

# Rights List Spring 2011

## NORSTEDTS AGENCY

### LITERARY FICTION

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Johannes Anyuru	<i>Om jag skulle dö under andra himlar / If I Were to Die Under Other Skies</i>
Mikael Bergstrand	<i>Dehli's vackraste händer / The Most Beautiful Hands in Dehli</i>
Stewe Claesson	<i>Mördaren är död / The Murderer is Dead</i>
Lena Einhorn	<i>Siri</i>
Anneli Jordahl	<i>Augustenbad en sommar / Augustenbad, One Summer</i>
Eli Levén	<i>Du är rötterna som sover vid mina fötter... / You Are the Roots that Sleep Beneath My Feet...</i>
Sisela Lindblom	<i>The Agency</i>
Staffan Malmberg	<i>Världens ensammaste plats / The Loneliest Place in the World</i>
Aleksander Motturi	<i>Diabetikern / The Diabetic</i>
Sofia Nordin	<i>Gå sönder, gå hel / Breaking/Whole</i>
Kristina Sandberg	<i>Att föda ett barn / Giving Birth</i>
Amanda Svensson	<i>Välkommen till den här världen / Welcome to This World</i>
Helena von Zweigbergk	<i>Anna och Mats bor inte här längre / Anna and Mats Don't Live Here Any More</i>

### CRIME FICTION

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Michael Hjorth & Hans Rosenfeldt	<i>Lärjungen / The Disciple</i>
	<i>Det fördolda / Dark Secrets (2010)</i>
Hans Koppel	<i>The Collin Series Book II</i>
	<i>Kommer aldrig mer igen / Never Coming Back (2010)</i>
Denise Rudberg	<i>Två gånger är en vana / Twice is a Habit</i>
	<i>Ett litet snedsprång / Stepping out of Line (2010)</i>

### NARRATIVE NON-FICTION

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Stieg Larsson, Daniel Poohl	<i>En annan sida av Stieg Larsson / Another Side of Stieg Larsson</i>
Ingrid Carlberg	<i>Raoul Wallenberg – a Biography</i>
Aleksander Motturi	<i>Etnotism / Ethnicism</i>



# NORSTEDTS AGENCY

## FROM OUR BACKLIST – LITERARY FICTION

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JONAS HASSEN KHEMIRI, *Montecore*

sold to: Piper, Germany / Gyldendal, Norway / Gyldendal, Denmark / Johnny Kniga, Finland / De Geus, Holland / Le Serpent à Plumes, France / Ugo Guanda, Italy / Gondolat, Hungary / Knopf, USA / Hayakawa Shobo, Japan / Roca, Spain

PER OLOV ENQUIST, *Ett annat liv / Another Kind of Life*

sold to: MacLehose, world English / Actes Sud, France / Carl Hanser, Germany / Ambo Anthos, the Netherlands / Gyldendal, Norway / Rosinante, Denmark / Iperborea, Italy / Host, Czech Republic / Europa, Hungary / Destino, Spain

ÅSA LINDERBORG, *Mig äger ingen / Nobody Owns Me*

sold to: De Geus, the Netherlands / Like, Finland / Lindhardts & Ringhof, Danmark / Btb, Germany / Versal, Norway

HÅKAN BRAVINGER, *Bära bud / The Messenger of Peace*

sold to: Gyldendal, Denmark / Arneberg, Norway / Btb, Germany / JC Lattès, France / Czarna Owca, Poland

ARIS FIORETOS, *Den siste greken / The Last Greek*

sold to: Actes Sud, France / Carl Hanser, Germany / Querido, the Netherlands / Agora, Norway / Kastaniotis, Greece

NINNI HOLMQVIST, *Enhet / The Unit*

sold to: Cappelen Damm, Norway / Ambo Anthos, the Netherlands / Pendo, Germany / Other Press, world English / RIPOL, Russia / Telemaque, France / Carobna Knijga, Serbia

SIGRID COMBÜCHEN, *Spill – En damroman / Waste – A Ladies Novel*

sold to: Antje Kunstman, Germany / Agora, Norway / Tiderne Skifter, Denmark / Mauri Spagnol, Italy / De Geus, the Netherlands

MARIA SVELAND, *Bitterfittan / Bitter Bitch*

sold to: Versal, Norway / Modtryk, Denmark / Kiepenheuer & Witsch, Germany / De Geus, the Netherlands / Constable & Robinson, World English / Jota, Czech Republic



# NORSTEDTS AGENCY

## FROM OUR BACKLIST – LITERARY FICTION & CRIME FICTION

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TORGNÝ LINDGREN, *Minnen / Reminiscences*

sold to: Gyldendal, Norway / Rosinante, Denmark / De Geus, the Netherlands / Tammi, Finland / Loomingu Raamatukogu, Estonia / Actes Sud, France

STIG DAGERMAN – with newly written prefaces by PO Enquist, JM Le Clezio, Siri Hustvedt

*Ormen / The Snake*

*Bränt barn / A Burnt Child*

*De dömdas ö / The Island of the Damned*

*Tysk höst / German Autumn*

sold to: Iperborea, Italy / Actes Sud, France / University of Minesota Press, US / amongst others

BJÖRN LARSSON, *Döda poeter skriver inte kriminalromaner / Dead Poets Don't Write Crime Novels*

sold to: Grasset & Fasquelle, France / Iperborea, Italy

THOMAS BODSTRÖM, *Rymmaren / The Escapee*

*Idealisten / The Idealist*

*Lobbyisten / The Lobbyist*

sold to: Heyne, Germany / Pegasus, Turkey / Empik, Poland / Urdur, Iceland

## FROM OUR BACKLIST – GENERAL NON-FICTION

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KURDO BAKSI, *Min vän Stieg Larsson / My Friend Stieg Larsson*

sold to: Destino, Spain / Columna, Catalan / Modtryk, Denmark / Heyne, Germany / Marsilio, Italy / A.W. Bruna, the Netherlands / Gyldendal, Norway / MacLehose, world English

HENRIK BERGGREN, *Underbara dagar framför oss / Wonderful Days Ahead*

sold to: Versal, Norway / Politikens Forlag, Denmark / Otava, Finland / Btb, Germany/ Türkiye Is Bankasi, Turkey





JOHANNES ANYURU  
 Skulle jag dö under andra himlar  
 If I Were to Die Under Other Skies

Johannes Anyuru was born in 1979 and published his first book, a collection of poetry entitled *Det är bara gudarna som är nya*, in 2003. His latest book, the poetry collection *Städerna inuti Hall* (nominated for the 2009 August Prize) was unanimously praised by critics.

With his first novel he once again demonstrates why he is one of the most appreciated young authors in Sweden.

368 pages  
 Published in August 2010  
 Sample translation in English available



## *If I Were to Die Under Other Skies*

*It is the night before New Year's Eve and burning paper planes are falling down over Gothenburg. Francis sees them disintegrate and become flecks of flame, then blow away over the city. He feels at home.*

Six months earlier: twenty-something and there is nothing, only a churning sorrow inside him, only a sea of whistling sand, and all the time he wants to be someone else, somewhere else, he sees it every time he blinks: another city. The street lights, the palm trees – everything has another colour. That's where he is going to live. He has stopped believing that he will ever get there as he sits in the taxi on his way from the airport, one summer's day on the other side of the continent. This is when he feels it; his arms and legs hover, as if he were underwater. When he gets out of the car and steps across the street he floats away, up over the heads of people. He is weightless, he grasps hold of a railing, laughing. The next day he meets Nina.

*Skulle jag dö under andra himlar* is a novel about the longing for meaning that calls through every summer and every life, a poetic but nonetheless crystal clear and simple story about love and friendship, finding God and being pursued by one's own shadow.  
 Press voices:

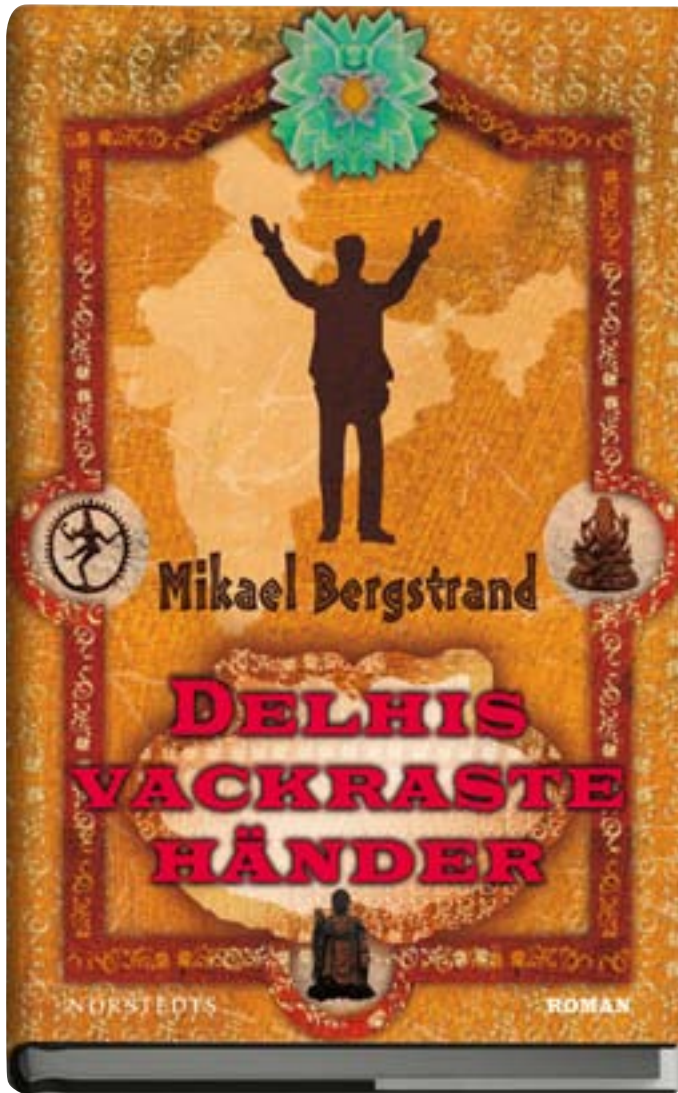
"Anyuru gives the literary language a new tone /.../ He takes this lofty tone from the Koran, the Iliad or the Aeneid and broadens the tonal register in contemporary literary language. The feeling of grace a rainy October evening on Ramberget hill in Gothenburg, or of reincarnation a chilly morning outside the mosque in Södermalm in Stockholm. It is hard to resist somebody who makes everyday life so magnificent." *DN*

"He makes me fall to the ground and observe the heaven. And if, as the author says, there will be another two novels 'about heavens' than I will be happy again to lie down and look up as the clouds pass by in all their banality and delightful perfection." *Sydsvenskan*

"Anyuru knocks us out. /.../ The emotional temperature is so high that you can get palpitations from reading it." *Arbetarbladet*

"Anyuru's poetry feels almost strict in comparison with how his imagery literally explodes in the novel /.../ *Skulle jag dö under andra himlar* joins this year's foremost novel debuts." *Vi Magazine*

"/.../ this is one of the most beautiful prose texts I have read." *Expressen*



MIKAEL BERGSTRAND  
 Delhis vackraste händer  
 Delhi's Most Beautiful Hands

Mikael Bergstrand is a journalist and author from Malmö, in the south of Sweden. He has previously worked for many years on Southern Sweden's leading daily paper *Sydsvenska Dagbladet*. For the last few years, he and his family have lived in New Delhi where, besides his writing, he has also worked as a tourist guide.

