impact of *Why you came back every summer* (*Por qué volvías cada verano*), a literary phenomenon that crossed the Argentine borders, this new novel-chronicle confirms the talent of an author who dazzled critics and writers such as Brigitte Vasallo, Gabriela Wiener and Nuria Labari.

"Lyrical and vertiginous" Gabriela Cabezón Cámara

«You are a writer. Tell the jury an entertaining story, with a beginning and an end, with clear language that makes sense so that they do not get bored...»

"A genius, author of a brutal book."

Gabriela Wiener

"This book is a hugely valuable contribution [...] It hurts you to read it, but you know how for Belén it was necessary to write it, and it takes autofiction to a necessary place, which is to give words in pain and in something that, in another moment of life and the world, would have remained in the silence."

Julietta Venegas

"I've read both of Belén's books back to back, while holding my breath. They have been such uncomfortable readings that many times I have been pushed to throw the book into the air and run into the street, see some sky, some sun, the girls walking as if nothing was happening. I have felt anger, an anger capable of taking me back to violence. And in the end, all that remains after reading is a deep gratitude towards the author of it."

Carmen G. de la Cueva, *elDiario*



THE AUTHOR

Cristina Peri Rossi

(Montevideo, Uruguay, 1941) is a Uruguayan writer, translator and political activist exiled in Spain since 1972 and living in Barcelona, where she has developed most of her literary career.

Considered a leading light of the post-1960s period of prominence of the Latin-American novel, she has written more than 37 works. She has been a pioneer and one of the female authors associated to the Latin American Boom.

She has translated into Spanish authors and worked for several newspapers and media agencies.

Peri Rossi won the Miguel de Cervantes Prize in 2021, the most prestigious literary award in the Spanish-speaking world.



INTIMATE DISASTERS

Desastres Íntimos

Cristina Peri Rossi

Lumen

April 2022

168 pages

A re-issue of the masterful collection of erotic stories by the winner of the Cervantes Prize

SYNOPSIS

In an age when social media and the news have turned individual and collective history into a reality show, literature remains a space for subjectivity.

This book peeks into the inner worlds of a cast of characters trapped in their delusions: a Fetish Club whose members swap sexual proclivities, a man in love with a whale-woman, a husband whose wife has left him for a woman, and a beautiful, efficient secretary-model-mother suffocated by her nuclear family, to list only a few.

«Every time I dip into these characters' minds, I find something of myself.» Peri Rossi once said. Readers round the world—whatever their gender identity and sexual orientation—will heartily agree.

"Her literature is a constant exercise of exploration and criticism, without shying away from the value of the word as an expression of a commitment to key issues in contemporary conversation such as the condition of women and sexuality."

Jurors of the 2021 Cervantes Prize Jury

"Cristina Peri Rossi is the author who runs the most risks without having any safety net below."

Elena Poniatowski

"She has written poetry that is more narrative and novels that look like vignettes. She anticipated topics as current as the deconstruction of masculinity or the rebellion against biological genders. And she has treated love as if she were a drug."

Luis Alemany, *El País*

"The writer has mull[ing] on an unfathomable question in her work, as alive as her own life: what can a woman in love do?"

Anna Caballé, *El País*



THE AUTHOR

Clara Obligado

(Buenos Aires, Argentina, 1950) was a political exile from the military dictatorship and has lived in Spain since 1976. She has a degree in Literature and is renowned for creating the first ever Creative Writing workshops, an activity that she has carried out for numerous universities and various institutions and that she carries out independently.

In 1996, she received the Lumen Feminine Award for her novel *La hija de Marx* and in 2015 the Juan March Cencillo short story award for *Petrarca para viajeros*. She is a collaborator in journalistic media and her work has been translated into different languages.

LA HIJA DE MARX

Clara Obligado
Premio **Femenino** Lumen 1996



Femenino Lumen

MARX'S DAUGHTER

La hija de Marx

Clara Obligado

Lumen

Originally published in 1996,
new pub date TBC (2023)
238 pages

The erotic re-telling
of the hidden history of
the family of Karl Marx

SYNOPSIS

As a result of a relationship with his housekeeper, Karl Marx had a son he never accounted for.

This novel by Clara Obligado answers the following questions: what would have happened if Marx's illegitimate child had been a woman? And what if the Russian aristocracy in exile, instead of political revolution, had opted for a sexual revolution?

The answer is *La hija de Marx*, an erotic text, humorous in parts, that takes place in the world of Russian exiles who settled in the main European capitals at the end of the 19th and beginning of the 20th century.

Key themes include political exile, the volatility of love, revolutionary loyalties and the passage of time which changes everything. This title looks at a daughter's struggle for her father to recognize her and is a beautiful treatise on female passions, both homo and heterosexual.

An exciting literary gem originally published in 1996 and winner of the 1996 Lumen Feminine Literature Prize, Lumen are reviving this novel and bringing Clara Obligado's work back into print, set to be republished in 2023.



THE AUTHOR

Berta Vias Mahou

(Madrid, Spain, 1961) is a writer and translator. She has written the novels *Leo in Bed*, *Los Pozos de la Nieve*, *They Came for Him*, *I Am the Other*, *The Look of the Mahuad*, and *A Borrowed Life*, as well as various collections of essays and stories.



THE VOICE FROM BACK THEN

La voz de entonces

Berta Vias Mahou

Lumen

April 2022

216 pages

SYNOPSIS

The history of some families can come to symbolize that of an entire country, or an entire century. That's the case with the Vias family, from the time between the final years of Spain's colonies in America to the end of the 20th century. Berta Vias Mahou shows us Spain at the turn of the century as its empire wanes, proceeding on through the Rif War, the Republican War, and the Civil War with all its deep repercussions, as well as the arduous post-war years and the development boom of the sixties... But the core of this novel is the author herself: these are her memories.

They're stories she heard at home, the home where María del Carmen, an overbearing, stern, often implacable woman, charted the lives of her all children and grandchildren. *The Voice from Back Then* is the story of the Vias, but, at heart, it could be any of ours.

The lives of one family,
set against the backdrop
of the great historical
events of 20th century
Spain

"Berta Vias Mahou knows that deep down it is about telling the truth. I love her bravery and also the strange lucidity of her narrations."

Enrique Vila-Matas

"A language that is a prodigy of containment and that is impregnated with the nostalgia of a disappeared lexicon. She [...] A writer as intelligent as she owns her craft."

Manuel Rodríguez Rivero, *Babelia*

"The writing of Berta Vias Mahou is a prodigy of intelligence and sensitivity, typical of a great narrator."

Jose Maria Guelbenzu, *El País*

"A clean, sharp and very precious prose that is a pleasure to read."

Martin Casariego, *La Vanguardia*



THE AUTHOR

Sara Torres

(Gijón, Spain, 1991) won the Gloria Fuertes National Poetry Prize for her first book *La Otra Genealogía* (Torremozas Editions). She is linked to the University of Passau (Germany), currently researching post-cancer diagnosis writing. She received her doctorate from Queen Mary University of London with a thesis entitled "*The Lesbian Text: Fetish, Fantasy and Queer Becomings*".

She has been an associate professor at the Universitat Autònoma de Barcelona and directs the Corporalities seminar at *espai crisi*. Her work focuses on the analysis of desire, body and discourse through a feminist and interdisciplinary critical apparatus that intertwines psychoanalysis, new materialism and queer studies.



WHAT'S LEFT

Lo que hay

Sara Torres

Reservoir Books

May 2022

288 pages

SYNOPSIS

While her mother lies dying of cancer in Gijón, Sara is making love with a woman in a hotel in Barcelona. She has a flight to see her mother the next morning, but it will already be too late by then. Shortly after, her lover leaves her, disappearing into thin air.

"To love will always be to love after my mother. I can't talk to my mother; I can't talk to Her. My life hit pause when those two conversations ended."

Torres picks those conversations back up by searching through her memories to try to understand the ways her life and way of being were impacted by her mother and her overbearing love.

The narrative debut of award-winning poet Sara Torres combines lyricism and honesty to navigate grief, love and desire. The result is a map of the cracks that make us human.

This widely anticipated treatise on grief, desire, lesbian love, and the love between mothers and daughters

"A luminous book. A body in mourning that dares, that does not fear the heartbeat, the desire or the question. Sara Torres threads here a precious search to narrate in a unique and different way everything that crosses us and hurts us."

María Sánchez, author of *Tierra de mujeres*

"I see Sara Torres as a reincarnation of all those philosophers, narrators and poets who made tremble the foundations of literature with its theories about love, friendship and relationships human relations. In her narrative there is candor, in her lyricism there is forcefulness and in her ideas there is a whole display of erudition. I admired her in her role as poet; now, as a novelist, I love her."

Luna Miguel

"An intimate and political conversation about the bonds of love and its articulation in the states of the body: sex, illness, passion, mourning and the writing."

Meri Torras, Doctor in Theory of Literature



THE AUTHOR

Sara barquinero

(Zaragoza, Spain, 1994) studied Philosophy at the university of Zaragoza and undertook a master's degree in Creative Writing at Hotel Kafka. She is currently studying towards her PhD. In 2018 she obtained a scholarship at the Madrid Student Residence, in which she wrote her nouvelle Terminal (Milenio, 2020).

She won the the Unir Foundation's Universal Values Essay Prize in 2016, the Virginia Woolf Prize for short story in English in 2017, the IAJ Prize for artistic and technological creation in literature in 2018 and the New Voices Prize for poetry.

After *Estaré sola y sin fiesta*, Lumen will publish her literary project *Los escorpiones*, made up of five novels, and *El desapego*.



I'LL BE ALONE AND WITHOUT A PARTY

Estaré sola y sin fiesta

Sara Barquinero

Lumen

September 2021

304 pages

English sample available

SYNOPSIS

Who is Yna? Why has her intimate diary, a chronicle of her crush on Alejandro in 1990, appeared in a rubbish bin in Zaragoza? The protagonist of I'll be alone and without a party can't help but ask these questions when she finds Yna's old handwritten notebook. There is something in the simple prose of this stranger that makes her want to know more.

Her story has a contagious force that, despite the distance, obliges her to think about herself, to the point of putting her whole life on hold while she begins an investigation that will take her to Bilbao, Barcelona, Salou, Peñíscola and finally, back to Zaragoza.

With echoes of Roberto Bolaño and Julio Cortázar, the very young philosopher and writer Sara Barquinero builds an amazing story of desire and intrigue that runs through Spain in this ambitious narrative project, which is a return to philosophical fiction without giving up the dizzying pulse.

An amazing novel of love and learning that is also a journey through Spain written by a young and award-winning literary revelation

"A whole lesson about how two things as apparently different as the obsession with the lives of others and the confusion that sometimes our own life produces in us can become a single indistinguishable drive. Remember this name well: Sara Barquinero. Because she is here to stay."

Andres Barba

"An impeccable novel about how what we assume about others only speaks of ourselves."

Elvira Navarro

"Sara Barquinero shows us her protagonist, Yna, enchanted in an exercise of serendipity through a clear, direct and fresh style."

Carlos Zanon

"Do you know what the best moment of a party is? When you have done nothing but start. Welcome to the literature of Sara Barquinero."

Nuria Labari



THE AUTHOR

Antonio Lucas

(Madrid, Spain, 1975) has been writing for the newspaper *El Mundo* since 1996 and is a contributor to *RNE* and *Cadena Ser*. As a poet he has published several titles, winning the 2000 Critical Eye Prize for Poetry for his title *Lucernario* and the 2014 Loewe prize for *Los desengaños*.

He is the author of several books on art: *Soledad Lorenzo, a life in art* (2014), *Manolo Valdés: sculptures* (2012), as well as a selection of literary profiles of some essential profiles within the culture of the nineteenth and twentieth centuries. *Buena mar* is his first novel.



SMOOTH WATERS

Buena mar

Antonio Lucas
Alfaguara
September 2021
216 pages

SYNOPSIS

Buena mar's narrator embarks—in the most literal sense possible—on a business trip. As a journalist, he's hoping to understand the life and work of the men who spend their days on the high seas, catching fresh fish for us to put on our tables. He has never sailed before, and his knowledge of the ocean ends at the beach.

As he travels towards the unknown, he also finds himself on an expedition towards his inner self, as every aspect of his life on dry land—his job, his partner, his home, his vocation—seems to founder. Along this journey, which we experience through the narrator's own naivety and through the perspective and wisdom the crewmen come to share, Antonio Lucas presents us with an uncharted, thrilling chronicle of a grueling occupation.

A star journalist's narrative debut. A fishing voyage that becomes a moving journey of self-discovery

"Superb [...] balanced journey that maintains the interest of its reading, well resolved not to arrive, after the escape, at answers, but at other questions."

Carlos Zanon, *Babelia*

"Joseph Conrad would have given this novel an A."

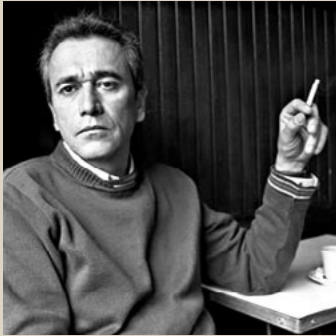
Manuel Vincent

"A wonderful, extraordinary novel."

Sergio del Molino, *Onda Cero*

"An excellent novel. [...] I have felt dizzy, I have vomited, I have witnessed the evisceration of the enormous fish to later see their bodies fall into the damp cellar where they would be kept until their arrival at port. I have attended, in short, all the external, objective, given movements, but also the internal shipwreck of the protagonist because I have transubstantiated myself in him. I have been him and I have survived a reading experience that I needed to refer to."

Juan José Millás, *La Opinión de Murcia*



THE AUTHOR

Evelio Rosero

Evelio Rosero (Bogotá, Colombia, 1958) published the short novel *Mateo solo* (1984) and *Juliana los mira* (1987), however it was the publication of *Los ejércitos* (2007) that launched his name into international resonance, as for this title he won the prestigious Independent Foreign Fiction Prize in the United Kingdom (2009), and the ALOA Prize, in Denmark (2011).

