

International Rights Fall 2024



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LITERARY AGENCY

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Madame Nielsen

LAMENTO



Original title
Lamento

Original publisher
Grif, 2020
174 pages

English sample
translation available

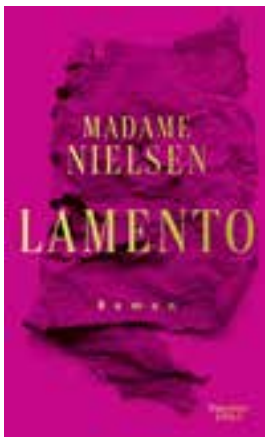


German
Kiepenheuer & Witsch
French Notabilia
Norwegian Pelikanen
World English Prototype



The Prix Transfuge 2023
for Best Scandinavian
novel

[French book trailer](#)



“A novel with the beauty of an opera in flames”

—L’Obs

“Lamento is a song, carried by a burning language, splendid and heart-rending, by a implacable rhythm.”

—Le Courrier

Madame Nielsen is a novelist, artist, performer, world history enactor, composer, chanteuse – and multi-gendered. Born as Claus Beck-Nielsen in 1963 in Aalborg, Denmark, she is the author of numerous literary works. A pioneer of „performative biographism” and “Scandinavian autofiction” the artist declared the death of Claus Beck-Nielsen in 2001, published *Claus Beck-Nielsen (1963–2001) – A Biography*, followed by *The Suicide Mission* and continues to work as Madame Nielsen. *My Encounters with The Great Authors of our Nation* was nominated for The Nordic Council Literature Prize and *The Endless Summer* became a great success in Germany and was published in English by Open Letter in 2018. Her work has been translated into nine languages so far.

Denmark

How does infatuation become love? And when does the fire go out?

An artist’s novel and a romance novel, or better: a lament about the impossibility of reconciling the magic of infatuation with everyday life.

LAMENTO begins with a fire, and the fire permeates the entire novel. The narrator, a writer, meets a playwright and theater producer, also very young, at the premiere of one of her plays. They fall in love abruptly and from then on spend every minute together, completely untouched by the outside world. But when they finally marry, have a child and everyday life stifles the passion, the love turns destructive. The woman fights for every minute she can write, while the man turns more and more to his art and turns his back on everyday family life. Ultimately, everything breaks down, and the question remains: How does love turn to hate? In this short novel, Madame Nielsen manages the feat of writing very concretely and stirringly vividly about a passionate and ultimately painful love, and thus about love itself.

“A 192 pages first-person-told suggestion of how it may have been to be married with the man, she once were. A genuinely sorrowful book, both self-obsessed and self-tormenting” –Information



“Lamento is the story of a love at first sight that consumes everything in a feeling of exhilaration in a contagious reading.”

—Libération

“Nielsen, the great Danish author, finds a beguiling language for love, hate and everything in between.”

—Welt am Sonntag

Helge Bille

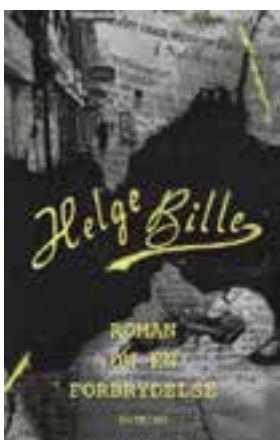
THE STORY OF A CRIME

Original title

Roman om en forbrydelse

Original publisher

Gutkind Publishers, 2024
192 pages



“A labyrinthine detective story about the enigmatic Helge Bille, who changes his identity and tries to unravel a crime in the past. For readers of existential and extraordinary crime novels.”

—Danish Public Library Association

“This is wild, experimental fiction that flouts convention and serves up existential truths from the dark.”

—Litteratursiden.dk

While renovating his apartment, Helge Bille finds seven parts of a German military pistol wrapped in seven pages of a danish newspaper from December 30, 1949.

He took the name Helge Bille from the sign that hung on the front door when he moved in. But who was Helge Bille, who is Helge Bille? Was he a freedom fighter? Or a guardsman? A story is connected to the gun, but which one?

Clues and motives interweave and fade into the unknown, while a possible story about Helge Bille slowly emerges, a story about a crime, a story that is in a sense the author’s own.

“It is a novel with a distinct existential mission: How does life shape itself into meaningful patterns or the opposite? How do people stage and execute their identities, accentuated by the crisis of crime? It is a story about the interaction between the passage of time, the problematic nature of identities and the sense of reality, which always balances between the given, the thought, the desired.”

—Jyllands-Posten

Helge Bille grew up in the 1970s, among other places with his grandparents west of Faaborg. There was only a single shelf meter of books, all worn cheap editions of Agatha Christie, Maria Lang and, not least, Georges Simenon. Adulthood brought a meeting with the banking world and sporadic taxi driving. In 2002, Bille moved to Nørrebro, where he began writing what became, in a way, the novel of his life, **THE STORY OF A CRIME**.



“Helge Bille writes with exemplary fluency. No one else combines the genuine border-seeking with this playful passion; no one else breaks down and builds up in one and the same movement as he does; no one else narrows and expands the world with such sovereignty.”

—Weekendavisen

Susanne Fritz

HEINRICH

Original title
Heinrich

Original publisher
Wallstein, 2023
211 pages



“Her prose is enormously musical, artfully rhythmic and full of intense images. In this way, she succeeds impressively in making the intricate paths of memory visible in the form of narration.”

—WDR3 Lesestoff

Heinrich is a creative mind, successful architect and entrepreneur. At his drawing table, he develops pioneering ideas. He comes from a troubled background: As the only child of a divorced woman and a member of the German minority, he grows up in the poverty-stricken quarter of a small Polish town. When the Germans invade in the fall of 1939, the young man was offered opportunities for advancement, which end in war service and Russian captivity. In 1949 he arrives in West Germany, where he starts a family and succeeds in a dizzying career. His unloved background, however, haunts him beyond his successes.

The story begins with an accident: a large mirror shatters. As a motive, the broken pieces reflect the process of remembering itself, its instability and its unreliability. Memory fragments become narrative fragments. Susanne Fritz combines dream and memory, chronicle and fiction. It is about nothing less than the human enigma: what can we know about the other, what about ourselves? How much do our origins and childhood shape us, and is there a second life beyond the past experiences?

A personal novel in search for the father’s traces, that reflects the fragmentary process of remembering a parent. Following the widely discussed documentary exploration of her mother’s life and trauma in *They Left us War and Silence* (2018), Susanne Fritz focuses again on the family’s history shaped by war.

“Researching and writing my mother’s story was such an intensive process that I concentrated entirely on her fate. Moreover, my inquiries to archives about my father’s person and family showed almost no results. So I put his story aside for the time being. It was clear to me that I would have to approach it in a completely different way: Not documentary, but fictional, playful, experimental. The character of Heinrich came into being when I tried to remember my father, but I’m not telling about my father.”



Susanne Fritz is a theater director, pianist and author of short stories, novels, dramatic and essayistic texts. Her personal search for her mother’s traces, *They Left us War and Silence* (2018), was widely reviewed and nominated for the German Book Prize. She has received various prizes and fellowships, including the Albrecht Lempp Fellowship in Krakow in 2020, and was a fellow of the Atelier Mondial in Paris in 2021.



“And so, among the many father books published in recent years, “Heinrich” has become one of the most idiosyncratic and interesting. “

—WDR3 Lesestoff

“In terse, crystalline sentences, Susanne Fritz flies after her Heinrich. The rhythm is driving and probably due to the music.”