329 pages  
 August 2011



## *Humour, Warmth and Surprising Meetings*

*In Delhis vackraste händer / Dehli's most beautiful hands, a middle-aged Swedish man's meets the bustling and different life in India and encounters unexpected passion where he least of all expected to find it. Mikael Bergstrand describes this meeting with warmth and with a large portion of humour.*

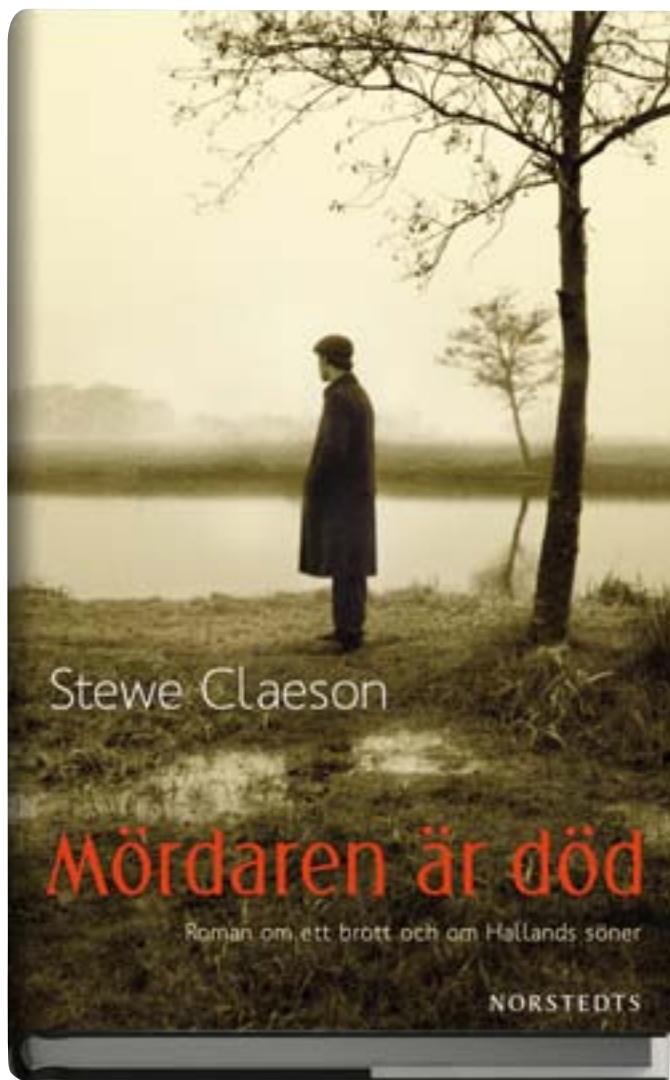
When Göran Borg isn't wasting time at the office following different football blogs, he is brooding over his ex-wife who left him eight years, four months and three days ago. His career has come to a standstill, his body is showing signs of wear and tear, and he is beginning to feel more and more estranged from his teenaged children. On his way to work one morning, through a dreary winter rain, Göran Borg wonders whether life can get that much worse. But it does.

Göran gets fired, and is by his friend Thomas lured into going on a charter trip to India. While there, he is struck by a dread-

ful bout of tourist diarrhoea and is deserted in his shabby hotel room in Jaipur.

But then there is a knock on the door and in steps textile exporter Yogendra Singh Thakur, aka Yogi, a man in his absolute prime (if he may say so himself), who has been sent by Thomas to Göran's aid. Yogi takes Göran on an outer and inner journey to India's busy and crowded capital city, New Delhi. At a beauty parlour, Göran meets the stunning, but married, manageress Preeti and he falls head over heels in love.

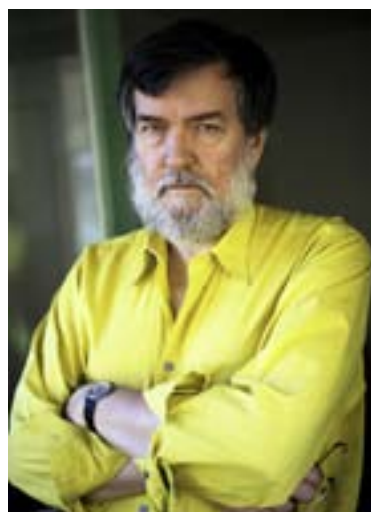
*Delhis vackraste händer / Dehli's most beautiful hands* is just as entertaining as it is moving, with its earnest description of the surprising meeting between a middle-aged Swede and the bustling and colourful life in India.



STEWEL CLAESON  
Mördaren är död  
The Murderer is Dead

Stewe Claeson, born in 1942, lives near Gothenburg where he previously worked as principal of the Scandinavian Adult Education College. He has published several collections of short stories and novels and is one of Sweden's leading experts and translators of North American poetry.

268 pages  
Published in February 2011

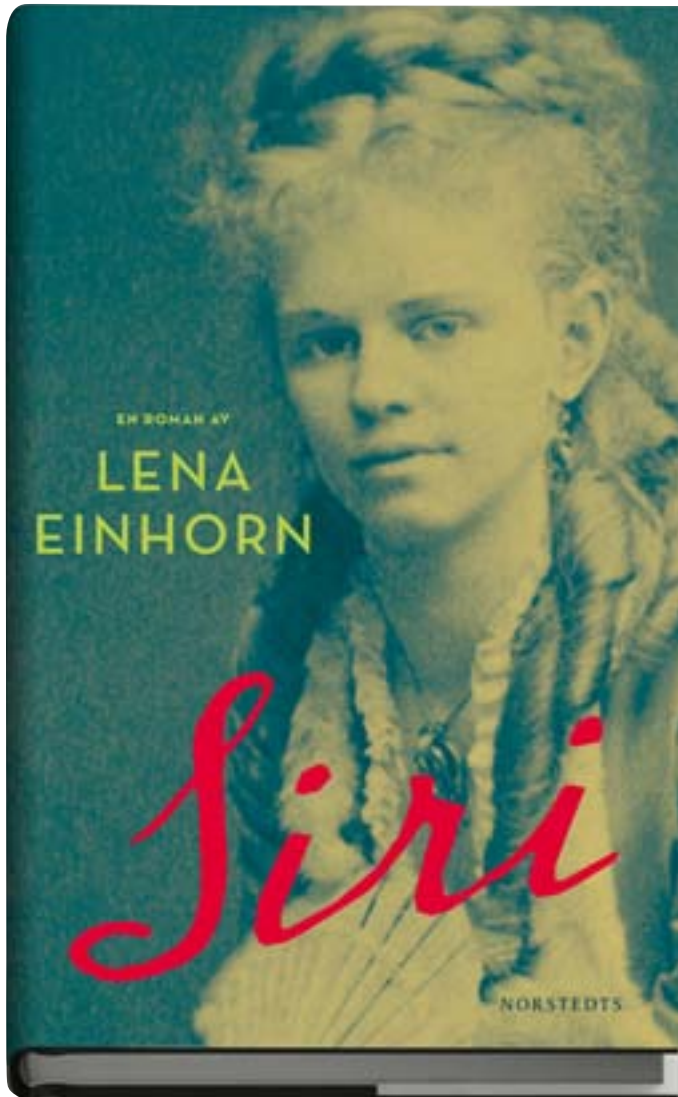


## *The letter in the Chinese box*

*Stewe Claeson's new novel is a story full of twists and turns and surprises. All families have secrets, but the Chinese box belonging to late Johannes Halland reveals a secret so dark that it completely subverts all that his sons ever took for granted regarding their parents' past.*

The great patriarch Johannes Halland is dead. And now, for the first time in years, his sons gather to clear up what is left in their childhood home. Amidst all the memories and objects, Jens Halland, the third son of six, find the Chinese box they always were forbidden to touch. Out of curiosity he breaks it open and finds a letter – a confession to a brutal murder committed in the 1950s, written and signed by his father.

In an instant, the lives of the six brothers and their families are changed. In their search for the family's history, the tension increases when they are confronted with their parents' happiness and their failings. What happened in the family casts shadows upon their own lives and leads to new insights but also to frightening revelations. *Mördaren är död / The Murderer is Dead* is a deeply melancholic but also humorous novel with a lot of warmth.



## LENA EINHORN

## Siri

Lena Einhorn is an author and a successful filmmaker and director. For her book *Ninas resa / Nina's Journey* Einhorn received the prestigious August Prize (2005) and the film with the same name was awarded two Guldbagge for best film and best manuscript. The film *Stateless, Arrogant and Lunatic* won the 1999 Prix Europa and was nominated for an Emmy. From the *Shadows of the Past* was awarded the medal of Le Prix Aventure et Découverte. This is her first literary novel.

350 pages  
August 2011



## *Siri von Essen + August Strindberg = for Ever?*

"Mama, I am not made for a quiet home with the smell of roses! I need battles to be happy!"

Those are the words Baroness Siri von Essen expresses, one year after meeting the author August Strindberg, when she tells her horrified mother about her sudden break-up from husband and children and everything common convention demands. Siri wants to become an actress, it has always been her burning passion, ever since she was a little child. But as a baroness, and particularly one married to a captain of the guards, she can of course under no circumstances enter the stage.

Siri von Essen really does leave everything behind in order to lead her new marriage and life with August Strindberg. She is welcomed into the circle of authors, artists and actors around Strindberg, and manages, despite the social conventions to, establish an acting career within the national royal theatre, Dramaten. But she never receives her mother's blessing. And as far as 'battles' are concerned, Siri would soon have more than she could reasonably have wished for.

Lena Einhorn describes a strong woman with an appetite for life,

a woman who dares to break with the social rules of her time, and especially those of her own class.

Siri von Essen's marriage to August Strindberg will eventually be her misfortune and her friend Marie David has an important role in bringing the relationship to an end. The novel follows two parallel time-levels: one describing the couple's rising passion, the other the heart-rending divorce.

### Press voices

"Nina's journey' sucks the reader into the story from the first syllable." *Dalademokraten*

"Lena Einhorn has written an excellent book. It is exciting as a thriller, and describes better than anything else I have read, the terrible odds which the Polish jews had against them. ... In a brilliant way, Lena Einhorn has created a superbly dense story from the interviews." *Östgöta korrespondenten*

"This touching and thrilling story has many values, especially the intimate and concrete description of everyday life." *Dagens Nyheter*



ANNELIE JORDAHL  
*Augustenbad en sommar*  
*Augustenbad, One Summer*

Annelie Jordahl, born 1960, is an author and literary critic. Her first novel, published in 2009, was highly appreciated by the media and also took its starting point from a historical period and described a few years of the life of author Ellen Key.

227 pages  
 August 2011



## *A Summer of Spa*

*June early 1890s, poet Andreas Öman arrive in the small provincial spa town of Augustenbad. It soon becomes eminent that he has not journeyed here out of his own free will, rather he is obeying orders from his wealthy wife and her family.*

Reluctantly, Andreas steps into the consulting room of the renowned Dr Arvid Liljedahl and is given information about 'the chronic toxic illness' that is poisoning his brain, and which is best treated by daily sit-baths in water at 6 degree Celsius and by following the doctor's brochure with the ninety-nine rules down to the last detail.

Andreas is not impressed and he continuously tries to avoid or break the doctor's advices and rules. Trying to handle the effects of his abstinence, he takes long nightly walks, and encounters sleepless Amanda Eggerts, the severely syphilis-stricken wife of a Justice Counsellor, keeping herself out at nights and out of sight. Andreas is captivated by her beauty and is attracted to her

despite her face being covered with nasty boils.

Andreas also gets to know a young girl with the alert look who irons the first-class-residents' attire. In a drunken haze during the traditional Midsummer Festivities, he seduces her with tragic results.

In *Augustenbad en sommar / Augustenbad, one summer*, people from different social classes meet each other – in an age marked by syphilis, morphine addiction and large class dividends.



ELI LEVÉN

Du är rötterna som sover vid mina fötter  
och håller jorden på plats...

You Are the Roots that Sleep Beneath My  
Feet and Hold the Earth in Place...

Eli Levén was born in 1984. He has worked as an IT consultant and a nursing auxiliary. This, his first novel, was praised by critics. In 2010, a documentary film about Levén was shown on Swedish Television. A film based upon *You Are the Roots that Sleep Beneath My Feet and Hold the Earth in Place* is currently being filmed.