Among his works are the novels *Señor que no conoce la luna*, *Las muertes de fiesta*, *Plutón*, *Los almuerzos*, *En el lejero*, *La carroza de Bolívar* (Premio Nacional de Novela en Colombia), *Plegaria por un Papa envenenado* y *Toño Ciruelo*, all translated into several languages.



HOUSE OF FURY

Casa de furia

Evelio Rosero

Alfaguara

September 2021

376 pages

Rights sold to:

World English (New Directions)

SYNOPSIS

It is April 1970 and the imposing Caicedo house, located in one of the most distinguished neighborhoods of Bogotá, is preparing to celebrate the wedding anniversary of the family's patriarchs: Alma Santacruz and Magistrate Nacho Caicedo. The day and the festivities advance while a parade of various characters –who come and go– intertwine their stories and seal their destinies in life, pleasure and death.

With dizzying pace and explosive prose, Evelio Rosero returns with a bizarre tragicomedy that exudes doses of black humor and drama and makes a lapidary portrait of a society accustomed to partying to the rhythm of its passions while catastrophe unleashes. *Casa de furia* is a story that removes foundations and immerses the reader in fundamental questions about Colombia, the human condition and the origin of violence.

A novel about the limits that human beings can reach, by the winner of the Independent Foreign Fiction Prize

"Rosero succeeds in bringing his characters to a human level that recalls Philip Roth's protagonists's physical degradation and the moral abyss depicted by J.M. Coetzee. A great achievement."

El Periódico

"Important and powerful author."

The Times

"An indisputable narrative talent."

Ana María Moix

"I read Evelio Rosero and I remember that apothegm: I want to disturb the peace of those who are calm."

Pedro Ángel Palou

"A writer with a world of his own."

Iñaki Ezkerra, The Courier

"Even the reader oblivious to the eventful history of Colombia can enjoy this novel, because the beautiful prose of Evelio Rosero will take him by the hand. [...] The charm and the pain of *House of Fury* reside in the surprise, in getting lost in those stories that intertwine until, at the most unexpected moment, they leave you with a lump in your throat that is difficult to release."

Esther Magar, Books and Literature



JUAN VILLORO

Juan Villoro (Mexico City, 1956) is a writer and journalist. He has published several novels spanning three decades, including fiction, non-fiction and young adult. His Young Adult novel *The Wild Book* (*El libro salvaje*) sold over one million copies.

For all of his work, he has received the José Donoso and Manuel Rojas awards, awarded in Chile, and the Liber, awarded by Spanish publishers. He has been a professor at UNAM and visiting professor at the universities of Yale, Princeton, Stanford and Pompeu Fabra.

He has collaborated for media such as *Reforma*, *La Jornada*, *The New York Times*, *El País*, *El Mercurio*, among others. His work has been translated into numerous languages.

www.jvilloro.com



"[Juan Villoro's stories] have that rare power not to look into the abyss but to remain on the edge of the abyss, for a long time, swinging and therefore making us their readers balance with movements that arise from sleep or such instead of extreme lucidity."

Roberto Bolaño

"Villoro is one of the Latin American writers who think literature best at this time."

Patrick Pron

"When no one even thought of asking if it is possible to write the great Mexican novel, Villoro put one on the table."

Álvaro Enrígue, about *The Witness*

"An exceptional essayist. Villoro's essays allow us to return to the works discussed with a broader and renewed perspective. That's what it's all about."

Edmundo Paz Soldán

"Villoro tells of his adventures with a mixture of irony and empathy, with a sense of humor and the absurd. He is exquisitely attuned to the contradictions and nuances of the capital and knows how to listen to its inhabitants."

The New York Times, on *Horizontal Vertigo*



THE LAND OF GREAT PROMISE

La tierra de la gran promesa

Juan Villoro
Literatura Random House
October 2021
448 pages

Rights sold to:
Kastionis, Greece

English sample available

SYNOPSIS

Diego González is a documentary filmmaker who talks in his sleep. He is married to a sound engineer who tries to decipher what he says in dreams. He moves to Barcelona, but the past catches up with him like a bad dream. The visit of an old acquaintance, the journalist Adalberto Anaya, disrupts his new-found laidback lifestyle. Anaya —who has watched Diego for years with the almost excessive attention of an admirer— blames him for having made a documentary to hand over to a narco.

Diego is forced to deal with this enemy who is, at the same time, his only ally. The land of great promise is a metaphor for contemporary Mexico.

A comprehensive reading on the interweaving of corruption and intimate life where truths are spoken in sleep. A reflection on the way in which art influences reality and in which reality distorts art

A novel as political as it is personal that maintains Juan Villoro as an exceptional witness of our time.

Documentary filmmaker Diego González moves to Barcelona. He wants a quiet life, but his past traps him for having been the cause of the imprisonment of a Mexican drug lord.

"Villoro identifies so closely with Mexico City that it is impossible to imagine how one can know one without the other, which is why his writings consistently employ the communal 'we.'"

Los Angeles Times

"Juan Villoro is, above all, one of the great Latin American writers we have today."

Juan Angel Juristo, ABC Cultural

"Because of that combination of everyday life and strangeness, melancholy and humor, we read Villoro avidly."

Hugo Hiriart

"With his mastery of four decades dedicated to storytelling, Juan Villoro situates us in the middle of the protagonist Diegos' private and public network, in a structure that alternates between the past and present"

Vicente Alfonso, El Universal

"The most political and personal of all his books, full of metaphors for a country embroidered with intimate experiences... with clear focuses on themes such as corruption and drug trafficking".

Carlos Olivares Baro, La Razon



BELÉN GOPEGUI

Belén Gopegui was born in Madrid in 1963. In 1993, she published her first novel, *The Scale of Maps* (*La escala de los mapas*), and since has published *The cold side of the pillow* (*El lado frío de la almohada*, 2004), *Snow White's father* (*El padre de Blancanieves* 2007) and *Desire to be punk* (*Deseo de ser punk*, 2009), all of them recently published by Debolsillo.

Literature Random House has published *Unauthorized Access* (*Acceso no autorizado*, 2011), *The Committee of the Night* (*El comité de la noche*, 2014), *Stay This Day and Night With Me* (*Quédate este día y esta noche conmigo*, 2017) – this last title soon to be published in English by City Lights.

Throughout her long career, Belén Gopegui has used her novels and essays both to represent reality and, at the same time, to question structures of power and the hegemonic socio-economic order. She invites the reader to take a step, however small, from simply thinking about a more just society to actively working towards it. Literature and politics go hand in hand in novels such as *El comité de la noche*, *Quédate este día y esta noche conmigo* and *Acceso no autorizado*, which explore themes such as inequality, mechanisms of power, social activism, vulnerability and injustice through a marked moral and political lens.

Her work has been translated in various languages, including English, French, German and Dutch, to name just a few.

Her new novel *We Could Be the Sea* deals with the precarious nature of jobs in our society and the pressures upon us all to conform and fit in. The story focuses on the character Jara – a bright, creative but troubled woman who disappears from the city, beginning a path of reflection and self-discovery. We are now on our fourth edition since publication in September 2021, with wonderful critical reception.





WE COULD BE THE SEA

Existiríamos el mar

Belén Gopegui
Literatura Random House
September 2021
272 pages

English Sample available

SYNOPSIS

At number 26 Calle Martín Vargas in Madrid, Lena, Hugo, Ramiro, Camelia and Jara have transformed their shared flat into an authentic space of communal living. Already in their forties, they don't just have flatmates out of necessity, but because it fits their understanding of community, relationship, and support. But compared to the others, Jara's situation and disposition are less stable: she's been unemployed for a while now and leads a precarious life. Is that what drove her to leave one day, without a note or any indication of where she was going?

Like her previous work, *We Could Be the Sea* is an ensemble novel which, set against the backdrop of the Covid-19 pandemic, portrays a world where uncertainty, precarious employment and high rents are the order of the day, and an unbridgeable gap has opened up between those with assets and those without; yet this is also a world where other forms of coexistence, communal living, and constructing community and family offer ways of challenging these

insidious patterns of social exclusion through collectivity and solidarity.

Through the novel's multiple protagonists, Gopegui composes a mosaic of different perspectives in which inconsistencies and even internal contradictions abound. As she jumps from one character to the next, the plot moves briskly forward, but every now and then events are interrupted by the narrative voice, which offers its own, considered thesis on the dynamics of human relations.

Through these changes of pace and tone, Gopegui leads the novel into a hybrid space where fiction blends into essay, and her writing acquires a philosophical dimension that extends beyond the specific events of the story itself. *We Could Be the Sea* is a novel that revolves around a disappearance and a reunion, but above all it is a work with life at its heart, the thread woven through our laughter, frustrations, failures, the moments we share, and the apparent mundanity of the everyday.

The new novel by Belén Gopegui illuminates new forms of coexistence, loyalty, being and being with and among others

"A novel that oxygenates and shakes; a current of air that changes the meaning of the slamming doors and opens the doors suddenly and without noise, does not close them. How wonderful."

Bob Pop

"Gopegui's writing is aware of the complexity of a life that seldom manages to resemble theory, and is not afraid of [...] stopping to look into the distance."

Nadal Suau, The Cultural

"Gopegui has created a vital universe of flesh and blood people who want to live and fight to do so."

Pilar Martín, El diario.es

"Gopegui builds a story that flees from cynicism, that once again defends goodness with a political perspective and that tells us about the principles that make life more livable. This is about how to live together without hurting each other, between honesty and anger."

Marta García Miranda, The overtime

"Break down the barriers between the individual and the collective, the private and the public. This is one of the narrative projects that Belén Gopegui is pursuing."

Rafael Conte

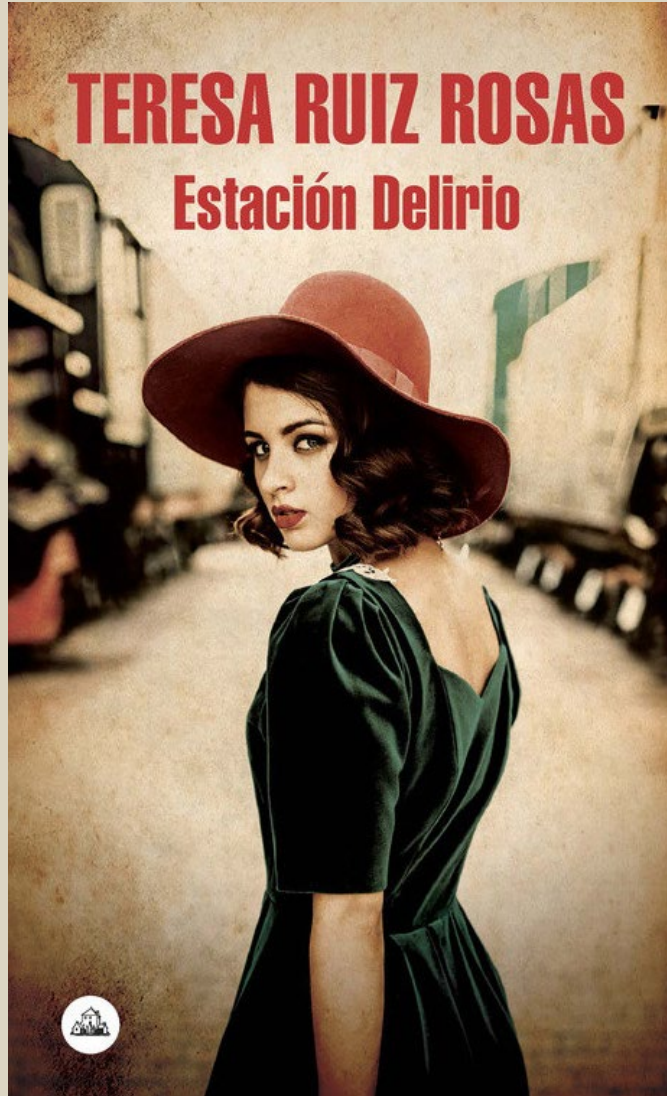


THE AUTHOR

Teresa Ruiz Rosas

(Arequipa, Peru, 1956) is a fiction writer and literary translator.

She has published the novels *El copista* (Finalist for the Herralde Novel Award and the Tigre Juan Award for first novels), *La fallaz posteridad* (nominated for the City of Siegburg Award in its German version), *La mujer cambiada* (Honorable Mention at the Biennial Novel Prize Copé) and *Nothing to declare. Diana's book*. Her story *Behind Toledo Street* won the Juan Rulfo Prize from the Cervantes Institute in Paris and Radio France Internationale. Her short story work over three decades, also awarded, has been brought together in the volume *El color de los facts*. Some of her novels have been translated into German, Dutch, English and Italian.



DELIRIUM STATION

Estación Delirio

Teresa Ruiz Rosas
Literatura Random House
346 pages
May 2019 (Peru)
June 2022 (Spain)

Winner of the Peru National Literature Prize. A beautiful novel about the delirium of art: revolutionary and transgressive, deep and personal.

SYNOPSIS

November 1984, Stuttgart Central Station. Anne Kahl, secretary of a famous psychiatric clinic, leads a group of women who will soon board different trains that will take them to all corners of Germany. Anne has assumed the mission of sending them all away, and in turn, freeing them. It is a clandestine operation, since they are very delicate patients of Doktor Curtius Tauler, who has discharged them following an unconventional treatment.

For Anne, a secret artist, women's liberation takes on the stature of a secret work, a performance that blurs the lines between reason and madness. Years later, the writer Silvia Olazábal recalls the steps of Anne, her great friend.

With a rich prose and exquisite sensitivity, Teresa Ruiz Rosas narrates the lives of Anne and Silvia in Europe and Peru, investigates the deepest bonds of friendship and reflects on those acts that change a destiny forever.

