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EL HOMBRE

The Man

Alfaguara, 2025. 679 pages

“Yes, we killed, we burned, we committed unjustifiable despoilments, but in the end, on the ruins, progress rose, seated on a throne of blood.”

El Hombre, masterfully narrated by six voices in different eras (from 1815 to 2024), unveils Lloyd's life layer by layer. A story of fierce loyalties, of transgressive loves, of savage beings in savage times, it tells the story of how Lloyd's shadow influenced the destiny of generations up to the present day.

Henry Lloyd, a man with an enigmatic past, manages to forge an immense fortune on blood and fire, in the middle of the 19th century. Together with his army of freed slaves and his two mulatto sons, Lloyd invades lands, pillages, murders. Arrogant, bold, shrewd and intelligent, the only person he fears is his nemesis, Jack Barley, the only one capable of toppling his empire. Jack Barley is an eleven-year-old boy who in self-defense murders a boy in his village and then his family, so he must flee his village before the authorities capture and hang him. The story of Henry Lloyd and that of Jack Barley run parallel until the inevitable crossover between them arrives. **EL HOMBRE** narrates the plans and lives of the other characters who accompany Henry Lloyd in this polyphonic novel. James, a boy who is abducted from his village in Africa to be taken as a slave to the United States, where he eventually becomes one of Lloyd's trusted men. Jeremiah, a giant black man who refuses to speak the language of the slaveholders, so they believe him to be mute and dumb. Virginia, the heiress of a huge plantation in Alabama who marries Lloyd, until due to painful reasons, they part ways. Rodrigo, a young Mexican who lives on a ranch in Texas and sees how the border that divides Mexico from the United States is blurring... The novel follows the immense fortune created by Henry Lloyd to its current descendants, who will gradually discover the dark past of their ancestors. The novel explores the origins of American capitalism, the shaping of the United States in the 19th century, the terrible battles between Apaches, Mexicans and Texans, the deep wound of slavery and the political vicissitudes derived from the tumultuous historical evolution during the last one hundred and eighty years, all around the colossal figure of Henry Lloyd.

“One of the most relevant authors of Mexican literature and a story of brutal characters, yes, but made without the desire to hide or minimize the barbarism that human beings can create”. **Carlos S. Maldonado, El País**

“A profoundly literary work where the words have such evocative power that in its pages the reader will bring all the senses into play. A must read”. **C. Rubio Rosell, Zenda**

“A story of brutality, ambition, slavery and resistance that crosses generations [...] demonstrates that fiction continues to be one of the most powerful tools for understanding the present through the past.” **RTVE**

“Monumental. [...] A borderline western and at the same time a chronicle of the rise of the great American fortunes that reaches up to the present”. **Ulises Fuente, La Razón**

“An intense and vertiginous story set in the wild territories of the American borders, a tale of the unbridled ambition that is at the origin of great fortunes”. **Pepa Blanes, La Hora Extra - Cadena SER**

“An overflowing narrator”. **El Confidencial**

“**Arriaga** [is] a thoroughbred storyteller, whose vital obsessions leave a deep impression on the reader”. **Matías Néspolo, El Mundo**

“Reading Arriaga is a process of pure joy, an addiction”. **Pepa Fernández, Las Mañanas (Radio Nacional)**

Guillermo Arriaga (Mexico City, 1958) is one of the few authors to win top awards in both film and literature. He won the **Best Writer Award at the Cannes Film Festival** for *Los tres entierros de Melquiades Estrada* (The Three Burials of Melquiades Estrada) and in 2020 he won the **Alfaguara Novel Prize** for *Salvar el fuego* (To Save the Fire). He has published the novels *Escuadrón Guillotina* (Guillotine Squad) (1991), *Un dulce olor a muerte* (A Sweet Scent of Death) (1994), *El búfalo de la noche* (The Night Buffalo) (1999) and *El Salvaje* (The Untameable) (2016), **Mazatlán Literature Prize 2017**. In 2021, Alfaguara published a new edition of his book of short stories, *Retorno 201*, and in 2023 he published *Extrañas*. He is the author of the films *Amores perros*, *21 Grams* and *Babel*, for which he was **ominated for the Oscar**. In 2008 he presented *The Burning Plain*, his debut as a director, **starring Charlize Theron, Kim Basinger, Jennifer Lawrence, and José María Yazpik**. He was producer and co-writer of the story *Desde allá*, the first Latin American film to win the **Golden Lion at the Venice Film Festival**. His literary work has been **translated into more than twenty languages**, and he was chosen by an international panel as **one of the 100 best writers in the history of cinema**.

Foreign sales: Giunti (Italy)

EL VIAJE DE MI PADRE

My Father's Journey

Alfaguara, 2025. 314 pages

A journey into the memory of the Spanish Civil War, by one of the most important authors of contemporary Spanish literature. A very special travelogue.

“My father hardly ever traveled. But at the age of 18, he was forced to make a journey that took him across the Iberian Peninsula from one end to the other and would mark him forever, as it was to go to war, from which he miraculously returned, having had to participate in some of the worst battles of the Spanish Civil War (...).

As it always happens, when my father told me those stories, I didn't pay much attention, and now I regret it. My father died young, and his memories remained in that limbo of memory where the lives of those who came before us and whom we did not listen to when they were alive fade away. Then we regret it and, like me now, we try to reconstruct their little stories with the fragments of what remained in the air and what we can still remember.”

In honor of his father and his companions, but also to travel through a territory that crosses the backbone of the Iberian Peninsula and synthesizes its essence like few others, the author has repeated their journey, doing so in the same months of the year that they did. Along the way, he met people who keep alive the memory of that terrible winter, the worst of the 20th century, and the memory of the next spring and summer by the sea, All the stories his father told him, which still linger over the landscapes like a patina, *“for history remains in the places where it happened, like words on memory.”*

Internationally renowned award-winning author **Julio Llamazares** (1955) is considered an icon of the up-market Spanish literary scene, with such emblematic works as **Luna de Lobos (Wolf Moon)** and **Escenas de cine mudo**, among others. His books invariably rank on best-selling lists. **La lluvia amarilla** (The Yellow Rain), a contemporary classic among Spanish students, has more than thirty reprints to date, and it has been translated all over the world.