160 pages

published in February 2010

Sample translation in English available



## Winner of the Katapult Award for best debut novel 2010

*"We are going to be something, you and me, Sebastian.  
We have to protect what is ours."*

Sebastian encounters the mysterious Andreas for the first time on Walpurgis Night, in a local park in Stockholm. Their relationship is passionate and dramatic. But deep inside Sebastian carries another person, someone nobody else sees but him. Her name is Ellie, and one day she shall rise from his ashes.

Eli Levén's debut novel is a work of auto-fiction revolving round the icon of Saint Sebastian, pierced by arrows and tethered to a tree.

*Press voices:*

"Eli Levén writes himself into your soul with his poetic, almost dreamlike language filled with images, disturbing images. Because in the midst of all the poetic associations the language is searingly realistic. It makes me think of Emile Zola's first novel, *Thérèse Raquin*, with its detailed descriptions of scenes from a morgue." *Skånska Dagbladet*

"A dazzlingly beautiful little book" *Sydsvenskan*

"Eli Levén writes with thorough consistency. So consistent that when the blood has drained from Saint Sebastian at the end, so too has the subject matter come to an end. The teenager is dead, out of the ashes rises a new author." *Aftonbladet*

"Eli Levén's first novel about love, gender and identity is both raw, delicate and well-written." *Svenska Dagbladet*



## SISELA LINDBLOM

### The Agency

Sisela Lindblom, born 1969, is an author, playwright and dramatist. She made her highly appreciated debut as a novelist in 1995 with *Lisa för själen / Comfort for the Soul*. It was followed by *Jägarinna / Huntress* (1997) and her latest novel *De skamlösa / The Shameless* (2007) which led to a major debate in media about the consumer society of today.

448 pages

August 2011

Sample translation in English available



## *The Agency in London goes Paris*

*A heat wave is striking Europe. Semolina Pritchard, the head of The Agency in London, flies to Paris to chase a casting commission. Her usually reliable secretary Lindsay Lawrence embarks upon a forbidden romance with one of the agency's clients – and she too goes to Paris...*

On one of the most fashionable addresses in London, extremely flamboyant Semolina Pritchard runs The Agency, representing some of Britain's most beloved and up-coming actors. Lindsay Lawrence, a competent personal secretary with a diploma from the Business School, works here, as does the more frivolous assistant Myrah Jones.

The novel takes place during five hot summer days and develops into a dark comedy of complications. Semolina dashes off to Paris in hope of convincing the successful young American director Sofie Sjapparov that The Agency should be entrusted with the task of casting her upcoming project: a major feature film about Marie-Antoinette and the French Revolution.

Meanwhile, one of the agency's clients, actor Lloyd Khan, takes

a fancy to Lindsay and tempts her to come with him to Paris. Lindsay is usually not the spontaneous kind, but this time she can't resist the flirtatious attention the handsome Lloyd suddenly showers her with.

Longing for an adventure of her own, Myrah too, decides to take the train across to Paris. The capital of France will for a few days serve as venue for this comical drama – an entertaining, romantic and sharply observant description of our protagonists.

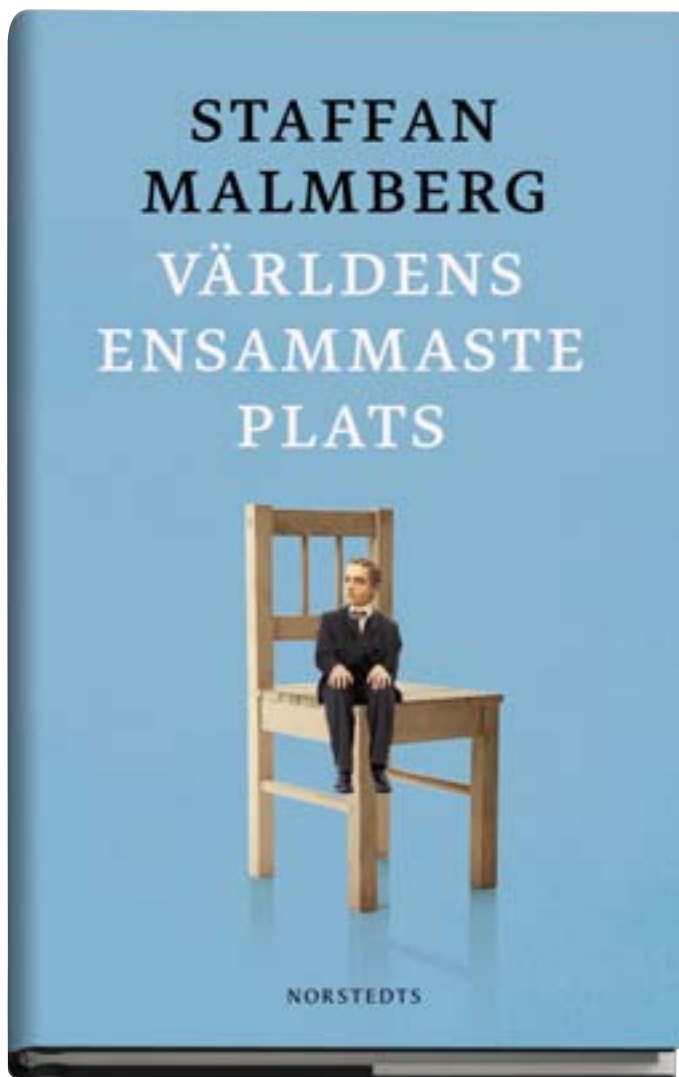
*Praise for Sisela Lindblom's De skamlösa / The Shameless:*

"One of the most disturbing books I have read in a long time. And one of the most interesting /.../ if she reminds me of any author it is Michel Houellebecq /.../ it is the same pleasure-filled emptiness they describe." *Kulturnyheterna, Swedish TV*

"Sisela Lindblom punctures the shiny surface in a superb manner. This is devilishly refined, effective and nasty." *Gotlands Tidningar*

"an artfully infernal and stylistically accomplished story /.../ Very talented." *Aftonbladet*

"Simply excellent." *Östersunds Posten*



STAFFAN MALMBERG  
Världens ensammaste plats  
The loneliest place in the world

Staffan Malmberg, born 1963, works for the National Police Board as a psychologist. He has attended a course in literary creation at Gothenburg University and made his debut with the novel *Aj människa* / *Being Human* in 2007.

160 pages  
October 2011



## Being Lonely

*And there they are; four persons showing up for group therapy, waiting for a therapist who never shows up. Perhaps they might as well start talking to each other, to break the ice and not feel as alone?*

Four persons are attending group therapy: Ove, who is experiencing an emotion of being fictionalised, Inga-Lill, who only has her TV to talk to, Konrad, who wishes to become more rational, and Ragna, who is constantly angry and shouts at everyone without really knowing why. Since no therapist ever shows up, they start talking to each other instead and find it strange, how much they all have in common, once they start thinking about it. And then there is the Narrator – who is he, and what does he do? Is he the one in charge or is this all just a big misunderstanding? What would happen if they just got rid of him? Would the story then turn out differently? How does one know, who he or she really is?

Staffan Malmberg's new novel is an accurately observed story, infused with black humour. *Världens ensammaste plats* / *The Loneliest Place in the World* can be read as a mockery of today's society where everything and everyone is analyzed to pieces.

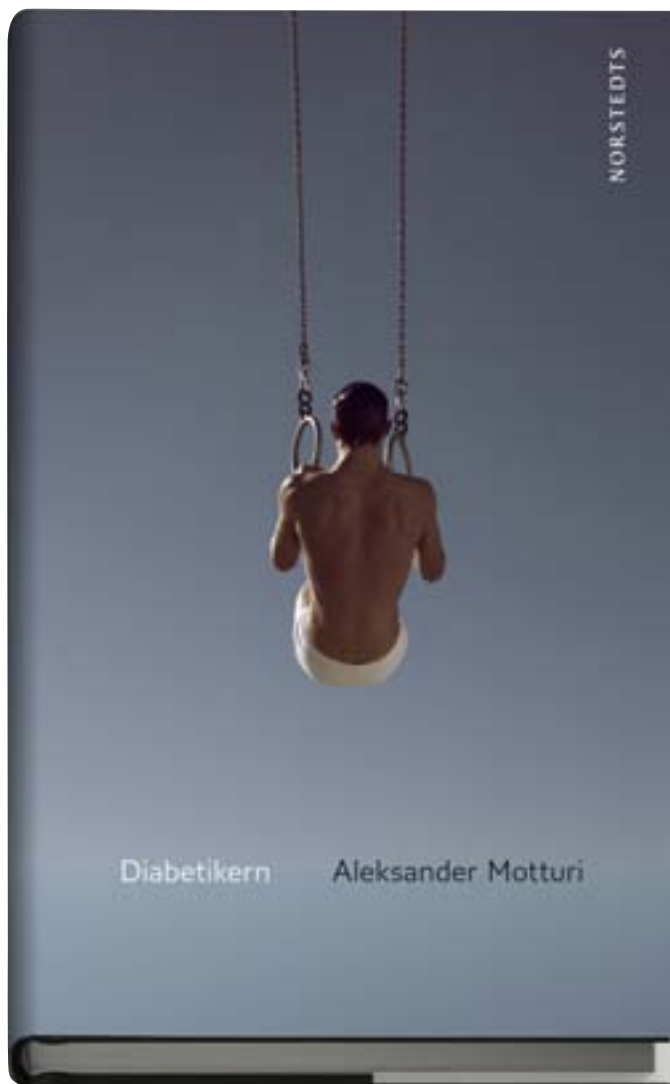
*Press voices for Aj Människa*

*"Aj människa* puts the finger on that which is really human in all its magnificence and pettiness, the everydayness and the loneliness deep as an abyss. This is so good. What a debut!"  
*ID Magazine*

*"Anyone who thought that a psychologist at the National Police Board couldn't be funny, must think again after reading Staffan Malmberg's first book *Aj människa*." Göteborgs Posten*

*"Staffan Malmberg's first novel *Aj människa* is a low-key, stubborn tale characterized by a drastic sense of humour and a credibility, illustrated by the psychologist – with the clumsiness of a teddy-bear – who is really more of a failure than the patient." Svenska Dagbladet*

*"Aj människa* is a good novel, quite simply. It is clever and funny without keeping a distance or despising people (which is much harder than you might think), and although I am aware that the little letters so rarely get a major reaction, I at any rate will listen carefully in the future when Staffan Malmberg writes."  
*Elle Sweden*



## ALEKSANDER MOTTURI

### Diabetikern The Diabetic

Aleksander Motturi, born 1970, is an interdisciplinary author. He has worked at Åbo Academy in Finland, The Wittgenstein Archives at the University of Bergen, on the cultural journal *Glänta* and is one of the driving forces behind the Clandestino Institute in Göteborg. He has translated and written a PhD thesis about Ludwig Wittgenstein's remarks on Frazer, written drama and is author of the book *Etnicism* dealing with the contemporary metamorphosis of racism.

*Diabetikern* is Motturi's debut as a fiction author.