"Brilliant novel about madness, psychiatry and female complicity."

Enrique Planas, Luces

"A song to the life of the greatest narrator of Peruvian literature. A tribute to the essence of women, to their freedom to decide by free will. The configuration of the characters stands out, very rich, on which all great narrative is based."

Gabriel Ruiz Ortega, Caretas

"An exceptional writer."

Jose Carlos Irigoyen, El Comercio

"A novel that speaks of liberation, of psychiatric patients who must spend long periods of seclusion in sanatoriums and finally come out into the world."

La República

MAPA DE LAS LENGUAS UN MAPA SIN FRONTERAS 2022

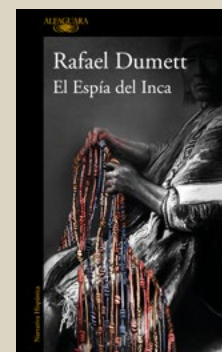
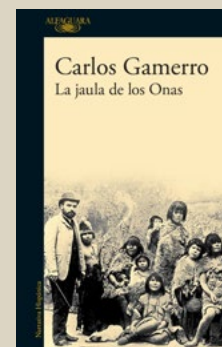
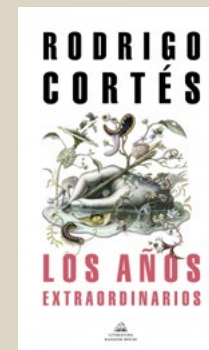
The best literature from 21 countries, with one common language.

The programme Mapa de las lenguas began in Spain in 2015, with the aim of making the Spanish reader aware of the enormous hotbed of Latin American talent, made up of both emerging voices and already established authors, with new novels as well as already published titles. Between 2016 and 2017, Colombia, Argentina, Chile, Uruguay and Mexico joined this project, and later Peru and the United States also joined.

Every map is a representation of the world that reflects the vision, criteria and priorities of the person who draws it. Our map has no borders and is built around the literature of 21 countries that share a language with as many voices and languages as speakers. Our map doesn't have capitals, because it shouldn't matter where a book is written. Our map has roads, channels and ports, because literature is a global communication network, and each author is a node.

Our map is an invitation to reading and discovery.

Enter the world of Mapa de las Lenguas and travel through the best literature.





THE AUTHOR

Fernando Butazzoni

(Montevideo, 1953) is the author of short stories, news reports, essays and a dozen novels. Butazzoni has also written a handful of screenplays for film and a play, *La heladera sueca*, premiered in 2017. During the last four decades he has covered wars, crimes against humanity and border conflicts in various parts of the world. In addition to the above, he has received various prizes for his literary work, including the Casa de las Américas, Educa de Narrativa Hispanoamericana, Morosoli, Manuel Barba and Florencio awards.



THE ASHES OF CONDOR

Estación Delirio

Fernando Butazzoni

Alfaguara

July 2021

776 pages

**MAPA DE LAS
LENGUAS** UN MAPA SIN
FRONTERAS
2022

A literary classic soon
set to become a HBO TV
series

SYNOPSIS

1974: A Uruguayan girl finds herself a refugee in Chile, hiding in the house of socialist militants. She escapes to the interior of Argentina. She is pregnant, but she doesn't know it yet.

2000: A journalist interviews a young man born in 1974 who believes he is the son of militants murdered by the dictatorship, and whose adoptive father, a soldier linked to repression and torture, committed suicide years before, leaving a cassette with key information about clandestine burials.

1974: A Soviet spy is sent by the KGB to Argentina to send information about a "fascist international" - the operation is called Plan Condor.

Unlikely, but completely true, these three stories intersect, dialogue, and come together to create the exciting and addictive plot of this novel.

Using the resources of literature, but remaining

rigorously faithful to the facts, Fernando Butazzoni composes a beautifully written story, which reads with the urgency of the most addictive thriller, but which, at the same time, is a profound reflection on the events that have marked us as a society, and from whose wounds we have still not managed to recover.

"A fictionalized chronicle of scrupulous investigation that constitutes a colossal attempt to capture the darkest sociopolitical times in human terms. A necessary text for our collective memory."

Jorge Sarasola, Sounds and Colors

"Butazzoni is one of the founding referents of the great post-dictatorship literature in Latin America."
Hispanamérica

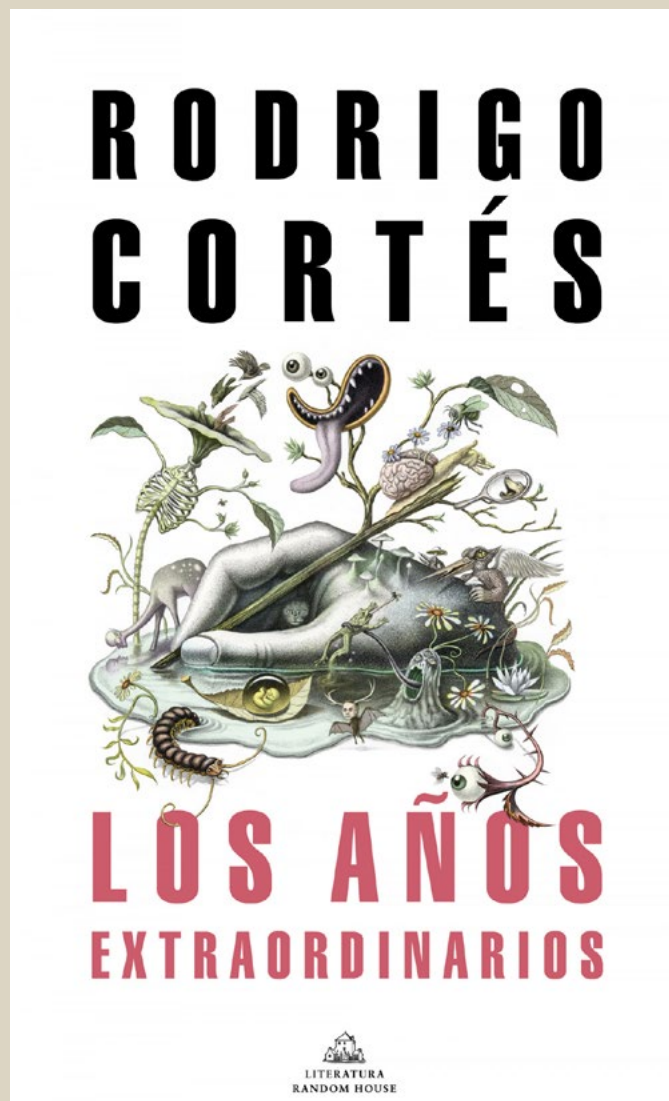


THE AUTHOR

Rodrigo Cortés

(Spain, 1973)

Painter, writer, musician and filmmaker. As a filmmaker he has received numerous international awards and has worked with performers as Robert de Niro, Uma Thurman, Ryan Reynolds and Sigourney Weaver. He discusses film, literature and music in two of the most popular podcasts of the moment.



THE EXTRAORDINARY YEARS

Los años extraordinarios

Rodrigo Cortés

Literatura Random House

June 2021

393 pages

Rights sold to: Turkey (Alfa)

English sample available

30,000 copies sold in Spain so far

SYNOPSIS

The Extraordinary Years collects the memories of Jaime Fanjul, a protagonist who is a mix between Cervantes' Don Quixote, Jonathan Swift's Gulliver and Italo Calvino's Marco Polo, presenting an alternative retelling of the twentieth century in which cars are driven by thought alone, the landlocked city of Salamanca manages to have a beach and the Spanish Civil War was fought by the whole country against the people of Alicante.

Rodrigo Cortés composes a novel that mixes the plausible with the implausible and makes us doubt the veracity of what we are reading. A remarkable novel with sudden bursts of humor and with a poetic breath that will make us recall the works of Valle-Inclán, Cela, Galdós, Calvino or even García Márquez.

MAPA DE LAS
LENGUAS UN MAPA SIN
FRONTERAS
2022

A fascinating uchronia that travels through the history of the 20th century, led by the unforgettable protagonist Jaime Fanjul.

"Rodrigo Cortés invents a Spain that recalls the best literature of the country, that of Jardiel and Ramón Gómez de la Serna's humor. *The Extraordinary Years* is a hilarious novel, absurd at times, always elegant".

Sergio del Molino

"Rodrigo Cortés has carved an imaginary world which is at the same time so real that it strips us; a wild and Cervantine invention. *The Extraordinary Years* is a novel and it is also a border of words between the Tormes and the Seine, a bridge between truths and lies, a fable where violence, humor and our civic deformities vibrate". Jesús

García Calero, ABC Cultural

"A beautiful and complex novel, with an amazing command of language, brimming with literature, wit and magic. As a writer, I can only feel envy." Juan

Gómez-Jurado

"Intelligence and surprise: they are the ingredients of this unsuspected delight, cooked by Rodrigo Cortés".

Patrick Pron

THE AUTHOR

Carolina Bello

(Montevideo, Uruguay, 1983) is the author of works such as *Urquiza* (2016), *Oktubre* (2018), *A monster with a broken voice* (2020) and *The rest of the world rhymes* (2021).

She has won the European Union Gutenberg Prize for Literature and the Justino Zavala Muniz scholarship. As a journalist she has written for publications such as Deltoya, Cine Bizarro, Zona Freak, 33 Cines, Ya te conté, and El Boulevard. She contributes to the newspaper La Diaria and the narrative journalism magazine Quiroga, and writes the blog *Por la noche llamada*.



THE REST OF THE WORLD RHYMES

El resto del mundo rima

Carolina Bello
Literatura Random House
October 2021
224 pages

SYNOPSIS

A fortuitous event places Andrés Lavriaga, a fugitive who has just robbed a loan agency, and Julia Bazin, a biologist who has reached a blind spot in her life, in the same scenario: they are the only survivors of a triple traffic accident on the motorway. This is how this story begins: with the outcome of a sequence that reconfigures the lives of the two characters, their pasts and their present, which they share in the hospital to which they are referred.

The rest of the world rhymes tells the ghostly experience of a woman who defies the logic of existence. She escapes from her hospitalization, hides in a closet and usurps the identity of a doctor to get closer to the other survivor and, starting from his life, reinvents her own. Julia, camouflaged as Mónica Elzester, and Andrés, in recovery, establish a strange and ambiguous relationship. Both seek meaning in the memory of the other, which is mixed with movies, dreams and read fragments.

**MAPA DE LAS
LENGUAS** UN MAPA SIN
FRONTERAS
2022

The fatality of an accident joins the lives of two characters who will be challenged by melancholy, violence and eroticism.

"The novel is meticulously articulated by the powerful, poetic and subtle prose of one of the writers who treat the Spanish language with the most love. With that tool and relentless pulse, Carolina Bello offers us in this book a world that intrigues and fascinates at the same time."

Gustavo Verdesio

"In Carolina Bello's books, the lucid and penetrating gaze of a chronicler and the fine ear of a writer always attentive to language and its fascinating power go hand in hand".

Ramiro Sanchiz

"Carolina Bello has her own voice. She builds each sentence with rigor, precision and ingenuity."

Virginia Arlington



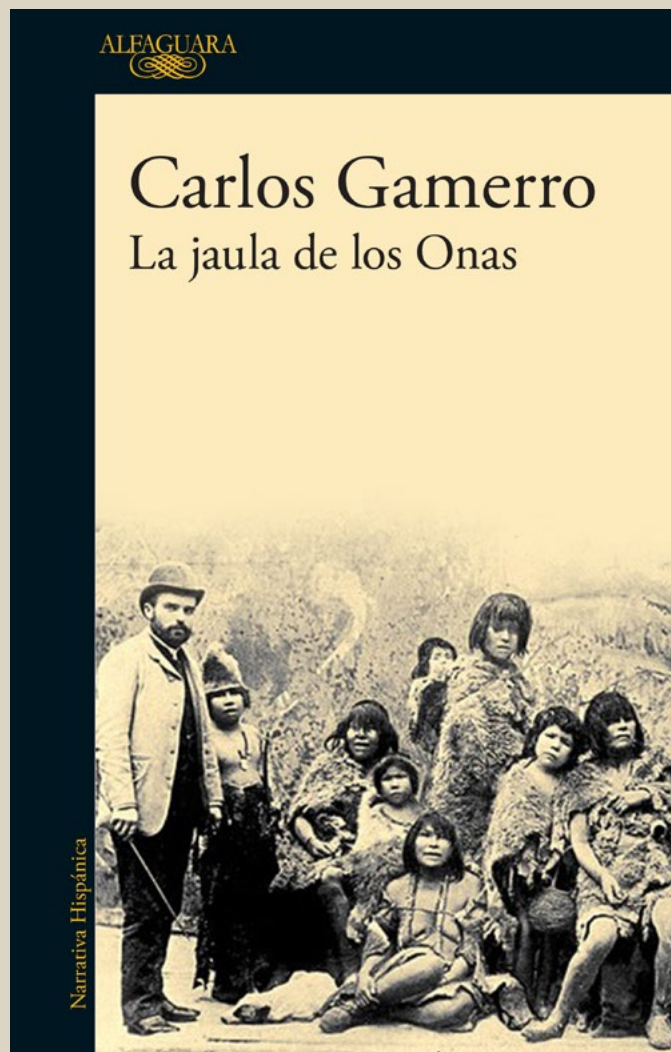
THE AUTHOR

Carlos Gamerro

(Buenos Aires, Argentina, 1962). He has a Literature degree from the University of Buenos Aires, where he worked as a professor. His literary work includes novels and essays. He has also translated into Spanish *A World of My Own* by Graham Greene, among others.

In 2007 he was a Visiting Fellow at Cambridge University and in 2008 he participated at the International Writing Program of Iowa University. He has also written scripts for movies and plays.

His novels have been translated into English, French and German.