About the author and his works

"**Julio Llamazares** is a true traveler: he pursues a goal and returns enriched by it." **Cees Nooteboom**

"**Llamazares** writes extraordinary books. He is an author who makes us grow" **Berna González Harbour, El País**

"Each new book by **Julio Llamazares** is an event" **Miguel Munárriz, Zenda Libros**

"**Llamazares** [...] always writes well, without arrogance, unprejudiced, with a sense of humor and with affectionate indulgence when he portrays. Perhaps that is the key [...]. The author is in love with what he describes and what he discovers" **Andrés Barba, El Cultural**

"**Julio Llamazares** is, without a doubt, one of those writers who writers who reconcile us with the exercise of literature" **Aurelio Loureiro, Leer**

"The novelist with the greatest poetic breath in current Spanish literature" **Ignacio Amestoy, El Mundo**

"**Julio Llamazares** continues to be a special writer, someone capable of looking at the world in a different way" **El Correo Gallego**

"In this somber and elegiac novel, **Llamazares**'s first to be translated into English, the last, dying resident of a deserted village in the Spanish Pyrenees, summons the ghosts of his past. (...) **Llamazares**'s gorgeous prose evokes the empty streets and desolate landscape as effectively as it suggests ambiguities in the narrative's truth (...) A gorgeous, heartbreaking meditation on memory and solitude, and a poetic accounting of physical and spiritual decay, **Llamazares**'s slender novel transports readers to a grim and unforgettable world" **Publishers Weekly**

"Reminiscent of **Camus' A Happy Death** (1972) in its poetic language and existential pondering, **The Yellow Rain** is a poignant, fictionalized memoir. **Llamazares** depicts the sad life of a man who has lived a full, and largely tragic life, and now faces death, the last holdout in Ainielle, a crumbling Spanish mountain town. **Llamazares** surprises with his ability to create dramatic tension in this soliloquy-style narrative through vivid description, attention to all the senses, and the detailed reenactment of past scenes. While the primary story consists of the protagonist's personal reflections, this is also the story of a village abandoned in the wake of civil war and progress, now, like him, facing extinction. Memories rain down in Ainielle, pouring through doors and windows, haunting the streets, and staining everything with the aged yellow color of time's passage. From utter loneliness to ghostly visions to near madness, **Llamazares** tackles the things that come to us--memory, feelings, visions, dreams--and cannot easily be washed away." **Janet St. John--Booklist**

"A beautiful book, a somber memoir and moving elegy for a lost part of the world." **Le Monde**

"It recalls the work of **García Márquez**. But here the baroque has been replaced by a shuddering lyricism." **El Periódico**

"Poignant and exquisite... A sublime and relevant fable" **Scotland on Sunday**

"Immediately satisfying... A haunting farewell to a way of life" **Time Out**

"A novel that does honor to Spanish literature" **Corriere della Sera**

TIM*Tim***Alfaguara, 2025. 133 pages**

Ray Loriga, winner of the Alfaguara Prize, returns with a literary and upmarket novel on the edge of the abyss about the limits of humanity.

The narrator of this story wakes up in a bed he doesn't recognize in a room that doesn't feel like his own. It's dawn, and he doesn't know where he is or what's stopping him from getting up. He struggles to open his eyes and identify the noises and voices coming from outside. In his half-sleep, he tries to piece together one memory after another until he forms a mosaic in which only one constant seems to anchor him to reality: his relationship with Elisa and Tim.

With precise and sharp prose, **Tim** narrates the vulnerability of a being at the limit of his consciousness, fighting with himself and the world around him. As if it were a metaphor for our present, the story is constructed and deconstructed over and over again until it places the reader before the abyss of truth and the ultimate concept of identity.

About the author

“**Loriga** belongs to a select group of writers who, like **Houellebecq** and **Murakami**, are redefining twenty-first century fiction” **Wayne Burrows, The Big Issue**

“**Ray Loriga** is a fascinating crossing between **Marguerite Duras** and **Jim Thompson**.” **Pedro Almodóvar**

“The voice of a new generation.” **The Daily Telegraph**

“**Ray Loriga** is an emerging cult author, distilling talent in every page” **Scotland on Sunday**

“**Surrender** calls to mind **The Handmaid’s Tale** by **Margaret Atwood** and **Blindness** by **José Saramago**” **Alfaguara Prize winner’s citation.**

“Engaging, thought-provoking... A suspenseful novel that will maintain reader’s interest right up to the surprise ending” **World Literature Today**

“**Surrender**’s climax packs abundant weight... This novel has plenty of power” **Kirkus Reviews**

“**Loriga** is the rock start of European letters” **New York Times**

“A crucial element in the narrative of the author of *Héroes* (is) that apparent indifference towards the reader, a way of narrating as if from the perspective of a novel written by **Albert Camus**, a certain distance from the human materials he gradually incorporates into his story, but which in the end leave a deep imprint on whoever is reading” J. Ernesto Ayala-Dip, *Babelia*

“Very elegant writing that carries the exactitude of **Loriga** in his maturity even a bit further” **Nadal Suau, El Español**

“**Ray** never makes obvious phrases. At times I feel he doesn’t want to provoke anything in the reader for how understandable and direct his writing is” **Elena Poniatowska, Babelia**

“When life sometimes puts us one step away from sinking, we find a particular book that becomes our lifeline and allows us to stay afloat” **Oscar López, Página Dos, (about Rendición)**

“Polished writing, in short paragraphs, that doesn’t describe but rather glides silently, like the tires on an automobile over a motorway” **J.A. Masoliver Ródenas, La Vanguardia**

Ray Loriga (Madrid, 1967), novelist, screenwriter and director, is the author of several novels and collections of stories. His work has been translated into the major languages in the world. And he is one of the most highly regarded authors, by both national and international critics. As a screenwriter for the cinema he has collaborated, among others, with **Pedro Almodóvar** and **Carlos Saura**. His works published in English received rave reviews in the New York Times, The Washington Post, and elsewhere.

UNA FAMILIA FELICÍSIMA

A Truly Happy Family

Edhasa, 2025.250 pages

Delicate literary / upmarket jewels, **Marina Mayoral** displays in her novels all the craft of a splendid writer.

Irene and Alma are sisters, and they are in love with the same man. After the early death of their mother, Irene, the older sister, becomes the protector of the younger one, who was born with severe heart failure that gives her a short life expectancy. Seeking happiness for Alma, Irene asks Xan, her secret lover, to marry her sister. But, against all odds, once the wedding is over, Alma does not die...

Meanwhile, the two young women read together the work *Voices in the Night*, in which Lorena, as rich as she is lonely and unhappy, wakes up at night to the cry of a child that only she can hear. Little by little, the story of the novel intertwines with that of Alma and Irene, until they merge into a single life.

Heartfelt, delicate, unhurried, and almost poetic. This is **Marina Mayoral**'s new novel, a tribute to women, family, and love in all its forms.

About the author and her works:

“Once again **Marina Mayoral** proves her narrative pulse, her ability to tell a good story, her power to involve the reader.” **Concha Castroviejo, Ya**

“**Marina Mayoral** has created a world that is extraordinarily rich and complex.” **Alerta**

“A rich gallery of female characters that reveal **Marina Mayoral**'s penetrating, variegated analyses of female psychology.” **Manuel Cerezales, Teleradio**

Marina Mayoral writes in Galician as well as in Spanish. As a professor of Spanish Literature at the Complutense University of Madrid, she has published numerous works of research and literary criticism, including studies on **Rosalía de Castro** and **Emilia Pardo Bazán**, as well as analyses of contemporary poetry and prose. She has published novels and compilations of short stories, published all over the world

MISIÓN EN PARÍS

Mission in Paris

Alfaguara, 2025. 343 pages

Captain Alatriste's coming back! After 14 years, **Arturo Pérez-Reverte** has written a new installment of his famous series, **El capitán Alatriste**!

Published by Alfaguara in Sept. 2025, it has constituted the literary event of the year. The new volume is titled **Misión en París** (*Mission in Paris*), continuing the adventures of the popular character.