224 pages  
August 2011



## *The happy Diabetic*

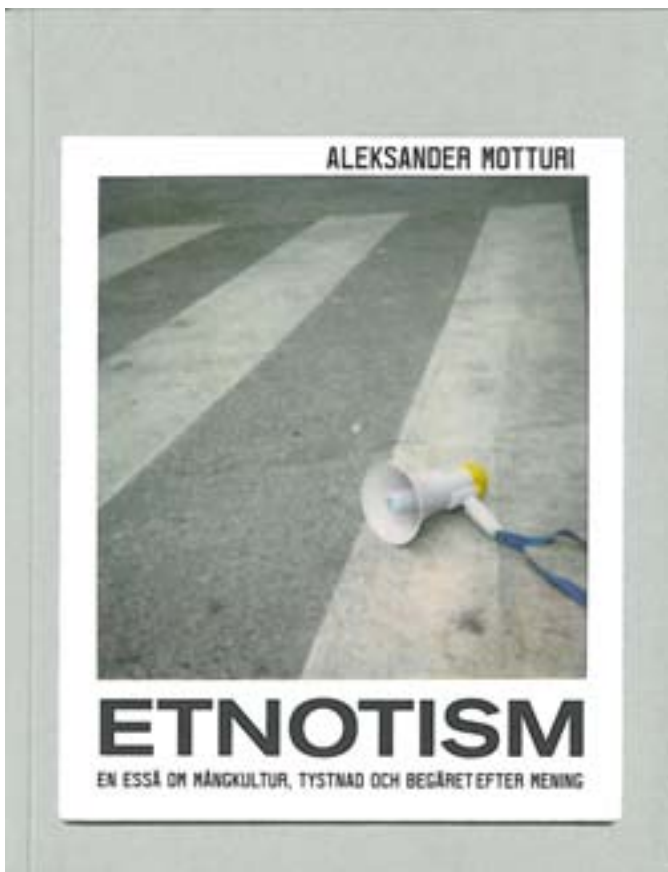
*What happens when somebody is diagnosed with diabetes? The protagonist in Diabetikern / The Diabetic – Motturi's debut as a novelist – is, strange though it may seem, not at all despondent. Rather, he feels newly in love, and in some weird way as if he was floating above the ground.*

He is happy. He has just found out that he is diabetic and feels a strange comfort in knowing that he will be depending on insuline for the rest of his life. The only problem is the attitude of those around him, treating him like a victim against his will. He doesn't want their compassion. He, the diabetic, is happy, not in spite of his diabetes, but by virtue of it being a chronic and incurable disease.

When his girlfriend is offered to curate an art exhibition in New York, he takes the opportunity to go into exile with her, aiming to flee from peoples' sympathetic and worrying glances. In the

metropolis of tolerant manifoldness he hopes that his diabetic experience will flourish. Here he shall be able to enjoy the intrinsic honey-sweetness of diabetes mellitus without being reduced to a mere patient.

Despite these magnificent dreams, it doesn't really work out the way he had hoped. Perhaps the failure is due to the World Diabetes Day, an imminent double wedding, the Slovenian philosopher Slavoj Zizek or a certain dog that keeps on turning up in the story.



ALEKSANDER MOTTURI

Etnotism – En essä om mångkultur, tystnad och begäret efter mening

Ethnicism [ – An Essay on Multiculturalism, Silence and the Craving for Meaning]

Aleksander Motturi, born 1970, is an interdisciplinary author. He has worked at Åbo Academy in Finland, The Wittgenstein Archives at the University of Bergen, on the cultural journal *Glänta* and is one of the driving forces behind the Clandestino Institute in Göteborg. He has translated and written a PhD thesis about Ludwig Wittgenstein's remarks on Frazer, written drama and is author of the book *Etnotism* dealing with the contemporary metamorphosis of racism.

119 pages

Published in 2007



## *Etnotism*

*In this essay the philosopher and artistic director of the Clandestino Festival Aleksander Motturi examines the ongoing transformation of racism. The concept of race is scrutinized from a historical and philosophical perspective.*

Special focus is put on the obsession with ethnicity in our time where the discourse of multiculturalism has appeared as a way of reforming democracy while simultaneously reproducing differences between ethnic groups in society. The essay discusses how the conceptualisation of differences – race, nationality, ethnicity etc – has come to reproduce dichotomies and oppositions between immigrants and non-immigrants. It argues that, seen as a result of colonial ideology, ethnicity has come to fill the void that racism has left after the Holocaust, Apartheid and Colonialism.

The analysis culminates in a discussion on silence and the quest for meaning. Totalitarian silencing is not the issue in question but rather how silencing can and has been used as a strategy to oppose the way certain concepts are reproduced in the production of contemporary culture.

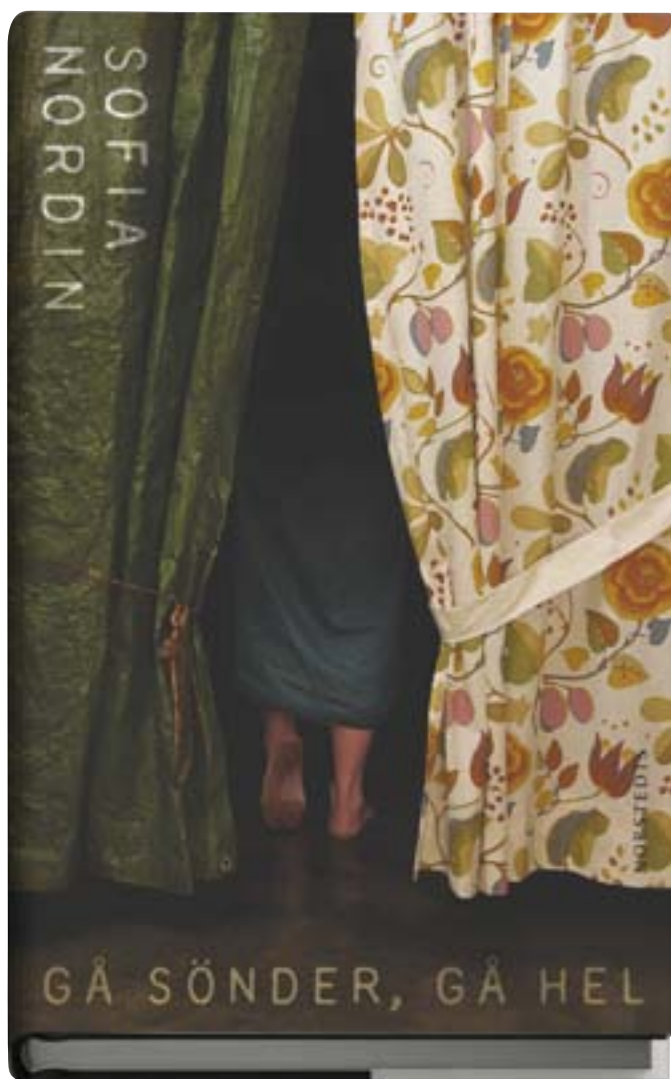
*Press voices:*

“The most insightful examination of Multiculturalism in Sweden this year.” *DN*

“*Ethnocism* raises questions about power and ideology. It broadens the perspective when there is a tendency to limit parameters. It helps us rethink matters afresh when the tire tread is worn out. There is a need for this kind of theoretical blowtorch in order to ignite fires around the blunt, often well-meaning, social structures.” *Aftonbladet*

“A profound diagnosis is made in Aleksander Motturi’s excellent essay *Etnocism*. In parallel to a survey of the history of racism and exotism he maps out the metaphysics that holds a grip on us.” *Arena Magazine*

“Motturi’s essay is filled with enlightening examples /.../ and it gives many eye-openers regarding our relationship to cultural identity.” *Svenska Dagbladet*



SOFIA NORDIN  
Gå sönder, gå hel  
Breaking/Whole

Sofia Nordin, born 1974, lives in Stockholm. She made her debut in 2003 as a writer for children, and has since then published several YA books, of which two were shortlisted to the August Prize. Her books have been praised by critics and readers alike.

264 pages  
August 2011



## *Running from / Looking for Normality*

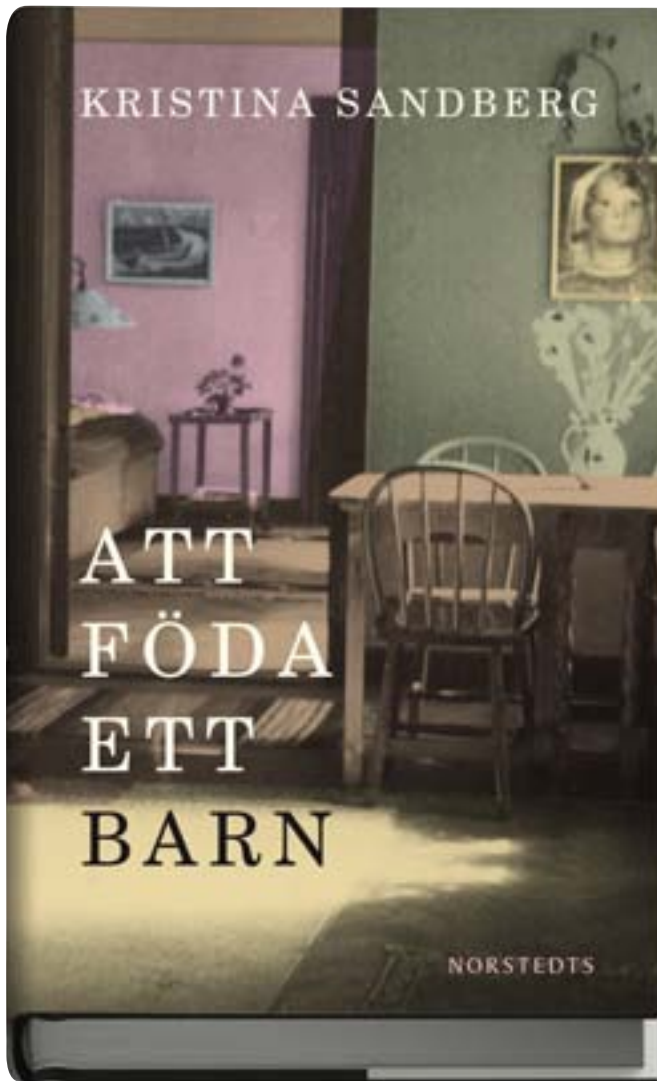
*A woman is on the run. With a baby tightly held against her chest, she hiding from forces that follow her. Somewhere else, a woman is creating her perfectly normal life, with a normal house and husband. The contrasts in their lives and their relationship to what is considered normal and desirable are striking.*

A woman is hiding in her late grandmother's cottage, nursing a small infant that isn't hers. The fear of being discovered by her family and lose the child leads her to hitch-hike to Stockholm where she becomes a shadowy member of the homeless' society. For several months, the weather getting colder all the time, she strays from place to place, feeding the baby with leftovers from fast food restaurants and dustbins.

Parallel to this, another woman leads her life, leaving nothing to circumstances, in her middle-class terraced house with her well-chosen normal husband and two children, raised into the virtue of normality. This is her creation. It is perfect and it is Normal.

Eventually, the stories join together. There is a 'before' and an 'after'.

With dread and increasing opposition, one follows the development of events in Sofia Nordin's impressive and suggestive novel. In *Gå sönder, gå hel / Breaking/Whole* Sofia Nordin has found a literary form for a complex story that switches between hallucinatory glimpses and decay and a dreadful matter-of-factness. The story rolls along inexorably, virtually a case study; strong, mysterious and hard to put down.



KRISTINA SANDBERG  
Att föda ett barn  
Giving Birth

Kristina Sandberg was born in 1971 and grew up in Sundsvall in the north of Sweden. She lives in Stockholm and she made her literary debut in 1997. This is her fourth novel and the first book in what the author intends to be a future trilogy.

490 pages  
published September 2010  
Sample translation in English available



## *The importance of being Flawless*

*How did Maj get into this, with a growing belly and a husband she hardly knows? All she wanted to do was work for a while and then perhaps move on again, maybe even to Stockholm. Behind she would leave her working-class background, her mother's illness and a love affair which break-up still lingers in her memory.*

Maj can feel the looks piercing her, condemning her for the crime of an unplanned pregnancy. But surely she has nothing to be ashamed of, has she? She is legally married to Tomas – considerably older and once divorced – and he is looking forward to becoming a father. But will he at all be able to be the father he wishes? Does anybody else see his drinking problems, or is it just Maj?

Time ticks on without mercy and with it Maj's pregnancy, while she struggles to understand what her husband's bourgeois family is expecting of her. Gradually, a decision matures within her to become the woman nobody can accuse anything of, or find any fault with. Wife, mother, hostess – she shall become flawless. Maj struggles hard to control her life while trying to repress her worries.

*Giving birth* is a story about class, a troubled motherhood and

alcoholism set in the 1930's Sweden. This is the first installment of a trilogy and it was shortlisted for Swedih Radio's Novel Award 2010.