THE CAGE OF THE ONAS

La jaula de los Onas

Carlos Gamerro

Alfaguara

May 2021

480 pages

SYNOPSIS

Paris, 1889. The city is getting ready for the Universal Exposition and Argentina participates with a group of Ona aboriginals, from the Tierra del Fuego, who are taken to Paris to be exhibited as cannibals.

One of them, the young Jalapate, manages to escape, and that is how this adventure around the world to get back to his hometown starts. He makes friends with an anarchist, and they travel around Europe, the land of Eskimos and the USA, in a trip full of adventures and characters. The plot takes place in different scenes, but the main scenario is the Exposition, where America and Europe cross their paths: civilization and barbarism. Amid the latter, Patagonian aboriginals are exotic and confusing even in the savage parameters of America.

And at the heart of Europe, another dangerous and enigmatic phenomenon emerges: anarchism.

MAPA DE LAS LENGUAS
UN MAPA SIN FRONTERAS
2022

An amazing journey, full of humor and rigor, through the geography and history of the American continent and that of its fatal mirror, European culture.

"Gamerro has an amazing gift for planting that perfect detail which defines a realm, or shifting the register of voices without ever falling into stereotype; but the most important thing about these stories is that they are infused with nostalgia, spontaneity, and a rare beauty, far more poignant than any virtuosity."

Mariana Enríquez

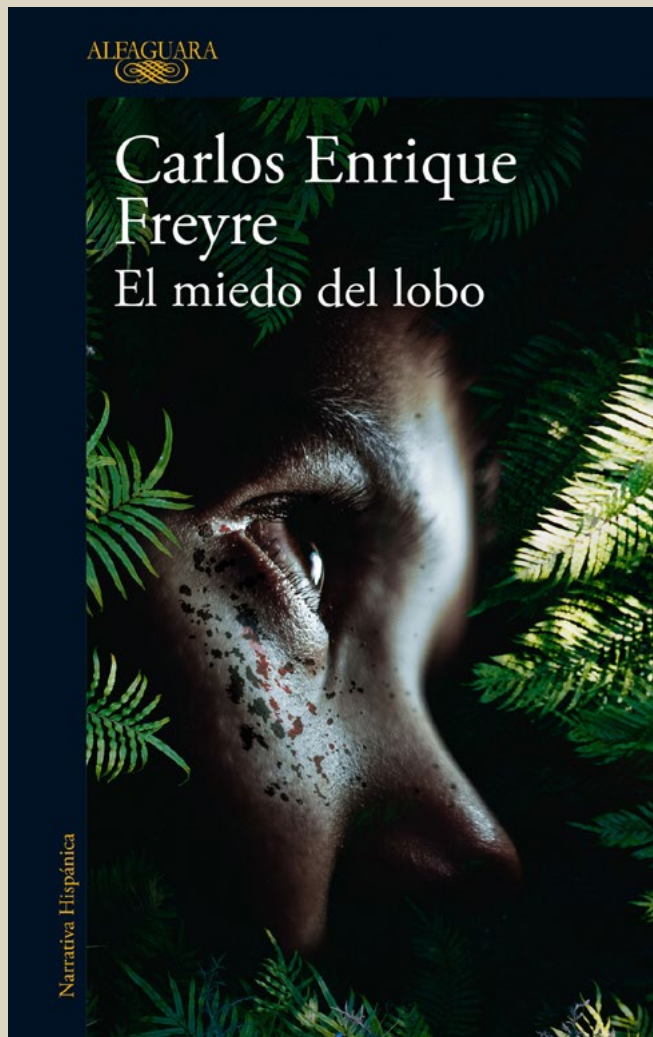


THE AUTHOR

Carlos Freyre

(Lima, Peru, 1974) has published various works, including short stories, novels, chronicles, and graphic novels, as well as undertaking historical research and film scripts.

He studied at the Escuela Militar de Chorrillos and has served in various regions of Peru as an infantry officer. In late 2010, he published *El Fantasmocopio* and, subsequently, *Desde el valle de las esmeraldas* (2011), *El semental* (2012), *El último otoño antes de ti* (2014) and *La guerra que hicieron para mí* (2018). He has participated as a scriptwriter in the graphic editions of *Mario*, *El universo Vargas Llosa*, *Boom!* and *Rosa Cuchillo*.



FEAR OF THE WOLF

El miedo del lobo

Carlos Freyre
Alfaguara
July 2021
208 pages

SYNOPSIS

The soldier has seen a lot: terrorist mutinies, inhospitable highlands, devious borders. Through this experience he discovers his reason to become a writer. Sometime later, he receives a message from a stranger, Aquiles, who asks him to listen to him. This book tells his harrowing story.

Aquiles was a boy when he was kidnapped by the Shining Path. He lived in a small community on the Perené River from which he was taken and incorporated into the great masses. For years he would be used as labour, subjected to abuse and humiliation, isolated, indoctrinated, dehumanised and transformed into part of a machine of ideological violence. Amid the nightmare of his life, Aquiles clings to a dream of escape: to flee his captors, to find his family, to be free.

Fear of the Wolf is a true story. The years of the protagonist's subjugation reproduce, on a larger scale, the violence to which an entire country was subjected, still mired in tense internal disputes. Abductions, looting, harassment, crimes, hunger, loneliness, despair: can you go through hell and come out with a clean soul?

**MAPA DE LAS
LENGUAS** UN MAPA SIN
FRONTERAS
2022

A harrowing, true story
about the horror of Peru's
internal warfare through
the eyes of a child

"[*El miedo del lobo*] is not only a magnificent and robust novel, but also a stripped-down ode to individuality, to the liberated nature of man over the dehumanizing violence that attempts to homogenize and thus suppress him. A memorable literary and moral triumph."

José Carlos Yrigoyen

"On the testimony of a young man who has fled from the ranks of Sendero Luminoso, Carlos Enrique Freyre presents a powerful, revealing story from the very bowels of the monster. A necessary book written by an author who every day asserts himself as a valuable exponent of recent Peruvian literature."

Francisco Lombardi

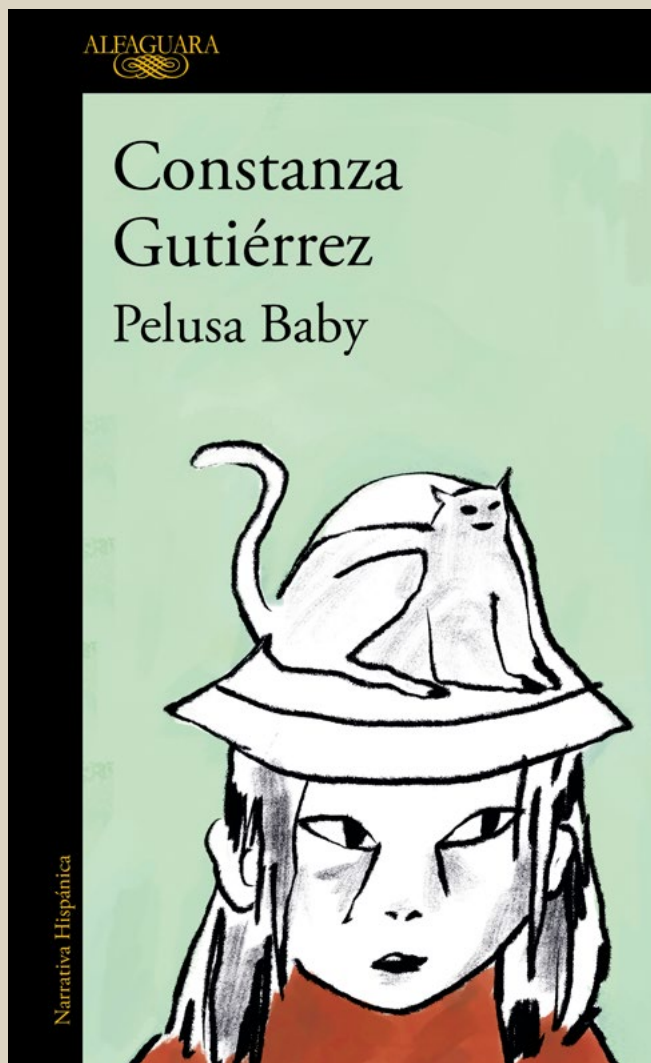


THE AUTHOR

Constanza Gutiérrez

(Castro, Chile, 1990) won first place in the Roberto Bolaño Prize for her short story *Arizona* in 2011. In 2014 she published the short story *Incompetentes* (La Pollera), followed by a book of short stories entitled *Terriers* (Hueders/Montaceros, 2017) and a biographical profile of *Jorge González* (Hueders, 2020).

She has been recognised as one of the essential voices of the new generation of young Chilean storytellers. She currently lives in Temuco, in southern Chile.



FLUFFBALL

Pelusa Baby

Constanza Gutiérrez

Alfaguara

May 2021

140 pages

SYNOPSIS

With a remarkable display of talent, humor and references belonging to an entire generation, Constanza Gutiérrez portrays a world of profound disagreements shared between 19 short stories that are sharp, insightful and hilarious satires of the contemporary world.

The stories that this book brings together present a universe where the game of mirrors and reflections of the virtual world has its protagonists trapped and dissatisfied. A collection of stories with great humour, originality, sarcasm, that make reference to pop culture, stories about love on the internet, online identities, K-pop, Harry Potter and more.

Pelusa Baby is a fun, endearing, and insightful book that establishes Constanza Gutiérrez as one of the most original and brilliant voices in contemporary Chilean narrative.

**MAPA DE LAS
LENGUAS** UN MAPA SIN
FRONTERAS
2022

One of the most original
voices in contemporary
Chilean narrative

"Constanza Gutiérrez narrates with force and a very distinctive voice, fully formed, which makes no concessions and which, with a masterful hand, at the same time asphyxiating and precise, dazzles in its maturity and overwhelms in its gaze into the abyss of adolescence."

Federico Falco

"These stories do not know pre-established forms because theirs is the radically personal tone and the lightness of a mature and, at the same time, restless writing."

Gonzalo Maier

"Pelusa Baby is a book that brings inside a whole day chatting with the most scathing and brilliant of all your friends. Tales in their own way, of a perfect lightness, that make you very happy. [...] The funniest writer I know today."

Jorge de Cascante

"Brilliant stories and a real mix of humour, mischievous characters, situations and references to pop culture, ideas about identity, work and love, among other universal twists and turns."

Javier Tapia



THE AUTHOR

Rafael Dumett

(Lima, Peru, 1985) has written the plays *AM/FM* (1985), *Números reales* (1991), *El juicio final* (1997) and *Camasca* (2019), which won the British Theatre Award Ponemos tu obra en escena. He also wrote the screenplay for the feature film *Both* (2005). *The Incan Spy* is his first novel.

He currently resides in San Francisco.



THE INCAN SPY

El Espía del Inca

Rafael Dumett
Alfaguara
July 2021
952 pages

SYNOPSIS

The Inca Atahualpa has been captured by strange, bearded men who have come to Cajamarca on giant llamas and armed with deadly cylinders. The World of the Four Directions is in mortal danger. The rescue mission falls to Salango, a chanca spy of the Inca secret service, a weaver of quipus (recording devices fashioned from strings historically used by a number of cultures in the region of Andean South America) and protagonist of this monumental novel.

But the book's almost 1,000 pages are not only sustained by this single task, but also, by the meticulous reconstruction of a unique civilisation, the Inca, in which loyalties collide and greed, betrayal and ambition for power boil over.

Shortly after its first publication, *El Espía del Inca* became, according to specialist critics, the best novel of the new century. It recreates, with solid historical documentation but with the licences of novelistic fiction, the unsuccessful rescue of the Inca, and gives new life to the characters who populated our world so many years ago.

**MAPA DE LAS
LENGUAS** UN MAPA SIN
FRONTERAS
2022

An espionage novel about one of the most dramatic episodes of the conquest of Peru in the 16th century

"Rafael Dumett majestically powers espionage by weaving together one of the most admirable historical novels in Peruvian and Latin American literature in general."

Ricardo González Vigi

"If Peruvians had to read just one novel published in the last two decades, it would be this one."

Alberto Vergara

"Rafael Dumett's novel is, among many things, the best Peruvian novel of the 21st century. A successfully ambitious and creative work That took ten years to write, according to the author"

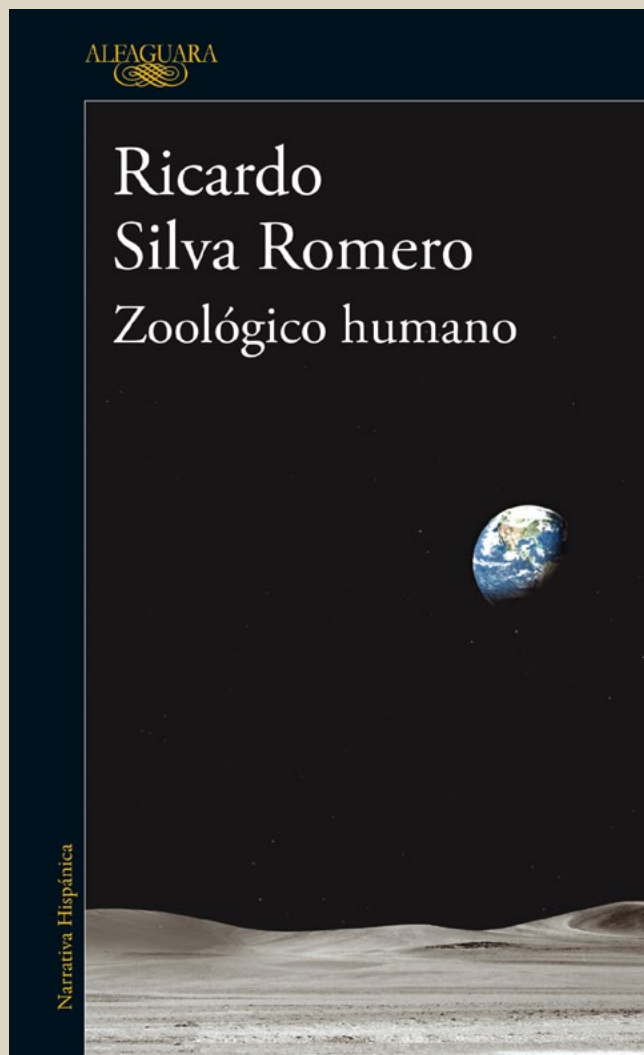
Carlos García-Bedoya M.



