

RDC AGENCIA LITERARIA
FRANKFURT 2019 RIGHTS LIST

**RDC AGENCIA LITERARIA S.L.
SPANISH LANGUAGE AUTHORS**

ALBIAC, Gabriel
BARILLI, Ayanta
DÍEZ, Luis Mateo
DOMÍNGUEZ LUIS, Cecilia
DORFMAN, Ariel
ESTEBAN, Ana
FRABETTI, Carlo
GALÁN, Diego
GÓMEZ BORRERO, Paloma
GREUS, Jesús
JIMÉNEZ LOZANO, José
LEGUINECHE, Manuel
LORIGA, Ray
LLAMAZARES, Julio
MAYORAL, Marina
MILLÁN, José Antonio
MUIÑO, Luis
MURILLO, Enrique
NAVARRO, Justo
PÉREZ-REVERTE, Arturo
PRADO, Benjamín
PUÉRTOLAS, Soledad
REVERTE M., Jorge
SERRANO, Secundino
SOLER, Antonio
TORRES, Maruja
TRAPIELLO, Andrés
ZÚÑIGA, Juan Eduardo

Guillermo Arriaga-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.

Guillermo Arriaga is a writer, director and producer who was born in Mexico City in 1958. 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*. Self-defined as “a hunter who works as a writer,” he is also the author of the critically acclaimed novels *The Guillotine Squad*, *A Sweet Scent of Death* and *Night Buffalo* among others.

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

Ayanta Barilli- UN MAR VIOLETA OSCURO

A Dark Violet Sea

Planeta, 2018. 406 pages

2018 Premio Planeta (finalist)

With this astonishing **debut novel**, **Ayanta Barilli** is dazzling, having recently become the newest finalist for one of the most prestigious, popular and generous prizes in the Spanish language, the Premio Planeta.

A beautiful and heart-breaking story of memory, loss, guilt and love; a saga about women who are victims of their own silence.

When Ayanta buries her grandmother and isn't even able to remember the name of her great-grandfather, whom she had always known as Lucifer, she realises there is so much she doesn't know about her family. And to know these things, she must delve deep into her memory, into everything they kept hidden from her among so many family tales that have always adulterated her memories.

Through her great-grandmother Elvira, her grandmother Ángela, her mother Caterina and Ayanta herself, we find ourselves inside the story of four women, four generations, four ways of seeing the world and four ways of confronting it. You could say this is the story of women throughout the twentieth century.

Elvira married Evaristo, who sowed the seeds of fear and insanity in the family. Their daughter Ángela sacrificed herself for an absent husband, always in the arms of other women, incapable of taking care of her or their daughters. And the irrepressible Caterina, third in the saga, ends up in love with another evil man without realising the danger she was in. Only Ayanta, the last descendent, will confront her heredity via the path of memories and of truth. One thing differentiates them: Ayanta won't let herself be mistreated, nor will she lose her mind. And she won't die young, either. She breaks the curse of her three fairy godmothers, her three fallen angels.

Masterfully using different literary styles, the narration flows in an attempt to fit together loose pieces from the leading character's memory. Everything unfolds through a game of

mirrors that serves as the vehicle for a powerful feminine saga, a tale that is all at once breathtaking, beautiful and impossible to put down.

“Barilli creates this polyphonic, biographical and recuperative narrative with transformative power. It is a novel about truth and lies, whose timeline travels from 1860 to present times”

“(…) a dynasty of creative and magical women, from whom you can never be sure if they are telling the truth or the most fabulous lies.”

“(…) as privileged witnesses, we get a glimpse of an entire century through a feminine prism; a true psychological analysis of the evolution of the battle for women’s rights, the story of the subjugation of a gender and misogynist violence. Nevertheless, we have a story that is conciliatory between the sexes, in spite of the men who pass through the pages who never loved their women.”

“Few authors have used the phrase with such efficiency to explore human psychology (...) one can’t stop thinking about writers who have used the verb as a palliative, Joan Didion, Delphine de Vigan, Tara Westover and many others for whom their own journey has been the best inspiration.”