—Ö1 Morgenjournal

How Susanne Fritz speculatively composes this biography, how she consciously uses the helplessness of the next generation as a stylistic device and thus triumphs over the darkness of the past is an impressive piece of literature.”

—Südkurier

Andreas Kilcher KAFKA'S WORKSHOP

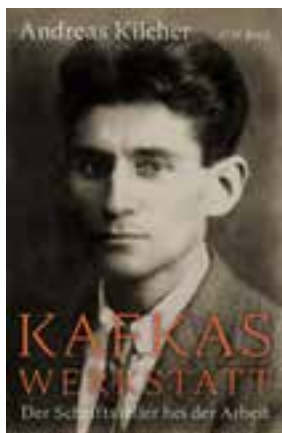
Original title
Kafkas Werkstatt.
Der Schriftsteller bei
der Arbeit

Original publisher
C.H.Beck, 2024
256 pages,
30 illustrations

The author has secured
a translation fund and
commissioned Kurt
Beals to translate.



Andreas Kilcher is a Professor of Literature and Cultural Studies at ETH Zurich. He has held visiting professorships at Hebrew University, Jerusalem, Tel Aviv University, Princeton University and Stanford University. He has published widely on Kafka and German-Jewish literature.



“Kilcher is most persuasive when he can point to specific quotations (...). Much of his “cryptophilology” remains speculative, but it is powerfully suggestive.”

—Times Literary Supplement



“Everything in Kilcher’s book falls into place, the gain in knowledge is thrilling. (...) A linguistic jewel of great complexity.”

—Literaturkritik.de

Like few others, Kafka’s texts present difficulties of interpretation: ambiguous, enigmatic, even absurd and obscure they appear. This essay does not aim to resolve this difficulty, but to make it understandable by examining the way these texts are written. It is formally about a glimpse behind the scenes in Kafka’s workshop: We look over the writer’s shoulder as he works.

At the centre of this essay is a decisive observation: Kafka reads by writing. He is by no means a writer who is distanced from reality, who puts ciphered dream messages on paper in lonely nights. Rather, he proves to be a highly attentive reader who processes what he reads. This means for Kafka’s texts that they are not to be understood as homogeneous works, but as complex entities in which what is read is visibly as well as invisibly interwoven into what is written.

Kafka’s texts are in dialogue with the great conversations of his time, whose hidden, uncanny aspects they highlight: the unconscious of psychoanalysis, the commodity of Marxism, the diaspora of Zionism, the ghost of occultism, and so on. This is shown in the essay by examples, especially one of his most enigmatic texts: *The Cares of a Family Man* – about the most curious figure with the equally curious name *Odradek*.

For a long time, Kafka’s enigmatic parables have been in the firm grip of hermeneuticians. Here, a philologist shows Kafka as a reader and text worker. And he does so masterfully.”

—WELT am Sonntag

“Franz Kafka does not fit the cliché of the somnambulistic night worker who works through his nightmares by writing. Rather, as Andreas Kilcher impressively shows, he was intellectually at the height of his time.”

—WDR 3

Ivar Leon Menger

DARK

Original title
Finster

Original publisher
dtv, 2024
384 pages

World English, Scandinavian, Dutch, Italian, Greek, Baltic and Hebrew rights represented by the Blake Friedmann Agency

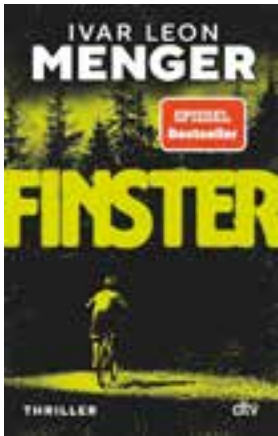


France Belfond



Ivar Leon Menger is a prize-winning writer for radio and Audible. He was born in Darmstadt, Germany in 1973. He studied graphic design and worked as a copywriter, designer, scriptwriter, director and guest lecturer at the TU Darmstadt. His radio play series *Monster 1983* and *Ghostbox* are among the most successful productions on Audible. He has received over 30 awards, including Best Short Film in Germany (Berlinale 2002), a Golden Record (for *Die drei Fragezeichen und der große Dreitag*, 2011) and Best Radio Play 2019 (1st place Audience Award for *Ghostbox*). In 2022, his thriller debut *When the Stranger Came* was published.

Germany



Debuted at #15 on the Spiegel best-seller list

“Ivar Leon Menger’s third thriller – and sleepless nights for me for the third time. This guy really is an asset to the German thriller market.”

—Romy Hausmann

The Detective: failed.
The village: under suspicion.
The hunt begins anew.

Phil Collins, Chernobyl, stonewashed jeans: the world of the eighties comes back to life in Ivar Leon Menger’s new psychological thriller, his darkest, a page-turner that is guaranteed to give you goosebumps!

Katzenbrunn, May 1986: A thirteen-year-old boy disappears from the fairground without a trace. It’s not the first time. For years, children have repeatedly been reported missing in the small village. Hans J. Stahl, a retired detective inspector, decides to resume the investigation into his unsolved case and continue it privately. He returns to Katzenbrunn, which is best known for its psychiatric hospital. As he follows up on the few clues of this cold case, another boy disappears. Stahl is running out of time.



“This thriller seduces you. It comes along wonderfully smoothly, then grabs you by the neck, scares you and keeps you awake!”

—Bernhard Aichner, *Woman Of The Dead*, Netflix



WHAT MOTHER WON'T TELL ME

Original title

Als das Böse kam

Original Publisher

dtv, 2022
240 pages

World English, Scandinavian, Dutch, Italian, Greek, Baltic and Hebrew rights represented by the Blake Friedmann Agency



English (NA)

Sourcebooks

English audio (NA) Dreamscape

French Belfond

Czech Grada

Romanian Trei

Greek Psichigios

German audio Audible

Im rights sold to GLISK/Federation Entertainment

[Watch the book trailer on YouTube](#)



“Ivar Leon Menger has written a suspense novel of rare beauty. Thoughtful and elegant and wonderfully distinctive”

—Melanie Raabe

“Menger’s story brings all the menace of classic fairy tales into the modern world. The tension ratchets up and never lets go. This is an intoxicating novel, well worth the sleep you will lose as you read ‘just one more chapter’.”

—Clémence Michallon, internationally bestselling author of *The Quiet Tenant*

“Menger skillfully doles out disturbing reveals, maintaining expert tension without lingering in ambiguity for too long. This deliciously creepy puzzle box is bound to keep readers hooked.”

—Publishers Weekly

“A heart-stopping, surprising, lyrical and thrilling read.”

—Sharon Short, author of *Trouble Island*

“This debut novel should come with blood pressure pills. Readers will be rapt as they race to the end and to find out who survives this nightmare that’s effectively mixed with a fairytale motif”

—First Clue



FEAR

Original title

Angst

Original publisher

dtv, 2023
448 pages

World English, Scandinavian, Dutch, Italian, Greek, Baltic and Hebrew rights represented by the Blake Friedmann Agency



“FEAR has got everything that makes a top thriller: suspense, sophistication and a dash of genius.”

—Linus Geschke

“Ivar Leon Menger once again skilfully targets the hopefully strong nerves of the readers with this new psychological thriller.” —Mainhattan Kurier

“Suspensefully laid out, a good read!”

—leselupe.de

“A thriller that has it all.”

—Magazin Köllefornia

Thomas Sparr

“I WANT TO LIVE ON, EVEN AFTER MY DEATH.”

