

London Book Fair
Issue **Spring 2022**

Dutch Foundation
for Literature

DUTCH

NEW

FICTION



QUESTIONS

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?

We want to showcase the best fiction from the Netherlands. Most titles have been published recently and have done very well in terms of reviews, sales and awards or nominations. Equally important is the question: 'Does it travel?' An advisory panel gives us advice and input on new fiction. The final selection is made by the Dutch Foundation for Literature.

At book fairs, do you talk about these books exclusively?

While we like to discuss our catalogue, there are always other titles: books that have just appeared or are about to come out or books that just missed our selection. Our advisors read as much fiction as they can.

Do you work together with Dutch publishers and agents?

We keep each other informed about interest in titles and rights sales. When we commission a sample translation, we usually share the costs. However, we always make our own decisions, and remain completely independent.

How many books by one author will you support?

We can support three books by one author. If the author has changed foreign publishing house, previous titles are not counted.

Are all books in your brochure eligible for a grant?

Yes they are, with a maximum subsidy of 100% of the translation costs for classics and 70% for contemporary prose, based

on the actual fee paid by the publisher and with a maximum of 10,000 euros per translation grant.

Are books that aren't included in your brochure eligible?

As long as it's a good literary title, it probably is. We make our decisions based on three criteria: literary quality of the book, status of the publishing house and quality of the translator.

Can you help us find a translator?

Lists of experienced translators are provided by e-mail. If you want to work with somebody who is not on our list, we require a sample translation of 20 pages and the translator's CV. If the translation is good, the translator will be added to our list. If the translation needs repair, we can make suggestions. If the translation is beyond repair, you are advised to hire somebody who is on our list.

How do we apply for a translation subsidy?

We need contracts with the rights holders and the translator, plus the application form. You can submit digitally from our website: www.letterenfonds.nl/en/translation-subsidy. Meetings are held six times a year.

Do you subsidise production costs?

This is possible in the case of editions of poetry, illustrated children's books or graphic novels. For regular fiction and non-fiction, we support translation costs only.

Can we invite a Dutch author for a promotional visit?

If you organise a good programme and offer the author accommodation, we can cover the travel costs. If travel is impossible due to Covid, you can apply for a subsidy for the promotion of recent translations: www.letterenfonds.nl/en/travel-costs

Anne Eekhout

Mary

What shaped Mary Shelley, as a writer and a woman, and led her to create her masterpiece, *Frankenstein*?

Fact and fiction meet feminism and creation in this speculative exploration of the life and the psyche of Mary Shelley, who, by the age of twenty, had given birth and written the classic novel *Frankenstein*. Anne Eekhout investigates the power of creativity and the monsters within our minds.

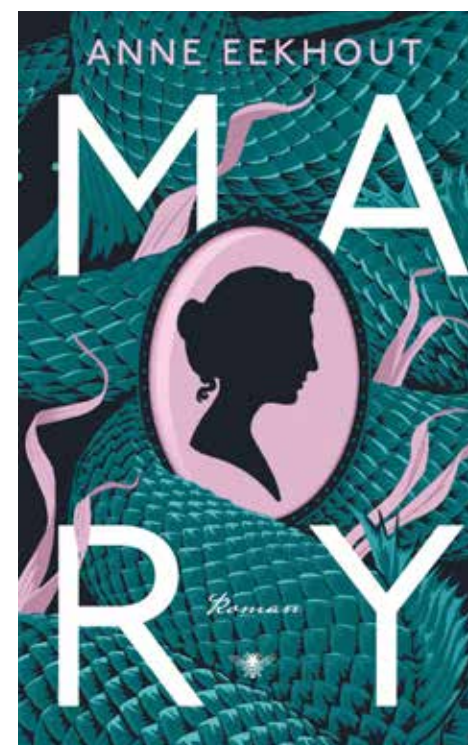
Mary focuses on two important periods of this unconventional author and feminist's life: 1816, the famous 'Year without a Summer', when Mary famously spent the summer by Lake Geneva with her lover Percy Shelley, Lord Byron and others, and her stay in Dundee, Scotland, four years previously, where she developed a close relationship with Isabella Baxter, the daughter of the family she was living with.

Eekhout depicts the intensity of this connection and the girls' bond of attraction and repulsion with an older man, David Booth. The myths and legends of Dundee and the surrounding area suffuse the story, as does the region's tradition of storytelling. Eekhout skilfully incorporates local tales and atmosphere, weaving in an encounter that leads Mary, four years later, to give birth to her story about the monster.

Eekhout's Mary is a psychologically believable character with forceful emotions and a strong awareness of her role

as a woman – and a mother – in a world of powerful men.

This book combines fantasy and reality with a focus on sexuality, creation and the origin of story. In her imaginative exploration of the inspiration for Mary Shelley's monster, the author considers Mary Shelley as a creator of literature and life, while also showing how fragments and threads of myth and legend are woven into our imaginations, our urges and our art. *Mary* is a universally valid account of a fascinating woman and an intriguing period of history, a time when legends about witches and magical creatures merged with scientific discovery.



