

NEW



Dutch Foundation
for Literature
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DUTCH FICTION

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FAQ

This new edition of New Dutch Fiction once again presents a selection of books recently published in the Netherlands, books that have been included for their artistic and commercial success.

Who makes the selection?

Our aim is to showcase the best fiction from the Netherlands. Most titles have been published recently and done well in terms of reviews, sales and awards. Equally important is the question: 'Does it travel?' For the selection, we work with an advisory panel consisting of a critic, a translator, a bookseller, a journalist and an academic.

Do you work with Dutch publishers and agents?

We keep each other informed about titles and rights sales. When we commission a sample translation, we share the costs. However, we remain completely independent.

Can we get personal recommendations by your staff?

Of course, and we are happy to meet with you at bookfairs around the world.

Are all the books in your brochure eligible for a grant?

They are, with a maximum subsidy of 100% of the translation costs for classics and 70% for fiction, based on the actual fee paid by the publisher, and with a maximum of 10,000 euros per grant.

Are books that aren't included in your catalogue eligible for a grant?

Yes. Our decision to provide a grant will be based on three criteria: the literary quality of the book, the status of the publishing house and the quality of the translator.

Can you help us find a translator?

Lists of experienced translators are provided by e-mail. If you wish to work with somebody who is not on our list, we require a sample translation of 20 pages and the translator's CV.

How do we apply for a translation subsidy?

You can submit these here:

letterenfonds.nl/en/funding

We need copies of the contracts with the rights holders and the translator. Meetings are held six times a year.

Can we invite a Dutch author for a promotional visit?

If you organise a programme and offer the author accommodation, we can cover the travel costs:

letterenfonds.nl/en/funding/travel-costs

Safae el Khannoussi

Oroppa



Publishing details

Oroppa (2024)
391 pages
94,770 words
40,000 copies sold
Sample translation available

Publisher

Pluim
Cato de Boer
cdeboer@uitgeverijpluim.nl

Rights

Peters Frasers + Dunlop
Lisette Verhagen
lverhagen@pfd.co.uk

Europe as seen through the disillusioned but loving gaze of migrants in this phenomenal mosaic novel

It's rare for a debut to cause such a stir: rave reviews, a spot on the bestseller list and the highest number of mentions in 'best of 2024' round-ups in the Netherlands. *Oroppa* is an ode to Europe in the form of a kaleidoscope of stories from people living there or passing through.

Salomé Abergel, an established Jewish Moroccan artist and former political dissident, goes missing at the height of her career. A group of outcasts, all of them from migrant backgrounds, become involved in her mysterious disappearance. Hind el Arian, part-time waitress and full-time stoner, finds herself guarding Salomé's paintings in her absence. Irad Abergel, Salomé's son and the owner of a bar in Paris, is haunted by his mother's past. And Yousef Slaoui, also known as The Pilgrim, arrives in Europe and tries to come to terms with his actions as an infamous interrogator in Morocco's clandestine prisons during the Years of Lead.

We travel from Salomé's deserted house in Amsterdam to Paris, Tunis, Cairo, and Casablanca. It's a dazzling joyride through coffee shops, laundrettes and bars, crisscrossing the territory of the 21st arrondissement – a mythical place that cannot be pinpointed on any map. Polyphonic, splendidly human and thrillingly alive, *Oroppa* is an electrifying quest novel by a bold new talent that lifts the lid on a covert world. It's a head-spinning, labyrinthine tale spanning the post-colonial histories of North Africa and Europe that makes us rethink what it means to be European.

'With boundless energy, El Khannoussi takes us to the hidden corners of Europe. *Oroppa* can only be compared with the best of South American literature.'

de Volkskrant

'[T]he novel shows compellingly how Morocco's colonial and political history still affects the lives of migrants in European cities today (Berlin, Amsterdam, Paris). I read it as a swirling ode to resistance, celebratory without being naive about the damage people suffer. *Oroppa* also shows that stories are like water, finding their way no matter what.'