The Biography of Anne Frank’s Diary

Original title

“Ich will fortleben, auch nach meinem Tod”.
Die Biographie des Tagebuchs der Anne Frank

Original publisher

S. Fischer, 2023
336 pages



French Calmann-Lévy
Italian Einaudi
Dutch Prometheus
Romanian Humanitas
Brazilian Record
Portuguese Porto Editora
Spanish Acanalado



“Anyone who thinks that everything has already been said about Anne Frank’s diary will be proven wrong by the meticulous research of literary scholar Thomas Sparr.”

—WDR3

Anne Frank dreamed of one day becoming a famous writer. Her father Otto Frank, who was the only family member to survive the war, wanted to make this wish come true for his daughter and made the publication of Anne’s diary his life’s work. In 1947, *Het Achterhuis* came out in the Netherlands, and the first German edition was published in 1950. Today, the diary is one of the most widely read books in the world; the impact it has had since the post-war period is unparalleled and unbroken. But the story of its success is marked by obstacles and setbacks – and is largely unknown. Thomas Sparr knowledgeably unravels how it came about, how it was distributed, how it is received around the world, and why it continues to grip us today.



Thomas Sparr was born in 1956 in Hamburg, Germany. He studied literature and philosophy in Hamburg, Marburg and Paris. From 1986 to 1989 he had several lectureships at the Hebrew University of Jerusalem and the Leo Baeck Institute in Jerusalem. From 1990 to 1998 he directed the Jüdischer Verlag and from 1999 to 2004 he worked as editor in chief of the Siedler Verlag. He now lives in Berlin and works as editor-at-large for the Suhrkamp Verlag. He is the author of *Todesfuge*, a biography of the Paul Celan’s famous poem, *German Jerusalem* and *Hotel Budapest, Berlin*.



“Sparr explores the text with a great deal of effort and flair, making it much more than a historical document.”
Welt am Sonntag.

—WELT am Sonntag

“Insightful and brilliant (...) an astonishing and thought-provoking, also exciting and occasionally entertaining foray through the history of the diary’s reception.”

—rbb Kultur

Péter Nádas

HORROR STORIES



Péter Nádas, born in Budapest in 1942, is a photographer and award-winning writer. Until 1977, Hungarian censorship prevented the publication of his first novel *End of a Family Story*. He is the author of *A Book of Memories* – “The greatest novel written in our time, and one of the great books of the century” (Susan Sontag) and of *Parallel Stories* – a masterpiece internationally celebrated as “War and Peace” of the 21st century, and most recently, *Shimmering Details*, his memoirs. Among others, Nádas was awarded the Austrian State Prize for European Literature (1991), the Kossuth Prize (1992), the Leipzig Book Prize for European Understanding (1995) and the Franz Kafka Literature Prize (2003). In 2014 he was awarded the Würth Prize for European Literature and the Berman Prize 2022. Péter Nádas lives in Gomboszeg.

Hungary

Original title
Rémtörténetek



German Rowohlt
World English FSG
Italian La nave di Teseo
Croatia Fraktura
Sweden Bonnier
Romanian Pandora
Slovanian Beletrina
Danish Sisyfos
French Noir Sur Blanc

Original publisher
Jelenkor Kiadó, 2022,
463 pages



“No writer in Europe today has dealt more eloquently with the obligations and moral conundrums of memory, private and collective.”

–The New York Times

“It is high time that Péter Nádas finally received the Nobel Prize for Literature.”

–SWR2

Ten years after *Parallel Stories* comes a powerful new novel, an unexpected and unparalleled late work and masterpiece.

Péter Nádas’ new novel is an unexpected gift. With powerful language and many voices, he tells the life of a village by the river with all its inhabitants: there are the big farmers as well as the day labourers, the priest and the evangelical pastor, a mentally handicapped girl, a young mother, the shepherd of the village, the teacher, a woman who decades before fell irrevocably into disgrace, a baker possessed by the devil, plus uprooted aristocrats and the Grandes Dames on a country outing. A panopticon of characters driven by envy and malice. And around the people of the village: ghosts.

In the course of a few days, we encounter various versions of misery, weakness, dependence and violence, in a world reminiscent of Céline and Chekhov, where language turns into its opposite, the inability to speak, where raw greed and sudden magnanimity alternate, while demonic driving forces chaotically control people’s lives. At the same time, the narrative flows calmly, in broad arcs, gathers more and more places and actors, and carries us towards an all-encompassing disaster with no prospect of rescue.



“HORROR STORIES builds tension in a maddening way, unravelling layers of sin in a world violent in language, physicality and sexuality, which, to make it really disturbing, is also a terribly entertaining read, an addictive binge read.”

–Könyves Magazin

About HORROR STORIES

Susan Sontag said about Péter Nádas' *A Book of Memories* that „It is one of the great novels of the 20'th century.” According to the *New York Times* „no writer in Europe has dealt more eloquently with the obligations, and moral conundrums of memory, private and collective.”



“Péter Nádas is the great surveyor of European landscapes of souls in the 20th century.”

—Die Zeit

After his monumental 1200 pages memoir, *Illuminated Details* (FSG will publish in 2023) which is a Freudian-Proustian associative recollection of the writer's past, and was considered by critics the crown jewel of the oeuvre, Nádas, expectant of the literary Nobel-prize for at least a decade now, doesn't cease to surprise us. His new novel, HORROR STORIES is said by many to be just what we have all been waiting for.

HORROR STORIES has got everything from the toolkit of Nádas's narrative expertise: the virtuosity of dramaturgy (suspense, crime, surprising plot twists), all the elements that hold the reader captive, along with the shocking scenes of taboo breaking

corporeality and aggression. The novel is rich and complex, yet easier to access than the earlier works of Nádas as the narrative threads untangle and meet, and this provides the reader with the feeling of a proper ending. HORROR STORIES will surely win some new admirers for the author, as it is a genuine Nádas-experience, yet easier to read.



“Nádas writes in an almost liquefied language. In a rhythm with a beat of words that make a world out of sync tangible and perceptible.”

—Neue Zürcher Zeitung

HORROR STORIES does deal with issues of poverty, but not in the social-realist sense. Nádas's anthropological monitoring apparatus has received an ethnographic filter, his vocabulary broadened with vernacular registers, with a wide range of special Hungarian swearwords, but only to demonstrate that he knows everything about man regardless of the place and historical period. Although the world depicted is unsettlingly accurate the subject of Nádas's analysis is not merely sociological: he continues to speak about man in the universal sense - avoiding the traps of false humanism and using his always bold and blasphemous voice.

The plot takes place in the 1960's in an unnamed Hungarian village. There isn't one plotline, rather a stream of consciousness, the polyphony

of the collective conscience of the village in which the omnipotent narrator jumps from one character to another: Róza the epileptic maid, the elderly and lonely Teréz, once a servant of aristocrats who sees ghosts, Imre, the bedeviled, gigantic son of the village's short stature prostitute Törpiké, the helpful and jovial village priest father Jónás, the disabled boy genius Misike who lives in a wheelchair, and the beautiful city girl he fancies, the psychology student and future teacher Piroska, who quickly gets intertwined in the spider web of romantic emotions and animalistic instincts, constantly menaced by a young man's urge to kill. And although the story doesn't unfold this way, it still ends with a series of blood-curdling deaths.



“A novel as powerful as the Danube on whose banks it is set. The narrative voice of Péter Nádas absorbs everything that happens in a small Hungarian village, all the voices, all the prejudices, all the violence and all the superstitions. The way Nádas moves from character to character and from voice to voice, making them all merge into one powerful and violent collective speech, is simply unique.”