El País has devoted a whole article to it: <https://elpais.com/cultura/2025-05-26/el-escritor-arturo-perez-reverte-anuncia-una-nueva-entrega-del-capitan-alatriste-14-anos-despues.html>

On his social media, the author just mentioned “*He's coming back*”, together with a video with images from the movie *Alatriste*, the 2006 adaptation, starring **Viggo Mortensen** and directed by Agustín Díaz Yanes. Shortly after, he posted another note, now three and a half minutes long, with comments by himself and Alfaguara editorial director, Pilar Reyes, who announced that Dumas's Three Musketeers will be part of the plot of the novel: [Arturo Pérez-Reverte en X: "Vuelve en septiembre, como dije. Y vuelve con esto. https://t.co/UP494k98q0" / X](https://t.co/UP494k98q0)

This will be the 8th installment starring the soldier Diego Alatriste y Tenorio, a swordsman for hire of the Spanish *tercios*, whose adventures are set in the first half of the 17th century. About his character, **Pérez-Reverte** mentioned on a press release that since he was a child he was always attracted to “*that fascinating and dangerous Spain of the 17th century, of narrow and poorly lit streets, taverns, brothels and gambling dens, the heart of a world at war, when Madrid was the capital of the largest empire on Earth*”. “*In order to recreate such a scenery in a series that owed as much to the history books as to the adventure novels I loved in my childhood, I invented a character and got on with it*”.

Misión en París will also constitute a celebration to the 30th anniversary of the saga, which began with *El capitán Alatriste / Captain Alatriste* (1996) and will arrive 14 years after the last novel published to date, *El puente de los asesinos / The Assassins Bridge* (2011). Between these two titles, several others were published: *Limpieza de sangre / Purity of Blood* (1997), *El sol de Breda / The Sun Over Breda* (1998), *El oro del rey / The King's Gold* (2000), *El caballero del jubón amarillo / The Man in the Yellow Doublet* (2003) and *Los corsarios de Levante / Pirates of the Levant* (2006).



(Viggo Mortensen, as 'Alatriste', by director Agustín Díaz Yanes)

In addition to the movie, the character created by **Pérez-Reverte** arrived on television in 2015, with the series *Las aventuras del capitán Alatriste*, and in a comic created by David Jiménez in 2005, with drawings

by Joan Mundet. The character is also part of a role-play videogame, there's a touristic cultural route through the Madrid of Alatriste, and even a restaurant, also in Madrid, *La Taberna del capitán Alatriste*. The series has sold two million copies in all through 21 foreign languages.

The list of translation rights is impressive:

Basque (PRH Spain), **Bulgarian** (Ednorog), **Catalan** (PRH Spain), **Danish** (Centrum / Lindhard und Rindhoff), **English** (GP Putnam-USA), **English** (Orion-UK), **English** (audio-WF Howes-UK), **Danish** (audio-Medier), **Finnish** (Like), **French** (Seuil), **Galician** (PRH Spain), **German** (Verlagsgruppe Random House), **Greek** (Patakis), **Hungarian** (Ulpius), **Italian** (Marco Tropea / Il Saggiatore / Rizzoli), **Japanese** (Inrock), **Korea** (Sigongsa), **Polish** (Muza), **Portuguese** (Asa-Portugal), **Portuguese** (Companhia das Letras-Brazil), **Romanian** (Polirom), **Russian** (Soyuz-audio), **Russian** (Exmo / Azbooka), **The Netherlands** (Karakter), **Turkish** (Yapi Kedri Kultur), **Ukrainian** (Fabula),

Up to date, here's the list of territories where the series continues alive:

Portugal (Asa) (vol 7)
Russia (Soyuz) (vols 1-7)
Russia (Azbooka) (vols 1-7)
Greece (Patakis) (vols 1-6)
Ukraine (Fabula) (vols 1-7)
USA (GP Putnam) (vols 1-6)
UK (Orion) (vols 1-6)

Misión en París can be read as a standalone; no need to refer to the previous volumes in the series.

Arturo Pérez-Reverte was born in Cartagena, Spain, in 1951. He was a war correspondent for twenty-one years and covered eighteen armed conflicts for newspapers and television. With more than **twenty-seven million books sold worldwide, translated into forty languages**, many of his works have been made into films and television. Today, he devotes his life to literature and to sailing. He is a member of the Royal Spanish Academy and of the French Marine Writers Association.

EL ASESINO DEL SELLO
The Killer of the Wax Seal
Plaza & Janés, 2025. 364 pages

Roberto Sánchez returns to crime fiction with this chilling plot full of twists and surprises in which the reader enters the mind of a serial killer.

2003. Guillem discovers a dead body in an apartment while working as a mailman. He becomes so obsessed with the killer that he ends up impersonating him. Thus begins a criminal career of violence and death, with inspector Isabel Velasco, the police officer in charge of the case, unable to catch him. She's on the verge of frustration with this killer and case that seems impossible to be wrapped up.

2019. Guillem kills again. As he did in the past, he places a wax seal on each of his victims. But Guillem's intention is very different this time: he wants inspector Velasco to catch him. Why? What are his real motives? And what is Velasco willing to sacrifice to close the case?

There is only one certainty in this game of cat and mouse where nothing is what it seems. When Guillem and Velasco's paths finally cross, no one will emerge unscathed.

Roberto Sánchez is a writer and journalist. He directs *Si amanece nos vamos*, a radio program that has won an Ondas Award, a Silver Microphone Award, and a Golden Antenna Award, and which includes one of his most successful segments, “*El juego de los detectives*” (*The Detective Game*). He has published nearly a dozen books, including *Noche en vela* (Plaza & Janés, 2023) and *Líneas cruzadas* (Plaza & Janés, 2024).

International publishers seeking solid noir / crime / psychological thrillers will find a perfect fit in **The Killer of the Wax Seal**, with probably the unusual appeal of being based in Spain...

Antonio Soler-EL DÍA DEL LOBO

The Day of the Wolf

Galaxia Gutenberg, 2024. 369 pages

Literary novel by **Antonio Soler**, winner of the **Premio Nacional de la Crítica** on two occasions. He takes us back to Malaga in 1937 in this gripping novel that rescues from memory a tragic episode unjustly forgotten.

“That was the story of my childhood. The most impressive one. The story I always asked my grandmother to tell me. Her trip to hell. Where the wolf was always lurking. Showing sharp fangs, his thirst for blood. The wolf that came every day. There were no enchantments, witches or three-headed monsters that could compare to that story.”

The wolf that chased thousands of men, women and children fleeing from Malaga in February 1937, in the middle of the Spanish Civil War. A winding road, a river of people, animals, and vehicles surrounded by the roar of engines, the buzz of bombs and shrapnel. In its wake, piles of clothes and flesh in the gutter. Blood, mud, smoke. The silhouette of a black dog. A hanged man. A dead child inside a suitcase? The wolf that attacked those who fled in a mass exodus, yes, but also the wolf of the sieged Malaga. The wolf that runs through the streets in the Madrid of “*No pasarán*”, that does not growl or howl. It searches, bites, tears. It executes.