Trouw

'*Oroppa* is a metafictional masterpiece. It made me feel like I was reading a Salman Rushdie novel. Safae el Khannoussi writes stories in stories and effortlessly takes the reader into the present, the past and the imagination.'

De Standaard

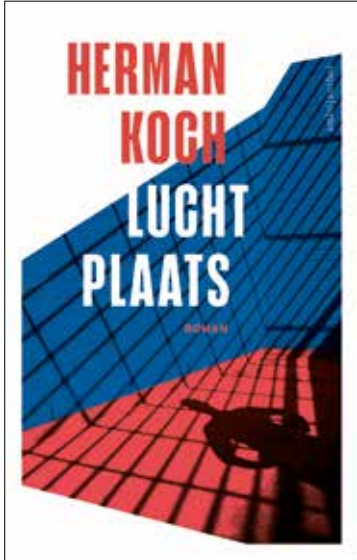
Safae el Khannoussi (b. 1994) is a Moroccan-Dutch writer based in Amsterdam. Her work focuses on the paradoxical existence of the migrant. She is currently pursuing a PhD in political philosophy on abolishing prisons. *Oroppa* is her first novel. Safae speaks fluent Arabic, Dutch, German, French and English.



© Merlijn Doornik

Herman Koch

Rec Yard



Publishing details

Luchtplaats (2024)

299 pages

77,600 words

23,000 copies sold

Sample translation available

Publisher

Ambo Anthos

Susanne Rudloff

Srudloff@amboanthos.nl

Witty, suspenseful novel about a thriller writer who falls in with a literarily gifted criminal

‘It seemed like such a good idea.’ When a story starts like this, you know there is trouble ahead. And if the author’s name is Herman Koch – who rose to international fame with *The Dinner* – you know the driving element in the story will be people’s inability (or unwillingness) to keep their inherent aggression in check.

The bad idea that seemed like such a good idea came from the thriller writer Simon Hanson. He’s kind of stuck in a rut in his career – but while teaching creative writing to incarcerated men, he discerns literary talent in one of the inmates, Derek L. It leads to a short-story collection and the risky idea of releasing Derek on furlough for a few days so he can attend the book launch. Simon is married to a police detective, Hanna, so he figures she can make sure things go off without a hitch.

Alternating between Derek, Simon, Hanna, and – towards the end – their son Niek, Koch builds toward the inevitable debacle with a flawless sense of timing. With every new revelation, he heightens the threat of imminent violence. It’s not just that Derek has nefarious plans for when he’s out in the real world. Simon, for his part, thinks Derek will be able to help him deal with a plagiarism scandal he’s gotten caught up in. And then there’s young Niek, who is feuding with his geography teacher – a situation Derek is dangerously interested in. Also, Hanna and Derek go way back – and not just professionally.

It all adds up to a delicious novel about deception, non-fictional violence, and the desire to be original. *Rec Yard* can also be read as a spoof on the thriller genre and a tongue-in-cheek morality tale about the literary scene. In the end, Koch delivers the gun battle that’s been hinted at since the opening pages.

At the end of this masterful exercise in storytelling, we’re left with just one question. Is it a good or bad idea for a cop to hide her firearm in the laundry basket?

‘This is vintage Herman Koch. A skilfully plotted novel about friendship, betrayal and loyalty that is – pardon the cliché – unputdownable.’

Het Parool

‘Playful, with vivid prose and plenty of sly wit.’
de Volkskrant

‘Herman Koch has made a career from saying the apparently unsayable.’
Financial Times

Translated titles

The Dinner (Het diner). UK (Atlantic, 2012); US (Hogarth, 2013); Australia (Text, 2013).

Also in German (Kiwi, 2010), French (Belfond, 2011), Italian (Neri Pozza, 2010), Spanish (Salamandra, 2011) and other languages

The Ditch (De greppel). UK (Picador, 2019); US (Hogarth, 2019); Australia (Text, 2019).