—SWR2

COLD CREMATORIUM

reporting from the Land of Auschwitz

“COLD CREMATORIUM is an indispensable work of literature, and an historical document of unsurpassed importance. It should be required reading.”

—Jonathan Safran Foer

“A timely reminder of man’s inhumanity to man - especially for the young generation.”

—Jung Chang, international bestselling author of *Wild Swans*

“An immensely powerful and deeply humane eyewitness account of the horror of the camps. Through vivid descriptions of what he saw and experienced there, Debreczeni confronts the reader with the hell that the Holocaust was; not as something general belonging to history, but as a particular, concrete and devastating reality.”

—Karl Ove Knausgaard, author of *My Struggle*

“József Debreczeni was a journalist and a poet and he brings the skills of both to this remarkable work. Cold Crematorium will awe you with the acuity of its observations and the precision and beauty of its language. It should be read by everyone wishing to understand the cruelty and barbarism of the Shoah, but also the indomitable spirit of its survivors.”

— Ehud Barak, Former Prime Minister of Israel

“Brilliantly written, meticulously translated, COLD CREMATORIUM offers us access into the dark world of the Holocaust that is distinct in its power and poignancy. As one who has explored that world for some half a century, I came away tutored and moved. Debreczeni has much to say, more to teach!”

—Michael Berenbaum, former United States Holocaust Museum Project Director, author of *The World Must Know: The History of the Holocaust*

József Debreczeni

József Debreczeni

COLD CREMATORIUM

Reporting from the Land of Auschwitz



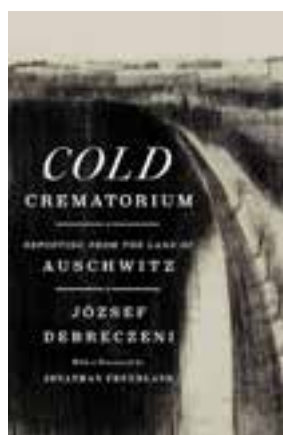
Original title
Hideg Krematórium

Original publisher
Testvériség-Egység, 1950

English translation by
Paul Olchvály available
(60,000 words)



English NA St. Martin's Press
English UK: Jonathan Cape
German Fischer
French Stock
Spanish Debate
Catalan La Magrana
Dutch Arbeiderspers
Italian Bompiani
Hungarian Jelenkor/Libri
Brazilian Companhia das Letras
Finnish Like
Portuguese Bertrand Editora
Czech Euromedia
Romanian Trei
Russian Eksmo



"A treasure... Debreczeni's memoir is a crucial contribution to Holocaust literature, a book that enlarges our understanding of 'life' in Auschwitz."

—Wall Street Journal

A breath-taking discovery – a lost masterpiece of Hungarian literature.

COLD CREMATORIUM is an exceptional, literary piece of narrative non-fiction, a chronic from "the Land of Auschwitz" as Debreczeni coins it, written under the immediate impression of what he had experienced, rendered in superb language and sober tone avoiding any sentimentality, thus making for a truly haunting reading experience. One reviewer called it *"the harshest, most merciless indictment of Nazism ever written."* Its quality as an eye-witness account as well as a literary piece is immeasurable. In a cold, almost emotionless, analytical style Debreczeni examines the true nature of the camps, the mechanisms of slavery, the camps' social order, and the ways in which it constantly stripped people of their humanity. There is no familiarity, no comfort, no community, no heroism. *"Selfishness rules the primeval forest of filth and lice."*

Published originally in Hungarian in 1950 in Novi Sad, Yugoslavia, this shattering account is one of the first – maybe even the first work Holocaust literature published in communist Eastern Europe, moreover, openly acknowledging the specificity and enormity of the Nazi genocide against the Jews.

Now, more than seventy years after its first publication, Paul Olchvály's translation of this short and powerful book is poised to draw the attention of critics and find a worldwide audience spanning the general readers and academia alike.

József Debreczeni was the pen name of József Bruner, a prolific Hungarian-language writer and journalist in the Yugoslav region of Vojvodina and in Hungary. He was born in Budapest in 1905 and died in Belgrade in 1978. Debreczeni's works include novels, poetry collections, and plays. He was an editor of the Hungarian daily *Napló* and of the illustrated weekly *Únnep*. After the war he was a contributor to the Hungarian media in the Yugoslav region of Vojvodina, both for the daily *Magyar Szó* and for Radio Novi Sad, as well as leading Belgrade newspapers. Debreczeni was awarded the Híd (Bridge) Prize, the highest distinction in Hungarian literature in the former Yugoslavia.



"As immediate a confrontation of the horrors of the camps as I've ever encountered. It's also a subtle if startling meditation on what it is to attempt to confront those horrors with word... Debreczeni has preserved a panoptic depiction of hell, at once personal, communal and atmospheric."

—New York Times

"By the end of his remarkable set of observational writings, the word 'worse' has lost all meaning."

—The Guardian

Dror Mishani

WINDOW WITHOUT A VIEW

An Unheroic War Diary

Original title

Fenster ohne Aussicht.
Tagebuch aus Tel Aviv

Original publisher

Diogenes, 2024
150 pages



Hebrew Achuzat Bayit
French Gallimard
Spanish Anagrama



Dror Mishani is an international bestselling crime writer, screenwriter and literary scholar, specializing in the history of crime fiction. His bestselling Inspector Avraham series (*The Missing File*, *A Possibility of Violence*, *The Man Who Wanted to Know*) was translated into more than 20 languages. They were shortlisted for the CWA international dagger award and the Grand Prix de Littérature Policière and won the prestigious Martin Beck award for best crime novel translated to Swedish and the Grand Prix du meilleur Polar de lecteurs de Points. A successful French cine movie (*Fleuve Noire*) and an Israeli TV series are based on the Inspector Avraham series. Its recent US adaptation is *The Calling*, a Peacock TV series, directed by Barry Levinson (*Rain Man*) and produced by David E. Kelley (*Big Little Lies*). Mishani's stand alone thriller *Three* was again an international bestseller, received the Prix Mystère de la Critique and is longlisted for the CWA Crime Fiction in Translation Dagger. An HBO TV adaptation of *Three* is in development.

Israel



provisional cover

Topped the Deutschlandfunk Kultur editorial team's monthly list of recommendations:

"Mishani remains a voice of reason in his questioning diary, shaken by his own unease."

—SWR Kultur

Lack of imagination is deadly. If one does not dare to imagine it, there can never be peace.

With the terrorist attack by Hamas on Israel on October 7, 2023, everything suddenly changed also for the writer Dror Mishani. Between air raid alarms, discussions with his teenaged children at the kitchen table, volunteer work in salad fields and the attempt to live something resembling everyday life and to write in times of war, Dror Mishani records in these "writings from the safe room" how the Gaza war is changing Israeli society and his family – and holds on to the belief that suffering on both sides must stop.

Based on a long-read magazine piece this is the unheroic war diary of the bestselling Israeli author Dror Mishani. A searching and searing, multilayered and very well constructed text, reflecting the political in the personal – moving, sensitive, empathic with quiet anger but without hate.

Don't invent anything, don't make anything up – just look closely and describe the image as you see it, the image of the murder of all against all, the image of the fire inferno that indiscriminately devours and consumes life. The image of a place that takes its own life. And suddenly the view from my window disturbs me. The ruin that used to be the Museum of Independence. This is exactly how I saw Tel Aviv in my imagination, at the beginning of the war, which has just been interrupted.

And starting again the next day.



"No one will put this book down without being shocked."