'Not only does Eekhout give her Mary a remarkably convincing voice, she also paints a beautiful and balanced picture of the first decades of the nineteenth century.'

Knack Focus

'She knows how to tell stories. Eekhout keeps up the tension, suggests a great deal, does not spell out too much. The book is addictive as well.'

de Volkskrant

'Mary is a perfectly balanced blend of genres. Eekhout daringly plays with genre elements that, in the hands of lesser authors, would become clichés. She, however, brings them powerfully to life.'

Het Parool

Publishing details

Mary (2021)

382 pages

87,848 words

Sample translation available

Rights

De Bezige Bij

Marijke Nagtegaal

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Uta Matten

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Right sold

Bulgaria (Colibri), China (CTPH), Croatia (Fraktura), Czech Republic (Dobrovský), Denmark (Gutkind), Finland (Kustantamo S&S), France (Gallimard), Germany (BTB), Hungary (Libri), Italy (Neri Pozza), Poland (Marginesy), UK, Australia and New Zealand (Pushkin Press), US and Canada (HarperCollins US)

Anne Eekhout

(b. 1981) made her debut as a novelist in 2014, with *Dogma* (shortlisted for the Bronzen Uil and longlisted for the AKO Literatuurprijs). Her novel *Op een nacht* (nominated for the BNG Literatuurprijs) came out in 2016, and she won the Beste Boek voor Jongeren prize for *Nicolas en de verdwijning van de wereld* (2019). *Mary* (2021) has received excellent reviews in the press. The rights have been sold to thirteen territories so far.

Photo: Keke Keukelaar



Gerbrand Bakker

The Hairdresser's Son

Acclaimed novelist returns with a story of a self-contained man, a plane crash and misplaced lust

A barber's quiet life is disturbed by his mother's volunteer work and by a writer who prods him to consider his past. Why was his father on the plane that crashed before he was born? How can he cope with the feelings the athletic, intellectually disabled Igor arouses in him?

Bakker gained a significant international reputation through his sensitive, restrained characterisation and evocative descriptions of largely rural settings. With his long-awaited fourth novel, set mainly in Amsterdam, he has branched off in a new direction by introducing metafictional and documentary elements.

The book's main character is Simon, a third-generation hairdresser, who has inherited his grandfather's salon and turned it into a barber shop. Simon never knew his father, who was a passenger on one of the two planes that crashed into each other in Tenerife in 1977, and has a strained relationship with his mother, who disapproves of his passivity. When she asks him to help her with her weekly swimming sessions for intellectually disabled teenagers, he comes into contact with a youth who resembles his adolescent pin-up, the swimmer Aleksandr Popov.

Parallel to this, one of Simon's customers, a writer who resembles Gerbrand

Bakker, enlists Simon's help for the novel he is writing about a barber. When Simon and the writer end up researching the plane crash in tandem, reality and fiction become entangled. What has the status of reality within the fiction and what is the fictional writer's fantasy?

The second part of the book takes us back to 1977 and Simon's father's flight to Spain, but also how he escapes the crash and begins a new life on Tenerife. This may sound complicated, but Bakker tells the story with such economical calm and complete naturalness that the tension never wanes and the reader finishes with a strong sense of these ordinary, flawed people.



'...enthralled in that although nothing feels invented, the pages still seem to exude something magical [...] Simply narrated scenes, terrifying and moving at once.'

De Groene Amsterdammer

'The drip feed of almost thriller-like tension is combined with Bakker's familiar laconic humour and his usual deep empathy for his characters.'

David Colmer
(Gerbrand Bakker's translator)

Publishing details
De kapperszoon (2022)
303 pages
71,265 words
Sample translation available

Rights
Cossee
Stella Rieck
rieck@cossee.com

Rights sold
Catalonia (Rayo Verde), Common
Wealth (Scribe), France (Grasset),
Germany (Suhrkamp), Italy (Iperborea),
Spain (Rayo Verde), Turkey (Metis),
UK (Scribe), US (Archipelago)

Translated titles
Please see:
en.vertalingendatabase.nl

Gerbrand Bakker
(b. 1962) is a novelist, diarist and columnist who broke through in 2006 with *Boven is het stil* (*The Twin*), which won three prizes in his native Netherlands and another five abroad, most notably the Dublin Literary Award. It has been translated into 24 languages. In 2013 Bakker also won the Independent Foreign Fiction Prize (precursor of the International Booker) for *The Detour*. He then concentrated on non-fiction, but has now released his first novel in more than a decade.

Photo: Bart Koetsier



Ilja Leonard Pfeijffer

Monterosso mon amour

A woman blossoms as she searches for her lost childhood sweetheart

Carmen is married to a boring man, having sacrificed her own ambitions for his second-rate career. Once, she ran a feminist bookstore; now, she organises literary evenings for the local library. No longer the prettiest girl in the class, she is now just a childless librarian. Like Emma Bovary, Carmen reads novels that express the depth of human emotion in order to escape reality.