Ángeles López, La Razón

Ayanta Barilli (Rome, 1969) is a writer and journalist. *A DARK VIOLET SEA* is her first novel.

Foreign sales: DeA Planeta Libri (Italy)

Luis Mateo Díez-JUVENTUD DE CRISTAL

Brittle Youth

Alfaguara, 2019. 230 pages

As an adult, Mina remembers her youth as if it were forgotten frames from an old film. These are the remembrances of an era when Mina, restless and unruly, naively devoted herself to helping others as a way of dealing with her own deficiencies. Loving so others will love me seems to be her aim. As if her own existence were detained, heading toward a stagnation from which she tries to escape by living the existence of those around her.

In *JUVENTUD DE CRISTAL*, Luis Mateo Díez gives the narrative voice to a moving female character, full of nuances, who is torn between the turmoil of her impulses and emotions, and those shared with other endearing and chimerical people with whom the limits of friendship and love tend to become blurred.

A master narrator, blessed with an extraordinary ability to evoke memories and a dominance of the language in the best inheritance of our classics, Díez dazzles in this novel about youth, that stage of life when everything is possible but also fragile, like the crystal of a delicate glass that contains the essence of what we will end up being.

Luis Mateo Díez has both the National Literature Award and Critics Award, for a long and prolific literary career with an extensive list of novels.

“A master of our language, balancing on the edge of greatness.” José María Pozuelo Yvancos, *ABC Cultural*

“After Delibes, there is no prose more precise, elegant and pure than that of Luis Mateo Díez.” J.A. Masoliver Ródenas, *La Vanguardia*

Julio Llamazares-LAS ROSAS DEL SUR

Roses of the South

Alfaguara, 2018. 690 pages

Now that ten years have passed since the publication of his memorable *Las rosas de piedra*, (*Roses of Stone*), in his new book, **Julio Llamazares** concludes what is, without a doubt, the most important literary project in Spanish from the past decades: his tour of Spain's seventy-five cathedrals.

Just like travellers in other eras, after visiting all the cathedrals in the north, the author heads from Madrid to the Canary Islands, passing through Extremadura, Castile-La Mancha, the Levante, Andalusia and the Balearic Islands, writing in detail and with a humanistic gaze – at times, not without irony and criticism – about each one of the cathedrals built in this geographic area of Spain. Some he visits for the first time; others are rediscovered. But in each one **Llamazares** knows how to find the link that unites the cathedrals with the people who visit them, whether for devotion or tourism, out of curiosity or habit. Beyond their brilliant architecture, these fascinating ‘roses of stone’ show themselves to be, in the tale of the traveller, mirrors in which to observe the relationships existing over time between people and landscapes.

“His pilgrimage through the different regions of Spain involves a very personal vision and a passionate story of art. An essential travel book.”

Cees Noteboom on *Las rosas de piedra*

Internationally renowned award-winning author **Julio Llamazares** was born in Vegamián (León, Spain) in 1955. He is considered an icon of the up-market Spanish literary scene, with such emblematic works as *Luna de Lobos* and *Escenas de cine mudo*, among others. And yet 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

Ray Loriga-RENDICIÓN

Surrender

Alfaguara, 2017. 216 pages

2017 Premio Alfaguara

SURRENDER 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.”

“Loriga has joined a select group of writers – such as Houellebecq and Murakami – who 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*

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

Ray Loriga-SÁBADO, DOMINGO

Saturday, Sunday

Alfaguara, 2019. 194 pages

Time is our only judge, and Sunday always arrives.

“Everyone has a dark memory, a shadowy Medusa that, in perfect symmetry, stains the future of their existence.”

SATURDAY, SUNDAY narrates a story and then returns to tell it again years later. At the beginning, an adolescent relates a lurid event from the previous summer. Along with his friend Chino, they go out on Saturday and pick up a waitress. The night seems to be going well until everything gets out of hand and ends in disaster: it is a fateful Saturday that our narrator refuses to remember. But after every Saturday, a Sunday comes.