*Press voices:*

"One of the most sensitive psychological realists in contemporary Swedish fiction /.../ The condensed nature of the text forms an immediate flow which the reader is sucked into without resistance. It is complex but not complicated, and it confirms Kristina Sandberg's position as one of the most sensitive psychological realists in contemporary Swedish fiction."

*Svenska Dagbladet*

"Sharp and suggestive about fate /.../ With psychological precision and a language of her own, Kristina Sandberg gives a realistic description of the everyday unhappy life of a woman."

*Dagens Nyheter*

"A great novel, not only size-wise but also for the thorough treatment of women's issues and the delightful linguistic plaits."

*Tidningen Kulturen*

"[Kristina Sandberg's] technique of penetrating a person's mind is impressive."

*Aftonbladet*



## AMANDA SVENSSON

### Välkommen till den här världen Welcome to this World

Amanda Svensson is 24 years old and lives in Malmö. She has studied creative writing at Fridhems college and works as a journalist at Sydsvenska Dagbladet and Expressen. *Hey Dolly* was her much acclaimed debut.

208 pages

August 2011

Sample translation in English available



## Welcome to this World

*Amanda Svensson is back after her much-praised debut Hey Dolly, this time with a triangle drama set in Malmö and Copenhagen.*

*Välkommen till den här världen / Welcome to this World* takes place in a limited area where three people move as a triangle among several thousand others. Greta works in a hip wok house, but dreams of becoming a DJ. Within her self she carries a fascination for the experience of her own body: her slimness, her long hair, her nail biting. She lives in a communal household with two self-centred, pretentious boys using her as a muse. All the more desperate, she needs a change in her life.

Then one day she meets Simon who is the best triangle drawer in Copenhagen. He is not like anyone she has ever met before. With Simon follows Claus. It soon becomes clear that this is not a golden triangle, but one that inevitably must break. One of them must go – the question is who?

Amanda Svensson's longed-for novel, following her debut *Hey Dolly*, is a story of three people who all feel increasingly lost in their social context. Three people all in need to be understood.

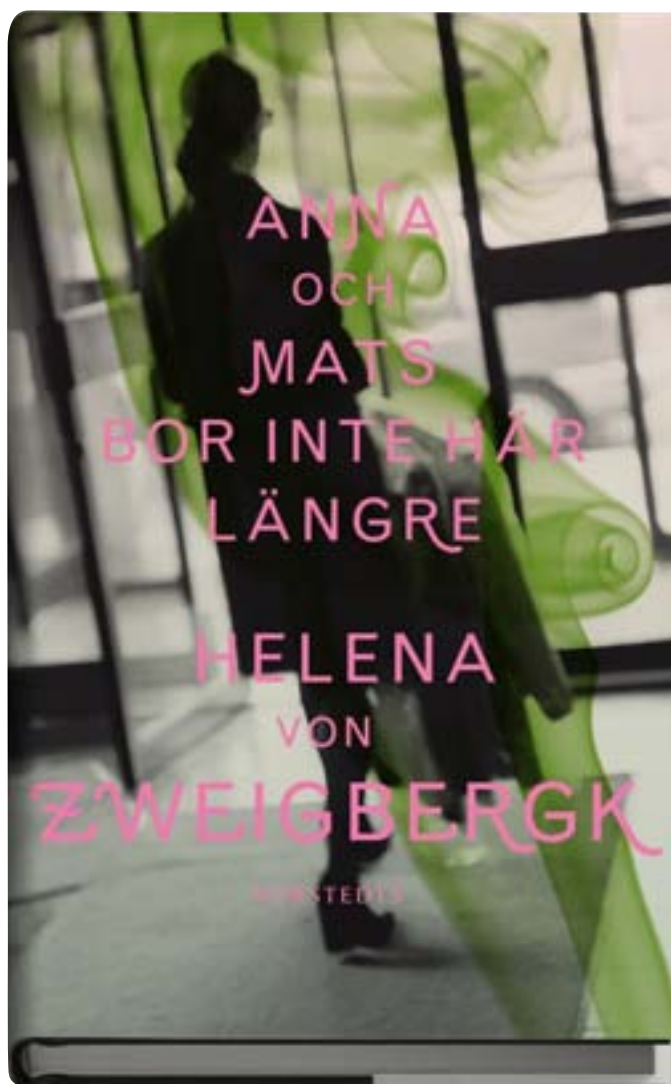
*Press voices for Hey Dolly:*

"I have not for a long time come across such an unpredictable first-person narrator as Dolly, and such a flexible storyteller as Amanda Svensson. This very associative writing quickly pulls in the reader – you just have to fasten your seat belt." *Svenska Dagbladet*

"it is a pleasure to read Amanda Svensson /.../ she has written a comedy, a sharp contemporary comedy with carefully manicured black borders." *Dagens Nyheter*

"My only complaint with Svensson's debut novel is that it ends too soon. I want more of Dolly. When I have finally stopped feeling like a middle-aged woman, I feel a pressing need: more Dolly, more anger, clear-sightedness and sharp irony. One can only wait for the next book. I am convinced that Amanda Svensson will write more." *Sydsvenska Dagbladet*

"*Hey Dolly* is compressed and earnest. Perhaps it does say something about young women of today, but I don't want Dolly to be solely a symbol, not for the time she lives in nor her gender, I just want her to be fantastic. Dolly, if you read this: send me a mail and lets meet for coffee!" *Aftonbladet*



## HELENA VON ZWEIGBERGK

### Anna and Mats Don't Live Here Anymore Anna och Mats bor inte här längre

Helena von Zweigbergk was born in Stockholm 1959. She is an author and journalist. She started her literary career with the crime fiction series about Ingrid Carlberg, a prison chaplain. This is her fourth literary novel and can be read as a stand alone sequel to her hugely successful and praised novel *Ur vulkanens mun / From the Mouth of the Volcano* (2008).

304 pages  
September 2011



## Scenes from a Divorce

*In Anna and Mats' flat, the boxes are all packed and ready to be moved to the new apartments. The divorce papers have just been signed. During a period of a couple of months, from the darkest days of mid winter to the blooming days of June, we get to follow the first unsteady steps in their new, parallel lives in Stockholm. How will they be able to start afresh without each other?*

Three years have passed since the holiday week on Sicily when the crisis struck Anna and Mats' marriage. Despite all their attempts to patch up the relationship, they have failed. And now the divorce papers have been signed. They have each got a flat of their own, and have agreed to share custody of the children. But a sixteen-year-long relationship with two children is not something that can easily be left behind. It takes time to get adjusted to their new and independent lives. For Anna, the money situation is tough, and for Mats it is difficult to even comprehend how it all came to pass.

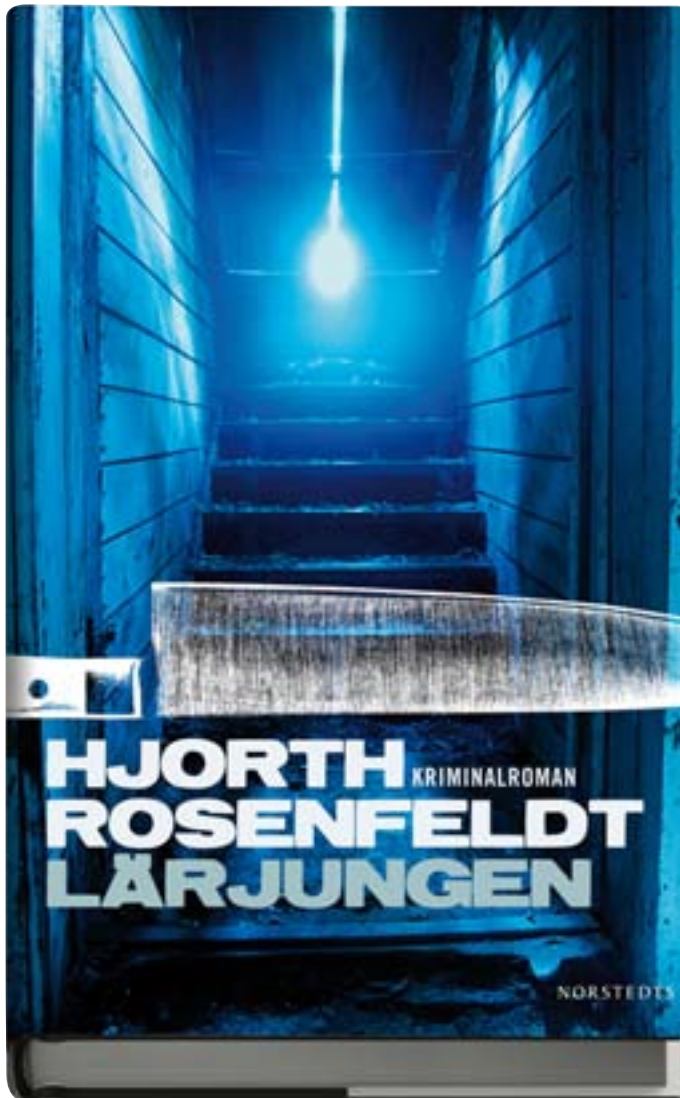
The children mean the world for both Anna and Mats, but they feel lost as parents without each other. And the children both see and understand far more than their parents realise.

During a couple of months we follow Anna and Mats' emotional and distressing journeys towards new independent lives. Helena von Zweigbergk describes her protagonists with a realism that presses in on you, and infuses the reader with a deep understanding for Anna and Mats' conflicting emotions.

*Press voices for Ur vulkanens mun / From the Mouth of the Volcano:*  
"Ur vulkanens mun finds its path right into the dark heart of civilization, and at the same time right into the deepest shadows of Swedish everyday life. /.../ a masterly depiction of the female experience of discomfort." *Dagens Nyheter*

"Helena von Zweigbergk /.../ creates real whirlwinds of anxiety." *Kulturnytt P1, Swedish Radio*

"This is an entertaining book which is not entertainment, a book that takes the hardships of family life seriously, and twists the knife in the heart of the middle-class." *Katrineholms-Kuriren*



## HJORTH &amp; ROSENFELDT

Lärjungen  
The Disciple

Hans Rosenfeldt, born 1964 in Borås, playwright, actor and widely popular radio and TV anchor.

Michael Hjorth is one of the owners and founders of the successful production company Tre vänner, creating films for both TV and screen.

417 pages  
August 2011

Rights sold to: Aschehoug, Norway / Hr Ferdinand, Denmark / Bazar, Finland / Bjartur, Iceland / De Bezige Bij, the Netherlands / Rohwolt, Germany / Le Serpent à Plumes, France / Einaudi, Italy / Intriseca, Brazil / Psychogios, Greece / Editura Trei, Roumania / Animus, Hungary / Czarna Owca, Poland.