THE AUTHOR

Ricardo Silva Romero

(Bogotá, Colombia, 1975) is the author of the novels *Relato de Navidad en La Gran Vía*, *Walkman*, *Tic, Parece que va a llover*, *Fin*, *El hombre de los mil nombres*, *En orden de estatura*, *Autogol*, *Érase una vez en Colombia* – composed of *Comedia romántica* and *El Espantapájaros* –, *El libro de la envidia*, *Historia oficial del amor*, *Todo va a estar bien*, *Cómo perderlo todo* (winner of the V Premio Biblioteca de Narrativa Colombiana) and *Río Muerto*. His work is completed by a book of essays on fiction entitled *Ficcionario*, the play *Domingo*, two collections of short stories, two collections of poems and a couple of genre-less books. He is a columnist for the newspaper *El Tiempo*.



HUMAN ZOO

Zoológico humano

Ricardo Silva Romero

Alfaguara

October 2021

624 pages

SYNOPSIS

Simón Hernández, a writer from Bogota with more pretensions than work, has died. And on his journey through the underworld, before returning to his battered body, he meets seven characters from all eras and landscapes: a martyred Tunisian nun from the 17th century; a noble Portuguese undertaker who witnesses the destruction of Lisbon in 1755; a young impostor, a collaborator of Dumas, who fights against the tyranny of her time; a German soldier who battles against his own violence during the First World War; an astronaut who is disturbed by the mystical experience of his first trip to the moon; a rabid rocker haunted by the fame of the 1980s; and a Chinese teacher in her early twenties who fights to the death to reclaim humanity in the machine-dominated world of the future.

In this ambitious novel, Silva Romero reviews the history of culture and the human species through the delirious enterprises taken on by his characters. There are eight plots that are united by the defence of the individual against the yokes of life and the idea that death is a kind of vindication if one manages to return to life.

**MAPA DE LAS
LENGUAS** UN MAPA SIN
FRONTERAS
2022

A monumental book about
the course of the human
species on Earth

"One of the most beautiful books I have read lately, and also one of the most accurate and moving explorations of an essential question: how to lead a good life in a country as violent, as mean and as cruel as the Colombia of the last decades

Juan Gabriel Vásquez on Official History of Love

"A novel of horror, a horror that is close and painful because it is ours, the one we see on the news, the one we know happens every day in this country: it is the story of a massacre."

Pilar Quintana on The Scarecrow

"Reading Ricardo Silva is equivalent to looking at oneself, whole body, in some of the probabilities that we thought we left behind, but that remain in our memory and haunt our own airspace."

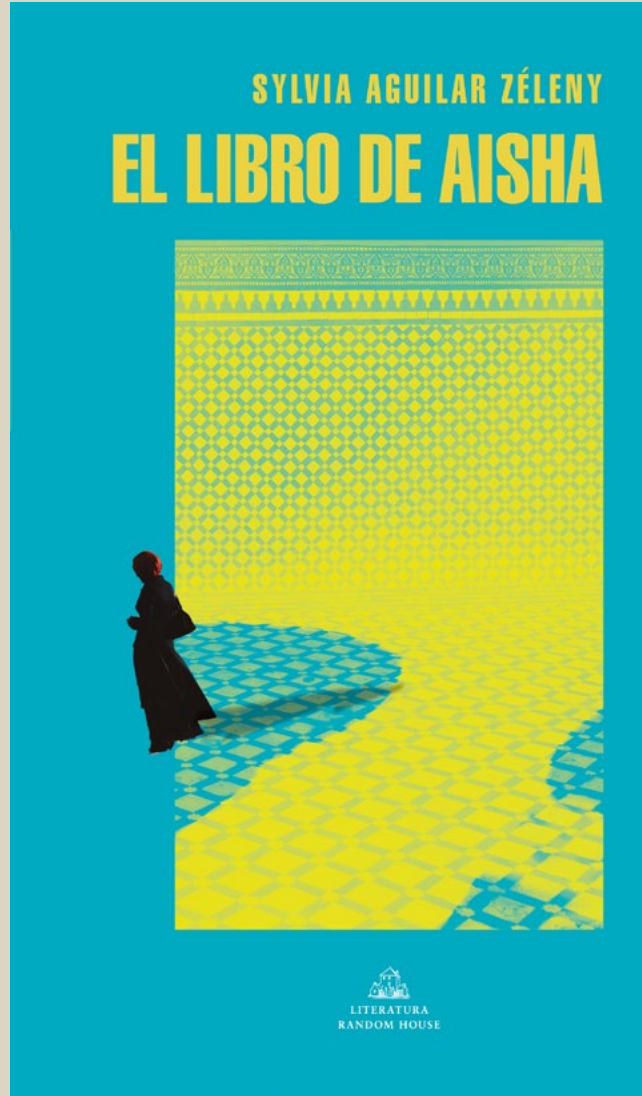
Santiago Gamboa, El País



THE AUTHOR

Sylvia Aguilar Zéleny

(Mexico, 1973) Mexican writer and professor. She is the author of stories and novels in which she explores issues surrounding childhood, life on the border between Mexico and the United States, and the normalization of family and gender violence.



THE BOOK OF AISHA

El libro de Aisha

Sylvia Aguilar Zéleny
Literatura Random House
January 2021
160 pages

SYNOPSIS

El libro de Aisha narrates the family history of Sylvia, author and fictional protagonist, from the moment in which her older sister, Patricia, meets a man while studying in London and marries him. Patricia, now Aisha, is going to live with Sayyib to Turkey, and she converts to Islam.

A book that documents those tiny daily catastrophes that an irreparable absence causes within a family when one of its members becomes a stranger. An intimate look at loss and mourning, this book presents the question: what do we become when we are the person left behind, and how can we process the loss of a sister or daughter?

The novel's protagonist attempts to reconstruct her own identity, delving into her past, and the memory of those who witnessed how her sister stopped being her sister.

MAPA DE LAS LENGUAS UN MAPA SIN FRONTERAS 2022

An endearing book that reveals the progression of a shared mourning and the various ways of inhabiting pain.

"All writing is a quest, but only some result in discovery. The Book of Aisha by Sylvia Aguilar Zéleny, endowed with beauty, intelligence and profound humanity, is once such discovery"

Gabriela Cabezón Cámara

"A beautiful story, intimate and consistent with the need to talk about violence in our times, but also tender and sweet that restores hope, also so crucial right now."

Brenda Navarro

«[A] powerful and endearing hybrid novel that tends towards the autobiographical and the chronicle, assembled from conversations, letters, dialogues, emails, notes, interviews and bibliographic clippings that confront us with the idea of the me and love as abysses».

Sara Uribe

«In Aisha's book, Sylvia reminds us that writing is often light in the midst of darkness. That there are things that are worth telling just because they happened, while there are others that need to be erased in order to make sense of them. Memory as lighthouse, map and compass».

Alaide Ventura Medina



SARA JARAMILLO KLINKERT

Sara Jaramillo Klinkert (Colombia, 1979) Communications manager and journalist at the UPB. She is a graduate of the Master of Narrative from the Writers' School in Madrid, in which she was awarded the scholarship for academic performance. Her first novel *Cómo maté a mi padre*, published by Editorial Lumen (also now sold to Stock in France), launched her career as a published writer. *Donde cantan las ballenas* is her second book.

Sara Jaramillo has been singled out by Sara Mesa, Luisgé Martín and Manuel Vilas as one of the most exciting new voices in literature in Spanish.

"Sara Jaramillo Klinkert, with her rich and courageous prose, unravels the threads of time and pain to show us the human soul."

Pilar Quintana, Alfaguara Novel Prize 2021

"Sara's prose isn't just precise, rich and efficient; in fact, it's often breathtaking. As an author, she has an extraordinary control over her language, and a rare capacity to acquire all the hallmarks of literary virtuosity."

Luisgé Martín

"An author to revolutionize Latin American literature."

SModa Magazine



Sara Jaramillo Klinkert

Donde cantan las ballenas



Lumen

WHERE THE WHALES SING

Donde cantan las ballenas

Sara Jaramillo Klinkert

Lumen

April 2021

Option publisher:

Arabic rights (Dar Alkhan)

France (Editions Stock)

Turkey (Epsilon)

English sample available

SYNOPSIS

Candelaria is twelve and lives with her eccentric family in Parruca, a place of legends, high in the mountains. Her mother talks to rocks and her stepbrother grows hallucinogenic mushrooms, while her father, an artist who makes sculptures of whales, has abandoned them. As the vegetation begins to engulf the house, the three receive some strange visitors: a woman who is an expert in poisonous plants and has more than one death on her conscience; a man who is afraid of lightning and takes potshots at rainclouds; and a vagabond who is on the trail of his own death.

Candelaria tries to convince them to join her in search of her father on a journey of initiation that will teach her that life is more complicated than she thought and, above all, that nobody is perfect.

EXTRACT

The dust on the road was still. As were Candelaria's barefoot feet: still like the tadpoles in the narrow confines of their fishtank. As were the whales watching over the house, the whales that would never cry out in song. As was the water in the pond where so many things would later happen. Not because it was summer and there was no breeze; it had simply been a long, long time since anyone had come down the path to Parruca. This wasn't, however, the kind of stillness that denotes calm. It was the kind that announces that something is about to happen. And something was. Because this was the kind of the stillness that precedes a deluge which will overflow a ravine, or the stillness of rabbits in the seconds before they're ambushed by a skulk of foxes.

With echoes of Gabriel García Márquez, *Where the Whales Sing* belongs to this new realism, present in the works of Dolores Reyes, Karina Sainz Borgo or Mariana Enriquez, revealing a Latin America that seems from another time and another world.

"With her rich and courageous prose, he unravels the threads of time and pain to show us the human soul."

Pilar Quintana (Alfaguara Novel Award)

"A beautiful, exotic and luminous layered fiction."
Maria Viñas, *The Voice of Galicia*

"[This novel] gives us flowers of amazement because it perfectly fulfills one of the best functions of literature, making you travel without leaving the room. Sara Jaramillo cuts your silhouette as a reader from the surface of the four walls of a room and pastes it between passion fruit in the thickness of the bush, transports you to a territory you do not know, populated by bizarre and brilliant characters, a new exuberant world and leafy, symbolic and rich in sounds and smells, full of animals, plants and juicy fruits, tropical and amazing like the song of a multicolored macaw called Don Perpetuo."

Soledad Garaizabal, *El Impaciale*



Cómo maté a mi padre

Sara
Jaramillo
Klinkert



Lumen

HOW I KILLED MY FATHER

Cómo maté a mi padre

Sara Jaramillo Klinkert

Lumen

September 2020

192 pages

Rights sold to:

France (Editions Stock)

Turkey (Epsilon)

Arabic rights (Dar Alkhan)

English sample available

SYNOPSIS

A stunningly powerful tale in the context of normalized violence in Colombia, and the devastating impacts it carries on the lives of the individuals trying to live through such turbulent times.

"When I was eleven years old, a hitman killed my father. I was just a young girl, who never thought something like that could happen. But it happened. It still pains me to think that just thirty-five grams of steel and a gram of gunpowder was enough to end a family. I witnessed it. It ended mine.

This is the story of my family. To write it, I had to resurrect my father; and so this is also the

story of how after his death, I had to kill him again to heal myself: a death impacts those who are left, not those who die. Because burying the body of a father to five children is by no means the end of a tragic story, rather only the beginning. I killed my father so that he could live forever in this book."

A stunningly powerful tale in the context of normalized violence in Colombia, and the devastating impacts it carries on the lives of the individuals trying to live through such turbulent times.

«From the violence a great exercise of introspection is raised that moves and excites. It has shaken me by its truth and by its strength."

Manuel Vilas

"The tone is at once dry, restrained, and moving. He is also sincere at times, humorous in the absurd, never self-indulgent and without the slightest inclination to inspire pity."

Hector Abad Faciolinc

"The most beautiful novel of this year. [...] An amalgamation of fiction and testimony, which makes you shudder. [...] All this narrated with subtlety in a chain of joys and sorrows, from a happy childhood in a happy country house up to the decision to kill the father and remove him from memory. [...] There is no melodrama nor any massacre. It is written without apostolic frills or elaborations. With curiosity and desire, love and tenderness, brilliance and clarity. [...] Not suitable for those who conceal, repress or distort their emotions. In three words, the most stunning text."

Esteban Carlos Mejía, The Spectator

"Reading it is equivalent to suffering up to the point that your soul is suffocating. But [...] at some point – in a word, in a scene, in a phrase – all that pain redeems us and a smile appears on our face."

Mauricio Vargas Linares, The Times



MARVEL MORENO

One of the most important Colombian novelists and short-story writers of the twentieth century, strangely excluded from Latin American literary history.