With these kinds of literary references, the author plays with the reader's expectations. The title, for example, doesn't refer to a disastrous moment in world history, but to a beautiful town in Italy where Carmen once had a holiday romance with Antonio. She never honoured her promise of coming back to visit him again.

Inspired by a reading by Ilja Leonard Pfeijffer at her library, Carmen decides to go on vacation to Monterosso, a brief trip that turns into a longer stay due to the onset of the Covid-19 pandemic. Her desire to 'be plopped down into the world of a real novel and then finally make her own way' comes true. The owner of the bed-and-breakfast where she's staying claims to have found Antonio, and Carmen grows attached to an orphan boy named Oronzio. She doesn't find Antonio, but she does find his son. Stranded in a seaside resort during the outbreak of a contagious disease, and confronted with

misunderstandings and reality, her story reads like a more life-affirming *Death in Venice*.

On her flight back to the Netherlands, Carmen happens to be seated next to Ilja Leonard Pfeijffer, and she confides in him about her experiences in Monterosso. She tells him what an unremarkable life she's had and how she wishes she could read a book about a life like hers. The author promises to write down her story, literally proving how seemingly small events are worth reading about.

Monterosso mon amour is the Netherlands' Book Week Gift, a novella which readers receive free with the purchase of any book during Dutch Book Week. With this witty, meta-literary feel-good novella, Ilja Leonard Pfeijffer gives both his protagonist and lovers of literature a real gift.



About *Grand Hotel Europa*:

'The new *Magic Mountain* may be called *Grand Hotel Europa*.'

Neue Ruhr Zeitung

'Knowing, witty and empathetic – the real Ilja Pfeijffer designs a literary edifice that can be more than just a roof over your head, and a temporary home for an ever-changing flow of guests. *Grand Hotel Europa* seeks to achieve something much bigger: capturing an old idea in a sexy new light.'

Galore Literatur

'*Grand Hotel Europa* is a gripping page turner [...] A great novel.'

Le soir

Publishing details

Monterosso mon amour (2022)

96 pages

26,034 words

Sample translation available

Rights

De Arbeiderspers

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Martijn Prins

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Rights sold

Catalonia (Quaderns Crema), Germany (Piper), Spain (Acantilado)

Translated titles

Please see:

en.vertalingendatabase.nl

Ilja Leonard Pfeijffer

(b. 1968) has published poetry, stage plays, essays, columns, travelogues, stories, political satires and four novels written in the spirit of Rabelais. In *Het ware leven, een roman* (Real Life. A Novel, 2006) he played a game with world literature and divided the critics. *La Superba* (2014) showed Pfeijffer's politically engaged side and won him the Libris Literature Prize. In 2017, his novel *Peachez, A Romance* came out, followed, in 2018, by his bestselling novel *Grand Hotel Europa*, which sold 320,000 copies in the Netherlands and will appear in 20 languages.

Photo: Stephan Vanfleteren



Anna Enquist Demolition

Music and motherhood, composing and giving birth – in a subtle, searching novel about a talented modern woman

Female artists have struggled for centuries to reconcile motherhood with their work. What then should a young, ambitious female composer – the only woman in a field dominated by men – do with her desire to have children? Is it a good idea to embark on motherhood when your career is finally taking off and your compositions are being performed the world over?

This is the heartrending dilemma faced by Alice Augustus, the main character in *Demolition*, who is about to turn forty. If she still wants to have a child, it's now or never. She obsessively tries to get pregnant, paying one fruitless visit to a fertility clinic after another. Starting a family is less of a priority for her husband, a tax lawyer, calmly content with his life as it is. In the same period, Alice gets a prestigious commission; she is asked to compose an anniversary piece for the Royal Philharmonic Orchestra.

It's a dream come true – Alice never would have thought that she, a woman, would receive such an honour. She can't believe her luck. Will she be able to pull it off?

She works like a maniac and turns to her hero, Joseph Haydn, for inspiration. She has always considered the great composer, who never had any children of his own, to be a kindred spirit. She rereads

his biography, listens to his compositions and puts her all into creating a wholly innovative piece of music: strings, brass, a slow crescendo, the pared-down, innocent sound of a recorder.

The reader empathises with Alice – you listen to her internal monologues, in which she voices the many questions she's struggling to resolve; you understand her insecurity and her anger, the legacy of a loveless childhood and an early unwanted pregnancy.

Enquist sweeps the reader, rhythmically, insistently, towards the unexpected climax. Following in the footsteps of such great writers as Simone de Beauvoir, Hella S. Haasse and Virginia Woolf, *Demolition* is a contemporary take on a time-old subject – compelling and convincing.



'Demolition is a return to form: a tautly-composed, gripping novel exploring Enquist's familiar themes, with music, literature and psychoanalysis all closely intertwined.'

[Leeuwarder Courant](#)

'Enquist understands the struggle; she knows longing and lack.'

[Nederlands Dagblad](#)

'Demolition is a nuanced psychological portrait of a woman.'