In the Malaga exodus, there are members of two families, the Soler and the Marcos, who are the reflection of beings dragged by the weight of History. Antonio, descendant of those two sagas, gathers with his own and borrowed words, from his relatives and other protagonists, the direct testimony of those who survived rabidly when “*everything was a wolf's mouth and the wind howled as if the air had also been infected by the dark soul of the beasts*”.

Antonio Soler (1956) is one of Spain's most talented living writers. Awarded both the **Premio Herralde** in 1996 and **Premio Nacional de la Crítica** in 1997, he was also the winner of the the **Premio Nadal** in 2004 for **El camino de los ingleses** for which he penned the screenplay for the movie adaptation, *Summer Rain*, directed by **Antonio Banderas**. His novel **Sur** was listed by nation-wide circulation media **El Cultural** and **ABC** as one of the **Best Books** in 2018, unanimously highly acclaimed with excelleent reviews., and awarded with the prestigious **2018 Francisco Umbral Prize**, and the **Alcobendas Juan Goytisolo**. His books have been widely translated all over the world.

About the author and his works

“Impressive” *Times Literary Supplement*

“Splendid” *ABC*

“(...) **Antonio Soler** becomes a splendid **Joycean Ulysses**. Expressionist, lubric, desolate, polyphonic, disquietingly human, and with Malaga as a backdrop ..” **Mercurio**

“**Soler** constructs a vibrant psychologic tale of incomprehensible and incomprehensible interiors and achieves a disturbing diagnosis of the human condition” **Santos Sanz Villanueva- El Cultural**

Andrés Trapiello—ME PIDEN QUE REGRESE

Called Back

Destino, 2024. 395 pages

Political literary thriller by the masterful storyteller **Andrés Trapiello!**

In 1945, after the Spanish Civil War and when the Second World War is about to end. the American secret services ask the American Benjamin Smith to return to Spain to carry out a dangerous mission: to “remove” a hierarch of the regime whom he does not even know. The historical moment is decisive: the World War is about to end, and no one is safe. Least of all Benjamin Cortés / Benjamin Smith, protagonist of this story, the young Spaniard, American by adoption.

After ten years of absence, an unusual Madrid awaits him, a hotbed of intrigue, of aristocrats and military men, spies and diplomats, dazzling and gloomy at the same time. Action, love and ideals. The city of the aristocratic salons and the underground. The big world and the shady suburbs. On one side, those who are not willing to give up the privileges of victory, and on the other, those who try to prolong the struggle, surviving as best they can in defeat. A city in which the parties at the Palace Hotel, the dances at the fashionable Pasapoga nightclub, the Balenciaga costumes and the success of bullfighter Manolete coexist with the chains of prisoners led on foot along the Gran Vía, fear, misery and petty smuggling.

The appearance of a young, rich, attractive and independent woman in Benjamin's life will change everything.

In the author's own words

“As editors say, it is a novel in which there is a bit of everything: action, love, ideals; intrigue, struggle and danger. And it is set in an unusual Madrid, that of 1945. Crucial in the history of Spain, the year of the defeat of Nazism and Fascism and in which the powers that defeated them, mainly England and the United States, decided to give continuity to Franco's fascist regime.

The characters in this story belong to two close worlds: that of Madrid high society of the victors, and that of the diplomats, almost all of whom are employed in espionage by their respective countries. From one world to the other will go Benjamin Cortes, an outcast (he comes from the humblest social extraction and represents those defeated in the war). The love for an aristocrat and the politics at the highest level carried out by the American secret services will conduct this dangerous transit.”

Andrés Trapiello (1953) has lived in Madrid since 1975. He was awarded the **Premio Nacional de la Crítica** in 1993 for **Acaso una verdad**, **Premio Nadal** in 2003 for **Los amigos del crimen perfecto**, **Premio Plaza & Janés** in 1992 for **El buque fantasma**, the **José Manuel Lara Foundation Award** in 2004 for **Al morir don Quijote**, and **Ayer no más** (chosen **Best Novel by the readers of El País**, 2012) among his other novels. He also has published twenty-four volumes of his journals **Salón de pasos perdidos**, labeled as “a novel in progress”. He currently writes for the newspaper **El Mundo**. He has received, among others, the **Premio de las Letras de la Comunidad de Madrid** and the **Premio de Castilla y León** for his entire work as a whole and has adapted **Miguel de Cervantes**’s **Don Quixote** into modern Spanish. His works have been translated worldwide.

Foreign sales: Guanda (Italy)

SELECTED BACKLIST

GUILLERMO ARRIAGA:

EXTRAÑAS

Strange Creatures

Alfaguara, 2023. 489 pages

“It wasn’t an animal, perhaps not a human being either; it seemed to be a broken angel, lost, neglected” England, 1781. William Burton, a young nobleman, has an encounter whose intensity will leave a mark on his life and change it forever. He is the first-born of a lineage whose ancestors date back to 971. From childhood he has been educated by his father to honor the family traditions and rule Evergreen’s vast domains, as all his ancestors have done for centuries. But his life will change when he discovers himself at the back of a stable, surrounded by cattle and chained to a post just like an animal, the naked figure of a malformed man. An encounter that will awaken in him a vocation for medicine and will drag his life to a crucial dilemma: to be faithful to himself and to his inclination for reason and knowledge, or to remain attached to religion and the obligations and duties imposed by the family name. The author, who has always had a clear preference for the borderline spaces around ethics, travels back to England in the 18th century to tell us about the conflicting moral frontier that separated science and religion. He does so through a main character who will defy the social conventions of the time and renounce the privileges of his lineage to become a doctor and help the most disadvantaged in society.

At the heart of this novel lies a deep reflection on the inscrutable human condition, offering us an empathetic glimpse via a parade of engaging characters whose lives are pushed to the limit. **Guillermo Arriaga** writes thus his first historical novel and makes a shift in his narrative with this masterful work, whose ferocity leaves readers dizzy, forcing them to look at themselves and their most intimate fears, pains, and prejudices.

Foreign sales: Giunti (Italy), Bookzone (Romania), Polyandria (Russia)

SALVAR EL FUEGO

To Save The Fire

Alfaguara, 2020. 664 pages

2020 Premio Alfaguara

A story of violence in contemporary Mexico where love and redemption are still possible. Marina, a married woman with three children and a settled family life, a choreographer of some prestige, becomes involved in an improbable love affair with an unthinkable man. **Salvar el fuego** portrays two Mexicos completely split from each other, where Marina, who belongs to the highest social class, becomes involved with a man at the extreme end of society. This is a novel that portrays the contradictions of a country and the deepest contradictions of human nature. It is a novel of love and it is a novel that in the end brings hope. A polyphonic novel that narrates with intensity and exceptional dynamism a story of violence in contemporary Mexico where love and redemption are still possible. The author uses both an extraordinary visual force and the recreation and reinvention of colloquial language to achieve a work of disturbing verisimilitude. The different narrative planes have the human body as a common thread, a motif of celebration and exposed to numerous excesses.

