



FICTION & NON-FICTION LIST

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FALL 2023

The Lives I Did Not Live

[Patricia ALMARCEGUI](#)

[CANDAYA](#), 2023. Fiction, Spanish

A story of gardens, migration, exodus and women in search of a place of their own. In Spain and Iran. *The lives I did not live* is a book that oscillates between the intimate and the public in a conversational, everyday, fragmentary and delicate language.

Book eligible for translation grants from the Balearic Islands



Anna and Pari are two women who meet in Menorca, around an abandoned and occupied hotel and an orchard rescued from oblivion. Anna, a native of the island, now returns in the midst of an intimate crisis after many years away. Pari arrived from Iran after abandoning his former life, and awaits the possible arrival of a visitor.

The Lives I Did not Live is a novel about destinies and spaces in reconstruction; about gardens and orchards; about bodies that inhabit and bodies that can no longer be inhabited. And it is also the story of an island and a country encountered in exodus and migration: throughout the conversation between the two protagonists, historical accounts of Menorca and Iran emerge: shipwrecks, invasions, fires, journeys, objects lost and rediscovered.

The memory of two families, and their future, are the starting points of this novel by Patricia Almarcegui, author of the celebrated travel book *Cuadernos perdidos de Japón*, in which gender inequalities, the problem of housing, migrations and the right to forget certain episodes of our lives, run through the

encounters and stories shared by Anna and Pari, as they await the eviction from the old hotel in Torrepetxina.

Patricia Almarcegui is a writer with a renowned career who, in this, her third novel, takes a look at the territories that are closest to her: Menorca, where she has lived for a long time, and Iran, a complex country that she has already tackled in her works of travel literature. Thus, with a fictional story, but based on some thirty interviews with women from different generations, the author offers us an intimate, personal novel that demonstrates that autobiographical stories are made up of the stories of many lives.

The presence of natural spaces, orchards, gardens, the landscape of Menorca and Iran, the beaches of the Mediterranean and the Caspian Sea, make this book a text in the line of *Nature Literature*, an approach to history based on the encounter and relationships of the characters and their lives with the spaces that surround them. Moreover, the garden and the orchard are symbols of recovery, of calm and slowness, of patience and the will to resist against the aggressive advance of tourist spaces.

“Patricia Almarcegui is one of the most sensitive and beautiful voices in our country. Her books, imbued with a rapturous melancholy, have a very high literary quality”. Jacinto Antón, *El País*

Original Title

Las vidas que no viví

Territory of representation

World wide

The Parking Lot

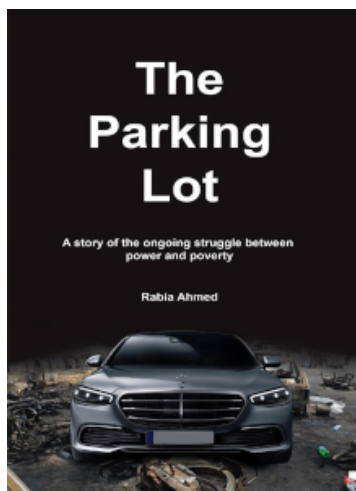
[Rabia AHMED](#)

[FEROZSONS](#), 2022, 200 p. FICTION, Novel, English (Pakistan)

A story of the ongoing struggle between power and poverty in Pakistan's town.

It's an investigative novel because the author is a journalist, at times a social novel, but also an intimate novel, and always in a simple and elegant writing. Pakistan, with its social and urban problems, has so much to tell us.

“Set within the framework of a family coming to terms with its own dark secrets, Rabia Ahmed's novel brings into sharp focus the discrimination, violence and injustice religious minorities face in Pakistan. At times her account doesn't read like fiction, so familiar is the sequence of events to us. This compelling story should evoke, among readers, greater understanding and empathy for our marginalised fellow citizens who are equal on paper only.” *Zohra Yusuf, former chairperson Human Rights Commission of Pakistan*



In her search for the 'other family', Hina, a young journalist, takes us from her upper middle-class neighbourhood in Lahore, to a very different setting. *The Parking Lot* deals with the gulf between the rich and the poor in Pakistan, the Christian community discriminated and the muslim richer segment of society.