[NRC Handelsblad](#)

Publishing details

Sloop (2021)

296 pages

67,914 words

Rights

De Arbeiderspers

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Martijn Prins

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Rights sold

Germany (Luchterhand)

Translated titles

Please see:

en.vertalingendatabase.nl

Anna Enquist

(b. 1945) started out as a pianist and psychoanalyst. It wasn't until 1991, at the age of 46, that she published her first poetry collection, which received great critical acclaim. Her debut novel, *The Masterpiece*, followed four years later. She has published many novels and books of poetry since. Her writing brings together the fields of psychology and classical music in a particularly exhilarating way, which is partly what has won her such a wide audience, both in the Netherlands and beyond.

Photo: Bianca Sijstermans/Lumen



Rinske Hillen

The Men's Meal

A gripping psychological novel about erotic obsession and euthanasia

This novel – about parenthood, being an observer, failure and infidelity – centres on three characters who each yearn to live without compromise. Ben wants to be uncompromising in his art, Wout in his desire to do what is right, and Eva wanting to love two men at once. They find that their ideals clash with reality, a reality that seems to be all about what is and isn't permitted – at the hospital, in personal relationships.

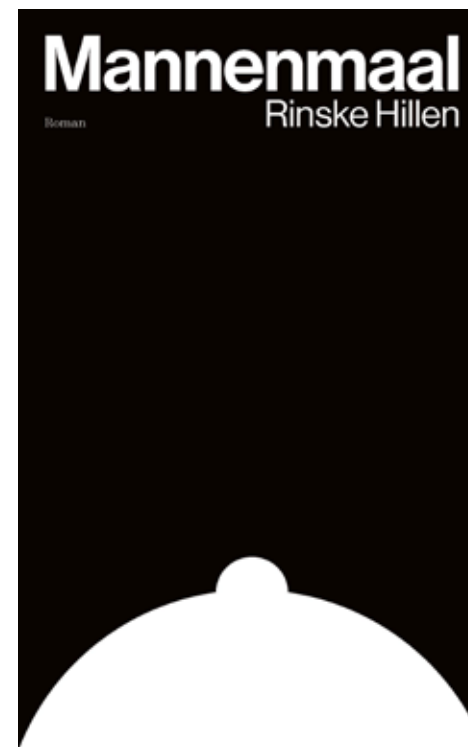
Rinske Hillen's second novel opens with Wout standing over the grave of artist Ben Roovers, his romantic rival. Though Wout is responsible for Ben's death, he 'does not feel like a murderer'. From here we go back in time and watch the drama slowly unfold. When Eva goes to interview Ben in his studio, they immediately hit it off. It turns out they were involved a long time ago, before Eva got married. She capitulates to her desire for him but finds herself wrestling with her conscience.

Her husband Wout is a doctor. Though he is good at his job, he is a controversial figure because he publicly advocates for the euthanasia of newborn babies who experience unbearable suffering. The media call him 'the man who thinks he's God'. While he is struggling with the case of a several-weeks-old baby with pemphigus vulgaris, a rare and serious blistering condition that causes the skin to peel off,

Eva is continuing to visit Ben, falling once more under his spell.

The cynical misfit painter who tries to triumph over life by painting like a maniac, an almost cartoonishly masculine figure, and the intelligent woman who falls head-over-heels in love with him – it seems like something from a different era.

Wout overcomes his normally detached nature and seeks out a direct confrontation with Ben, which culminates in a scene in which the two men play a game of chess, joust verbally with each other, make a deal and then have dinner together – the meal from the book's title – a scene that is as surprising as it is gripping. Rinske Hillen digs unflinchingly in frozen ground to unearth what for most would be inaccessible depths.



'All the ingredients are there. There is internal conflict, a social/ethical dilemma, subtle yet highly erotic tension between Eva and Ben, and vividly drawn characters.'

De Groene Amsterdammer

'Hillen has a great sense of timing, variety, and the suspense experienced by both the reader and her characters, as they gradually fall apart at the seams.'

Het Parool

'Hillen dissects her characters and the big questions they are struggling with, right down to the bone with surgical precision and the searchlight gaze of a philosopher.'

VPRO Gids

Publishing details
Mannenmaal (2021)
264 pages
60,631 words
Sample translation available

Rights
Querido
Martijn Prins
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Translated title
Das Haus am Keizersgracht (Houtrot).
Frankfurt: Schöffling, 2020.

Rinske Hillen
(b. 1975) studied philosophy at Cambridge and Amsterdam, and law in Utrecht. Her first novel *Houtrot* (Dry Rot, 2017) won the ANV Award for Best Debut and was shortlisted for the Bronzen Uil. The German edition was also very well received.

Photo: Frank Ruiter



Sander Kollaard

Anna's Colours

A compelling, subtle novel about the mystery of colours and the fragility of life

Sander Kollaard's novels are astonishingly serene. His often run-of-the-mill characters yearn for beauty while being fully aware of the ephemeral nature of life. His style reached its apogee in *A Dog's Day* (2019), which earned him the Libris Prize. In this new novel, with great sensitivity he circumnavigates the mysteries that surround life on earth.