—Der Standard

"The humanity in Mishani's unheroic war diary is like balm on the soul."

—Berliner Morgenpost

Dror Mishani

CONVICTION

Original title
Emuna

Original publisher
Achuzat Bayit, 2021
272 pages

German sample
translation available



English (UK) Riverrun
German Diogenes
French Gallimard
Italian e/o

Option Publishers

English (US) Europa Editions
English (CA) Anansi
Spanish Anagrama
Catalan Grup Editorial 62
Korean Bookrecipe
Croatian Fraktura
Greek Keimena Books
Dutch Arbeiderspers
Chinese (TWN) Ecus



“A book that unfolds with an eerie, deliberate power; one to savour.”

—Martin Walker

“Another jewel in the crown of a brilliant series”

—Irish Independent

“Mishani has succeeded again in following in the footsteps of his idols Simenon and Mankell.”

—WDR

Both investigations began on the same day. One seemed domestic, almost banal: a newborn is found in a bag outside a hospital and the woman who left it there is captured after a few hours. The second investigation appeared stranger and more intriguing: a Swiss tourist disappeared from a beach-hotel near Tel-Aviv, and a quick inquiry showed he had been using a fake passport and at least two names. Can he be a Mossad agent like his daughter claims? And is he in danger?

Inspector Avraham Avraham, wishing to outgrow his usual cases of domestic violence, is indifferent to the one, and seduced by the other. Soon he understands he made a wrong choice, as both investigations spiral into a maze of violence and deception, leading to Israel's darkest secrets – and threatening to put Avraham in conflict with the most powerful men in the country, who technically don't even exist.

CONVICTION is a successful synthesis of the emotionality of the previous Avraham cases and the fast-paced, highly suspenseful standalone novel, *Three*. Once again, Mishani delivers an almost unbearably tense story, both thrilling and emotionally involving. It is yet another triumph.

Dror Mishani proves once again: he is the indisputable spiritual heir of Georges Simenon (*Le Monde*).



“The psychology of the characters, the sense of atmosphere, the skillful construction: Mishani delights us once again.”

—Le Figaro

“The detective story is an art of manipulating the reader. And Dror Mishani is a master of this art.”

—FranceInter

Otto de Kat

AUTOBIOGRAPHY OF A FLAT

Original title

Autobiografie van een flat

Original publisher

Uitgeverij Van Oorschot
176 pages



“De Kat writes about ordinary life in a sublime way.”

–Carel Peeters in Vrij Nederland

‘De Kat’s use of language is crisp, subtle and unadorned, making every sentence count.’

–VPRO Guide

Otto de Kat returns to the flat of his long-dead parents, who came to live there in 1941, in a bombed-out Rotterdam. He was born and raised there after the war. Now he redecorates, and from all the rooms come memories, old histories and sometimes new insights. He immerses himself in the microcosm of the family, and experiences the magic world of his youth again. Through all the unavoidable memories, he sketches the life of his parents during the war years, when they had so many moments of happiness in their flat and their street despite everything.

Meandering and associating, he draws the map of a past that won't go away. The faith and death of his mother, the illness of his father, how his brother and he loved the same girl, the accident of his best friend. Very drastic and emotional events, but de Kat manages to write in such a way that something light emerges from them, something gentle, something that has everything to do with happiness.



Born in 1946, **Otto de Kat** studied Theology and Dutch Literature. After his studies he worked as a literary critic and as a radio producer. He then took on the publishing world, starting his own imprint in a large publishing house. In 1986 he founded Balans Publishing House, based in Amsterdam, publishing only non-fiction. His first novel *The Figure in the Distance* came out in 1989 and since then four novels followed, all set in the 1930s and 1940s, favourably received and nominated for various literary prizes. He has received particular praise for his observant, hushed style. His work is translated into English, German, Italian and Swedish.



“De Kat can break your heart in 200 words.”

–Scotland on Sunday

“He is one of the few able to evoke a bygone world.”

–Trouw

Cătălin Partenie

GOLDEN BURROW

Original title
Vizuina De Aur

Original publisher
Polirrom, 2020
176 pages

Original English
manuscript available



German Hoffmann & Campe
Spanish Impedimenta
Brazilian DBA Press
Romanian audio
Audiotribe



Longlisted for the
prize of the Festival
international du premier
roman 2021
Traian Olteanu Prize
Liviu Rebreanu Prize



Cătălin Partenie is a Romanian-Canadian philosopher, teaching at the National School of Political Studies in Bucharest. He studied at the Universities of Oxford, Glasgow, Heidelberg, and Québec. He is the editor of *Plato. Selected Myths* (Oxford's World Classics) and *Plato's Myths* (Cambridge UP). His short story *Gudrun* has earned an Honorable Mention at the Frank McCourt International Contest and has been published in *The Southampton Review*. *THE GOLDEN BURROW* is his first novel.



"A moving and funny novel that speaks about the liberating power of music, even under tyranny. It is very difficult to signal any fault, it is a book close to a masterpiece."

—La Razón

"Cătălin Partenie tells a wonderfully tender coming-of-age story with light, anarchic humour."

—NDR

We would play every single day, Paul on drums, me on guitar. Then Oksana came in. She liked what we played. Then Paul left. I stayed. What about you? What would you choose? Music? Or freedom?

Bucharest, 1988. Nicolae Ceaușescu's darkest years. Paul, a first-year philosophy student, wants to play the drums in a rock band but is expelled and ends up as the guard of a forgotten depot of a theatre. He spends all his time there with his girlfriend Oksana (a waitress who just finished high school) and his best friend Stefan (a first-year high school student who plays the guitar). Using stage furniture and props, Oksana builds inside the depot the interior of a home. They call it 'The Golden Burrow' and there they have the time of their lives. Oksana is pregnant but is afraid to tell Paul.

In April 1989, without telling anything to anyone, Paul swims across the Danube and defects. He is caught by the Yugoslavian authorities but can emigrate to Canada. However, in December he returns to Bucharest secretly, just after Ceaușescu has fled his headquarters. In the chaos that follows he is shot dead in front of Muzica, the city's biggest record store.

Almost 30 years later, Paul's son Victor contacts Stefan and asks him to write down all that he can remember about his father. Stefan, however, is an unreliable narrator, and Victor will have to imagine for himself what kind of man his father was.

A funny, heart-breaking, but ultimately uplifting story about the power of rock 'n roll behind the Iron Curtain.



"A journey through time that seems timeless" —FAZ

"Catalin Partenie writes with a disarming sincerity."

—omiedesemne.ro

"This book can be read in many ways, in many keys, although its main theme is universal: music as a way to build up a strong friendship. I would also recommend it to young people."

—Deutschlandradio Kultur

"A tragicomic story from Ceausescu's final years, (...), a mixture of memoir, coming-of-age novel (...), a strong, late literary debut."

—Frankfurter Allgemeine Sonntagszeitung

Cătălin Partenie

PLATO AND US

A Dialogue on Love, Reason, the Two Banks of Paris, and the Comical and Tragic Sides of Plato's *Republic*

Original manuscript in English
38'000 words



Illustration by George Angheliescu to the first chapter of PLATO AND US

PLATO AND US is an original, out-of-the-box fictional dialogue about Plato's *Republic* and our world. It is both philosophical and literary; it offers the reader an engaging but not simplified introduction to Plato's *Republic*, and the experience of doing philosophy, instead of being lectured about Plato and philosophy.