Foreign sales: Meridiaan (The Netherlands), Giunti (Italy), Fayard (France), Klett-Cotta (Germany), Polyandria No Age (Russia), Ikaros (Greece), Bookzone (Romania)

EL SALVAJE

The Untameable

Alfaguara, 2016. 697 pages

The groundbreaking and acclaimed BAFTA-winning screenwriter of *Amores Perros* and *21 Grams* returns to his literary roots with **The Untameable**, an emotionally rich coming of age story about the family ties that bind us, but that can also suffocate us if we don't learn to let go of the past.

Yukon, Canada's far north. A young man tracks a wolf through the wilderness. The one his grandfather warned him about:

"Of all the wolves you will see in your life, one alone will be your master."

In Mexico City, Juan Guillermo has pledged vengeance.

For his murdered brother, Carlos.

For his parents, sentenced to death by their grief.

But in 1960s Mexico justice is sold to the highest bidder, and the Catholic fanatics who killed Carlos are allied to Zunita, a corrupt and influential police commander.

If he is to quench his thirst for revenge

Juan Guillermo will have to answer his inner call of the wild

and discover what links his destiny to a hunter on the other side of America.

When Juan Guillermo is just an embryo in his mother's womb, his twin brother Juan José dies, strangled, before their birth. Juan Guillermo is left guilt-ridden for surviving, certain that his family blames him for his twin's death. But in the impressionable mind of a young and sensitive boy, Juan Guillermo comes to believe that he intentionally killed his twin brother and will forever be haunted by his ghost.

In the throes of a tumultuous adolescence, Juan Guillermo quickly learns that for all the beauty in the world, humanity's violence pursues him...no one in his family is safe, not his parents, his beloved older brother Carlos, his loving grandmother, nor their dog. And he will be drawn to vengeance in their name.

Taking readers from 1960's Mexico, during a time of revolutionary politics, literary and cinematic heroes, LSD, and the rock and roll of Jimi Hendrix, to the radical transformations of the 20th century, **The Untameable** is a visionary and moving saga of one man's desperate search for answers.

An epic novel of revenge and retribution, in which the story of a teenage boy seeking vengeance for the murder of his brother by a sinister cabal is interwoven with that of an Inuit wolf hunter and his prey, **The Untameable** is a story of pure adventure, unfolding in the fragmented, non- linear fashion that Arriaga is famous for, and set against a backdrop of repression, police brutality and Church intrigue.

Goodfellas meets White Fang. A gripping coming-of-age thriller of vengeance and destiny set between Mexico City's murderous 1960s underworld and the bleak tundras of Canada's most remote province.

Foreign sales: Atlas Contact (The Netherlands), Giunti (Italy), Citic (China), Fayard (France), Klett-Cotta (Germany), Foksal (Poland), Art (Romania), MacLehose (UK); Alma (Lithuania)

Guillermo Arriaga is a writer, director and producer who was born in Mexico City in 1958. His previous novels have been widely translated into the world's major languages. He achieved worldwide fame for the award-winning films such as *Amores Perros*, *21 Grams*, *Babel*, *The Three Burials of Melquiades Estrada* and *The burning plain*. In 2017 he also won the Mazatlan Prize for Literature for *El salvaje*, and in 2020 his novel *Salvar el fuego* won the Alfaguara Prize.

About the author

“One of the most powerful, intense and original excontemporary authors writing in Spanish” **Exprés**

“An absolutely unique author.” **Guadalupe Nettel**

“(...) the best contemporary Mexican writers and an indisputable figure, among the world's leading writers.” **Gabri Ródenas, Zenda.**

“One of the most powerful, intense and original writers in contemporary literature.”
sinembargo.mx

“Arriaga proves to be equally as great a director as he is a great writer.” **Roberto Piorno, Guía del Ocio**

“Then, one morning in 2000, on the culture page of **The Washington Post** I saw a huge photo of Guillermo; below, in letters made from a million dots, an exclusive was announced with the hottest writer in Mexico, who was in the United States promoting **Amores perros**.” **Álvaro Enrigue, Letras Libres**

“With extreme sensitivity and visual power, consistently connecting characters and situations that initially appear to be unrelated [...], **Arriaga** shows that, in addition to being a superb screenwriter, he is also a good director.” **Carlos Boyero, El País**

“**The Untameable** consecrates its author as the best contemporary Mexican writer and as an indisputable figure among the world's leading writers” **Gabri Ródenas, Zenda**

ARIEL DOREMAN

ALLENDE Y EL MUSEO DEL SUICIDIO

Allende and the Suicide Museum

Galaxia Gutenberg, 2023. 574 pages

**(RIGHTS for Brazil
and Portugal only)**

An eccentric and obsessed billionaire, Joseph Hortha, convinces a writer in crisis to help solve one of the great mysteries of Latin American history: the death of Salvador Allende during the military coup of September 11, 1973. Did he commit suicide, as the military claims, or was he killed, a thesis supported by most Chileans and much of the international community? For the two protagonists the legendary figure of Allende has a personal meaning. Having saved their lives when they were in danger, they both feel indebted to him and will do anything to find out the truth about his death. But that search is complicated by the shameful secrets both men hide. Before the investigation reaches its surprising conclusion, they will, each in their own way, have faced the afflictions of guilt and cowardice, trauma, and betrayal.

Allende and the Suicide Museum is, however, much more than an ingenious detective novel with a Chilean theme. It involves all of humanity, as Joseph Hortha has conceived a delusional plan: to create a museum dedicated to all suicides in history as a way of alerting the public about the collective suicide towards which global warming is inexorably leading us. As if the juxtaposition of two suicides, the possible one of Allende and the probable one of our species, was not original enough, **Ariel Dorfman**, the author of **The Suicide Museum**, has decided to insert himself, with his name and the trajectory and meticulous chronology of his own life, as an alter ego who narrates this adventure. Such an aesthetic strategy leads readers to experience a hybrid text that, by boldly mixing fiction and reality, imagination and history, confession and chronicle, truth and lies, explores the limits of the novelistic genre, and extends that genre in an unsuspected and exceptional way. The audacity of incorporating into the fictional plot real and historical characters who come from contemporary events (statesmen, ministers, guerrillas, human rights lawyers, rock stars, movie celebrities, Allende's relatives and, of course, Allende himself), results in a provocative, controversial, and daring thriller, an intellectual roller coaster ride.

This brief description fails, however, to convey the emotional core of this multifarious novel filled with unforgettable characters: a wedding photographer who can predict the future of the couples he portrays; a policeman who must find the serial killer who is killing refugees in an Embassy; a revolutionary imprisoned for trying to kill a dictator; and, above all, the complex women who support, for their own obscure reasons, the protagonists in their mission. **Allende and the Suicide Museum** delves fiercely into the enigmas of love and sex, into the relationships of parents with their children, asks hard questions about violence and exile and hope, machismo and fascism and the origins of the Holocaust, and wonders how we can find the truth if we cannot trust our own labyrinth of memory. At a moment in history when so many countries and social movements are faced with the dilemma of how to address the tremendous injustices of our global system, whether through peaceful or violent means, the discovery of how Allende lived and enigmatically died ends up providing a roadmap or blueprint for humanity as we try to resolve our current crisis.