Twenty-five years later, this adolescent, who is now a man dragging many bad decisions behind him, accompanies his daughter to a Halloween party at the International School on the outskirts of Madrid. There he chats with an unknown woman who is hidden behind a costume mask. The conversation, seemingly inconsequential, quickly leads back to that night. There is no choice but to accept that finally it is Sunday, the day we are obligated to confront our past.

SATURDAY, SUNDAY is a novel about guilt, about the debts we take responsibility for in life and about the escape that becomes necessary when accepting reality appears to be impossible.

Ray Loriga (Madrid, 1967), novelist, screenwriter and director, is the author of several novels and collections of stories. Translated into 16 languages, 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**.

Justo Navarro-PETIT PARIS

Petit Paris

Anagrama, 2019. 236 pages

Paris, March 1943: Germany and Italy are losing the war. After the Anglo-American invasion in North Africa and the surrender of field marshal Paulus in Stalingrad, the Nazi-fascist military massacre and imminent landing of the allies in Europe is palpable. Twenty years before solving the crimes around which the previous work by the **Justo Navarro**, GRAN GRANADA, centred, commissioner Polo is in Paris by chance, fearful of not being able to ever finish a trip that was only going to last a few days. In war times, it is not unusual that an excursion expected to last seventy-two hours is prolonged for months, years or decades, or becomes a never-ending exile.

And Polo moves within a small Paris, *Petit Paris*, of dangerous people: lawyers and journalists who do police work in the Spanish consular services, collaborators with the Gestapo in hunting down Spanish Republicans who have fled. In less than one month there have been three violent deaths among the Spanish personnel, and in the middle appears the possible suicide of handsome Matthias Bohle, a seductive man with an enigmatic life who, under a different name, had conquered the Granada of 1940, including the implacable commissioner Polo. Bohle had turned up in Paris after stealing four kilos of gold from an industrialist who, perhaps, had hired him to clandestinely get it out of Spain.

Soon Polo will begin to investigate the death, helped by collaborators as unreliable as everything else in the city: the lawyer Palma, practically Polo's double but rejuvenated forty years and with an identity card from the Gestapo, who has discovered the fountain of youth in a mixture of gin, Dubonnet and amphetamines; Alodia Dolz, a heroine of the National Crusade, an agent from the Fifth Column who survived three years of reckless clandestine activities in red Madrid: "If they didn't kill her then, they won't ever kill her."

Polo's PETIT PARIS is pure black, a city of disturbing moral ambiguity where everyone lies and manipulates as their only means of survival. A dazzling and magnetic narration –with tributes to **Simenon**, **Leo Malet** and **Modiano**– that plays with possibilities from genres like crime and spy novels to take them a step further.

"Justo Navarro has an absolutely personal voice, possesses an unmistakable world of obsessions and fictions, delivers an expressive system that is both singular and brilliant, and brings to Spanish narrative a necessary accent of toughness, of aesthetic but also ethical rigor." Miguel García-Posada, *El País*

Justo Navarro is considered one of the best contemporary Spanish authors nowadays, translated internationally and shortlisted for both the Premio Nacional de Literatura and the Premio Nacional de la Crítica, apart from obtaining the Premio Herralde 1991 (Anagrama).

Arturo Pérez-Reverte-SIDI

Sidi

Alfaguara, 2019. 371 pages

Following the success of the series *Falcó*, Arturo Pérez-Reverte leaves contemporary history behind to travel back to the 11th century in his new novel, **SIDI**, which will be in bookstores on

September 18 across all Spanish-speaking territory simultaneously. **SIDI** is a story of borders and exile, of the fight to survive in a land that is hostile, uncertain and marked by opposing forces. The novel tells the adventure of a warrior, forced into exile, who rides off with an army that respects him and follows him in the search to build a new life. His character and feats in battle will make him an authentic living legend.