Sander Kollaard is peerless in his ability to link the mundane with something higher, something extraordinary. Here, his protagonist meets Anna, a woman in her seventies, on the street of a small Swedish town: 'She had a dog, like me, and we got talking in town. She introduced herself, vaguely gesturing towards the house she'd moved into a few weeks before, and then told me that as a young woman she'd spent several hours fighting with an angel.'

It's this seamless combination of the earthly and the mysterious that grips the reader immediately. A battle with an angel – such an extraordinary story from someone you meet while walking the dog in a sedate little town. What's going on here? Before long, Anna dies – Covid is implied – by which time the protagonist is captivated by her. He remembers their conversations about forestry, metamorphoses, Shakespeare, American politics and the psychological impact of colour.

He decides to delve into the significance of colour in general and red, yellow, blue and green in particular. It turns out Anna's life was completely different from how this shy, unassuming woman may have appeared at first sight. He discovers there is a connection with grief and that she was a small-scale, guerilla-style environmental activist.

In a time of lockdowns, people start reflecting on life, on the future, on science and art, just as people told each other stories in the *Decameron*. Kollaard brings exactly this kind of reflection to his essayistic, richly layered novel, the kind of reflection that resonates for a long time afterwards. With his thematic exploration of colour and meaning, Kollaard cracks open the reader's worldview.



'In his new book, Kollaard continues to blur the boundaries between fact and fiction. And not only in terms of the content, but also in form: part novel, part essay, the novel is a remarkable hybrid creation.'

de Volkskrant

'Sander Kollaard gives the reader a lot to think about, all in stunning language, paying close attention to the small details of a life.'

Friesch Dagblad

Publishing details

De kleuren van Anna (2022)

180 pages

47,127 words

Publisher

Van Oorschot

Frederike Doppenberg

frederike@vanoorschot.nl

Rights

Cossee

Stella Rieck

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Sander Kollaard

(b. 1961) has been living and working in the Swedish countryside since 2006, in a former vicarage which he shares with his wife and three children. In 2012 he made his debut with the short story collection *The Immediate Return of Your Loved One*, which received the 2004 Lucy B. and C.W. van der Hoogt Prize. In 2015 he published his first novel, *Stage Four*, which was the Book of the Month on prime-time talk show *De wereld draait door*. He published the short story collection *Life News* in 2018 and the novel *A Dog's Day* the following year, which received the Libris Prize and sold more than 82,000 copies.

Photo: Annaleen Louwes



Auke Hulst

The Mitsukoshi Consolation Baby Company

A gripping novel about parenthood, a robot girl and the desire for a world that can be fixed

Dutch critics have declared that *The Mitsukoshi Consolation Baby Company* is great storyteller Auke Hulst's magnum opus. A compelling plot, deeply affecting scenes and philosophical perceptiveness coalesce naturally into a masterly address of the big questions of our time. Hulst's limitless imagination forces the reader to face up to what is to be human, to rise above our fate and discover the meaning of love.

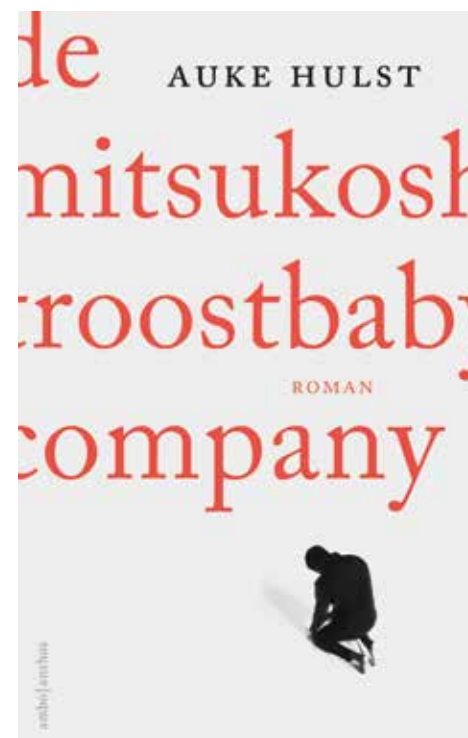
The opening sentence of the novel is: 'I wish I could do it all over again.' Just like that, crossed out. But crossing out isn't the same thing as deleting, and that goes right to the heart of this sublime novel, which is about both the future and the past: the human desire to turn back time. The narrator's core wound is that he missed out on being a father when his ex-girlfriend decided, against his wishes, to have an abortion.

The novel is set in 2032; so that he is able to be a father after all: a seven-year-old robot daughter is built for him. Scottie walks, talks and learns; her skin is indistinguishable from that of a real human girl, and she loves the man she considers her father. This leads to a series of scenes that are as heartrending as they

are philosophical explorations of what makes a person, or, to be more precise, what exactly it is that we love when we love a person.