The Parking Lot was written in English, in an everyday but elegant language, with occasional hints of Urdu or Punjabi, as it is set in the huge city of Lahore, on the border with India. **Rabia Ahmed**, herself a journalist deeply involved in defending discriminated communities and freedom of expression in Pakistan, tells us the story of a journalist from a wealthy background, and therefore a Muslim, who is facing the complicated moment of her father's death. She and her sisters are looking for ways to maintain their lifestyle and, above all, to continue caring for their mother, who is suffering from Alzheimer's disease. What to do with this big, beautiful

house, too expensive for them? In the midst of their preoccupations with inheritance, she discovers that they have a hidden sister, a Christian girl that their father had had before he married their mother. She decides to go and look for her, and meets her living in a Christian slum area. She became fascinated by the people living there and decided to publish a report about their living conditions. During her investigation, she discovered that violence was being inflicted on the community's inhabitants, and quickly made the connection with a huge, modern, speculative property development being built next to the area. It's a despised neighbourhood, which is ideally placed to build the car park for the brand new shopping centre that's coming up.

Gradually, the novel takes on a black novel air, showing us the sordid underbelly of Pakistani society, the unscrupulous rich businessmen, the ordinary discrimination.

Of course, we enter an unfamiliar social world, discovering a city, its tropical environment, its inhabitants, its languages, all thanks to the touching and intelligent characters.

Original Title

The Parking Lot

Territory of representation

Europe

The Weight of Living on Earth

Mario Vargas Llosa V Biennial Novel Prize, 2023
Mazatlán De Literatura Award, 2023

Mario Vargas Llosa : “Acabo de leer esta novela del escritor mexicano David Toscana que ha ganado el Premio Bienal de Novela que lleva mi nombre, celebrado en Guadalajara, y creo que es uno de los textos más originales publicados en los últimos años”. “Lo que está en juego en este texto notable es el humor. Un humor extraño e incandescente”. “Uno de los aspectos originales de este libro es ese juego mediante el cual, en lo más profundo de las tragedias que viven los personajes, hay siempre una luz a la que pueden aferrarse”, “Creo que David Toscana ha escrito una de la mejores novelas del idioma”.

“David Toscana is one of the most innovative contemporary Mexican storytellers.” Eduardo Espina, *El Observador*.

José Manuel Fajardo: “David Toscana is one of the major voices of the current Latin American narrative”, *EL Cultural, El Español, 15 enero 2023*

[David TOSCANA](#)

[CANDAYA](#), 2022, 320 p. LITERARY FICTION, spanish (Mexico)

[ALFAGUARA](#), 2022, Mexico.

Written with the will to believe that imagination and desire are powerful forces for transforming reality, *The Weight to Live on Earth* puts us in front of an immense frieze of possibilities: life changes as we read, the author proposes, and this is how this group of characters turn the city of Monterrey into every possible scenario from Tsarist Russia to Soviet Russia, and a canteen will be a space station, an orange orchard will be a dacha, the Santa Catarina River will be the Neva, and an abandoned cable car will be the take-off platform.



The news of the death of three Soviet cosmonauts on their return to Earth after 23 days on the Sailyut space station is the trigger for the delirious journey that Nikolai is about to embark on. Driven by his passion for reading, he changes his name to Nikolai Nikolayevich Pseldonov and his everyday life in the early 1970s in northern Mexico becomes a frieze that combines all the times and spaces of Russian literature: from Tolstoy to Bulgakov, from Chekhov to Akhmatova. Nicholas and his wife, along with a handful of strangers who join them along the way, fervently recreate scenes, conversations and stories from a wide range of novels, short stories and plays, but which, unlike the knights imitated by Don Quixote, star anti-heroes. Dozens or hundreds of stories that help us to piece together their own history and to sense their desolation in the face of a world in which they do not fit, a world they can only face with their imagination. Because, as the protagonist of *The weight to live o earth* says,

“Life is the only infinite thing that has an end”.

Original Title

El peso de vivir en la tierra

Sample in English by Isabel Adey available / [Extract in Spanish](#)

[Press Clipping](#)

Territory of representation

World Wide

Those who listen

[Diego SÁNCHEZ AGUILAR](#)

[CANDAYA](#), 2023, 544 p. LITERARY FICTION, Spanish

In *Those who listen*, Diego Sánchez Aguilar explores all the forms of Anxiety and Fear that define our contemporary society.