**He had no country or king, just a handful of loyal men.
They weren't hungry for glory, just hungry.
That's how a myth is born.
That's how a legend is told.**

The story of *Sidi*

«The art of leading was about dealing with human nature, and he had dedicated his life to learning it. He slung his sword over his saddle horn, patted the animal's warm neck and looked around him: metallic clinking, the huffing and panting of mounts, conversations in low voices. These men smelled of horse manure, leather, weapon grease, sweat and wood smoke. Crude in manners, extraordinarily complex in instincts and intuition, they were warriors and never pretended to be anything else. Resigned confronting chance, fatalists about life and death, they obeyed naturally without their imagination playing tricks on them. Faces hardened by wind, cold and sun, wrinkles around the eyes of even the youngest, hands calloused from gripping weapons and fighting. Horsemen who made the sign of the cross before entering combat and sold their life or death to earn their daily bread. Professionals on the borderline, they knew how to fight cruelly and die simply. They weren't bad men, he concluded. Nor alien to compassion. Just hard people in a hard world.»

As in previous novels such as *Hombres buenos* or *El club Dumas*, in *Sidi* Arturo Pérez-Reverte immerses the reader in History, one of the most celebrated subjects in his literary universe.

«With *Sidi*, Pérez Reverte has created a masterpiece.» José María Pozuelo Yvancos, *ABC Cultural*

«One of those books that holds you prisoner while you are reading it and, when you finish, it leaves you deeply shaken until the emotions it has created in you slowly vanish and let you return to your dull and routine life. [...] It isn't only an effective historical novel, but simply an excellent novel, no need to say more.» Juan Eslava Galán, *ABC*

«A magnificent tale, completely Revertian, enjoyable and not innocent at all.» Santos Sanz Villanueva, *El Cultural* in *El Mundo*

«A thrilling book that, in addition to being a journey through Spain's history, is really a handbook on leadership.» Carlos Manuel Sánchez, *XL Semanal*

«If you want a very good novel about the eleventh century and a small army, read *Sidi*, that is what's important. Take my advice...» Daniel Fernández, *La Vanguardia*

«In an age when few young people, or none, have read the '*Cantar de Mío Cid*', this novel can reignite interest in the character. And in the history of this country.» Pedro Vicario, *El Correo Español*

«Pérez-Reverte narrates for us, with talent and emotion, that initial moment of *Cidian* exile as a western epic, without parody or imitation, without losing the tale's medieval setting.» Eduardo Torres-Dulce Lifante, *Expansión*

Arturo Pérez-Reverte-SELECTED recent backlist:

FALCÓ Trilogy

1, FALCÓ

Falcó

Alfaguara, 2016. 440 pages

Arturo Pérez-Reverte is back with a book starring his most fascinating character since Captain Alatriste: Lorenzo Falcó, an unscrupulous spy, former arms smuggler and secret service agent who moves deftly through the turbulent years of the 1930s and 1940s in Europe.

A story of violence, political intrigue and suspense where reality and fiction intertwine brilliantly to create an extraordinary spy novel.

In the fall of 1936, when the boundary between friends and enemies has become a thin, dangerous line, Falcó receives an assignment to infiltrate a difficult mission that could change the course of history in Spain. One man and two women – the Montero siblings and Eva Rengel will be his companions, and perhaps his victims, on an adventure that plays out at a time when life is full of betrayals and nothing is what it seems.

FALCÓ is a fascinating novel, a page-turner, in which **Arturo Pérez-Reverte** once again creates an immense character, the equal of the most renowned spies and adventurers in literature

“Well-documented and perfectly plotted, *Falcó* demonstrates the author’s many narrativeskills (...) The reader remains trapped right up to the end, waiting for new surprises.” Martin Beagles, *The Times Literary Supplement*

“Pérez-Reverte at his best. His novels draw connecting links with each other, forming a plot that classically was called stylish and, in modern times, worldly.” José María Pozuelo Yvancos, *ABC Cultural*