Hulst, a great fan of the work of Ursula Le Guin and Philip K. Dick, interweaves a breathtaking second storyline into the heart of this touching story: a sci-fi novel about a man who also missed out on his chance to become a parent and intends to travel back in time to put things right. He waits for his old self on a country road, kills him and takes his place so that he can do better this time around. It doesn't work, though – after all, anything he changes could just as easily be undone by another time traveller further down the line. If the past can be tampered with, that also means nothing can ever truly be fixed.

These two complementary storylines create an affecting portrait of the human condition – human beings as brave creatures that keep looking for a world that can be fixed. The novel culminates, fittingly, in a moving act of self-sacrifice: not by a human being, but by the robot Scottie, who tells her father, 'Becoming attached is a human thing.' It is a lie told out of love.



'To put it succinctly, Auke Hulst is a great writer and this book is, until further notice, his magnum opus.'

de Volkskrant

'One thing is obvious – *The Mitsukoshi Consolation Baby Company* is the culmination of Auke Hulst's work so far.'

NRC Handelsblad

Publishing details

De Mitsukoshi Troostbaby Company
(2021)
607 pages
192,492 words
Sample translation available

Rights

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Auke Hulst

Author and musician Auke Hulst (b. 1975) made his literary breakthrough in 2012 with his third, strongly autobiographical novel, *Kinderen van het ruige land* (Children of the Savage Land). He won the Harland Award two years in a row, for *Slaap zacht, Johnny Idaho* (Sleep Tight, Johnny Idaho, 2015) and *En ik herinner me Titus Broederland* (Brotherland, 2016), which was also on the longlist for the ECI Literature Prize and the Libris Literature Prize. *Motel Songs* (2017) was awarded the Bob den Uyl Prize. *The Mitsukoshi Consolation Baby Company* is shortlisted for the Libris Literature Prize.

Photo: Mark Uyl



Mathijs Deen

The Dutchman

A dead body in the Wadden Sea on the Dutch-German border – the perfect job for the Dutchman

When his German publisher requested a thriller from Matthijs Deen, already known for his books on the Wadden Sea and the Rhine, he more than rose to the challenge with *The Dutchman*.

Sergeant Major Geeske Dobbenga heads out aboard the RV180 patrol boat one last time before it is to be superseded by a more agile fleet of inflatables. On De Hond, a sandbank in the Wadden Sea, they find the dead body of a man who has likely drowned in an attempt to reach the German island of Borkum by crossing the Wadden Sea on foot during low tide.

It turns out the sandbank is situated on disputed territory on the Dutch-German border, which means that the police of both countries get involved. Down-to-earth, pragmatic Sergeant Major Dobbenga, and her German colleague Lothar see their bosses butting heads and decide that help from an intermediary is needed to get the investigation off the ground.

This marks the start of German inspector Liewe Cupido's involvement. Cupido, nicknamed The Dutchman by his colleagues, grew up on the Dutch island Texel, the son of a German marine ecologist and a Dutch fisherman.

Cupido soon discovers that Klaus Smyrna, the man on the sandbank, did not die of natural causes; the autopsy

reveals a blow to the back of his head. Smyrna, Aron Reinhard and Peter Latte-witz made up a well-known threesome of tidal flat hikers. Cupido asks the right questions: why wasn't Aron part of the expedition? And how come his body was found upstream from the crossing route?

Deen shows himself to be an accomplished thriller writer, with convincingly, astutely drawn characters, and with his knowledge of the Wadden Sea, its currents and sands, seamlessly drawn into the story. With Inspector Cupido and the coastal zone near the Wadden Islands, Deen has found his own Kurt Wallander and Skåne. He is already at work on a sequel.



'There are so many crime novels out there it's almost macabre – almost every possible story has been told at this point, but not in every possible way. Mathijs Deen is a writer who has found a way of storytelling wholly his own.'

Frankfurter Rundschau

'A novel that smells and sounds like the Wadden Sea – like silt and salt, seagulls and ships' engines.'

Bremen Zwei

'A story about German and Dutch affairs, borders and power. None of that affects the tide – but it does affect the reader.'

Welt am Sonntag

Publishing details

De Hollander (2022)

256 pages

62,394 words

Publisher

Alfabet

Arend Hosman

ahosman@alfabetuitgevers.nl

Rights

Mare Verlag

Schultze-Kossack Agency

on behalf of Mare Verlag

Lars Schultze

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Translated titles

Please see:

en.vertalingendatabase.nl

Mathijs Deen

(b. 1962) writes short stories, novels and non-fiction. In 2013, *The Wadden Islands* was published to critical acclaim, selling over 30,000 copies. In 2018 his collection of travel stories *Down Old Roads: A Journey Through Europe's History*, was nominated for the Bob den Uyl Prize and received the Halewijn Prize. *The Lightship* (2020) was longlisted for the Libris Literature Award. His work has been translated into English, German, Italian and Korean.

Photo: Peter Arno Broer



Basuki Gunawan

Winarta

A disturbing novella of murder and revenge, rediscovered for a first publication in book form

Set during the Indonesian decolonisation war and told from an Indonesian perspective, Basuki Gunawan's *Winarta* reflects the brutality of that period, but is also tinged with post-war existentialism and the search for purpose. In the end, atrocities committed for vengeance become as hollow as the meaningless crime that demanded them.