Also in German (Kiwi (2018), Finnish (Siltala, 2017), French (Belfond, 2019), Italian (Beat Edizioni, 2019), Spanish (Salamandra, 2019) and other languages
Finnische Tage (Finse dagen). German (Kiwi, 2021), Finnish (Siltala, 2020) and French (Belfond, 2022)

Herman Koch (b. 1953) is an internationally best-selling author. In 2009 he wrote *The Dinner*, which was translated into 42 languages and garnered world fame. In the years that followed, bestsellers such as *Summer House with Swimming Pool* (2011), *Dear Mr M.* (2014), *The Ditch* and *Finnish Days* (2020) were published. In 2024 he published the memoir *Are You Going to Write About It?* after he was diagnosed with cancer.



© Pablo Koch

Falun Ellie Koos

Undrownable



Publishing details

Rouwdouwers (2024)
235 pages
60,845 words
Sample translation available

Publisher

Atlas Contact
Hayo Deinum
hayo@sharedstories.nl

A stunning novel about a harrowing childhood, class difference and poverty

***Undrownable* by Falun Ellie Koos is one of the most impressive Dutch debuts to come out in quite some time. Like Édouard Louis, they write about class in contemporary society against the background of a traumatic childhood.**

Ada is 25 years old. She lives in Galicia, Spain, with a hermit and his two dogs. From her seclusion in this remote place, she addresses her younger brother, Broos. She tells him how she experienced their shared childhood and about her current life. After their mother died, they moved in with their callous father in a trailer park.

His motto is 'Crying is a choice'. He doesn't want his children to become quitters or crybabies. In his efforts to toughen them up, he deliberately has them be stung by a wasp to find out if they're allergic and encourages them to push each other underwater to make them 'undrownable'.

Ada wants to become just like her father and passes this test with flying colors ('He told me I was a very tough girl. And those words meant the world to me'). Her brother responds differently: a gentle child, he develops a lifelong phobia of wasps. When Ada gets her period at the age of seventeen, her father pulls back: she's no longer allowed to sleep in the same room and feels bereft. 'It started with blood. Not like the blood from a wound – bright red, something to show off. No: sticky, viscous, dark, smelly blood.'

After graduating from high school, Ada starts working in a meat factory where she meets Frédérique, a privileged student who helps Ada get into art school. It's a pathway to a different world in which she finds recognition but doesn't feel entirely at ease, partly due to the class difference. Her brother, meanwhile, ends up in a juvenile detention center where, at the age of just 23, he is found dead, floating face-down in the swimming pool amid empty beer cans.

Koos' prose and imagery are vivid and apt. The format of this deftly plotted novel – a sister addressing her brother – gives it suspense and momentum. The dark humor adds complexity, as do the author's tender descriptions of animals. This is the story of a young woman who survives her childhood in spite of, and because of, her hard-knocks upbringing.

'The tension is palpable in virtually every sentence of this astonishing, brilliantly written debut.'

Het Parool

'The kind of debut you don't come across very often – a novel that slowly drags you underwater and leaves you gasping for air, only to spit you out onto the shore, battered and bruised but grateful to be alive.'

VPRO Gids

'Marvelously nimble prose and complex, layered characters. This novel is skilfully paced, building to a shocking, touching dénouement.'

NRC

Falun Ellie Koos (b. 1992) studied Writing for Performance at Utrecht School of the Arts. Their essay about class difference, *Bruiklener* (On Loan), received the 2022 Joost Zwagerman Essay Prize. Koos' work has been published widely in Dutch literary magazines. A number of critics in the Netherlands selected their debut novel as one of their ten favourite books of 2024.