## Sebastian Bergman is back!

*The crime-writing duo Hjorth and Rosenfeldt got off to a flying start with *Det fördolda* / *Dark Secrets*, the first book about psychologist and profiler Sebastian Bergman, which was on the hardcover bestseller list in Sweden for three months. In *Lärjungen* / *The Disciple*, Sebastian Bergman returns, as does the team with Torkel, Ursula, Vanya and Billy.*

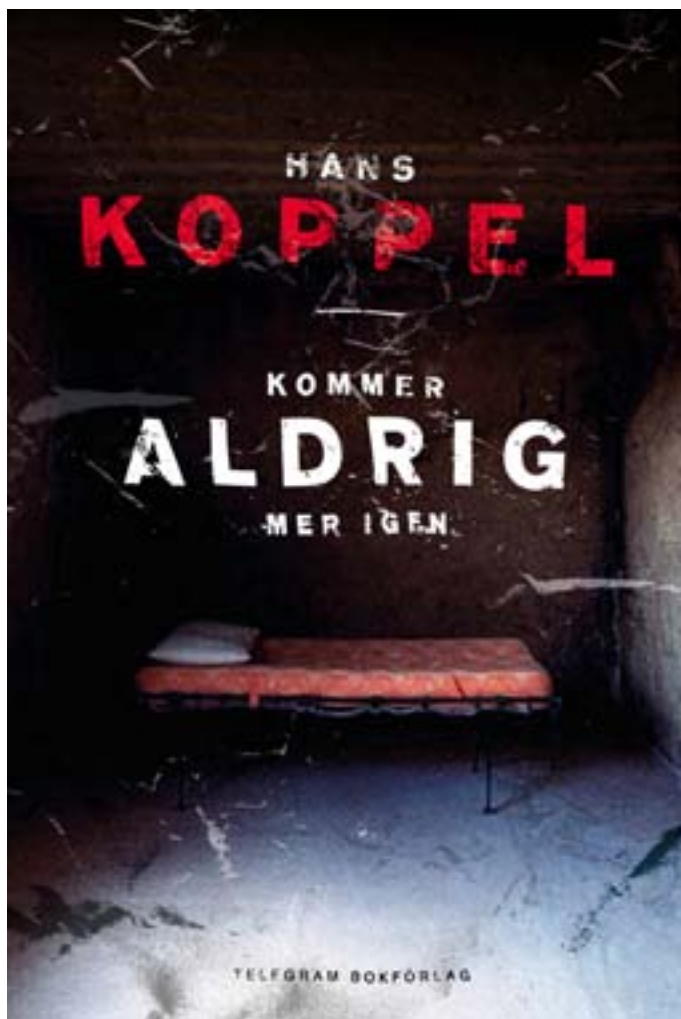
Sebastian Bergman does everything he can to bring some order into the chaos that is his life, and to cure his sexual addiction. After long having tried to find his daughter, he has at last learned her identity – a discovery that has given him a new meaning in life. Now he is struggling with whether he should reveal himself to her as her biological father. That she – Vanya – also happens to be his appreciated colleague further complicates the situation. He longs to tell her, but at the same time understands that it could destroy her life. She already has somebody she calls 'dad', and whom she loves.

At the same time, his old team in the National Crime Squad – which includes Vanya – is investigating a series of brutal murders of women. The murders remind Sebastian Bergman of Edward Hinde, a convicted serial killer he put behind bars many years ago. But Hinde is still in jail, and under strict guard, which leads the police to believe that they might be dealing with a copycat. Finally, Sebastian manages to convince Torkel, his old boss and teamleader, to let him have a close look at the investigation. What he finds is extremely unsettling. Sebastian realises that the victims are all connected to him – and that his daughter might be in imminent danger.

*Pressvoices about *Det fördolda* / *Dark Secrets*:*

*"The best debut since Stieg Larsson? /.../ after reading a few pages I am hooked. After that, it is hard to put it down. /.../ It is good. Really good." Kristianstadsbladet*

*"*Det fördolda* is a well-written story with a very well thought-out gallery of characters." Skånska Dagbladet*



HANS KOPPEL  
 Kommer aldrig igen  
 Never coming back

Petter Lidbeck, born 1964, lives in Stockholm. Under the pseudonym 'Hans Koppel' he has previously published three satirical novels about the Swedish middle class of today. *Kommer aldrig igen / Never coming back* is his first thriller in a planned trilogy, with an international touch and a fast-paced tempo.

Rights sold to: Little, Brown, UK / Pegasus, US / Bruna, the Netherlands / Heyne, Germany / Presses de la Cité, France / Piemme, Italy / Eurasian, Taiwan / Ayrinti, Turkey

251 pages  
 published in January 2011



## Sharp, Claustrophobic Page-Turner!

*A woman is held imprisoned just a stone's throw from her own home and she knows why: her past has caught up with her. The revenge that strikes her is cruel, drawn out and meticulously served.*

It is Friday evening in Helsingborg in southern Sweden. On her way home from work, Ylva Zetterberg is stopped by a car. The couple in the car are familiar, people from her childhood and youth in Stockholm, telling her that they – by chance – have bought the house right next to hers. They insist on giving her a lift home and despite misgivings she gets into the car.

When Ylva wakes up, she finds herself in the couple's cellar. They make it clear from the very start: she will never be allowed to leave this sparsely furnished cellar room. Through degrading treatment and rape she is going to be taught that her life is not worth living, just like the couple's daughter experienced many years ago, in the company of Ylva and her friends. The couple give her only one way out, that she – just like their daughter – shall take her own life.

Meanwhile, Mike Zetterberg and daughter Sanna wait next door. Where is Ylva, and why isn't she answering her phone? Ylva's unfaithfulness a year ago still gnaws at the back of his mind and he curses her selfish behaviour. Couldn't she at least have told him that she wasn't coming home for dinner? When Ylva still hasn't

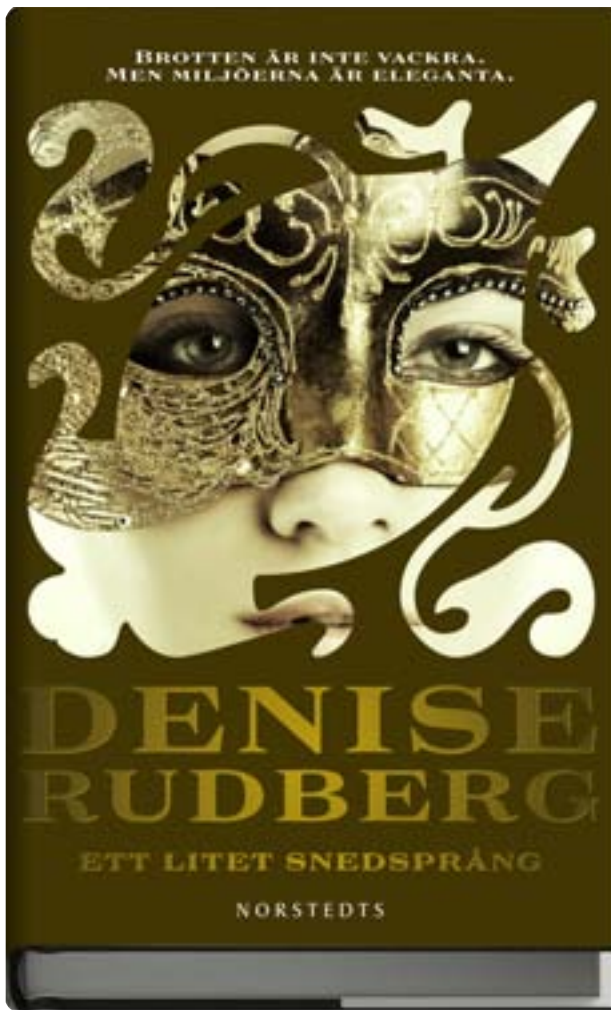
turned up the next morning, Mike starts to get worried and he contacts the police. However, the policemen aren't at all helpful or understanding: Either she will turn up safe within a day or so (like missing persons usually do), or Mike can expect to be considered as the most likely suspect behind her disappearance.

On a TV screen in Ylva's cellar, what happens outside her own home is visible. Through the lens of a web camera attached to the neighbours' – the prison guards' – house, she can catch glimpses of Mike and Sanna, how their everyday life goes on in her absence. How can she get them to understand that she is there, just a stone's throw away...

In *Kommer aldrig igen / Never coming back*, Hans Koppel paints, in his characteristically sharp prose, a claustrophobic nightmare where evil deeds – even those seemingly buried in the dust of time – never go unpunished.

*Press voices:*

"It is exciting and there aren't many superfluous scenes here. It reminds me of Hitchcock's devilishly effective paranoia films /.../ Lidbeck/Koppel has a sure sense of style, not least when it comes to a genre where most Swedish thriller-writers fail: to write entertaining and hard-hitting dialogue which also moves the plot along." *Helsingborgs Dagblad*



## DENISE RUDBERG

### Ett litet snedsprång

### Stepping Out of Line

Denise Rudberg, born in 1971, lives in Stockholm. She studied Film and Dramaturgy in New York and her literary production includes two loosely built-up trilogies of novels. Her most recent success was with *Jenny S*, *Matilde* and *Åse* all of which have been big sellers. Denise Rudberg has also written a suite of books for young adults, *Tillsammans*, which received a prize for the best-selling book for young adults in 2008. *Ett litet snedsprång* is the first in a planned series of nine books, all of which have already been sold to a major Swedish film production company to be filmed in the future.

313 pages  
published in August



Sold to Cappelen Damm, Norway / Pegasus, Turkey.  
Sold in 37 000 copies.  
On the national bestseller list!

## Stepping Out of Line

*'Elegant crime' is Denise Rudberg's new genre. Crime stories set in an upper-class environment, with fancy dinners, designer dresses and slightly bored housewives in a posh Stockholm suburb. We recognise the setting from her previous books, and it contains everything necessary to create an exciting story – power, money, extravagance and decadence.*

Marianne Jidhoff, 55, has been recently widowed. At the time of his death, her husband Hans Larson was the State Prosecutor and was a highly respected man, a faithful servant of the law. But he wasn't as faithful to his wife as he was to the law. Despite that, Marianne was at his side right to the end. Just like she always had been. She too had a legal degree and had once worked as a prosecutor, but she had three children and became a good, representative wife. Once the children had left home, she started working again as a secretary in the Prosecution Office.

After her husband's death, Marianne is persuaded to return to the Public Prosecution Office. There have been leaks, and Olle Lundqvist, the chief prosecutor, needs someone with a lot of experience, someone he can trust. After a couple of sleepless nights, Marianne decides to start working again.

A leading figure in the financial world is murdered outside his

flat on Narvavägen in the affluent Östermalm. The case is dealt with by Marianne Jidhoff together with the hardened and experienced Detective Chief Inspector Torsten Ehn. They are assisted by Detective Inspector Augustin Madrid, a beautiful and talented young man, who, it transpires, has more to contribute to the investigation than one would expect. A fascinating trio that we will meet again in coming books.

The crime turns out to have links with a strange and closed organisation which is run on the quiet. An organisation that is only for those who are prepared to pay dearly for the privilege of living out their most secretive fantasies.

This is the start of the first in a suite of crime novels in the series with the upper-class Marianne Jidhoff and the people around her at their centre. Denise Rudberg is rather on her own when it comes to describing life and luxury in this world. And she does it with style and elegance as well as making it exciting.

"What I'm after is the feeling of nostalgia and decadence. And I have completely fallen for these elegant settings, which I think is probably because they are often so conservative and thus automatically convey a sense of past times. Besides, there is lots of power and money there, and that makes the actual crime theme easier." Denise Rudberg

# HÅKAN BRAVINGER: *Bära bud/The Messenger of Peace*



#### Rights sold to:

Lattès/France, Gyldendal/  
Denmark, Arneberg /Norway  
Bertelsman /Germany,  
Santorski -Poland.

#### Material available:

Swedish (original language)  
English sample translation  
French sample translation

Two brothers are embroiled in a lifelong feud. One is a prominent psychoanalyst convinced of his own greatness, while the other has always lived in his shadow.

It's 1913 and Andreas Bjerre is a forensic psychologist who studies prisoners serving life sentences. His marriage to Amelie Posse having stranded, he battles incessantly with writer's block and a variety of sexual obsessions. He has a complex, not to mention acrimonious, relationship with his older brother Poul, a member of Sigmund Freud's inner circle.

Andreas's downfall approaches slowly but surely, especially after Poul marries Gunhild, Amelie's mother. But a woman appears on the scene who is determined to rescue Andreas, come hell or high water. She takes it upon herself to be the messenger of peace between the brothers. Only too late does she realise that she may be bringing about her own destruction as well.

Based partly on actual diaries and letters, *Bära Bud* is a fictionalised narrative of several life-changing encounters between two brothers who were prominent in their fields. One thoroughly believed in his own incompetence and the other was equally persuaded of his superhuman qualities.

Fiction , 420 pages  
February 2008

Håkan Bravinger was born in 1968 and lives in Stockholm. He has been on the editorial board of *oo-tal*, a literary journal, and worked as a translator. He served as the international secretary of the Swedish Writer's Union from 2001 to 2006. He is currently working as a publisher at Norstedts.