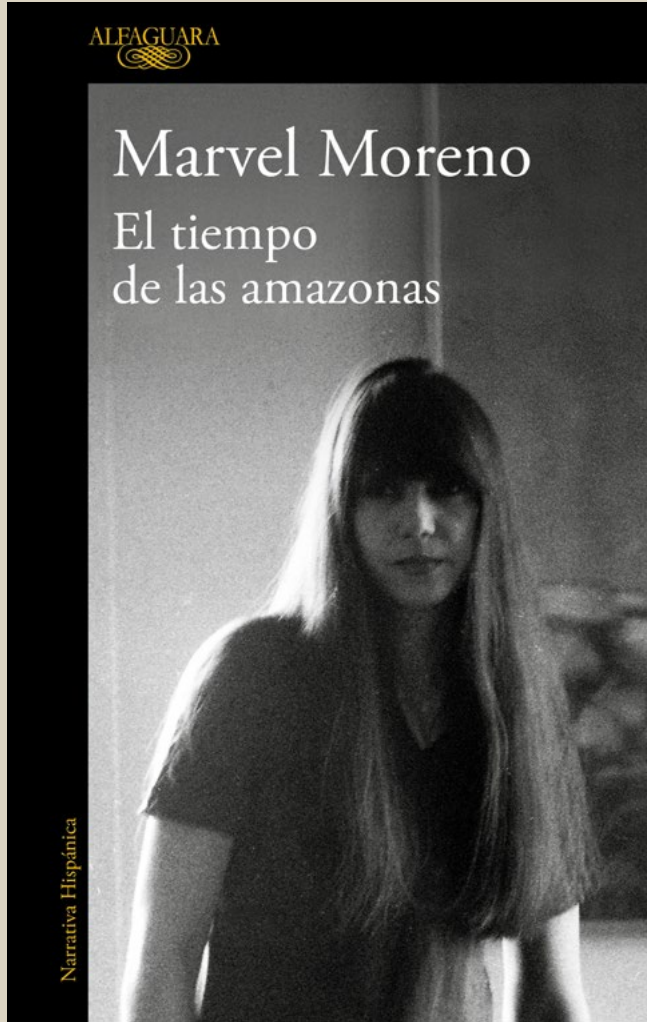
Marvel Moreno (Barranquilla, 1939-1995) is widely considered to be one of the most important and influential female Colombian novelists and short story writers of the twentieth century.

She published her first book of short stories, *Algo tan feo en la vida de una señora bien* in 1980. Her novel *En diciembre llegaban las brisas* was a finalist in the Plaza y Janés International Literary Prize in 1985, and was translated into Italian and French. In 1989 she received the Grinzane-Cavour prize awarded in Italy for best foreign book. In 1992 she published a second book of stories, *El encuentro y otros relatos*. She died in 1995 in Paris, not long after the publication of a third story collection, *Las fiebres del Miramar*. 25 years after her death, her second and final novel *El tiempo de las Amazonas* was published.

Transcending the models of magical realism and the Latin American Boom, Marvel Moreno's work bears the influence of such writers as Virginia Woolf, Carson McCullers, and William Faulkner.

"The kind of situations I write about are not conducive to love, not when there is that kind of battle between the two sexes, that kind of animosity; when the man sees the woman as an enemy, and vice versa. As a writer, you just can't find the love there. You see, love is complicity, it is trust, affection, tenderness... I mean, the fact is, love can exist without sexuality." Marvel Moreno, interviewed in 1988





THE TIME OF THE AMAZON

El tiempo de las amazonas

Marvel Moreno

Alfaguara

April 2020

336 pages

Option publishers:

Germany (Wagenbach)

Italy (Castelvecchi)

USA (Europa editions)

France (Robert Laffont)

SYNOPSIS

The Time of the Amazon spans three decades in the lives of three cousins – Gaby, Virginia and Isabel – who move to live in Paris in the 1970s. Their ceaseless exploration of desire will lead them to take decisions that bear an enormous cost upon their lives. Their partners, lovers and friends all form part of a narrative universe that shifts between the central preoccupations of the author's work: maturity, sexual pleasure, friendship and illness.

Twenty-five years after her death, Marvel Moreno once again surprises us with this, her second and final novel, a story of women ahead of their time who broke with their

surrounding structures, risking everything in the name of freedom.

This controversial novel has finally reached readers 25 years after Moreno's death, partly following pressure from intellectuals and other fans of Moreno who believed the late writer's work was being unjustly censored. Readers have been clamouring for this novel to be published for years.

25 years after the death of Marvel Moreno, this previously unpublished work is released through Alfaguara

"With fluid prose and rigorous syntax, endearing characters and women who are always protagonists, with a scathing critique of the Caribbean upper class where she was born, Marvel Moreno has become one of the most recognized authors of contemporary Colombian literature."

La Prensa (Colombia)

"Rabidly feminine, crude and contemporary, Marvel Moreno dazzles any literary canon for her illustrated savagery: that fine arbitrariness with which she narrated what she wanted when she wanted, without asking anyone's permission."

Margarita García Robayo

"Female sexual pleasure, friendship, illness, poverty or appearances, as well as a criticism of double standards, machismo and the lack of freedom of the upper bourgeoisie. Ahead of her time, it is now that we can read her."

Marisa Fatás, 20 Minutos

"Marvel Moreno dared to defy the norms of a society that wanted her beautiful and silly, and she became a great writer"

The Herald (Colombia)

"Moreno reflects a world as disturbing as it is peculiar, crossed by a troubled and vitalistic sexual desire, where women prevail from beginning to end."

Pablo Montoya (on Complete Stories)

DECEMBER BREEZE

En diciembre llegaban las brisas

Marvel Moreno

Alfaguara

February 2014

448 pages

Rights sold to:

Germany (Wagenbach)

Italy (Castelvecchi)

USA (Europa editions)

France (Robert Laffont)

SYNOPSIS

"The kind of situations I write about are not conducive to love, not when there is that kind of battle between the two sexes, that kind of animosity; when the man sees the woman as an enemy, and vice versa. As a writer, you just can't find the love there. You see, love is complicity, it is trust, affection, tenderness... I mean, the fact is, love can exist without sexuality." Marvel Moreno, interviewed in 1988

From her home in Paris, Lina recalls the story of three women whose lives unfold in the conservative city of Barranquilla. Between parties at the Country Club and strolls along Puerto Colombia, a story of a sensuality appeased by violence is set in motion, a tale of repression and debauchery in which Dora, Catalina and Beatriz are mere victims of a patriarchy firmly lodged into the tender threads of their social fabric.

A masterful novel that manages to transform one life anecdotes into an absolute conception of the world. A profound panorama of Barranquilla society at the end of the 1970s

Fragile, rebellious, full of pleasure and pain, these women must survive in a world that oscillates between the liberation of instincts and the protection of customs.

In Lina's obsession with recounting her past, this masterful novel manages to transform the anecdotes of one life into an absolute conception of the world, a profound panorama of Barranquilla society at the end of the 70s.

From personal memory to historical reality, the structure of the work enjoys the presence of both precision and poetry, along with the distant knowledge of a narrator who from afar immortalizes the events that came to pass in that seaside city.

Clearly distanced from her contemporaries of the Latin American Boom, Marvel Moreno

breaks with feminine figures from the realm of myth, and narrates a reality which stretches from the private lives of Barranquilla residents to the entire human condition.

"The Breezes Came in December" contains multiple voices woven around the contradictions of the feminine world, in a narrative universe which tackles the chains of a traditional bourgeois existence to the same extent as its forms of representation.

ALFAGUARA

Marvel Moreno

En diciembre llegaban las brisas



Narrativa hispánica



THE AUTHOR

Montserrat Iglesias Berzal (Madrid, 1976) has a degree in Journalism and Hispanic Philology. She has been a Secondary Language and Literature teacher for more than three decades and has been a literary critic in different magazines. In 2019 she won a scholarship for the Master of Narrative from the School of Writers and won the *Alma Negra* Ediciones Prize for her first short novel, *El terraplén*. A compulsive writer since she was six years old, *La marca del agua* is her first long novel



THE WATERMARK

La marca del agua

Montserrat Iglesias Berzal

Lumen

October 2021

272 pages

English Sample Available

**A powerful new voice
in Spanish literature.
A chilling story about
the secrets of a family
in rural Spain and a
landscape on the verge
of disappearing**

SYNOPSIS

April, 1950: Hontanar will be swallowed by the swamplands. Everyone has moved on to the new town—everyone except for two siblings who were going to join the others, before Marcos found his sister Sara hanging from the stable rafters one morning.

Wrapped in the bedspread she herself embroidered, Marcos secretly transports Sara in his carriage as he reflects on their family's history: its secret origins, Sara's desire to have a life of her own, the family's obsession with finding the perfect suitor for her, the unspoken feelings, the betrayals and the relationship with the Falangist engineer from the swamplands, a fascist in Franco's Spain...

A novel that weaves rural Spain's classic themes with the restoration of memory, deeply relevant to the current moment.

"This novel gives a voice to those who lost it and a sense of their emotion from literature. A very special novel."

Julio Llamazarez

"Although it is her first novel, Montserrat Iglesias is not a newcomer: she shows that she has spent her whole life forging the words for this precise, lyrical and powerful book"

Jesus Carrasco

"A hallucinatory journey of the living and the dead through an unknown Spain, written as it is no longer written in Spain."

Sergio del Molino

"Woven from memory, nostalgia, betrayals and defeat, *La marca del agua* [...] is, above all, a good neo-rural story, well structured, with a powerful rhythm and a surprising plot in which there are no shortage of scenes of terrible hardness or moments of emotion, with persistent echoes of Delibes, Luis Mateo Díez and Llamazares in their recreation of a world harassed by alien interests, and condemned to extinction."

Elena Costa, The Cultural



THE AUTHOR

Eduardo Sacheri

(Buenos Aires, Argentina, 1967) is one of the most important current writers in Argentina with notable international scope. He is the winner of the Alfaguara Prize in 2016 with *La noche de la Usina*, a novel whose film (*La odisea de los Giles*) won the Goya for best Ibero-American film.

He is also the author of the incredibly successful *El secreto de sus ojos*, adapted into an Oscar award winning film for which Sacheri wrote the script.

Sacheri's work has been translated into more than twenty languages.

We represent Eduardo Sacheri in collaboration with Irene Barki.



HOW THE WORLD WORKS

El funcionamiento general del mundo

Eduardo Sacheri

Alfaguara

June 2021

SYNOPSIS

Federico Benítez is all set to visit Iguazú Falls with his children when a last-minute call changes his plans: an overdue, unavoidable debt of gratitude forces him instead to travel to far-off Patagonia, dragging two his cranky teenagers with him.

Over four days, this preoccupied, ungraceful man tells his children the secret story of his life, his lusterless adolescence, and the Arturo del Manso School's First International Football Tournament, which took place in 1983. As it turns out, that football tournament—with its questionable calls, its cheating, its disgraces and its greatness, its highs and its lows—was a transformative experience and a laboratory of life for Federico at the young age of fifteen.

Under the guise of a travelogue and a coming-of-age novel, this exhilarating story of human connection reveals how even in the immense frieze of power, we can still discern the silhouettes of generous souls capable of changing the trajectory of our lives.

The new novel by the winner of the Alfaguara Novel Prize, an author with more than 500,000 readers around the world. An exciting story about adolescence

"Argentine writer Eduardo Sacheri transforms everyday events into moving stories; he finds the universal in the commonplace."

Rocío Huerta, El País

"It is Sacheri's screenwriting that gives Campanella's films an important touch of humor—a very Buenos Aires humor that's quick and a little dark."

Soledad Gallego-Díaz, El País

"Sacheri manages like few others to give a universal projection to the stories he tells. Stories of ordinary people where the everyday becomes epic."

John Joseph Campanella

"A reflection on the lack of communication that occurs in isolated places, but also crowded. [...] Telling and telling each other is one of the great expressions of courage and generosity and [in this book we find] journeys in space and time—which has something of an everyday Odyssey."

Laura Barrachina, The Critical Eye

"A generational dialogue that seeks to avoid the naivety of the idea that there is a "the right time".

Carmen Naranjo, EFE



THE AUTHOR

Rodrigo Muñoz Avia

(Spain, 1967) is the author of the novels *Psiquiatras, psicólogos y otros enfermos* (Alfaguara, 2005), which has had notable success and been reissued on multiple occasions, *Vidas Terrestrials* (Alfaguara, 2007) and *Cactus* (Alfaguara, 2015).

He has also written film scripts and various articles and studies on contemporary art. In this field, he pays special attention to the work of his parents, the painters Lucio Muñoz and Amalia Avia, to whom he dedicates *La casa de los pintores* (2019). His novels have been translated into numerous languages.



THE HAPPINESS SHOP

La Tienda de la Felicidad

Rodrigo Muñoz Avia

Alfaguara

January 2021

304 pages

Sold to:

Slovakia (HKZ)

Croatia (Fokus)

Montenegro (Nova Kinga)

Serbia (Kosmos)

English sample available

SYNOPSIS

Carmelo Durán doesn't need much: a computer connected to the internet, an online grocery store that allows bulk shopping, and a few companions on the internet to argue with. But everything changes when an error in one of his orders brings him to Mari Carmen, the grocery store's customer service representative.

The Happiness Shop is an epistolary novel told in emails, and its protagonist is an unforgettable, Quixotesque mix of Ignatius from *A Confederacy of Dunces* and Helene from 84, Charing Cross Road. It's a story populated by real people, with all their daily trials and travails, and one that is sure to capture the hearts of its readers.

The funniest book you'll read this year

"Humor, love, an unforgettable protagonist, and a touch of incurable melancholy all come together to perfection in this re-invention of the epistolary novel, but underneath all the levity is a sharp-eyed portrait of human fragility and the absurdity of life."

Rosa Montero

"There's only one thing better than a writer with a knack for humor: a writer who puts it at the service of finding beauty and empathy in the daily miseries of those who don't fit in. Rodrigo Muñoz Avia does just that, and masterfully so, deftly employing the kind of humor that makes life more bearable."

Miqui Otero

"He has something of a holistic doctor and something of a joy guru: [...] Rodrigo Muñoz Avia is very aware of the importance of humor in these times."

Àngels Barceló, Hoy por Hoy

"An intelligent, vibrant and very funny novel about frustrations, loneliness and isolation."

Daniel Gascon



THE AUTHOR

Margaryta Yakovenko

(Ukraine, 1992) is a journalist specializing in international politics. She was an editor at PlayGround and currently works for *El País*. She published the story "No queda mucho" in the anthology *Cuadernos de Medusa*, published by Amor de Madre. *Unhinged* is her first novel.