“A thoughtful novel that avoids sermons: the best way to be a political novel” José María Pozuelo Yvancos . A novel that reminds us Thomas Pinchon, David Foster Wallace, Don DeLillo, and the Bulgarian Guéorgui Gospodínov. And something to do as well with [Vivir abajo](#) by Gustavo Faverón.

The second novel by Murcian writer Diego Sánchez Aguilar (first one, [Factsbook](#)) is an extensive book with a deep political, contemporary and current commitment. A novel about anxiety, family, care, madness, the planet, capitalism and language.

It is also a novel about language, about the way in which language constructs the world and, above all, about what future is possible, thinkable or imaginable within the horizon of meanings of a language dominated by the ideology of marketing and economic profit and infinite growth. Diego Sánchez Aguilar shows, with humour and precision, how this language determines common sense, and defines what is reasonable and what is madness.



The closing ceremony of the Future Summit has an unexpected ending that puts the G7 presidents in an awkward position. While their advisors try to find out who has caused this problem and how to solve it, scenes from the lives of characters united by one fact are interspersed: they all hear a strange noise, the origin of which they cannot determine. This sound has side effects that will make them rethink their lives and their ethical convictions in a world that seems to be crumbling by the minute. When the future seems like a territory populated by ghosts, Diego Sánchez Aguilar explores, in *Those who listen*, all the forms of anxiety and fear that define contemporary society. And it will be difficult to emerge unscathed from his relentless enquiry.

Original Title
Los que escuchan.

“Se trata de una de las apuestas más llamativas de la “retrée” literaria de este año. ‘Los que escuchan’, la segunda novela del escritor cartagenero -aunque afincado en Londres- Diego Sánchez Aguilar en el prestigioso sello barcelonés Candaya, promete atrapar, remover e incluso cuestionar al público con un texto al mismo tiempo ambicioso y adictivo, comprometido y rico, inteligente y emocionante. En un futuro inmediato en que las soluciones tecnológicas al cambio climático ya no surten efecto, la incertidumbre y el miedo al colapso empiezan a generar consecuencias sociales, psicológicas y políticas en un Occidente sin rumbo que baila con el caos.” José Daniel Espejo, *El Diario Murcia*, ElDiario.es, 9 septiembre 2023.

“Los que escuchan“, de Diego Sánchez Aguilar, es una novela sobre distintos tipos de ansiedad. De tipo laboral: la necesidad de ser continuamente mejor; hay una ecoansiedad que sufren el continuo bombardeo de noticias sobre el cambio climático, el agotamiento de recursos naturales; y hay una ansiedad ética: la de no saber cómo actuar ante un mundo que parece encaminarse hacia un colapso económico, social y medioambiental.” por Evaristo Aguado, *Todo Literatura*, 6 septiembre 2023.

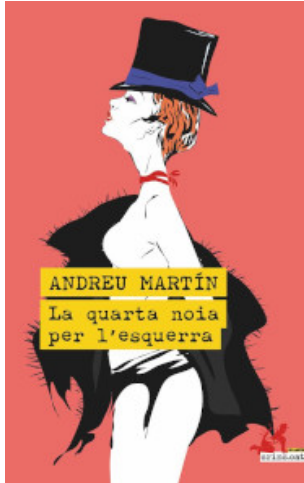
Territory of representation
World Wide

The Fourth Girl On The Left

[Andreu MARTIN](#)

[CRIMS.CAT \(CLANDESTINA\)](#), 2023, 480 p. FICTION, Black Novel, Catalan, Spanish (Alrevés)

Author supported by the Ramón Llull Institute, translation grants



World War I. While the main European cities are bleeding into conflict, Barcelona is one of the great pearls of the Mediterranean. Despite its status as a neutral territory, no one ignores the fact that on the coast there are ports where they can illegally stock up on fuel and groceries, with the approval of the local authorities, and that German submarines arrive at Cape Ixent where all kinds of interests and conflicts with secret services, double agents and spies from here and there are cooked.

In the heart of this Barcelona in the midst of an urban boom, with the noise of the streets, the bustle of bars, casino games and evening shows, comes Amadeu, a peasant boy fresh out of the seminar, who is looking for a dancer with whom his father had lived a strange adventure. She has only one clue: she is the fourth girl to the left of a photograph she keeps in her jacket pocket. She immediately discovers that her name is Amanda Rogent and that she is on display at Barcelona's Moulin Rouge: a whole vedet who loves to scandalize. Amadeus needs to find answers, but discovering the truth is not always the best thing that can happen to you...