*"Without knowing what the future may bring, I am willing to predict that Bära Bud will be one of the spring's most talked-about novels, particularly for its lyrical, suggestive style."* Dala-Demokraten

*"Håkan Bravinger has unearthed fruitful material for Bära Bud, his endlessly fascinating debut novel. Two brothers who were poles apart in so many ways might have easily struck the reader as contrived if they hadn't been taken from real life. Instead the author suffuses their books, letters and diaries with his powerful imagination and conjures them up before our very eyes."* Expressen

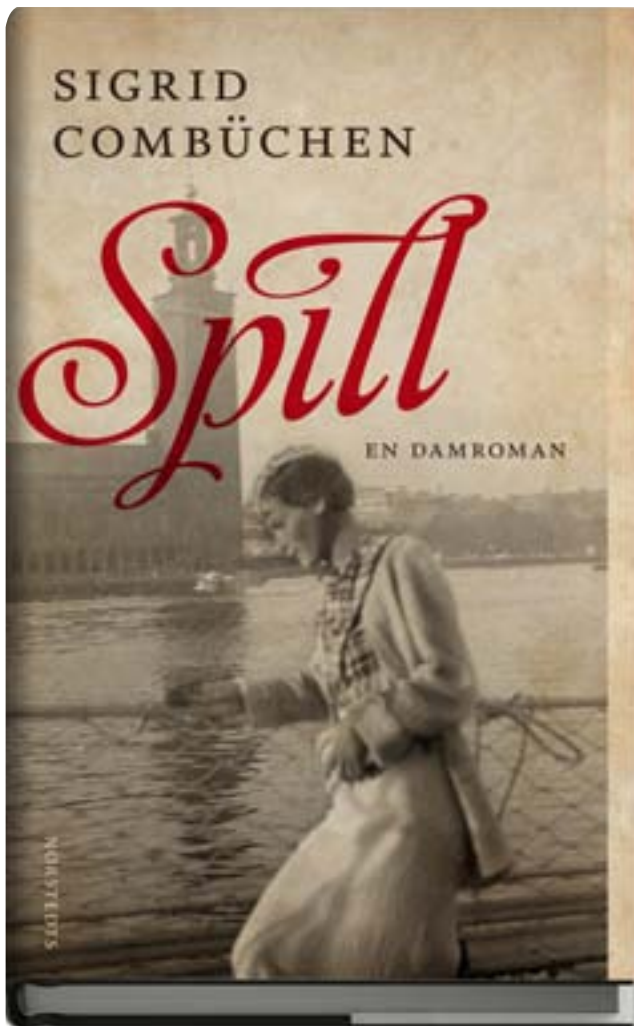
*"Bära Bud is an extraordinarily powerful and captivating novel. Bravinger dishes up a frightening array of psychological insights."* Tidningen Kulturen

*"Bära Bud skilfully draws the reader into a number of fundamental questions about the human condition. The novel is masterfully designed and executed."* Norrköpings Tidningar

*"Bravo! That's what I felt like shouting after reading Bära Bud, Håkan Bravinger's energetically told and often psychologically subtle semi-documentary novel."* Svenska Dagbladet

*"Håkan Bravinger's masterful family saga about the brothers Poul and Andreas Bjerre is a moving apology for life in all its convulsive power against the suffocation of timidity and circumspection."* Dagens Nyheter

*"Rarely has an author given us such an adroit portrayal of psychopathological behaviour as seen from the inside. The reader gains a three-dimensional perspective, watching the character from the outside as well. The story uncovers and dissects some of the most intricate mechanisms of the human psyche."* Kristianstadsbladet



SIGRID COMBÜCHEN  
 Spill – En damroman  
 Waste – A Ladies Novel

Sigrid Combüchen lives in Lund. She has written several novels that have been widely praised by the critics, and made a major breakthrough in 1988 with *Byron*. Honoured with a number of awards, she has also been nominated for the August Prize several times before winning it for *Spill* in 2010,

Rights sold to: Agora / Norway, De Geus / The Netherlands, Antje Kunstmann / Germany, Mauri Spagnol / Italy, Tiderna Skifter / Denmark

450 pages  
 Published in August 2010

Sample translation in English available

Rights sold to: Antje Kunstman, Germany / Agora, Norway / Tiderna Skifter, Denmark / Mauri Spagnol, Italy / De Geus, the Netherlands



## A ladies novel

*An author receives a letter from an observant reader. The letter is written by an elderly lady on the sunny Spanish coast who recognises herself on a family photograph – described in one of the author's novels. The letters exchanged between north and south grow in number, and lead to school albums, popular magazines and home pages on the Internet.*

The picture of the Carlsson family – in which Hedda is the only daughter – becomes more complex through the letters of the old Hedda and what the author reads from other sources. Parallel to this, a story of Hedda comes into being. About how her entire life came to be formed by chance occurrences and spontaneous decisions when she was nineteen years old. Circumstances, or fate, blew her off the calm course that seemed to be taken for granted for a girl from the upper middle classes. And we know now that she ended up a housewife, now a pensioner, in southern Spain.

Between the author and the old Hedda, a tug of war develops over how this should be interpreted. The author falls in love with the past and that which never came to be; Hedda is interested in the present as it is, and she protests against the idea that her life might have been wasted.

*Pressvoices:*

“A success down to the last detail”

*Source: Sydsvenskan*

“A novel of perfect form like few others”  
*SvD*

“One of the great novels of the autumn”  
*Kristianstadsbladet*

“With *Waste* – a ladies’ novel Sigrid Combüchen has written her most outstanding and challenging novel.”  
*Magazine Kulturen*

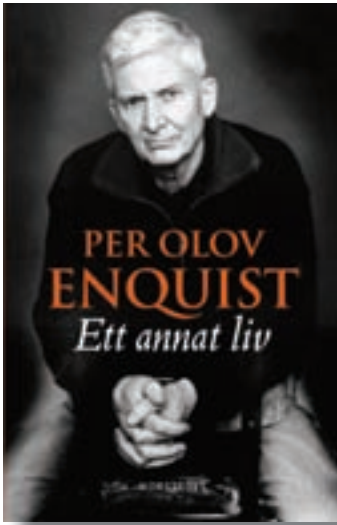
“Secret trysts that give you goose bumps”  
*Tidningen VI Magazine*

“A wonderful book that dares to take risks”  
*Femina*

“Sigrid Combüchen has perfect pitch in her writing and this makes *Waste* – a ladies’ novel a joy to read.”  
*Maria Marteleur*

# PER OLOV ENQUIST:

## *Ett annat liv/Another Kind of Life*



Rights sold to:

Carl Hanser, Germany  
Actes Sud, France  
Gyldendal, Norway  
Rosinate & Co., Denmark  
Ambo/Anthos, The Netherlands  
Iperborea, Italy  
Host, Czech Republic  
Európa Publishers, Hungary



*Another Kind of Life* is the story of one of Sweden's most respected authors, Per Olov Enquist. The book begins in a small town in northern Sweden, and ends with Enquist's return, to writing and to another kind of life, after several despondent years. The rest of the book is a third-person account of everything that brought him to that point.

Enquist tells the story of a fatherless teacher's son who joins the temperance organization, Army of Hope, and shows great promise as a high jumper. His shielded childhood stands in great contrast to his life as a young, internationally acclaimed, writer and playwright. He lives and travels all over the world, but the success tears him apart inside. He loses his ability to write, and seeks consolation in drinking. Finally he finds his way back to writing, and to another kind of life. The book artfully ties together Enquist's previous works. With humour and warmth, he describes the events that shaped some of the most celebrated fiction of our time.

Fiction, 448 pages.  
August 2008

Per Olov Enquist was born in 1934 in northern Sweden. He is one of the most celebrated authors in Scandinavia, and his novels have been translated into more than 40 languages.

Review Excerpts:

*"In P.O. Enquist's autobiography, Ett annat liv, the novelist, the documentalist and the man Enquist meet together. The result is a cathedral for empathy."* Dagens Nyheter

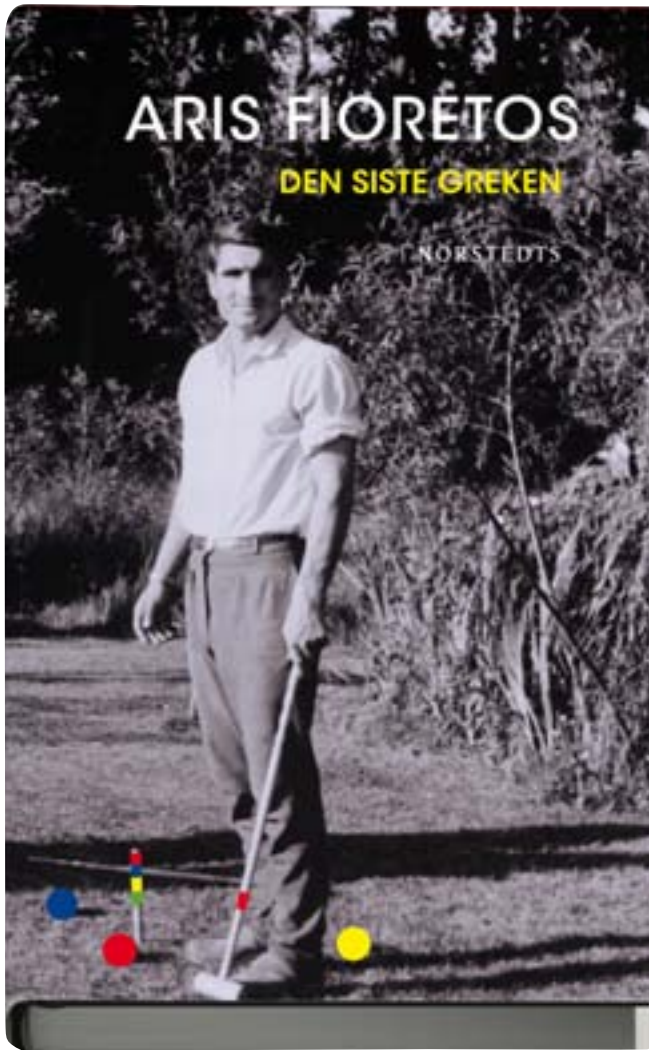
*"Ett annat liv is a deeply impressive book. It is strictly restrained and musically flowing, in perfect musical balance with its subject, written in a rhythmic manner, darkly serious, but also ruggedly humorous. Despite a bubbling excess of events, the direction is clear – down into the darkness, in towards the core."* Expressen

*"There are sections in P.O. Enquist's autobiographical book, Ett annat liv, that deserve to become classic in Swedish literature. [...] Most of all it is like a bildungsroman in three acts, written with Enquist's usual brilliant storytelling technique and feeling for drama."* Svenska Dagbladet

*"Per Olov Enquist's memorial novel, Ett annat liv, is a magnificent work in the very best class. /.../ The result is endlessly exciting. Rarely does that sort of comment have such a solid justification as in this personally revealing and superb description of the life of one of our really great Swedish authors."* Uppsala Nya Tidning

*"The reader can only thank the author and enjoy this – there are 529 pages in the book and every page counts. Since all the advance talk about the book has mainly concerned its dark sides, there are good reasons to point out that this is often an extremely funny book."* Aftonbladet

*"It is a remarkable and - despite the misery - hopeful tale. Conveyed in a book that one can only describe as brilliant."* Arbetarbladet



## ARIS FIORETOS

### Den siste greken The Last Greek

Of Greek and Austrian descent, Aris Fioretos was born and raised in Sweden. He has published a series of novels and essays since his debut Delandets bok, in 1991.

Translation rights for Aris Fioretos' books have been sold to France, Great Britain, Germany, Greece, and Romania.