UNHINGED

Desencajada

Margaryta Yakovenko
Caballo de Troya
September 2020
144 pages

Rights sold to:
Poland (ArtHouse)

English sample available

SYNOPSIS

Margaryta Yakovenko (Ukraine, 1992) was born a few months after the collapse of the Soviet Union and emigrated to Spain with her parents at the age of seven. She is a journalist specializing in international politics and in September 2020 Caballo de Troya published her first novel, *Unhinged* (*Desencajada*).

The story of Daria Kovalenko Petrova—who was born in Ukraine in 1992 but moved to Spain soon afterward—is a tale of breaking up in the age of Instagram, the reconstruction of a family saga marked by migration and economic hardship, and a generation for which deprivation is a basic fact of life.

With traces of Zadie Smith's narrative skill, Anne Carson's lyricism, and Svetlana Alexeyevitch's journalistic voice, this debut work by Margaryta Yakovenko stands out for its capacity to weave subjective history into a complex sociopolitical fabric and for the uniqueness of its narrator, who captivates us with her fragility and her hardness.

It is more important
now than ever to share
and promote Ukrainian
voices and literature

"An autobiographical tale brimming with sadness, nostalgia and humor. [...] It narrates in a splendid way, in the first person, what was felt and lived by a young Ukrainian woman very similar to herself"

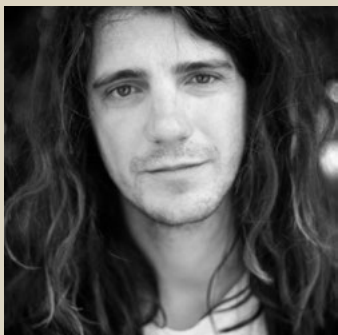
Elena Costa, El Cultural

"Yakovenko tackles institutional racism and exposes a loneliness that is hard to escape."

Idoia Ugarte, El País

"*Desencajada* is the voice of the children of migration, the portrait of bureaucracy in its most devilish aspect, a walk through the lowest rung of job insecurity and through the loftiest dream of national identity. Roots are sought and end up in the air with airplanes, off the map."

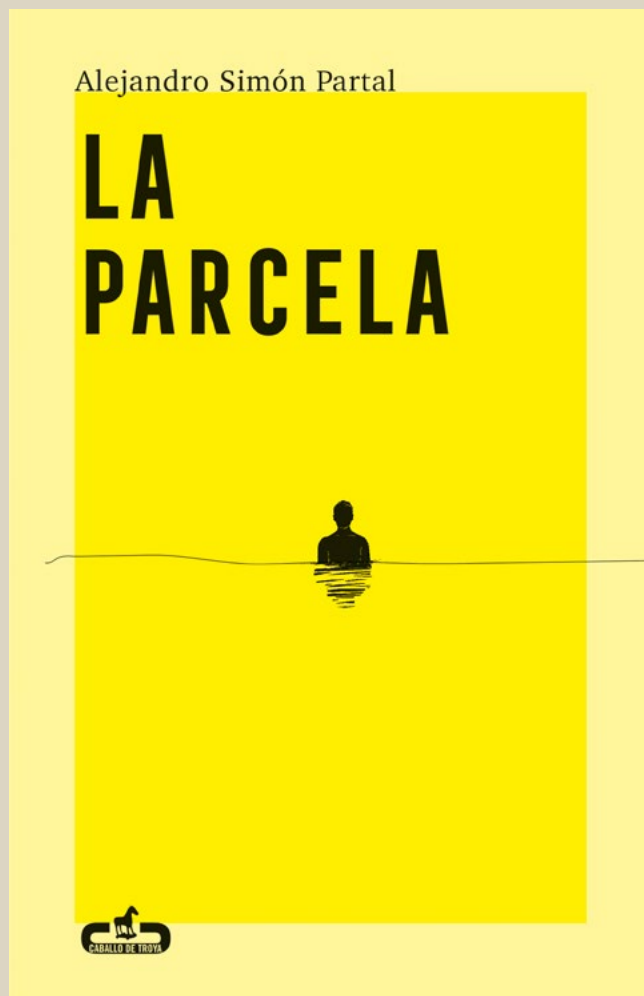
Alberto Olmos, Zenda



THE AUTHOR

Alejandro Simón Partal

(Spain, 1983) is a writer and poet. With the book *Una buena hora* (2019) he won the Hermanos Argensola International Poetry Prize, and with *La Fuerza viva* (2017), the Arcipreste de Hita. His last dramatic work, *Resistencia y Subisión* (2019), was selected by Factoría Echeagaray. *La parcela* is his first novel.



THE DIVIDE

La parcela

Alejandro Simón Partal
Caballo de Troya
September 2021
176 pages

Winer of the Cálamo
Award 2021

SYNOPSIS

A love story of relationships that bridge social differences, evaluating heartbreak as part of love, as well as death as part of life.

Extreme North of France. Fall 2015. A Spanish literature teacher arrives in the port city of Boulogne sur Mer in a moment of personal distress. There he teaches classes while everything around him falls apart and his father is dying two thousand kilometers away. From that hostile place, he manages to loose himself to his own past, to his irrevocable destiny. Very nearby, in Calais, is one of the largest migrant camps in Europe, "The jungle", a space of misery where Nizar, a Syrian boy who becomes the center of his existence, sleeps.

In an everyday life in which decadence coexists with enthusiasm and hope, the author delves into the mysteries of the family, social status, disobedient sexuality and illness.

"Moving, written with the radicality, precision and subtlety with which only a poet of the stature of Simón Partal can do it. Read it."

Agustín Fernández Mallo

"Sometimes the most accurate mirrors are found in the distance and in foreigners, which always equals us, and Simón Partal tells us about it with sobriety and beauty."

Elvira Navarro

"An initiatory novel, brimming with humor and poetry."

Pablo d'Ors

"A masterpiece."

Juan Marqués, The Objective

"A trip, a real trip with bursts of fiction. [...] Love. The strangeness. The desire. The disappointments. And fear. La parcela is made of these substances, also furrowed with poetry."

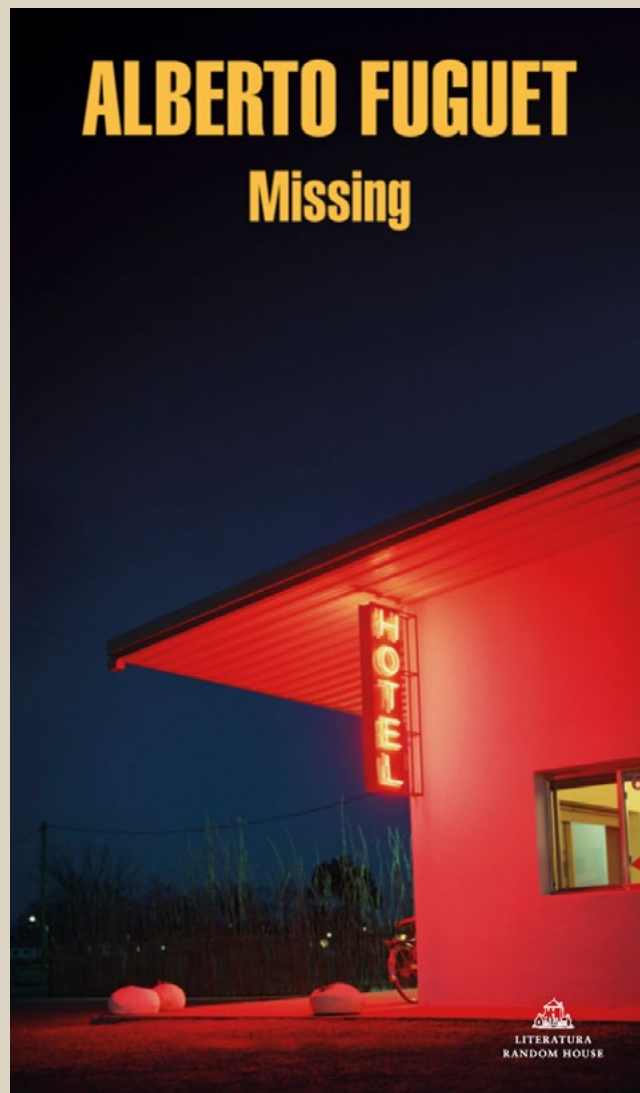
Antonio Lucas and Luis Alemany, El Mundo



THE AUTHOR

Alberto Fuguet

(Santiago de Chile, 1964) is a writer, filmmaker and journalist. His published works include *Las películas de mi vida* (published in English as *The Movies of My Life*), *Sobredosis*, *Mala onda*, *Tinta roja*, *Por favor, rebobinar* and *Todo no es suficiente*, among others.



MISSING

Missing

Alberto Fuguet
Literatura Random House
November 2021
248 pages

Revised edition of Fuguet's acclaimed novel in which the author scours the United States in search of his lost uncle

SYNOPSIS

For years, Alberto heard vague murmurings about the whereabouts of his Uncle Carlos, who vanished from the family years before. With little more than flimsy reasoning to believe Carlos may be lost in the United States, his nephew, now a renowned writer, begins an investigation that blurs the line between fact and fantasy, intuition and memory.

It's all documented in *Missing*, a book that isn't necessarily a thriller or mystery (Alberto's uncle soon appears and even speaks in the novel); rather, it is a captivating exercise in autobiographical examination and a deep-dive into the human urge to disappear, to float adrift on failure. A journey on the unpaved roads of the American Dream.

This edition includes an epilogue with a behind-the-scenes look at the novel.

"Thanks for Missing: it's a great true novel. Fuguet stands all the time swaying on the shoulders of the best Bolaño. It's a pleasure to see him dance like that, with his truth in his arms."

Fogwill

"In all of Fuguet's books that I have read there is always, along with the story they tell, a desire to innovate, both in language and narrative structure. Missing is where he has achieved it best."

Mario Vargas Llosa



THE AUTHOR

José Carlos Yrigoyen

(Peru, 1976) has published three collections of poems, the anthology *Los días y las noches de José Carlos Yrigoyen* (2005) and *Horoskop* (2007). He also writes sports reports and non fiction books, and is the author of the novels *Pequeña novela con ceniza* (2015) and *Orgullosamente solos* (2016).



BETTER THE FIRE

Mejor el fuego

José Carlos Yrigoyen
Literatura Random House
June 2021
176 pages

A deeply moving first-hand narrative of a young gay man's personal journey in early 1990's Lima, Peru. Dark tones of violence are contrasted with self-discovery, lust and love

SYNOPSIS

A deeply moving first-hand narrative of a young gay man's personal journey in early 1990's Lima, Peru that explores the dramatic tensions of a repressive and discriminatory society. Dark tones of violence are contrasted with self-discovery, lust and love, in a novel that has echos of Hanya Yanagihara's *A Little Life*.

Mejor el fuego recreates the vicissitudes of imagination, violence and pleasure in the life of a young gay man in Lima in the 1990s. A story in which sex, fear, beauty, cruelty and love are attributes of a memory that causes them to merge into one: splinters embedded in a body in a trance of revelations, accepted, in the protagonist's words, as "an instrument at the service of the needs and desires of the imagination".

With poetic language, José Carlos Yrigoyen has given form to the spirit of an era, in the shape of a young man whose skin becomes the battleground for a struggle between his desires and the world.

"There are books that emerge from dark places. This is one of them."

Alberto Fuguet

"Yrigoyen's latest installment shocks with pain and literary honesty. There is a joy in contemplating the organicity of his work. "

Mayte Mujica, *El Comercio*



THE AUTHOR

Mercedes Cebrián

(Spain, 1971) is a novelist, poet and journalist. Her most notable publications include *El genuino sabor*, *La nueva taxidermia* and *El malestar al alcance de todos*. She currently writes for *Babelia* and *Cultura/s*, among others.



ON SPANISH STEW AND LEARNING CELLO

Cocido y violonchelo

Mercedes Cebrián

Literatura Random House

January 2022

200 pages

A full-throated tribute to two of the great pleasures that help us through our time on Earth: music and food

SYNOPSIS

In 2018, when she's well past the proper age —one would think— for a beginner, Cebrián decides to learn the cello. She delves into the nature of music while perceptively and humorously musing on this small world populated by budding talents, established musicians and aficionados learning to carry their minimal skill with dignity.

This is both entertaining and literary, a work in which the generational picture of those born in the 1970s, the enquiry into the construction of Iberian culture and character, and the tensions between tradition and modernity stand out.

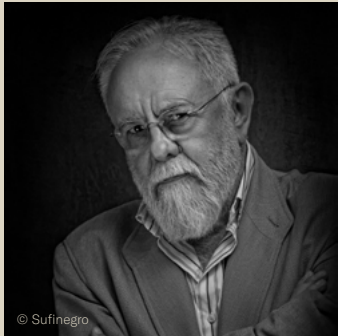
Cocido y violonchelo is a hybrid work that's part journalism, part memoir and part essay; it attempts above all, to capture the essence of those activities in which we take almost obsessive pleasure.

"This book by Mercedes Cebrián has all the qualities that seduce me in good writing: a good ear, a good tooth, intelligence and a comfortable and natural mastery of the instrument. It reads like listening to a sonata slipping away while savouring a perfect pastry."

Héctor Abad Faciolince

"Frivolous as a Bach suite and deep as a stew in August, this autobiographical treatise on music and gastronomy is not for the squeamish or purists. For everyone else it is a joy."