© Wouter te Duc

Maartje Wortel

Campground



Publishing details

Camping (2025)
240 pages
11,000 copies sold
Sample translation available

Publisher

Prometheus
Lotte de Boer
foreignrights@pbo.nl

Translated titles

Goldfish and Concrete
(Goudvissen en beton).
US (Electric Lit, 2017).
Also in Spanish (Seix Barral,
2018). *Something Has to Happen*
(Selected stories). UK (Strangers
Press, 2020)

The lives of a group of people staying at a campground intersect in a shocking way

A campground is a public place where people from all walks of life come together – whether it be of their own volition or due to a twist of fate. Wortel uses this neutral territory to tell a story about happenstance, real human lives, and one ordinary guy who decides to commit mass murder.

In short chapters, Wortel introduces a range of different characters all of whom, sooner or later, find themselves in the same campground in the middle of the Netherlands. They have nothing to do with each other. In fact, some of them only make an appearance in a single chapter, never to be seen again. This ensemble cast creates suspense – what do these people have in common, apart from finding themselves in the same place at the same time?

The strength of this novel lies in its well-drawn characters. They each have something unique that endears them to the reader. Take Victorien, for example, who buys the campground after a bad breakup out of sheer spite, because it had been her ex's dream to own a campground someday. Or Igor, a gentle, traumatized ex-marine. In one haunting flashback, we see him recovering the body of a beautiful, drowned boy who he is unable to get out of his mind afterward. And then there's Dagmar, who writes newspaper reviews of plays she never attended.

These kinds of touching, humorous stories are a pleasure to read and stand in stark contrast to the harrowing end of the novel, when Igor decides to murder everyone at the campground – for no real reason. It's a dark end to a witty book that even manages to make the reader feel empathy for the man committing this horrific act.

'Wortel's prose is chewy and colloquial. Though her sentences are short, she knows how to take the reader by surprise with a joke or an idiosyncratic turn of phrase.'
De Groene Amsterdammer

'Campground is often witty. The portraits are as funny as they are empathetic. The narrator's mildly sardonic voice sometimes verges on mocking but stops just short of being patronising or cynical. The characters are likable, chaotic and pitiable in equal measure.'
NRC

'Campground is the kind of book that I wanted to start all over again the moment I finished it.'
Nikki Dekker, author

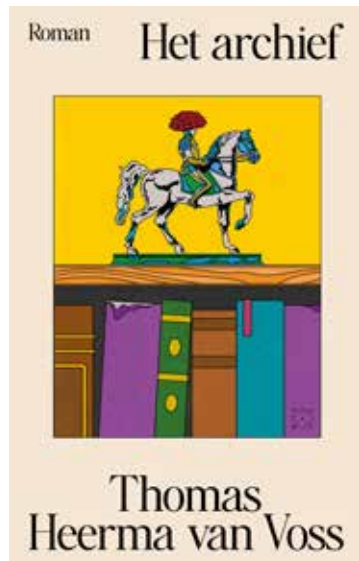
Maartje Wortel (b. 1982) is an author of novels, short stories and plays. She also teaches at the Rietveld School of Art & Design in Amsterdam. Her debut, *Dit is jouw huis* (This Is Your House), earned her the Anton Wachter Prize, and in 2015 she received the BNG Bank Literature Prize. *Campground* is her eighth book.



© Daniël Cohen

Thomas Heerma van Voss

The Archive



Publishing details

Het archief (2024)

274 pages

59,000 words

Sample translation available

Publisher

Das Mag, Daniël van der Meer

daniel@dasmag.nl

Rights

Cossee, Stella Rieck

rieck@cossee.com

Translated titles

Stern geht (Stern). Germany: Schöffling & Co., 2016.

Thank you for being with us (selected stories). UK: Strangers Press, 2020

A literary magazine, a private archive, and letting go of what's about to disappear forever

One of the books that featured in several Dutch critics' end-of-year lists was *The Archive*. Praised for his precise style and melancholy wit, Thomas Heerma van Voss describes the life of the aspiring editor of a literary magazine who has to say goodbye to his reclusive father.