416 pages  
Autumn 2009

Rights sold to: Actes Sud, France / Carl Hanser, Germany / Querido, the Netherlands / Agora, Norway / Kastaniotis, Greece

English sample and German translation in available



## The Last Greek

*Meet Yannis Georgiadis – beaming, muscular and with a Robert Mitchum dimple in his chin. One winter's day in 1967 he steps into the surgical ward in Kristianstad, and ends up staying in Sweden. We meet him as flat-footed son and dreamy shepherd, as worker, husband and father. He plays croquet like a (demi-) god and knows nearly everything about water in its various forms.*

Penning the portrait is the fictitious narrator Kostas Kezdoglou. Over a hundred-odd tableaux, he describes the Greek diaspora – from the fire in Smyrna in 1922 until the guest workers of the 1960s. But why write on index cards? And why a biography of his friend Yannis? *Den siste greken* reveals itself to be a tale of love, friendship and betrayal. As well as of Greeks, of course, who are always “good for a surprise at the last minute”...

Portraying a man who believes he is made up of other people, Aris Fioretos' new novel is a moving account of the joys and curses of migration, of promises kept and of promises broken. In short: a novel of adventurous hearts.

#### Press voices:

To the extent that this has not previously been made clear: we have here a new and important writer knocking on the door to the Swedish Helicon and demanding access. Swedish literature is to be congratulated on the breakthrough of Aris Fioretos with *The Last Greek*, which is as close to being a masterpiece as it gets.”  
*Upsala Nya Tidning*

“*The Last Greek* is superb entertainment. But above all it is a powerful novel about belonging in the world. It may be based on an untrue story, but it rings anything but untrue.”  
*Sydsvenska Dagbladet*

“The style is cool. The story like a steaming, teeming multitude. Writing becomes mastering the discipline of the passions. As I read, I struggle to maintain a distance. Is it really good? But afterwards, as I look through my notes, the whole novel pours over me again like an avalanche. All those strange characters. All those peculiar side events. The big politics. Europe. The pain that must be controlled. I've been deeply moved without noticing it.”  
*Expressen*

## NINNI HOLMQVIST: *Enhet/The Unit*

This haunting first novel imagines a nation in which men and women who haven't had children by a certain age are taken to a "reserve bank unit for biological material" and subjected to various physical and psychological experiments, while waiting to have their organs harvested for "needed" citizens in the outside world. The unit is a luxurious place, with a cinema, an art gallery, a sports complex, and beautiful gardens, and the residents give up kidneys, auditory bones, corneas, skin, and bits of their small intestines without a hint of resistance, until they are taken for their "final donation." Holmqvist evocatively details the experiences of a woman who falls in love with another resident, and at least momentarily attempts to escape her fate.

Fiction, 256 pages.  
September 2006

Ninni Holmqvist was born in 1958 and lives in the South of Sweden. She made her debut in 1995 with the collection of short stories *Kostym/Outfit*, which was one of the most praised and discussed books of that year.

Rights sold to: Germany, Norway, US, UK, France

*"Holmqvist's spare prose interweaves the Unit's pleasures and cruelties with exquisite matter-of-factness, so that readers actually begin to wonder: On balance, is life better as a pampered lab bunny or as a lonely indigent? But then she turns the screw, presenting a set of events so miraculous and abominable that they literally made me gasp."* - Marcela Valdes, The Washington Post

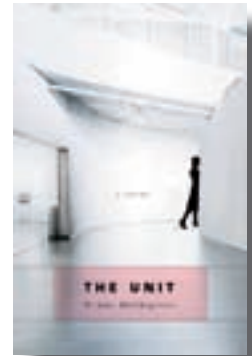
*"[A]lthough the book can be read as a study in futurism, à la William Gibson, or Philip K. Dick, it is probably best understood as political allegory."* Matt Shaer – The Barnes & Noble Review

*"In der spannenden Auseinandersetzung um das stets aktuell scheinende Thema Organspende und die jüngst aufgekommene Debatte um die Glorifizierung der Familien geht Holmqvist einen Schritt weiter: Sie zeigt die gesellschaftlich Stigmatisierten, den Verteilungskampf, die Überwachung - und schafft den Außenseitern ein geradezu fürsorgliches Lager."* DPA, Germany.

*"Ninni Holmqvist displays yet again her scope and that she once more stands out as one of the most gifted writers in the country."* ÖP

*"A dark and thought-provoking tale of our contemporary world where everything is directed to achieving results, and about the feeling of being an outsider that childlessness can lead to."* Svenska Dagbladet

*"Enhet is a grotesque and painfully true mirror image of our own times. It asks the questions that we – or at any rate our politicians – would rather not answer. Are all people, when it comes to the crunch, of equal worth? How much shall a single, perhaps sickly and unproductive person be allowed to cost society? How much are we prepared to sacrifice to enable the afflicted to lead a more comfortable life? Holmqvist refrains – which I am very grateful for – from giving us any simple answers. Instead, she gives form to the questions with an extreme feeling for detail and with a sense of style and composition that never fails her."* Smålandsposten





## JONAS HASSEN KHEMIRI

## Montecore

Jonas Hassen Khemiri, born 1978, is an award-winning Swedish author. He made a celebrated debut in 2003 with *Ett öga rött/One Eye Red*, which sold over 200,000 copies in Sweden and became the best-selling paperback of any category in 2004. The novel received the Borås Tidning award for best literary debut and was later adapted into a movie.

364 pages  
Published in 2006

English edition available

Translation rights sold to: Piper, Germany / Le Serpent à Plumes, France / De Geus, the Netherlands / Johnny Kniga, Finland / Gyldendal, Denmark / Gyldendal, Norway / Ugo Guanda, Italy / Gondolat, Hungary / Knopf, World English / Hayakawa Shobo, Japan / Roca, Spain



## A Unique Tiger

*Khemiri's second novel, Montecore, was published to unanimous raving reviews in 2006. In strong international competition it was awarded 2006 year's PO Enquist Prize. It was also nominated for the August literary award and received the Swedish Radio's award for best novel.*

Jonas Hassen Khemiri has also established himself as a playwright. His first play *Invasion!* was written for Stockholm City Theatre and played two seasons of sold out performances in 2006. So far it has been performed in France, Germany (at 6 theatres), Great Britain, Norway and in the US. *Invasion!* had its US premiere February 2011, with superb reviews.

At the start of this dazzlingly inventive novel from Jonas Hassen Khemiri, Abbas, a world-famous photographer and estranged father to a young novelist—also named Jonas Hassen Khemiri—is standing on a luxurious rooftop terrace in New York City. He is surrounded by rock stars, intellectuals, and political luminaries gathered to toast his fiftieth birthday. And yet how did Abbas, a dirt-poor Tunisian orphan and Swedish émigré, come to enjoy such success?

Jonas is fresh off the publication of his first novel when answers to this question come in the form of an unexpected e-mail from Kadir, a lifelong friend of Abbas and an effervescent storyteller with delightfully anarchic linguistic idiosyncrasies. The portrait Kadir paints of Abbas—from a voluntarily mute boy who suffers constant night terrors, to a soulful young charmer, to a Swedish immigrant and political exile—proves to be vastly different from Jonas's view of his father. As the two jagged versions reconcile in Kadir and Jonas's impassioned correspondence, we're given a portrayal of a man that is at once tender and feverishly imagined.

With an arresting blend of humor and wit, *Montecore* marks the stateside arrival of an already acclaimed international novelist. Winner of the PO Enquist Literary Prize for accomplished European novelists under forty, Jonas Hassen Khemiri has created a world that is as heartbreaking as it is exhilarating.

"Funny, ambitious, and inventive. Also black: rage and tragedy pulse beneath the fireworks...a potent chemical mix."  
*The New York Times Book Review*

"A hard-hitting and resonant tale of the modern immigrant experience in Sweden."  
*The Boston Globe*



BJÖRN LARSSON

## Döda poeter skriver inte kriminalromaner Dead Poets Don't Write Crime Novels A sort of crime novel

Björn Larsson is an author and a professor of French at the University of Lund. Since his international breakthrough with the novel *Long John Silver* (1995) he has met with considerable success abroad, particularly in France, Italy and Germany. His works have been translated into about fifteen languages, and have sold more than half a million copies. He has also been awarded several prestigious prizes.

Rights sold to: France (Grasset & Fasquelle Ed),  
Italy (Iperborea).



# Dead poets don't write crime novels

*In his new novel, which he calls "a sort of crime novel", an irreverent and mischievous Björn Larsson makes fun of himself, the publishing world in general and the crime fiction genre in particular.*

Late one rainy and stormy November evening, the respected publisher Mr Petersén of Arnefors & Sons comes to the docks in Helsingborg where he has arranged to meet the poet Jan Y Nilsson on board the poet's houseboat. In his briefcase, Mr Petersén has the contract for the crime novel that he has persuaded Jan Y to write. He also has a bottle of Champagne to celebrate that the publishing house has sold the foreign rights for the 'almost finished' novel for quite a considerable sum.

But will Jan Y actually sign the contract? Or is he going to change his mind at the last moment when he is faced with the decision to once and for all sell his poet's soul to the highest bidder and thereby put his reputation as a poet at risk? Mr Petersén soon finds the answer when he discovers Jan Y hanging below deck. But what Mr Petersén assumes to be suicide, soon turns out to have been murder. But why has the poet Jan Y been murdered?

*Press voices:*

"It has a lightness that one could call blissful, and which makes it genuinely enjoyable reading" *Dagens Nyheter*

*Spiritual crime-novel pastiche*

"He is, of course, a brilliant and sophisticated entertainer, well orientated in contemporary literature and with a keen eye for the different tentacles of the book market. His crime-novel pastiche deserves to be read by everyone who is interested in contemporary Swedish literature. It will undoubtedly be noticed far outside our own country's borders." *Svenska Dagbladet*



## MARIA SVELAND

### Bitterfittan

### Bitter Bitch

*Bitterfittan* is Maria Sveland's first book. She graduated from Dramatiska Institutet (University College of Film, Radio, Television and Theatre) in 2000 and has since made a number of acclaimed programs for Swedish public radio and television.

Rights sold to:

Versal, Norway / Modtryk, Denmark / Kiepenheuer & Witsch, Germany / De Geus, The Netherlands / Constable & Robinson, world English / Jota, The Czech Republic

210 pages

February 2007

English edition available



## Bitter Bitch

*Bitterfittan* is a novel, an autobiography, a report on identity, sexist socialisation and one of the most important women's issues: How can we ever have an egalitarian society when we can't even live in equality with those we love?

One foul January morning, Sara is sitting on a plane to Tenerife, dickheads' destination of choice, for a weeklong getaway. Because she just realised that she's really angry and becoming a bitter bitch despite being just 30 years old. With her on the plane she has Erica Jong's *Fear of Flying*, which she reads and wishes it was 1975 instead of 2005. She never intended for things to turn out the way they have, she just dreamed of love like everybody else. But now she's sitting there thinking about all the injustices she's suffered. Thinking about how thoroughly fooled she was by the chimera of love. The one that makes us want to start families. Thinking about all the women she knows who, like her, were drained of all their energy by family hell. An inheritance passed down directly from generation to generation, from her restless mother's eczema-covered dishpan hands to Sara's own nervous overachiever complex.

Press voices:

"This is one of the books this spring that really gets at you. And it is enter-taining. (...) It is not just a polemic, not just divisive, not narrow-minded. After *Bitterfittan* the discussions round the dinner table can do more for equality than all the extremist speeches in the world." *Expressen*

"The book's strength lies in Maria Sveland's honesty and conviction – her anger, sorrow, powerlessness and rebelliousness reach out to us in a way that feels absolutely genuine. I really do hope that others too, and not just me, will support her wish that we can liberate both love and motherhood from the destructive myths." *Svenska Dagbladet*

"If the title frightens you of from reading Maria Sveland's novel, then think again! It is tender and it is about love. Motherly love, the love be-tween man and woman, between mother and daughter, and daughter and father. It is a description of growing up in the 1980s and a story of contemporary life with its difficulties in living in accordance with what you advocate yourself, and discovering (and battling against) your own deeply-rooted understandings." *Katrineholms Kuriren*