After titles such as *Tibidabo's Harem*, *Everyone Will Remember You*, *Harem's Favorite*, *You're Going To Say I'm Crazy* and *Cops* (the latter, signed with Joan Miquel Capell), Andreu Martín returns to "Crims.cat" with a very retrospective novel, set in the exciting Barcelona of the first decades of the twentieth century.

Original Title

La quarta noia per l'esquerra

Territory of representation

World Wide

A Lighthouse at the End of the World

[Gerard GUIX](#)

Winner of the most important children's literature prize in Catalonia: Joaquim Ruyra 2022

Illustrations by Cristina Bueno

ELASTIC BOOKS (Grup Enciclopèdia), 2023, 240 p. Teen Novel, Catalan



They say that adolescence is the age of discoveries and anguish. Max knows this well. At the age of fourteen he has just seen how his life takes an unexpected turn: his father has been commissioned to renovate a lighthouse on a remote island and for a few months the whole family will settle there.

Just now that Max was starting to have friends in high school—even though part of the class had been tasked with making him know a word that tortured him—just now that he had begun a special relationship with a girl—even though they hadn't yet named what they felt for each other—, just now he has to leave everything and start a new life that no one has consulted him if he wanted to.

But Max still doesn't know that adolescence is also the age of first love, the most intense, which always marks more. And that, when necessary, love moves mountains, crosses continents, oceans if necessary, and finds who to find.

Original Title

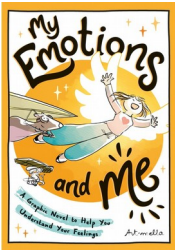
Un far al fi del món

[Press review on line](#)

Territory of representation

World Wide

Active Backlist !



Fresh news: a new version of the first volume, *Emotions: welcoming an emotion*, has just been published in English by Summersdale.

It is wonderful ! See for yourself [here!](#) To acquire the rights, contact Irina Bruneli (Irina.Bruneli@summersdale.com). The rights to the other two volumes are available (except in Spanish).

Emotions: Inquiry and Roadmap series

[Armella Leung](#) (Art-mella)

[POURPENSER](#), 2017, 2019, 2020, 19 x 29,5 cm. Self Help, Youth, Comics, French

ALMOST 200 000 COPIES SOLD IN TOTAL FOR THE SERIES



<https://sosavbooks.com/project/emotions-user-guide-series/>

- **Suicides Company (Mariló ÀLVAREZ), CRIMS.CAT (CLANDESTINA), 2022, 180 p. FICTION, Crime's Novel, Catalan**
Author supported by the Ramón Llull Institute, translation grants
X Memorial Agustí Vehí-Vila Award in Tiana Black Novel Festival 2022

<https://sosavbooks.com/project/suicide-company/>

- **Nobody House (Laureano DEBAT), CANDAYA, 2022, 296 p. NOVEL, Spanish**
The story of a migrant mother and daughter, both of them together, working as prostitutes in Barcelona. And the life of Laureano Debat sharing a flat with them.

<https://sosavbooks.com/project/nobody-house/>

- **The Heartbeat Of The Maghreb (Pablo MARTIN CARBAJAL), Mar editor, 2022, 444 p. Fiction, Novel, Spanish**

A journey to the west of the Maghreb, in Mauritania and Morocco, with two protagonists we already met in Maybe Dakar, Álvaro and his sister Carol. A socio-historical and adventure novel.

<https://sosavbooks.com/project/the-heartbeat-of-the-maghreb/>

- **The Book Of Our Absences (Eduardo RUIZ SOSA), CANDAYA, 2022, 464 p. LITERARY FICTION, Spanish (Mexico)**

A journey through the scenes of the disappeared people in contemporary Mexico.

“Estado Crítico awards in 2022, in its Narrative section, the work by Eduardo Ruiz Sosa El libro de nuestras ausencias (Candaya, 2022). For its daring formula for telling the story of the violence of disappearances in Mexico. For its atrocious lyricism. For maintaining the pain in those who read it and for managing to unite them in the recovery of all the dead of drug trafficking.” Estado Crítico, Crítica literaria diletante.

A totally personal narrative form, similar to a Homeric poem, a long ancient song. Brilliant.

<https://sosavbooks.com/project/the-book-of-our-absences/>