Foreign sales: Eksmo (Russia), Soyuz (Russia -audio), Znak (Poland), Insel (Germany), Rizzoli (Italy), Asa (Portugal), Seuil (France), Slovart (Slovakia), Patakis (Greece), Like (Finland), Polirom (Romania), Ednorog (Bulgaria), Ranok (Ukraine)

FALCÓ Trilogy

2.EVA

Eva

Alfaguara, 2017. 296 pages

March 1937. While the Spanish Civil War continues its tragic course, a new mission brings Lorenzo Falcó to Tangiers, a turbulent crossroads for spies, illegal trafficking and conspiracies. His assignment, to convince the captain of a ship loaded with gold from the Bank of Spain to switch flags. National spies, Loyalists and Soviets, men and women, face off in a dark and dirty war where dangerous ghosts from the past come back again.

“Don’t take me for one of those little rich girls lost in the ranks of the workers. I’m a Soviet agent, and your fascist crime bosses could hold you accountable.”

«**Arturo Pérez-Reverte knows how to keep the reader turning the pages.**»

The New York Times Book Review

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

“**Brilliantly illustrates the sheer delight of fiction**” *Daily Telegraph*

Foreign sales: Eksmo (Russia), Soyuz (Russia -audio), Znak (Poland), Insel (Germany), Mondadori (Italy), Asa (Portugal), Seuil (France), Patakis (Greece), Ranok (Ukraine)

FALCÓ Trilogy

3.SABOTAJE

Sabotage

Alfaguara, 2018. 372 pages

The dwindling light through the window and its optical effect on the windowpane gave a tenuous reddish sheen to the enormous canvas, as if, before becoming reality, it had already begun to be stained with blood. “It will be called *Guernica*” said Picasso.

May 1937. The Civil War continues its bloody course in Spain, but far from the battlefields there is fighting among the shadows as well. A two-fold mission brings Lorenzo Falcó to Paris with the objective of trying, in whatever way possible, to ensure that *Guernica*, which Pablo Picasso is painting, never arrives at the International Exposition where the Republic seeks to gather international support. Although the winds of a new war that will devastate the continent are already being felt in Europe, lively music keeps playing and art, business, a frivolous life still occupies the time of intellectuals, refugees and activists. Accustomed to danger and critical situations, this time Falcó must face a world in which the battle of ideas seeks to prevail over action. A world that is alien to him, and on which he will apply his own methods.

In *SABOTAJE*, **Arturo Pérez-Reverte** constructs a masterful plot that engages the reader right to the last page. With this novel, he completes the trilogy starring Falcó, the most fascinating literary character in recent times.

Foreign sales: Eksmo (Russia), Soyuz (Russia -audio), Insel (Germany), Seuil (France), Patakis (Greece), Ranok (Ukraine)

Arturo Pérez-Reverte-LOS PERROS DUROS NO BAILAN

Tough Dogs Don’t Dance

Alfaguara, 2018. 160 pages

“I was born a mongrel, a cross between Spanish and Brazilian mastiffs. When I was a puppy, I had one of those cuddly, ridiculous names they give to newly-born pups. But too much time has gone by since then. I’ve forgotten it. For a long time now, everyone calls me Black”

In this astonishing crime novel, entertaining, affectionate and overwhelming from start to finish, **Arturo Pérez-Reverte** narrates with incredible mastery the adventure of a dog in a world that is different from that of humans, a world governed by the best principles – loyalty.

It's been some days now that in Abrevedero de Margot, where the mutts in the neighbourhood hang out, nobody knows anything about Teo and Handsome Boris. Their buddies have a feeling that behind their disappearance there's something dark, sinister, and it has them on alert. What happened can't be anything good; they all suspect this. And their friend Black, a retired fighter with scars on his snout and on his memory, knows it. For him, it's a question of instinct, of experience surviving in the most difficult situations. This leads him to set off on a dangerous journey into the past in search of his friends.

Arturo Pérez-Reverte was born in Cartagena, Spain, in 1951. He was a war correspondent for 21 years. With more than 20 million readers around the world, many of his books have been adapted for the cinema and television. He is a member of the Real Academia Española. 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 and have been adapted to big screen.