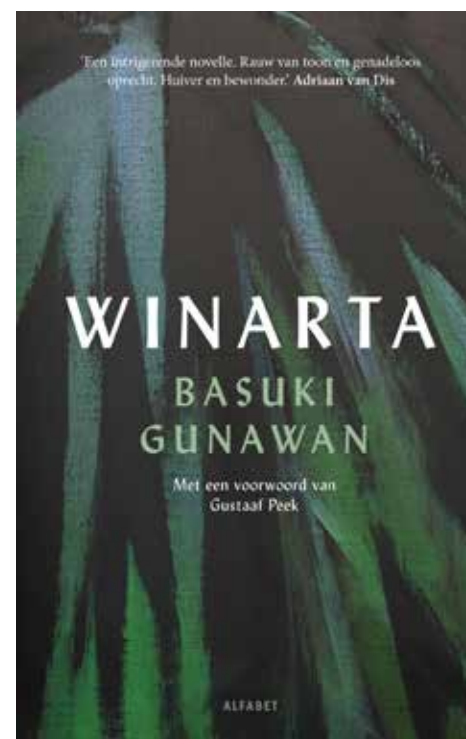
Winarta, an Indonesian medical student with artistic ambitions, is convalescing from a bout of TB when he receives news that his mother and father have been killed by the Dutch colonial forces. Initially he assumes that his parents must have been involved in the independence struggle and had risked their lives knowingly, but when he finds out that their cruel murders were a case of mistaken identity, he swears revenge and joins an anti-colonial militia.

Winarta pursues his goal single-mindedly, gaining a reputation for fearlessness and brutality, but finds no satisfaction and discovers that he is too changed to go back to a life of peace. Instead he seeks death in a reckless raid on an enemy munitions depot. This leads to arrest and imprisonment and it is from his jail cell that Winarta tells the story of his parents, his decision, his relationships with women, and his disillusionment.

The tone is factual, at times almost laconic, registering horrors with fatal detachment.

The novella recalls works like *An Untouched House* by W.F. Hermans or Camus's *l'Étranger*, but contrasts with the latter in that it is not an alienated colonist who is speaking here, but one of the colonised. While describing his lover, Nuraini, Winarta draws a link between himself and Lermontov's Pechorin, and in a sense Winarta too is a nihilistic hero of our times, set on a path by circumstances and seeing no choice but to follow it to its destructive end.

'My parents' faces were like those of children who have been playing in the dirt. They were covered with black splotches I took for blood-stains. For the rest they were intact. Their mouths were open. Father had the face of someone who is amazed at something. Mother looked like she did when pleased by the success of one of her anecdotes. It was like she was chuckling.'



'Basuki Gunawan's coolly observant description of the way in which his main character is drawn into a vicious circle of violence elevates the novella far above the specific context of the Indonesian revolution.'

Indies Tijdschrift

'The novella claims its place in the canon with enviable ease thanks to its implacable style, its sophisticated use of perspective and its charged, fresh and unexpected sentences – all literary devices that compel a timeless awareness of the pain and confusion of this all-too-human existence.'

Gustaaf Peek

Publishing details

Winarta (2022)

128 pages

24,305 words

Sample translation available

Publisher

Alfabet

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Rights

Shared Stories

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Basuki Gunawan

(1929-2014) was a Netherlands-based Indonesian writer and academic. Born in what was then the Dutch East Indies, Gunawan learnt Dutch at school. After World War II he fought to defend Indonesian independence against the former colonisers. In the early 1950s he travelled to the Netherlands to study sociology. Gunawan wrote *Winarta* while confined to the Dutch Student Sanatorium with tuberculosis, dedicating it to his fellow patients. He also wrote poetry and short stories in Indonesian.



Barbara Stok

The Philosopher, the Dog and the Wedding

A graphic novel about a strong woman in classical antiquity illustrates the power of philosophy

Renowned cartoonist Barbara Stok portrays the life of the Hipparchia, the little-known Greek philosopher who lived in the 4th century BC. With boundless enthusiasm and philosophical background, Stok builds a bridge with the present by holding a mirror up to the reader. This graphic novel became a bestseller within only a month of publication.

In her characteristically accessible style, Stok recounts how Hipparchia sets off to Athens to marry the scion of a wealthy family. But once in Athens, she meets the Cynic philosopher Crates, who lives on the streets. His ideas and example cause the spirited Hipparchia to wonder: why choose to live in luxury if I cannot truly be free? She decides to break with tradition and ultimately ends up marrying Crates.