Five friends from five different countries meet for dinner in Paris, and soon enough they set out by discussing whether Plato's *Republic* is a comedy or a tragedy. On the face of it, Plato argues that only reason is capable of solving all the injustices. In discussing whether the *Republic* is a comedy or a tragedy, the five characters of PLATO AND US come to a somewhat different conclusion: justice can be achieved only by an alliance of reason and love. And this is what Plato ultimately expects from his readers: critical engagement with what he says. PLATO AND US is addressed to readers with no background in Plato but with an interest in philosophy and the current global problems.

"What I so admire about this dialogue is that it flows – smoothly, naturally – and that it does not have the artificiality I found in so many contemporary philosophical dialogues. The setting, the story, the wines are all so vividly rendered."

–Martin Puchner (Byron and Anita Wien Professor of Comparative Literature, Harvard University)



"I have read it with much pleasure; it is clear and instructive, it mixes the serious and the playful, and – so far as I am aware – it is original both in conception and in execution."

–Jonathan Barnes (Fellow of the British Academy and the American Academy of Arts and Sciences, Professor Emeritus of Ancient Philosophy at Oxford, Geneva and Paris Sorbonne)

"It is very stylishly crafted, with a nice balance of seriousness and wit; the characters are strongly etched; and the dramatic construction is well sustained. The dialectic between pro and contra – as well as the tragedy/comedy theme – is stimulating for the reader. There are lots of clever, thought-provoking modern threads woven into the discussion."

–Stephen Halliwell (Fellow of the British Academy and the Royal Society of Edinburgh, Wardlaw Professor Emeritus of Classics, St Andrews University, UK)

Aris Fioretos

THE THIN GODS

Original title
De Tunna Guardana

Original publisher
Norstedts, 2022
500 pages



German Hanser

English translation
sample available



Of Greek and Austrian extraction, Aris Fioretos was born and raised in Sweden. Apart from fiction and essays, he has published studies on Friedrich Hölderlin, Paul Celan, and Nelly Sachs, and translated early works by Paul Auster, ten novels by Vladimir Nabokov, and contemporary poetry by Jo Shapcott and Jan Wagner. Among numerous international awards – e.g. Swedish Radio's Nobel Prize, the Jeanette Schocken Prize, the Kellgren and Essay Prizes of the Swedish Academy – Fioretos has received the Order of Merit from the Federal Republic of Germany. From 2004 to 2007, he was Sweden's cultural attaché in Berlin, between 2012 and 2019 vice president of the German Academy. Since 2022, he is also a member of the Akademie der Künste in Berlin. He has received several fellowships, e.g. from The Getty Center, DAAD Künstlerprogramm and American Academy, both in Berlin, as well as All Souls College, Oxford. He lives in Stockholm with his wife, who is a gallerist, and his daughter.

Sweden



“Masterful. A concept album in a class of its own.”

–Deutschlandfunk

The story is brittle and beautiful. Fioretos has always been a masterful narrator.”

–Expressen

“I feel a strong and sinewy liberation in writing about people from other circumstances, whose experiences I have not had, perhaps cannot have. The satisfaction I get from learning what is foreign to me is that much deeper. Literature about myself? No, thank you. I want out of my skin.”

Ache Middler – aging rock musician in exile, ill of health – receives a letter from the woman he spent a night with twelve years ago. It's the second time she's writing, now as then about the daughter she had. The woman asks him to examine himself “inside and out”. In twenty letters to his unknown child, Ache describes proud dreams. The years of hunger. His recklessness. What happens if everything in life can become art? Is loneliness the price of independence? How do you live with a past that doesn't go away?

A novel about longing and vulnerability, nerves and electricity, *The Thin Gods* takes us from an imaginary Alaska to downtown New York, from Thatcherite London and Berlin after 9/11 to a refugee camp on Europe's south-eastern edge, and possibly to both hell and heaven. This is the life-story of a person set aflame.

The 1970s punk scene in downtown New York is well-chronicled and much adored. *The Thin Gods* is the untold story of someone who, untempted by Dionysian excesses, sides with Apollo, searching for that elevation which alone makes art worthwhile.



Aris Fioretos creates an artful novel from the sound of a generation (...) fascinatingly polyphonic and vibrant

“THE THIN GODS is vibrating with the ecstasy of rock'n'roll.”

–Dagens Nyheter

Five questions for Aris Fioretos

Tell us about your new novel!

It must have been in 1976. At that time there was a program on Swedish radio Sunday nights between ten and midnight. For a couple of hours, the two broadcasting anarchists, Kjell Alinge and Janne Forssell, mixed staggering prattle with music. One night they played an unknown New York band that had just released their first single. The group was called Television, the song "Little Johnny Jewel." I was blown away. This was feeling and electricity, this was night and neon and subtle chutzpah. The next day I exchanged kronor for dollars and sent the bills in an envelope to Ork Records. A couple of weeks later I was the proud owner of a record with a blood red label but no proper cover. Since then I must have played Television's records thousands of times. Theirs was the first music to make me realize that, in art, things could be combined that I thought didn't go together: coolness and nerves, serenity and transcendence. The novel is my belated thanks for this insight – twenty letters from an aging rock star to his unknown daughter, with an epilogue as long as a man's hope for redemption.

Who is the main protagonist, Ache Middler?

Born 1949 in Delaware. Twin. Still, a loner. Early aficionado

of thunderstorms and fire. Uninterested in drugs, but open to artistic forms of expansion. Lover of poetry and perfect sanity. Citizen of Alphabet City on Lower Manhattan. Frontman of The Apollo Boys, later of Transmission. Escapée from heaven. Left his band in 1978. Lived for a few years in London in the 1980s, and much longer in Berlin after 9/11. Experiences love – first with Trish Kelly, who, like him, seeks to blend rock with poetry, later with Edie, who has problems with her eyesight and always wears sunglasses, finally with the German-Turkish visual artist Ona, whom he calls Why and cannot live without. Ache commits many mistakes, almost always because he feels his independence is being threatened. Only late in life, after something he should never have done, does he change and seek to make amends.

The thin gods, who are they?

An early reviewer of Transmission, reminiscent of Patti Smith, who also reviewed concerts before her career as a musician took off, believes that the band members are "thin gods alike." She probably means they are of that lanky sort with limbs like string beans and skin the pale sheen of the moon. But before Ache's Jewish bubbe dies, she tells her grandson that people you love but lose – relatives, friends, partners – instead of disappearing live on in thinner spheres. Sometimes you feel them at the temples, fluttering. Possibly the figures in the book's title are a bit of both – deceased yet undead beings with a special sense of electrified ether.

So this is a novel about sex, drugs and rock'n'roll?

Oh, my protagonist merely happens to be a rock musician. The book is really about being an artist and what happens when you sacrifice everything for your work. It examines the vexed business of keeping the flame alive in a windy world.

So no sex or drugs, and just a little rock'n'roll?!?

Rest assured, the novel gives plenty of room to various ways in which minds may be expanded. But I didn't want to portray a world familiar enough from countless accounts in papers and glossy magazines, and lately also from biopics. What interested me was the life of a man who, although boyish in many ways, grows old in a culture devoted to youth and its exuberance. It's about feeling invisible but having a spine, about Ache's "masculine material", as a person close to him puts it, as well as that vulnerability without which art oddly enough cannot survive. Apart from that, there are thunderstorms and car crashes and much fire. There are even some stairways to heaven.



"The novel is intense, beautiful, melancholy and written with great feeling for the music and literature that play such big roles in the life of its protagonist. 5 out of 5!"