It's an emerging writer's dream: becoming the editor-in-chief of a literary magazine, discussing copy with colleagues, making a name for yourself among the intelligentsia and taking your first steps in the literary world. When Pierre Rosenau is invited to join the editorial team for Arabesque magazine, he is thrilled. But nearly five decades after first appearing on the Dutch literary scene, the once-thriving publication's print run is low and they only have a handful of subscribers left.

The new editorial team tries to turn the tide and give Arabesque a fresh lease on life. But it proves to be an uphill battle – despite having a new publisher, arts funding and 'exciting new plans' to reach a broader readership, their efforts seem to be falling flat. Meeting over drinks, they find themselves wondering whether they're 'breathing new life into the magazine or just giving it a last hurrah.'

Pierre is close with his introverted father, who used to be editor-in-chief of a literary magazine himself and continues to live in the past. They share their love of literature, but they're also both men stuck on the sidelines of life, 'staring silently into the middle distance.' The magazine's demise and Pierre's decision to quit his job unfold in tandem with his father's illness, a painful process which Heerma van Voss describes with tenderness and poignancy.

Over the course of his life, Pierre's father amassed his own vast, rather chaotic private archive, governed by a logic all his own. His efforts sometimes met with irritation or bewilderment from his loved ones, but he was adamant that it was all filed away 'for later use.' His son eventually realises that this feverish collecting was in fact only relevant to himself – and comes to appreciate how that is nonetheless beautiful in its own way. Ultimately, this is a novel about the comfort of ephemerality and celebrating what's important to you – even if no one else cares about it.

'Paper is paper, but the attention we give to the things that are valuable to us – no matter how fragile or useless they may be – makes us human. Thomas Heerma van Voss wrote an outstanding book about it.'

Trouw

'A touching chronicle of an ending as well as a brilliant paean to holding onto what you love, written in luminous prose.'

VPRO Gids

'A stunning ode to toiling away in the margins.'

de Volkskrant

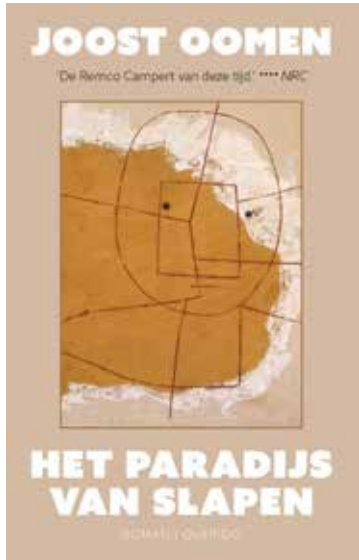
Thomas Heerma van Voss (b. 1990) is the author of the novel *Stern* and the acclaimed short-story collections *Condities* (Conditions, longlisted for the Boekenbon and Libris Literature Prize) and *Passagiers/Achterblijvers* (Passengers/Stragglers, nominated for the BNG Literature Prize). His latest novel, *Het archief* is currently nominated for the Libris Literature Prize and the Flemish Boon Award. He spent seven years as editor-in-chief of *De Revisor*, a prominent Dutch literary magazine.



© Joris Casar

Joost Oomen

The Paradise of Sleep



Publishing details

The Paradise of Sleep (2024)

208 pages

44,000 words

5,000 copies sold

Sample translation available

Publisher

Querido

Martijn Prins

m.prins@singeluitgeverijen.nl

Translated titles

Cade il sole (The Sun When It Sets). Italy (Agenzia X, 2023).

Also in Spain: (Ediciones Franz, 2023).

A gripping novel about beauty, love and ... euthanasia

The poet Joost Oomen writes cheerful books. He even manages to spin the tale of a jaded euthanasia doctor who has seen too much into an entertaining, infectious yarn.