Ultimately, though, **The Suicide Museum** must be understood, as the culminating literary work of an author who, translated into more than fifty languages and with theatrical works mounted in more than a hundred countries, a contributor to the most important newspapers, has been consecrated as one of the greats of our time, a "grandmaster of literature" (**Time**) whom the **The Washington Post** has called "a world-class novelist of the first category."

Ariel Dorfman's many internationally acclaimed works of poetry, fiction, and non-fiction include his best-selling memoir **Heading South, Looking North**, which was the basis for the documentary film **A Promise to the Dead**, directed by Peter Raymont and shortlisted for the Academy Awards in 2008. **Death and the Maiden**, and his other plays have been staged in over one hundred countries and adapted into a famous film directed by **Roman Polanski**, starring **Sigourney Weaver** and **Ben Kingsley**. **Dorfman**'s books have been published in more than fifty languages. **Dorfman** is a frequent contributor to major media worldwide.

About the author and his works

“One of the most important voices coming out of Latin America” **Salman Rushdie**

“**Ariel Dorfman** is one of those rare, deeply feeling writers whose work is both wonderfully elegant and instilled with defiant spirit.” **Oscar Hijuelos**

“Grandmaster of literature” **Time**

“A world-class novelist of the first category” **The Washington Post**.

“Those who survived (the coup against Salvador Allende) found that their role had changed, transformed from people actively building a more just tomorrow into something like guardians of historical memory. The best known among these, over the past five decades, has been the writer **Ariel Dorfman**. Now eighty-one, **Dorfman** has a resume that is quite fantastic, as broad as it is sprawling ... The book is set largely in the 1990s, and its focus is on the day in 1973 when La Moneda, Allende's presidential palace, was stormed. However, it is also a novel that looks to the future and wrestles anew with Allende's legacy and its relevance... Allende remains a subject of fascination and conjecture; in **Dorfman**'s new novel, her fate may matter for our shared future.” **Jonathan Dee, The New Yorker**.

"An intricate examination of guilt and grief, **Allende and the Suicide Museum** evokes **Philip Roth**. His prose is intelligent and assured, propelling the reader forward through the intensity of his ideas." The narrator "confronts his grief for Allende...and for the Chile he lost. Watching him carry this through is deeply moving, reminding us of that courage, however unheroic, can happen on any scale." **NY Times Book Review**

"**Ariel Dorfman** is, without a doubt, the modern conscience of Latin America. He is the elegant scribe of its blue sky, as well as of its iron hand. And the lucid and loyal witness of its stuttering attempts at democracy. **Allende and the Suicide Museum** is the story he was always destined to write. In this novel, his prodigious talents are evident everywhere: in his impressive gifts as a storyteller; in his fierce pursuit of the truths of history; in his sly and deliciously wicked humor; in his essential humanity... It deserves a universe of readers." **Marie Arana** “**Chica Americana: Dos mundos y una infancia**” and “**Bolívar: Libertador Americano**.”

"Intriguing and playful ... **Allende and the Suicide Museum** explores the boundaries of fiction: it is a thriller nested within a literary novel nested within a memoir. ..." **Rebecca Chace, The Los Angeles Review of Books**

“It is an exciting crossover of genres, where history, chronicle, autofiction, memoirs, thriller and essay converge, and where a complex moral reflection and a call for political rebellion take the form of an investigation into one of the fundamental myths of the twentieth century: the death of Salvador Allende. **Ariel Dorfman** has written the book of his life” **Javier Cercas**

JULIO LLAMAZARES:

VAGALUME

Vagalume

Alfaguara, 2023. 216 pages

We all have three lives: the public, the private and the secret.

A writer is a light in the night, like a firefly the Galician word that gives its title to the novel...

A writer researches the life of another writer who taught him how to be a journalist and who stopped writing by choice at a very young age, and whose father, likewise, was another writer who published hundreds of newsstand novels without anyone knowing his real name. An unexpected and surprising discovery after his death, as well as a series of revelations, turn the missing man into a mystery that the narrator tries to understand while reflecting on the nature of the act of writing and its necessity, as well as on the secret lives we all carry within the one we have. A story like a Russian doll that hides other stories inside the main one...

"In the darkness of the night the lights of the buildings showed that there were people awake in them, that behind the red and yellow windows, depending on the light of the lightbulbs turned on, there were people like me who were still connected to life, each of them with their dreams and fears accompanying them like what happened to me when I wrote alone in the night like the vagalume (firefly) in Manolo Castro's novel or like him when he was alive. The lights of their windows, now definitively turned off, were for years the frame for the fantasy into which their owners peered, those men who spent their lives writing at night so as not to arouse suspicions or to not disturb their families, who slept soundly while these men wandered through their imagination like the fireflies they turned into. Because from lighting up the night so much they themselves became light, that light that was so needed to illuminate the world when the loneliness of people becomes unlivable, and they need someone to talk to them and express what they feel or crave without asking in return anything more than admiration. That admiration that makes readers the inseparable and necessary friends of writers, because it is to them that we write even though we think that we are alone on the planet while we do it. Behind every illuminated window is a soul like our soul, a castaway from sleep and a survivor of the day that is ending or about to begin who is waiting for someone to speak to them in order to respond, even though their words are never heard. They are fireflies as well, but their light is not enough to pierce the night."

Internationally renowned award-winning author **Julio Llamazares** (1955) is considered an icon of the up-market Spanish literary scene, with such emblematic works as **Luna de Lobos (Wolf Moon)** and **Escenas de cine mudo**, among others. His books invariably rank on best-selling lists. **La lluvia amarilla (The Yellow Rain)**, a contemporary classic among Spanish students, has more than thirty reprints to date, and it has been translated all over the world.

Foreign sales: Il Saggiatore (Italy)

About the author and his works

"Llamazares writes extraordinary books. He is an author who makes us grow" **Berna González**
Harbour, El País

"Each new book by Julio Llamazares is an event" **Miguel Munárriz, Zenda Libros**

"**Llamazares** [...] always writes well, without arrogance, unprejudiced, with a sense of humor and with affectionate indulgence when he portrays. Perhaps that is the key [...]. The author is in love with what he describes and what he discovers" **Andrés Barba, El Cultural**

"**Julio Llamazares** is, without a doubt, one of those writers who writers who reconcile us with the exercise of literature" **Aurelio Loureiro, Leer**

"The novelist with the greatest poetic breath in current Spanish literature" **Ignacio Amestoy, El Mundo**

"**Julio Llamazares** continues to be a special writer, someone capable of looking at the world in a different way" **El Correo Gallego**

"In this somber and elegiac novel, **Llamazares**'s first to be translated into English, the last, dying resident of a deserted village in the Spanish Pyrenees, summons the ghosts of his past. (...) **Llamazares**'s gorgeous prose evokes the empty streets and desolate landscape as effectively as it suggests ambiguities in the narrative's truth (...) A gorgeous, heartbreaking meditation on memory and solitude, and a poetic accounting of physical and spiritual decay, **Llamazares**'s slender novel transports readers to a grim and unforgettable world" **Publishers Weekly**