–Bibliotekstjänst

LÁZÁR

“From the very first lyrical, polished sentence of *Lázár* I was utterly captivated. Nelio Biedermann’s world-building is at a level of detail that reminded me of Miklós Bánffy, his ironic yet empathetic approach to his characters (and to nostalgia) evocative of Joseph Roth or, more recently, Eva Menasse. At times I also felt like I was immersed in a Hungarian *Cazalet Chronicles*, witnessing – by a certain point in the novel – much-loved characters hurtling, oblivious, toward tragedy. The story-telling is masterly, the literary references add some fun depth, the pinch of magic is the perfect amount of spice. It is still hard to believe that I was in the hands of a 21-year-old author for this transporting reading experience.”

– Jessica Nash, Atlas Contact



Nelio Biedermann

LÁZÁR

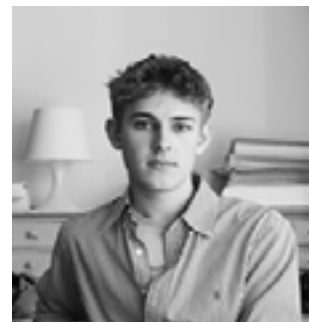
Original title
Lázár

Original publisher
Rowohlt Berlin, 2025

English sample translation by Jamie Bulloch available



English (NA) Summit Press
English (UK) Quercus
Spanish Salamandra
Dutch Atlas Contact
French Belfond
Danish People's Press



Nelio Biedermann was born in 2003 and grew up near Zurich. His unpublished collection of short stories won awards from the canton of Zurich and his debut novel *Anton will bleiben* was published in 2023 and was well received. Nelio is studying German literature and film at the University of Zurich.

“The highest praise I can give this extraordinary book, is that it reads like a rediscovered classic, fully formed. The writing is gorgeous; but the way that the narrative unfurls, so fluently, so organically, is just effortless and the mark of a true storytelling talent to match the quality of the prose. Given the author’s extreme youth, this is such an exciting find and I can’t wait to start work on banging the drum for this special book.

–Jon Butler, Managing Director Quercus

“The snow of the dying century still lay on the edge of the dark forest when Lajos von Lázár, the translucent child with water-blue eyes, first glimpsed the man he would believe to be his father for his whole life and beyond.”

LÁZÁR is the story of a noble Hungarian family over several generations and follows their decline. A not entirely omniscient narrator takes us from the beginning of the 20th century through the Nazi era, the ensuing expropriation and deportation by the Soviets to the Hungarian national uprising in 1956.

The novel is masterfully atmospheric and makes the family residence, the “Waldschloss” with the menacingly dark, fairytale-like woods surrounding it vividly come alive. The Lázárs’ summer castle in the city shimmers joyfully in contrast. The novel has a slightly fantastical side to it, E.T.A. Hoffman’s *Night Studies* makes a brief and haunting appearance, for example, and set the tone: The story of the Lázárs is steeped in tragedy and recurring trauma. But time and again the lighter years, great love and hope shine through.

LÁZÁR is an astonishingly self-confident, clever novel and Nelio Biedermann is a psychologically sensitive and brilliant storyteller at the age of 21. A fresh voice of a new generation looking at history through a different lens and telling it in a way that feels both modern and timeless. The novel, which makes a little nod to Marquez and the Buddenbrooks, is a highly impressive work for an author of any age – and promises much more to come.

Sold in a seven-way auction in a six-figure three-book-deal to Rowohlt, who will publish as a big lead title in Fall 2025.

“There is literary magic in Nielo Biedermann’s novel which recalls some of the grand writers of the form, from Miklos Banffy to Gabriel Garcia Marquez. In Jamie Bulloch’s translucent translation, the world of the doomed Lazar family is evoked in language that announces the confident style of an exceptional new voice. Moving, dramatic, playful and allusive, Biedermann’s promises to be one of the most significant careers in contemporary fiction. We will publish as a major lead title in the spring of 2026.

– Jon Riley, Publisher river-run/MacLehose Press

Christian Haller

THE INSTITUTE

Original title
Das Institut

Original publisher
Luchterhand, 2024
272 pages



"A multi-layered, dense, engaging text."

—SRF

The world in all its fragility: Swiss Book Prize winner Christian Haller tells the story of a young man's life in the midst of the turbulent 1970s.

When the idealistic Thyl Osterholz applies for a temporary job at the influential "Institute for Social Affairs" after graduating from university, he has no idea of the rapid rise that lies ahead of him: he is quickly given the opportunity to organize congresses on food policy and nuclear power, travels to the US and establishes contacts in the higher circles of power. It is the 1970s, the decade of the oil crisis and the Club of Rome, when the post-war boom ends and it dawns on the western countries that there can be no eternal growth and limitless consumption of resources. But behind the glittering front of the institute, a meeting place for international celebrities, a merciless power struggle rages in which all certainties dissolve and Thyl himself is soon in danger of becoming a mere pawn. When his boss, the institute's director Lavetz, resorts to increasingly questionable means to maintain power, Thyl must decide where he actually stands...



Christian Haller, born in 1943 in Brugg, is a Swiss "novelist of the highest rank" (*Neue Zürcher Zeitung*). He studied zoology at Basel University and for several years headed the department of social studies at the Gottlieb-Duttweiler-Institute. He also looked after the estate of Swiss philosopher and writer Adrien Turel. Haller has written and published over 12 novels and several novellas and short stories and poetry collections. He has been awarded many literary grants and has spent time writing in Berlin and Bucharest. In 2006 he has been awarded the Aargauer Literaturpreis, in 2007 the Schillerpreis and in 2015 the Kunstpreis des Kantons Aargau. He lives in Laufenburg/Switzerland.



"An enthralling time panorama of social relevance."

—Südkurier

"At the height of his masterful narrative skills, Haller describes the personal and professional conflicts of his characters in this large-scale social novel with a great arc and his own unpretentious clarity of language: a strong novel by this great storyteller."

—Badische Zeitung

Peter Stamm

IN A DARK BLUE HOUR

Original title

In einer dunkelblauen
Stunde

Original publisher

S. Fischer, 2023
256 pages



World English Other Press
French Christian Bourgois
Spanish Acantilado
Catalan Quaderns Crema
Turkish Tudem



Peter Stamm, born in 1963, had his international breakthrough with his debut novel *Agnes* in 1998. Since then, his books have been translated into more than 30 languages. In 2013 he was on the shortlist for the International Booker Prize. Stamm's writing has been compared to Chekhov and Camus as well as American storytellers such as Raymond Carver, Richard Ford and Ernest Hemingway. Peter Stamm has been awarded several prizes, such as the Friedrich-Hölderlin-Prize (2014) and the Swiss Book Award (2018).



Longlisted for the Prix Femina and Médicis 2024

“In a subtly sophisticated novel, the writer as voice and as person takes a step back behind the text. It is not the artist but his work that takes centre role.”

—Süddeutsche Zeitung

A novel about a writer and the secrets of his life.

For days, documentary filmmaker Andrea and her team have been waiting for Richard Wechsler in his hometown in Switzerland. During the first shootings in Paris, the famous writer had not wanted to reveal much about himself and now the whole film threatens to fail. In the small streets and alleys of the village, Andrea searches for traces of Wechsler's life, contrary to the agreement. But it is not until she starts reading his books again that she discovers a clue to a childhood sweetheart who might still be living in the small town. A childhood love that influenced his whole life and that no one ever knew about.



“It is a playful book, labyrinthine in construction, with as much comedy and irony as no other work by this author to date. A profound reading pleasure.”

—SWR

“Stamm [is a] gifted player of the game with literary identities, builder of double bottoms and a brilliant explorer of human possibilities.”