The protagonists of this novel are Gerrit Blauw and Theo Engel. Gerrit is in his early seventies and has lived a pleasant, seemingly untroubled life. One day, out of the blue, he writes a letter to Theo, requesting this doctor assist him in suicide. This would of course be illegal, because there is nothing wrong with Gerrit. He's not sick, nor is he in unbearable psychological distress – the two situations that allow for assisted dying in the Netherlands. But he feels that he's done on this earth and simply wants to be able to 'die a good death'.

The passages that look back on his boyhood make it abundantly clear that Gerrit has had a long and happy life. Oomen sets up a series of memorable images, such as playing hide-and-seek on a farm and, by chance, settling on the same hiding place as the girl he was in love with. Sweet moments like these are alternated with more surreal yet equally memorable imagery, such as a giraffe on a ferry to Terschelling, a small island off the coast of the Netherlands, where the African animal then vanishes without a trace.

Gerrit has savored the beauty of this world, and he is at peace knowing that it will go on after he's gone. As a reader, you gradually come to understand where he's coming from. You also understand Theo, who ultimately decides to flout all the rules and accede to Gerrit's request, so he can finally get to see someone leave this world peacefully.

'Joost Oomen has managed to write a light-footed, cheerful novel about assisted dying, which shows how to celebrate a life – and let it go.'

NRC

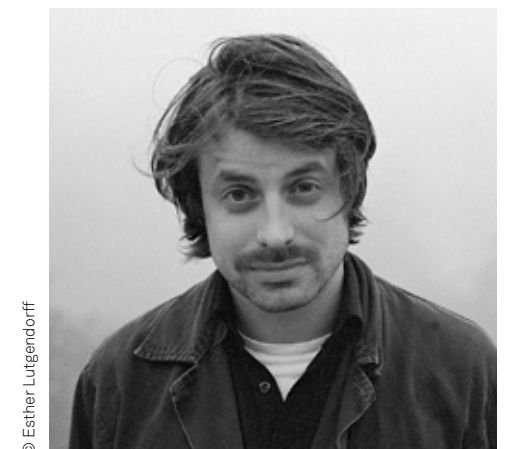
'It's a pleasure to spend time in one of Oomen's magical-realist universes, where he gently teaches you to live with greater wonder. Oomen shows us how to see the beauty of everyday life through different eyes, all while a keen sense of social justice thrums beneath the surface.'

Tzum

'A lyrical meditation on death, literature, beauty and love.'

De Groene Amsterdammer

Joost Oomen (b. 1990) is a poet, novelist, playwright and DJ. He has performed at large festivals and in theatres throughout the Netherlands. In 2020, *de Volkskrant* newspaper called him the greatest literary talent of the year. His debut novel, *Het Perenlied* (The Pear Song), was nominated for the Anton Wachter Prize. In the Netherlands, he is also known for his op-eds and appearances on radio and television.



© Esther Lutgendorff

Leonieke Baerwaldt

Days Like Strange Symptoms



Publishing details

Dagen als vreemde symptomen
(2024)
232 pages
25,000 words
Sample translation available

Publisher

Querido
Martijn Prins
m.prins@singeluitgeverijen.nl

Tragedy and levity in a magical-realist story about a mother raising a child with multiple disabilities

In this unique novel, we see Sisyphus like we've never seen him – or rather, her – before. Baerwaldt's Sisyphus is not the man forced to roll a boulder up a hill for eternity that keeps rolling back, but a modern mother aimlessly wandering around an inhospitable universe, pushing an empty wheelchair.

Sisyphus' memory is riddled with gaps. In flashes, she remembers the birth of her daughter Mia, the euphoria, the first few weeks. Slowly, the other stuff starts coming back, too – the endless doctor's appointments and conflicting diagnoses. She reconstructs how Mia slowly transformed into a case study for the medical world. Sisyphus herself also initially finds herself taking an almost clinical approach, but gradually develops a deep emotional bond with her daughter: 'A lot of the time, you defy comprehension, but every now and then I'll find you in certain sounds, a small gesture you make just for me, something we practiced together until we seemed to understand one another. Meaning emerges through repetition.'