"Reminiscent of **Camus' A Happy Death** (1972) in its poetic language and existential pondering, **The Yellow Rain** is a poignant, fictionalized memoir. **Llamazares** depicts the sad life of a man who has lived a full, and largely tragic life, and now faces death, the last holdout in Ainielle, a crumbling Spanish mountain town. **Llamazares** surprises with his ability to create dramatic tension in this soliloquy-style narrative through vivid description, attention to all the senses, and the detailed reenactment of past scenes. While the primary story consists of the protagonist's personal reflections, this is also the story of a village abandoned in the wake of civil war and progress, now, like him, facing extinction. Memories rain down in Ainielle, pouring through doors and windows, haunting the streets, and staining everything with the aged yellow color of time's passage. From utter loneliness to ghostly visions to near madness, **Llamazares** tackles the things that come to us--memory, feelings, visions, dreams--and cannot easily be washed away." **Janet St. John--Booklist**

"A beautiful book, a somber memoir and moving elegy for a lost part of the world." **Le Monde**

"It recalls the work of **García Márquez**. But here the baroque has been replaced by a shuddering lyricism." **El Periódico**

"Poignant and exquisite... A sublime and relevant fable" **Scotland on Sunday**

"Immediately satisfying... A haunting farewell to a way of life" **Time Out**

"A novel that does honor to Spanish literature" **Corriere della Sera**

RAY LORIGA:

CUALQUIER VERANO ES UN FINAL

Any Summer is an Ending

Alfaguara, 2023. 138 pages

Edgy, original, and always surprising **Ray Loriga**. **Loriga**'s writing is as usual elegant, with a deeply wry sense of humor...

Love is built, I suppose, with such foolish strands, or it doesn't exist at all

It's winter and Yorick, a publisher and a man, he says, of little ambition and little merit, is driving through Switzerland in a cab. Only a year ago, the aftereffects of a serious illness had caused his death during a couple of minutes on an operating table. Now he is visiting his friend Luiz, who is now living by lake Constanza, and who's considering the possibility of putting an end to his existence. He is in an institution providing euthanasia and assisted suicide, whose only legal requirement demands the patient's willingness to die. Luiz is neither ill nor depressed, but now that his youth is behind him, he wonders why to extend life, however much privileged, fun and kind it may still be. Some personal matters, however, take him back to Lisbon, promising to his friends they will all meet again in July, as they do every summer.

Yorick's memory brings back the recollection of many trips, of faraway cities, beaches, bars, parties, and nights laughing and drinking with Luiz, his best friend and favorite person. Their relationship is made of chance encounters, infinite conversations, and complicit silences. And with them, a woman, Alma, who, with her beautiful illustrations for Yorick's editorial project, moves between love and misunderstandings... The prospect of losing the friend around whom his life orbits around, takes Yorick to look for an explanation for Luiz's stay in Switzerland and his absurd suicidal plans. But summer arrives, the friends are reunited in a cottage by the sea, and the days go by as smoothly as usual. For a moment, death becomes a remote possibility, a foregone conclusion that we won't have to think about until winter arrives.

Friendship, love, and the end of youth are the threads that run through **Ray Loriga**'s novel. A work narrated by a man who comes from the very border between life and death and who is reluctant to project the absence of a loved one, a friend who, with a touch of disappointment, a note of laziness and dandy-like manners, questions whether it is worthwhile to go on once they have reached maturity. With their differences, their asymmetries, and their dilettante spirit, he and Luiz dwell between an insistent sense of decadence and a vitality that drives them to seize a second chance, to enjoy what may be one last summer, to make of death not a fatal outcome but a life option. **Ray Loriga** delves into death, illness, and finitude, and addresses a controversial issue with a tenuous sense of humor and a writing of apparent lightness that moves through sentences of an aphoristic conciseness. The style that the author has been building throughout his career acts here as a perfect counterpoint to a subject that, in his hands, is detached from all dramatism without losing any depth or nuance.

From the steep streets of Lisbon to the peaceful simplicity of a Portuguese seaside village, passing through New York, Santo Domingo and Venice, Yorick's story leads us through a varied geography in which laughter, remorse, desire and jealousy intertwine in a wheel that never stops. **Cualquier verano es un final** speaks to us of the will to die and of the passage of time, celebrating life and the summer days that are still to be enjoyed before the arrival of winter.

RENDICIÓN

Surrender

Alfaguara, 2017. 216 pages

2017 Premio Alfaguara

Ten long years have passed since war first broke out, and one couple still does not know the whereabouts of their children or what their country is fighting for. They follow orders and their lives go by simply, until one day the authorities announce that the area needst to be evacuated. Everyone must relocate to "the transparent city." The city is a paradise, a stunning glass dome of endless highways, buildings, trains, and markets. Everything its inhabitants need is provided— food, protection, shelter—and the family unquestioningly settles into their new life. But neither secrets nor walls are permitted here, strict order, authoritarian clam, and transparency reign supreme. In a society in which everything private is public, the most chilling portent of our future emerges. *Surrender* is an urgent novel about dignity and rebellion and the lengths we go to preserve love, hope, and humanity.

Rendición won the **2017 Premio Alfaguara**, one of Spain's most prestigious literary prizes. Among other things, the Alfaguara jury called it: “A *Kafkaesque and Orwellian story about authority and collective manipulation, a parable on our societies exposed to the gaze and judgment of all. Through the use of a modest and thoughtful voice, with unexpected bursts of humour, the author constructs a luminous fable about exile, loss, paternity and attachment.*”

About the author

“**Loriga** belongs to a select group of writers who, like **Houellebecq** and **Murakami**, are redefining twenty-first century fiction” **Wayne Burrows, The Big Issue**

“**Ray Loriga** is a fascinating crossing between **Marguerite Duras** and **Jim Thompson**.” **Pedro Almodóvar**

“The voice of a new generation.” **The Daily Telegraph**

“**Ray Loriga** is an emerging cult author, distilling talent in every page” **Scotland on Sunday**

“**Surrender** calls to mind **The Handmaid’s Tale** by **Margaret Atwood** and **Blindness** by **José Saramago**” **Alfaguara Prize winner’s citation.**

“Engaging, thought-provoking... A suspenseful novel that will maintain reader’s interest right up to the surprise ending” **World Literature Today**

“**Surrender**’s climax packs abundant weight... This novel has plenty of power” **Kirkus Reviews**

“**Loriga** is the rock start of European letters” **New York Times**

“A crucial element in the narrative of the author of *Héroes* (is) that apparent indifference towards the reader, a way of narrating as if from the perspective of a novel written by **Albert Camus**, a certain distance from the human materials he gradually incorporates into his story, but which in the end leave a deep imprint on whoever is reading” J. Ernesto Ayala-Dip, *Babelia*

“Very elegant writing that carries the exactitude of **Loriga** in his maturity even a bit further” **Nadal Suau, El Español**

“**Ray** never makes obvious phrases. At times I feel he doesn’t want to provoke anything in the reader for how understandable and direct his writing is” **Elena Poniatowska, Babelia**

“When life sometimes puts us one step away from sinking, we find a particular book that becomes our lifeline and allows us to stay afloat” **Oscar López, Página Dos**, (about **Rendición**)

“Polished writing, in short paragraphs, that doesn’t describe but rather glides silently, like the tires on an automobile over a motorway” **J.A. Masoliver Ródenas, La Vanguardia**

Ray Loriga (Madrid, 1967), novelist, screenwriter and director, is the author of several novels and collections of stories. His work has been translated into the major languages in the world. And he is one of the most highly regarded authors, by both national and international critics. As a screenwriter for the cinema he has collaborated, among others, with **Pedro Almodóvar** and **Alberto Saura**. His works published

in English received rave reviews in the New York Times, The Washington Post, and elsewhere.