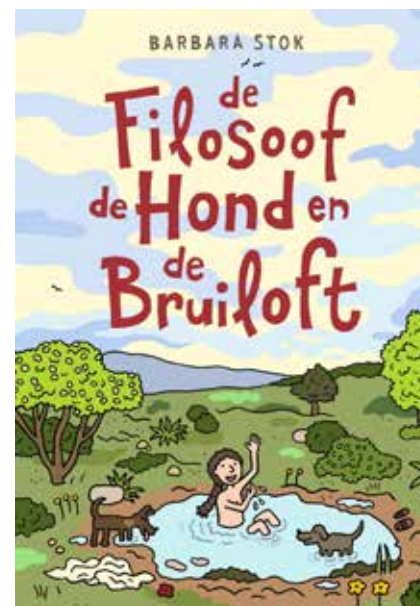
Time and again, Stok subtly draws parallels with the modern world, for example by having Hipparchia call into question the subordinate position of women, slaves and animals. She compels the reader to ask: why is my life as it is? Why do we continue to follow the same patterns, century after century? Why do we not realise that there are different ways of going about things? Stok and Hipparchia enable the reader to see their own life in a

different light. With *The Philosopher, the Dog and the Wedding*, Stok has written an extraordinary, moving and inspiring story about the first female philosopher.

Barbara Stok

(b. 1970) worked as a journalist before becoming a cartoonist and illustrator. Her early work was autobiographical in nature – it constantly asked questions about the meaning of life and about right or wrong, albeit always with a light touch. She has spent the last few years studying the classical philosophers and taking philosophy classes at university. In 2009 she was awarded the Stripschapprijs for her body of work. In 2012, her graphic novel *Vincent*, about the life of Vincent van Gogh, was published in more than twenty countries.

Photo: Lin Woldendorp



Publishing details

De filosoof, de hond en de bruiloft (2021)

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'Current events are never far away, which makes this graphic novel an extremely accomplished and interesting book – one which inspires reading, discussion and listening.'

9e Kunst

'The Philosopher, the Dog and the Wedding is about the power of philosophy, and contains lessons that are still relevant to us today.'

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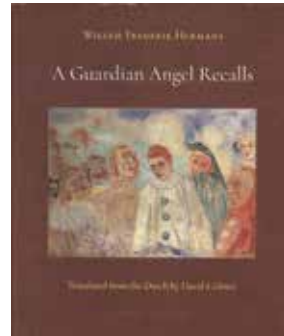
Gerda Blees
Wir sind das Licht

Translated into German
by Lisa Mensing
for Paul Zsolnay, 2022



Anna Enquist
[Ha-mardimanim]

Translated into Hebrew
by Ran HaCohen
for Hakibbutz Hameuchad
- Sifriat Poalim, 2021



Willem Frederik Hermans
A Guardian Angel Recalls

Translated into English
by David Colmer
for Archipelago Books,
2021



Oek de Jong
Il capanno nero

Translated into Italian
by Antonio De Sortis
for Neri Pozza, 2021



Aimée de Jongh
Jours de sable

Translated into French
by Jérôme Wicky
for Dargaud Benelux,
2021



Sander Kollaard
A Dog's Day

Translated into Korean
by Jihie Moon
for Next Wave Media
Corporation, 2021



Tobi Lakmaker
*Die Geschichte meiner
Sexualität*

Translated into German
by Christina Brunnenkamp
for Piper, 2022



Ilja Leonard Pfeijffer
Grand Hotel Europa

Translated into French
by Françoise Antoine
for Presses de la Cité, 2022



Marijke Schermer
Love, If That's What It Is

Translated into English
by Hester Velmans
for WorldEditions LLC,
2022



Martin Michael Driessen
Le saint

Translated into French
by Guillaume
Deneufbourg
for Philippe Rey, 2022

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

TRANSLATIONS

Barbara den Ouden and Victor Schiferli will be present at the London Book Fair (IRC C12 and C13), and will be more than happy to make an appointment or arrange video call with you.



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CONTACT

***‘Eekhout keeps up the tension,
suggests a great deal, does not
spell out too much.’***

Anne Eekhout **Mary** 2

***‘Simply narrated scenes,
terrifying and moving at once.’***

Gerbrand Bakker
The Hairdresser’s Son 4

***‘Grand Hotel Europa is a
gripping page turner [...] A great novel.’***

Ilja Leonard Pfeijffer
Monterosso mon amour 6

***‘Enquist understands the
struggle; she knows longing
and lack.’***

Anna Enquist **Demolition** 8

***‘With surgical precision and
a philosopher’s searchlight
gaze, Hillen dissects her
characters.’***

Rinske Hillen **The Men’s Meal** 10

***‘Sander Kollaard gives the
reader a lot to think about,
all in stunning language.’***

Sander Kollaard **Anna’s Colours** 12

***‘To put it succinctly, Auke Hulst is a great
writer and this book is, until further notice,
his magnum opus.’***

Auke Hulst
The Mitsukoshi Consolation Baby Company 14

***‘Mathijs Deen is a writer
who has found a way of
storytelling wholly his own.’***

Mathijs Deen **The Dutchman** 16

***‘An intriguing novella about
freedom and bloodlust.’***

Basuki Gunawan **Winarta** 18

***‘An extremely accomplished and
interesting book – one which inspires
reading, discussion and listening.’***

Barbara Stok
The Philosopher, the Dog and the Wedding 20