The novel is fragmented in style, with brief, numbered chapters which are sometimes reminiscent of poetry or journal entries. In the second part, we witness Sisyphus wandering endlessly through a largely deserted city in search of her daughter, whom she's supposed to pick up from daycare. In this nightmare, Sisyphus' landlady also plays an important role as both adversary and ally at the same time. Together they head for the sea in hopes of finally finding Mia and closing the gaps in Sisyphus' memory.

Days Like Strange Symptoms is a fairytale and a philosophical novel rolled into one, in the tradition of Greek mythology and Albert Camus' *The Myth of Sisyphus*. Leonieke Baerwaldt adds a fresh new perspective to this trope with an account of raising a child with multiple disabilities that is in equal parts sensitive and unflinching.

'Where Baerwaldt's debut elevated an everyday story into the realm of fairytale – complete with mermaids – in her second novel this marriage between realism and the symbolic is even more convincing. Like a professional assassin, this novel sneaks up on you, taking perfect aim at your head and heart.'

NRC

'Baerwaldt shows how we use stories to fool ourselves, but how those same stories also hold the truth. At the same time, you can move between past and present, space and time, life and death. There's always hope.'

Algemeen Dagblad

'A peerless tale of loss and a mother's love, which achingly conveys just how painful hope can be.'

Het Parool

'A strangely wonderful novel.'

Trouw

Leonieke Baerwaldt (b. 1985) studied Philosophy and Literature before making her debut in 2021 with *Hier komen wij vandaan* (This Is Where We're From), a much-acclaimed modern fairytale about misfits looking for a foothold in modern society. *Days Like Strange Symptoms*, her second book, has been awarded the BNG Literature Prize and was selected as one of the best books of 2024 by *Het Parool* and *NRC*.

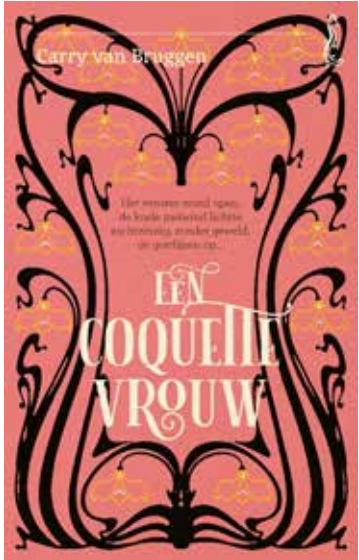


© Bianca Sijstermans

Carry van Bruggen

A Coquettish Woman

Classic



Publishing details

Een coquette vrouw (1915)
304 pages
105,000 words
Sample translation available

Rights

Public domain

Publisher

Querido, Martijn Prins
m.prins@singeluitgeverijen.nl

Translated titles

Eva. UK (UCL Press, 2019).
Also in Spanish (Portaculturas, 2015), Slovakian (Europa, 2018), Macedonian (Makavej Dooel, 2023).

An uncompromising exploration of a young woman's desires and hunger for freedom

Ina, a young Dutchwoman living in the 1910s, despises the bourgeois milieu she has grown up in. Her hunger for independence has earned her a reputation for being difficult. But then she meets Egbert, a confident man who seems to open the door to a new life.

Ina looks up to the older Egbert. Worldly and acerbic, he is unafraid to question established norms and beliefs. This resonates with Ina, who feels an irrepressible urge to break free from society's expectations. She'd rather fulfil her potential as a writer than settle for being a housewife, but she also yearns for a symbiotic partnership with another person, rooted in mutual admiration and love.

Once Ina and Egbert get married, it doesn't take long before the first cracks start to appear in her idealized image of him. Egbert's cynicism stifles her lust for life. He is derisive of her vulnerable attempts to explore her sexuality and her writing talent. Ultimately, this prompts Ina to go her own way in search of intellectual and physical connections with men and women.