—Die Welt

“Of great comic lightness”

—Neue Zürcher Zeitung

INTERPLAY

WHEN PETER STAMM WRITES

Three questions for Peter Stamm



[Watch the official trailer](#)

Your novel is about the writer Richard Wechsler. What attracted you to writing about a writer?

Two filmmakers wanted to make a film about how I write a book. So I thought it would be exciting to mirror this situation in the book and tell the story of two filmmakers making a film about a writer. The film and the book then developed in completely different directions. For me, the centre of the book is actually the friendship between the filmmaker Andrea and the pastor Judith, the writer's lover. Wechsler is the catalyst that makes this relationship possible in the first place.

The novel is told from Andrea's perspective. Did you know from the beginning that the story of the book could only be told through her?

She simply interested me more than the writer. She is volatile and unsentimental and funny. I've wanted to write a more humorous book for a

long time, without distancing myself from my characters through humour. Thanks to Andrea, I think I succeeded, because the humour in the book comes from her, not from me. If Richard Wechsler had narrated the story, it would have been a very different book.

Is writing a chance for you to approach a fictional person like Richard Wechsler in a way that is not possible in real life?

On the one hand yes, on the other hand you can't or shouldn't know everything about a fictional character either. Every person needs a secret. In the best case, one can make this secret perceptible in writing and preserve it without revealing it. That would perhaps be the most beautiful task of the writer: to make us feel the richness of a character without exposing it.

How does one find one's way into this cabinet of mirrors that Peter Stamm has built around himself, his characters and his new novel?

The two film directors Arne Kohlweyer and Peter Isenmann tried, failed and succeeded:

"Our ambition was to correspond with the otherness that distinguishes Peter Stamm's nature and his work and to capture that and the new novel with the atmosphere of the film; the process however, confronted us with our own failure, put us, and Peter himself, to the test, challenged us. So ultimately it is Peter's characters, the failing documentary filmmaker couple Andrea and Tom from whose perspective we tell this mockudocumentary about the beginning of Peter Stamm's late phase of work."

"IN A DARK BLUE HOUR turns a failed film project, an intangible writer, a somewhat clueless but narratively immensely productive documentary filmmaker, and a lot of reflective and self-reflective material into a loosely joined, conceptually consistent, motivationally intricate, and stylistically coherent: a successful novel."

—Tagesanzeiger



THE ARCHIVE OF FEELINGS

Original title
Das Archiv der Gefühle

Original Publisher
S. Fischer, 2021
256 pages



French Christian Bourgois
World English Other Press
Spanish Acanilado
Catalan Quaderns Crema
Italian Casagrande
Turkish Tudem
Slovenian LUD



“A gently told, melancholically colored novel that asks big questions without grand gestures – a gem.”

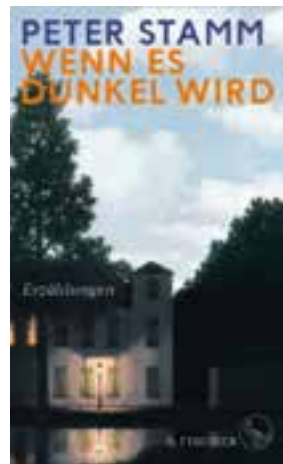
–Rainer Moritz, Neue Zürcher Zeitung

“Of such stylistic grace, Peter Stamm is a master of the middle tone and the floating melancholy.”

–Frankfurter Allgemeine Zeitung

“The first sforzando in the chorus of corona novels, which succeeds in bringing the social psychopathology of the past year and a half to a poetic term.”

–Deutschlandfunk



WHEN IT GETS DARK

Original title
Wenn es dunkel wird

Original Publisher
S. Fischer, 2020
192 pages



World English Other Press
Spanish Acanilado
Catalan Quaderns Crema



“Resolute laconicism from an experienced narrator and effortless artistry that impresses.”

–Frankfurter Rundschau

“Stamm drills worm holes in everyday life. These stories begin quite harmlessly and stage feelings at turning points in life.”

–Deutschlandfunk Kultur

“A Peter Stamm short story is still among the most remarkable things you can read.”

–SRF 2



THE SWEET INDIFFERENCE OF THE WORLD

Original title
Die sanfte Gleichgültigkeit der Welt

Original publisher
S. Fischer, 2018
160 pages



World English Other Press
French Christian Bourgois
Spanish Acanilado
Catalan Quaderns Crema
Swedish Thoren & Lindskog
Czech Albatros
Italian Casagrande
Croatian Fraktura
Greek Kastaniotis
Chinese Shanghai 99
Korea Moonji Publishing
Turkish Paloma Yayinevi
Uzbek Akademnashr
Albanian Aleph Klub
Russian Aletheia
Georgian IBIS
Armenian Mashtots
Farsi OFOQ
Ukrainian VBookXX



“Excellent. This amorphous tale folds in on itself, becoming a meditation on how memory can distort reality. Fans of Julian Barnes will love this.”

–Publishers Weekly



Andreas Kilcher (Ed.)
**FRANZ KAFKA:
 THE DRAWINGS**
 With an Essay by Judith
 Butler

Original title
 Franz Kafka: Die Zeichnungen

Original publisher
 C.H.Beck, 2021
 368 pages



World English Yale UP
 French Cahiers dessinés
 Italian Adelphi
 Spanish Galaxia Gutenberg
 Dutch Athenaeum
 Polish Wydawnictwo Literackie
 Japanese Misuzu Shobo
 Chinese Citic
 Georgian Ibis
 Korean Munhakdongne Publishing
 Hebrew Blima Books



“Kafka, this absorbing book shows, was both artist and art-lover: inspired by Asian art, he explored line in defiance of gravity, drawing as a counterpoint to script. An intriguing volume, with Butler’s essay as the highlight.”

–Katie Trumpener, Yale University



Madame Nielsen
THE MONSTER

Original title
 The Monster

Original publisher
 Gyldendal, 2018
 220 pages



German Kiepenheuer & Witsch
 French Notabilia (rights reverted)
 Spanish Minúscula
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Dror Mishani
THREE

Original title
 Shalosh

Original publisher
 Achuzat Bayit, 2018
 245 pages



English (UK) Quercus/riverrun
 English (US) Europa Editions
 English (CA) Anansi
 German Diogenes
 French Gallimard
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Original publisher
Luchterhand, 2023
128 pages



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Christian Haller
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A Brief History of the Light in which We Place Ourselves

Original title
Blitzgewitter

Original publisher
Matthes & Seitz, 2022
108 pages



“Haller traces light through the centuries like a ray catcher with a preserving jar, across the twin forces of relativity theory and quantum physics and into the networked production machinery of contemporary social media. In this way, the history of technology intertwines with human self-exploration, physical findings with philosophical musings to form a dense narrative web that attempts to capture nothing less than light itself. (...) the insights are fresh and entertaining thanks to their aphoristic brevity and linguistic clarity. Reading this thought-provoking essay, one can follow the light as it constantly shapes the way we look at ourselves and the way we relate to each other.”

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WEIMAR UNDER PALM TREES: PACIFIC PALISADES
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Original title
Weimar unter Palmen
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Original publisher
Piper, 2022
272 pages



World English Brandeis UP
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A.B. Yehoshua
THE ONLY DAUGHTER

Original title

Habat Hayechida

Original publisher

Hakibbutz Hameuchad, 2021
165 pages



English (US) HarperVia
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Catalin Dorian Florescu
THE FIRE TOWER

Original title

Der Feuerturm

Original publisher

C.H.Beck, 2022
358 pages



Romanian Humanitas



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