Foreign sales: Houghton & Mifflin / Harcourt (USA), Masaa Publishing & Distribution (Arabic language), Kiraathane Basin (Turkey), Culturbooks (Germany)

ARTURO PÉREZ-REVERTE

EL PROBLEMA FINAL

The Final Problem

Alfaguara, 2023. 317 pages

June 1960. A storm strands the nine guests staying at the small local hotel on the island of Utakos, off Corfu. What should be a peaceful wait turns into an unsuspected detective challenge when a hanged woman is found in the beach pavilion. Edith Mander, a discreet English tourist, is found hanged. All signs point to suicide, but Hopalong Basil, a fading British actor who became famous for his portrayal of Sherlock Holmes in the movies, suspects that behind the death there is a clever and thoughtful criminal act. Encouraged by intuition and applying the methods he learnt from **Arthur Conan Doyle** and Holmes' legendary character, he begins an investigation to unravel the truth. In a place where no one can enter and no one can leave, everyone will become a suspect in this plot that evokes the classic enigma of the locked room. Thus, **El problema final** pays tribute to great masters such as **Arthur Conan Doyle** and **Agatha Christie**, and recovers, with an original detective storyline, the classic problem-novel.

Masterfully crafted combining both the upmarket literary quality of **Pérez-Reverte**'s writing with the potent commercial vein of his stories, **El problema final** is much more than a crime novel. The crime investigation is not the only plot thread. As he usually does in his works, he introduces extensive reflections on other areas which transcend the simple genre mechanics. Here, insights on detective stories in movies and literature, and their evolution undergone over the last few decades. Through the protagonist, Hopalong Basil--who is 65—**Pérez-Reverte** expresses his nostalgia for the stories of yesterday. In the long conversations the protagonist has with Paco Foxá—a Spanish writer of pulp fiction and newsstand novels who has become a particular Watson-- it is recalled that "*until the end of 1930s, thousands of novels with enigmas were published. That killed the genre. Solving a crime while drinking cups of tea [...] sounds soft today. The novel that we call noir, more innovative, cornered the elegant enigmas.*"

Arturo Pérez-Reverte (1951) was a war correspondent for 21 years. any of his books have been adapted for the cinema and television. He is a member of the Real Academia Española and the Association of Marine Writers of France. He is widely known for his accurate and artfully told historical novels which become instant best- sellers. His books have been translated into over forty languages.

Foreign sales: Azbooka (Russia), Soyuz (audio-Russia), Asa (Portugal), Ednorog (Bulgaria), Storytel (audio-Bulgaria), Patakis (Greece), ArtRage (Poland), Laguna (Serbia), Gallimard (France); Mulholland (LB USA), Atlantic UK (UK), Settecolori (Italy), Crime Scene (Romania), IPC Konyvek (Hungary)

LA ISLA DE LA MUJER DORMIDA
The Island of the Sleeping Woman
Alfaguara, 2024. 409 pages

A novel of sea, love, and adventure set on an island in the western Greek Cyclades, in the Aegean Sea, during the years of the Spanish Civil War. In April 1937, while the Civil War is raging in Spain, the merchant seaman Miguel Jordán Kyriazis is commissioned by the fascist rebels to clandestinely attack the naval traffic from the Soviet Union carrying military aid for the Spanish Republic. At the base of operations, a small island in the Aegean Sea, the life of the Spanish corsair will intersect, in a murky triangle, with that of the owners, Baron Katelios and his wife, a seductive mature woman who searches, with cold desperation, for a way to escape her fate.

Arturo Pérez-Reverte (1951) has sold more than twenty-seven million copies of his works worldwide. He was a war correspondent for 21 years. Many of his books have been adapted into and television. He is a member of the Real Academia Española and the Association of Marine Writers of France. He is widely known for his accurate and artfully told historical novels which become instant best-sellers. His books have been translated into over forty languages.

About the author and his works

“The most perfect novelist of Spanish literature of our time”. **El País**

“I like Pérez-Reverte. He reminds me of **Dumas** and **Salgari**.” **Umberto Eco**

“**Arturo Pérez-Reverte** knows how to keep the reader turning the pages.” **The New York Times Book Review**

“A magnificent, complete, rounded book that fully meets all the demands of the genre.” **Santos Sanz Villanueva** **El Cultural**

“A perfect book, written with a scalpel.” **Karina Sainz Borgo** **ABC**

“The author has the most fun (and) approaches crime as one of the fine arts, following **De Quincey** (...) Fun and evocative, a game, a theory.” **Raúl del Pozo, El Mundo**

“**Arturo Pérez-Reverte** is the great European storyteller of the 21st century in the tradition of **Dumas**” **Simon Sebäc Montefiore**

“**Arturo Pérez-Reverte** brilliantly illustrates the sheer delight of fiction.” **Daily Telegraph**

“**Pérez-Reverte** achieves an intense novel, of stifled emotions and infrequent virtues, including the perhaps controversial virtue of recognizing the merit, courage and nobility of enemies.” **Domingo Ródenas de Moya, Babelia**

“**Pérez-Reverte** at his best. His novels trace links with each other, until they form a warp that is what the classics called style, and the moderns, world” **José María Pozuelo Yvancos, ABCultural**

“The magic consists in the fact that **Arturo Pérez-Reverte** offers [the readers] a tapestry of the historical data and the mental coordinates of the moment. [...] This is not easy, but it borders on virtuosity when the life and history lesson also come dressed in adventure, the kind that keeps you from looking up from the page” **Jesús García Calero, Zenda**

"Arturo Pérez-Reverte is the great European storyteller of the 21st century in the tradition of Dumas" **Simon Sebac Montefiore**

"Pérez-Reverte achieves an intense novel, of stifled emotions and infrequent virtues, including the perhaps controversial virtue of recognizing the merit, courage and nobility of enemies." **Domingo Ródenas de Moya, Babelia**

"**El italiano** is for me **Arturo Pérez Reverte**'s best novel so far. All its chapters smell of cleanliness, of the awakening of summer mornings, of croissants, of the Floyd of the hairdressers of yesteryear, of the bars at nine o'clock, freshly swept and scrubbed, when the smell of bleach has gone. To those magical mountains of the first school trips. His prose is crossed by the tremor of illusion. [...] Reading it I have remembered **Graham Greene, Simenon** and **Conrad, Vittorio De Sica and Rossellini**." **José Luis Garci**

"An astonishing tribute to the Mediterranean as a homeland, and to the marble and bronze of its gods and heroes" **Raúl del Pozo**

"There are books capable of locking the reader to reality while pushing him to enter the most unusual part of the world. Because life is best realized in small things. **El italiano** is one of them: [...] a secret kept by the hours" **Antonio Lucas, El Mundo**

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