A Coquettish Woman is one of Carry van Bruggen's most important early works and one of her first attempts at the innovative, psychological novels that became her trademark. On a par with the great modernists of world literature, with this novel she gives the reader deep insight into the interior life of a young woman in a patriarchal society.

'Young Ina vividly describes what it's like to be torn between what's expected and what the heart wants – and what's in her way, at a time when the power dynamic between men and women was skewed heavily in men's favour.' **Het Parool**

'A novel about the tension between staying true to yourself and staying true to someone else, about existential questions and intelligent women at the beginning of the 20th century.' **Trouw**

'The Dutch Virginia Woolf.' **Jannah Loontjens, author**

'I'm difficult, irascible, and prone to anger; I'm at loggerheads with everyone and I can't stand 'charming' people. I've been here less than three months, and I've already made three dozen scenes. Conflict is a rare occurrence here. Everyone here is timid and civilised and mild-mannered. To the third and fourth generation. Down to the ox and the ass and the stranger. I always give the wrong answers and do the wrong things right and the right things wrong.'

Translation Emma Rault

Carry van Bruggen, the nom-de-plume of Carolina Lea de Haan (1881–1932), is one of the most important Dutch authors of the early twentieth century. Over the course of her career, she grew from a realist author into a writer with an almost impressionistic approach to portraying women's inner lives. Her last novel, *Eva* (1927), is both her most well-known and most experimental work. In her book-length essay *Prometheus* (1919), she applied her philosophical beliefs about independence to world history.



Recent translations

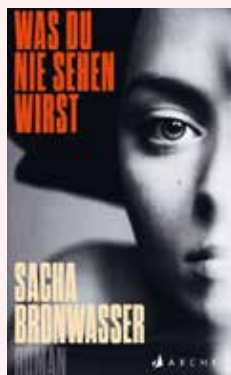
This is a selection of recently published translations from the Dutch. For more information please go to our online database of translations: letterenfonds.nl/en/translationdatabase1



Gerbrand Bakker
Le fils du coiffeur

Acclaimed novelist returns with a story of an insular man, a plane crash and misplaced lust

Translated into French by Françoise Antoine for Christian Bourgois, 2024.



Sacha Bronwasser
Was du nie sehen wirst

An ingenious but relentless story of Paris, art and terrorism

Translated into German by Lisa Mensing for Arche, 2025.



Anjet Daanje
Il canto della cicogna e del dromedario

A breathtakingly rich novel in which love and literature triumph over death

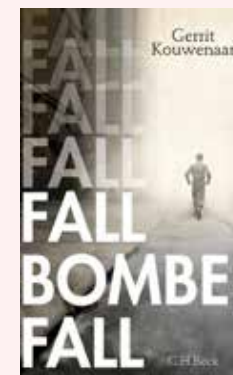
Translated into Italian by Laura Pignatti for Neri Pozza, 2024.



Lale Gül
I will live

A strikingly honest and funny account on growing up within the Islamic community

Translated into English by Kirsten Gehrman for Brown Book Group, 2024.



Gerrit Kouwenaar
Fall, Bombe, fall. Novelle

A razor-sharp novella about the yearning for adventure and the frightening reality of war

Translated into German by Gregor Seferens for C. H. Beck, 2024.



Nadia de Vries
Thistle

Original novel on innocence, sexualization, trauma and grief

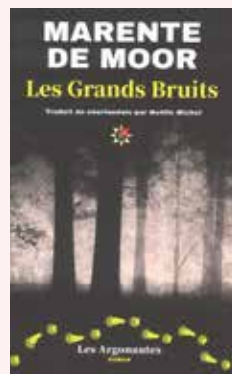
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Barbara den Ouden and Victor Schiferli are present at the London Book Fair (IRC 1J4 and 1J5), and will be more than happy to make an appointment or arrange a videocall.

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