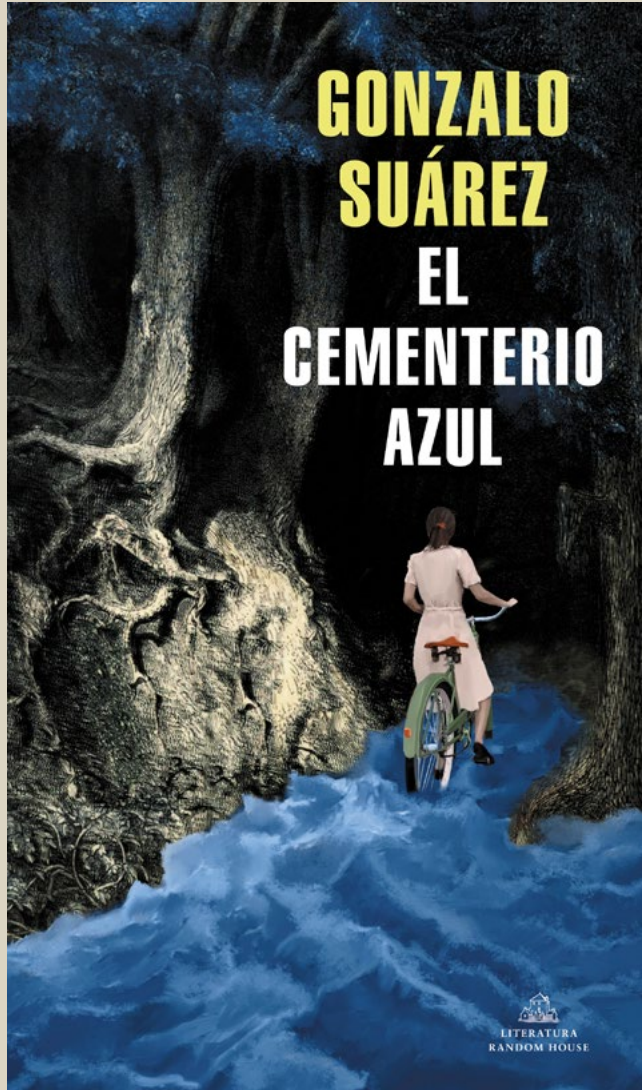
Sergio del Molino



THE AUTHOR

Gonzalo Suárez

(Oviedo, Spain, 1934) has alternated frequently between screenwriting and literature throughout his long career. His iconoclastic, free-ranging work has won him both national and international awards, as well as a passionate readership and the praise of prestigious writers and filmmakers alive.



THE BLUE CEMETERY

El cementerio azul

Gonzalo Suárez

Literatura Random House

144 pages

SYNOPSIS

The latest short story collection from Gonzalo Suárez, *The Blue Cemetery* is a labyrinth of sinister, disturbing stories by one of the Spanish cultural world's most renowned voices.

Gonzalo Suárez has put together a series of bone-chilling stories with a wide-range of protagonists and settings, all united by a common theme: horror. *The Blue Cemetery* features, among other shocking tales, the obsessive letters of a man who swears he's not a robot, the horrifying nightmares of a woman whose dreams are filled with gravestones and memories that don't belong to her, and a young woman whose life is marked by frequent run-ins with death.

With hints of noir, Borges, science-fiction, and gothic horror, *The Blue Cemetery* is written with a delicate hand that imbues each story with a disquieting atmosphere. It's a book where all kinds of odd phenomena creep through the tiniest of gaps, ensnaring readers in unpredictable ways.

The new book of stories of a of the most respected voices in Spanish cultural panorama.

"If in Spain there is a living genius, it is Gonzalo Suárez."
Juan Jose Millás

"A subtle insolence, a fine sense of humor and a very lucid vision of reality."
Eduardo Mendoza

"The literary work of Gonzalo Suárez is not only an unequivocal sign of the presence of a vigorous and distinct narrator, but also milestones that pointed the way to a modernity that Spanish literature was struggling to join."
Javier Cercas

"In some way whose secret only he knows, Gonzalo Suárez has been traveling for years through the most varied registers of Spanish intellectual life, but that turncoat and almost ghostly attitude disturbs and even angers critics who love order, genres and labels".
Julio Cortazar

"Gonzalo Suárez has been able to recreate a feeling equivalent to the one I myself seek to provoke with my work."
Eduardo Chillida

FOCUS ON CATALAN LITERATURE



Aina Gatnau

studied mass communication and is a professor in the master's program at the IQS School of Management at Ramon Llull University. She has taken various writing courses at the Ateneo Barcelonès. *Shedding Skin* is her literary debut.

SHEDDING SKIN

Canviar de pell

Aina Gatnau
La campana
March 2022
184 pages

Title eligible for Ramon Llull Translation Grant

An intimate novel about a woman's fight to become happy and move past the events that have cast a shadow over her life

SYNOPSIS

Teenage Mercè lives in a house in the country with her family and friends. Her life is happy and innocent, until one day, when a day-laborer on their property rapes her. How do you go on living after a rape? "No matter how much you move, leave, flee, the story you're running from will stick with you like a needle in your chest," the protagonist says. Distraught and humiliated, Mercè decides to leave for France, where she moves in with relatives to help with their daily house chores. Her desire to overcome this trauma by herself, and the joy she takes in sewing, will lead her to move to Paris a few years later and start her very own dressmaking shop. It's there that she'll meet Jules, the love of her life.



Cinta Farnós

(El Perelló, 1986) is a political scientist and writer and most recently, has worked on policies of democratic memory for the Generalitat of Catalunya. *Geosmina* is her first novel. She has previously written short stories – one of which was published by the Tarragona Literary Awards – and gastronomic guides. She is a contributor to the magazine *Núvol*, where she writes opinion and criticism pieces.

GEOSMINA

Geosmina

Cinta Farnós
La Magrana
January 2022

Title eligible for Ramon Llull Translation Grant

A novel that explains the intimist, physical and vital journey of a girl who, following the sudden death of her mother, needs to find answers to a childhood without maternal ties

SYNOPSIS

Llúcia, who lives in Ireland and has just broken up with Liam, receives a call from her father: Blanca, her mother, has suddenly died in a car accident. She returns home to the Ebro village of her childhood, adolescence and early youth, where she has to face not only the death of her mother, but also her memories and the relationship between mother and daughter.

When she decides to retrace the journey to Asturias that her mother had planned to make before her death, Llúcia is unaware that it will also be a journey into her past in which she will find paths of life full of rejections, secrets and escapes that will make her question her past and her present.

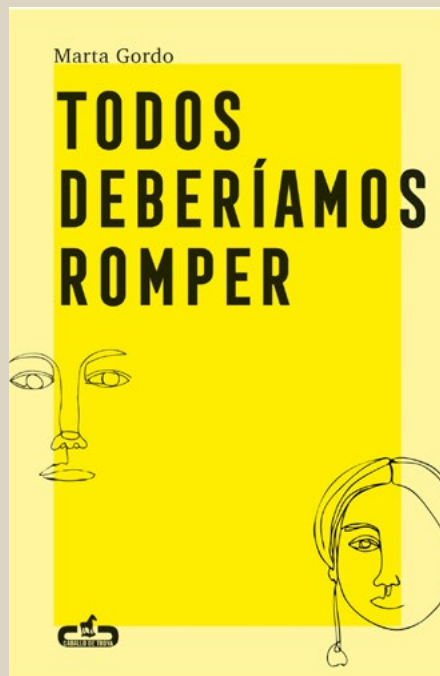


In February 2004, Caballo de Troya announced its first releases and presented its DNA: an imprint with an independent publisher profile, paradoxically integrated into a large group (at that time, Random House Mondadori). Today we can see the success of this paradox, with Caballo de Troya set as a benchmark for quality literature and the exploration of new literary paths.

Since 2015, the imprint has worked with guest editors who have overseen the catalogue for each year, ensuring huge variety within the voices, literary styles and stories that are published.

Guest editors have been Elvira Navarro, Alberto Olmos (2016), Lara Moreno (2017), Mercedes Cebrián (2018), Luna Miguel and Antonio J. Rodríguez (2019 and 2020), and in 2021, Jonás Trueba. Among the fruits of these years of guest editors are authors such as Gabriela Ybarra (*El comensal*), Almudena Sánchez (*La Acustica de los iglus*), Aroa Moreno Durán (*La hija del comunista*), to name but a few.





Marta Gordo
(Madrid, Spain, 1975) teaches philosophy at the secondary school level. *We All Must Break* is her first novel.

WE ALL MUST BREAK

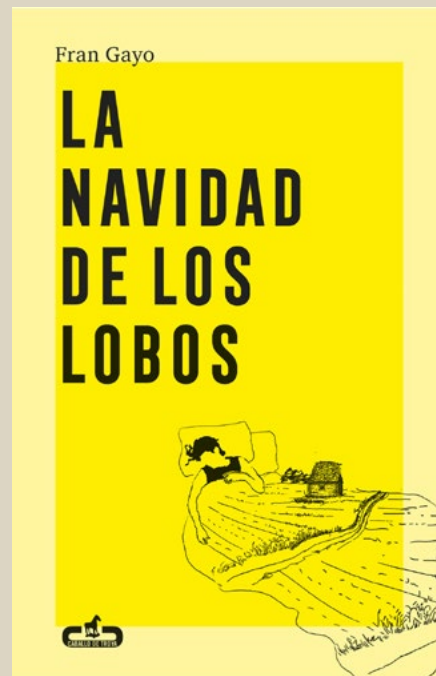
Todos deberíamos romper

Marta Gordo
Caballo de Troya
February 2022
336 pages

Nadia has just gotten divorced and finds herself looking over the edge of a cliff. But she can also see a new beginning on the horizon in this novel about contradictory lifestyles, heartbreak, love, and friendship

SYNOPSIS

Readers would be hard-pressed not to identify with Nadia, the narrator, whose voice Marta Gordo evokes with great tenderness and generosity. There's something almost ghostly about the way Nadia sheds her skin, but it's through this process that she finds a new world where reality is full of opportunities and things she had gone so long without noticing, the perfect place to find herself again. Here, solitude is a boundless realm where she can reinvent herself and, for the first time in her life, see things the way they really are. But she doesn't block out the outside world, and all kinds of shapes, sounds, smells, and overheard conversations filter into this intimacy. With observations on the city and its people in all their sleeplessness and contradictions, *Everyone Must Break* provides a perfect balance of levity and depth.



Gran Gayo
(Xixón, Spain, 1970) has worked since 1997 as an organizer for various film festivals and showcases. He is the author of *Chain of Cold* (2015), and *The White Houses* (2019). *The Christmas of the Wolves* is his first novel.

THE CHRISTMAS OF THE WOLVES

La Navidad de los lobos

Fran Gayo
Caballo de Troya
March 2022
232 pages

A debut novel that transports us from the COVID-19 pandemic in a large Latin American city to a small town in Asturias before the Spanish Civil War

SYNOPSIS

Beginning in a large Latin American city during the COVID-19 pandemic, *The Christmas of the Wolves* transports us to a hidden corner in Asturias before the Spanish Civil War, blending the historical and the personal, the fable and the ghost story. Like a centrifuge or a funhouse mirror, it displaces memories and shuffles narratives of the past, whether the narrator's childhood or the history of his predecessors. They were nomadic Asturians, wandering mountain cowboys, hardened, solitary survivors of a frequently hostile landscape that is ferociously and powerfully portrayed in Gayo's writing.



Laura Chivite (Pamplona, 1995) studied comparative literature in Granada, with a focus on the connection between literature and film. She now lives in Madrid, where she has earned two master's degrees and works as a teacher, among other jobs. *Laughing People* is her first novel.

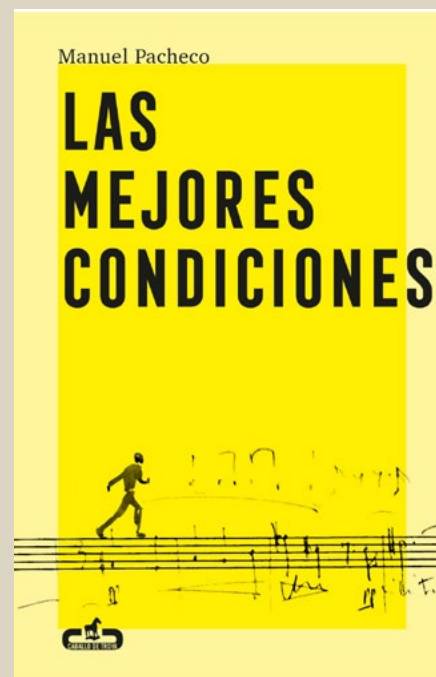
LAUGHING PEOPLE

Gente que ríe
Laura Chivite
Caballo de Troya
April 2022
176 pages

A work of speculative fiction that doesn't shy away from our past, present, or immediate future

SYNOPSIS

In *Laughing People*, the author takes us backwards in time: from the year 2060 to the end of the last century, featuring a cast of paradoxical, unpredictable characters who grow younger as we see them from a variety of angles, coming and going and crossing paths. Chivite boldly envisions a future full of references to our current predicaments. This book will resonate with readers without ever ceasing to surprise them, depicting dystopian situations chock-full of reminiscences, mundane local-color findings, melancholy, and yearning, seamlessly shifting in tone and register and written with all the fearlessness of youth. It's a book like a crystal ball, where Laura Chivite shows us an all too disturbing image of ourselves.



Manuel Pacheco (Ciudad Real, Spain, 1990) is a musician and philologist. *The Best Conditions* is his first book.

THE BEST CONDITIONS

La Navidad de los lobos
Manuel Pacheco
Caballo de Troya
May 2022
160 pages

A revelation of a book—genuine, highly intelligent, and with a fine-tuned sense of irony.

SYNOPSIS

With astonishing ease, Manuel Pacheco weaves a tapestry of memories and reflections of a world not often portrayed in literature. His life story is rare in its own right, between singing in the vaunted Escolanía de El Escorial choir and the historic Royal Monastery choir, not to mention his current work as an accompanying pianist at a wide variety of functions and public events both major and minor.

The Best Conditions demystifies this universe—one of poverty and trivial daily epiphanies—with a crystalline prose charged with intelligence and reflectiveness. Effortlessly blending what we understand to be high and low culture through his characters and their circumstances, this is a book that will make readers laugh at the same time as it melts their heart.

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