Foreign sales: Eksmo (Russia), Znak (Poland), Mondadori (Italy), Seuil (France), Asa (Portugal)

Benjamín Prado-LOS TREINTA APELLIDOS

The Thirty Surnames

Alfaguara, 2018. 375 pages

Behind every great fortune lies a great crime (Balzac) Does having an illustrious surname obligate you to defend it above your ideas? Juan Urbano, literature professor, writer for hire and occasional detective, protagonist also of the novels *Mala gente que camina*, *Operación Gladio* and *Ajuste de cuentas*, is hired by a man from a family that has been dedicated to business for generations, in the past as slave traffickers, to find the descendants of a secret daughter one of their ancestors had. In his investigation, Urbano must navigate resistance from other members of the clan, who have no intention of sharing their empire with a new heir and are willing to do anything to stop him.

This is the beginning of a sinister plot that travels from Spain to Cuba, and from there to Africa, allowing the reader to discover how some of the largest fortunes in Spain were made, where the money came from that made them so powerful, and what their members attempt to keep hidden to preserve and increase their interests. At any price, and no matter what.

“A beautiful and disturbing novel... told with the concision and sobriety of a great writer” *Diatio 16* on No sólo el fuego

“With dense, bloody imagery and a deep understanding of the painful mechanics of disappointment, Prado constructs a brooding story of a family under the kind of pressures which result from ordinary misunderstandings, failures and mistakes” *The Times* on No sólo el fuego

“Every page crackles with electricity...” *Literary Review* on No sólo el fuego

Benjamín Prado was born in Madrid in 1961. He has published several poetry books and novels. His works are received enthusiastically by the critics and readership. Nowadays, **Benjamín Prado** confirms himself as one of the most profound and original writers of his generation, translated all over the world.

Soledad Puértolas-MÚSICA DE ÓPERA

Opera Music

Anagrama, 2019. 275 pages

Splendor and hardships during an era and three generations of a small-town Spanish family.

All families have secrets. This novel tells the story of three generations of a provincial family left scarred by some of them. From the turbulent years of the Spanish Civil War to the final stage of the Franco regime, the unforgettable characters in *OPERA MUSIC* reveal to us the wounds and concerns they were never allowed to show. All of them, generation after generation, lived through difficult times, but there were always rays of light and cracks where love slipped in.

There are three women we will get to know better: Miss Elvira, who was given a life of comfort and privilege, and is then caught far from Spain and her children when the Civil War breaks out; Valentina, a young orphan, compelled to depend on the generosity of her relatives; and Alba, a sickly girl who begins to wake-up to life, leaving her adolescence behind. Through their perception of the world, a panorama is revealed full of enigmas and far from any type of black-and-white vision.

In *OPERA MUSIC*, the history of well-known facts, marked by milestones appearing in the newspapers –the outbreak and end of the Civil War, the visit from the president of the United States, the Cuban revolution, Russian tanks crushing the Prague spring– are interwoven with the internal conflicts of the characters: they seem to tell us that life is made up of pain, of misunderstanding, of joy and secrets. There are many types of love, they also tell us, and you have to love and also know how to look for love.

As usual in texts from **Soledad Puértolas**, what is suggested, the stories that are revealed, the areas of shadows, the difficulty of judging others and the unattainability of intimacy set the tone for a novel that is as subtle as it is ambitious, very finely-drawn, which seduces and entraps with its naturalness and the enveloping rhythm of the characteristic literary style of its author. It is an evocative novel, a story of family secrets, rancour, betrayals, wars, ruins and loyalties. A look towards the past in search of keys that allow the present to be understood. Not to justify it, but indeed to understand it. Or, at least, to glimpse the possibility of understanding.

“A precisely chosen style, with careful formal development and a fascinating, everyday subject.” Jesús Ferrer, La Razón

“A characteristic that best defines the style of Puértolas: subtleness in what is said and in what is left behind.” J.M. Pozuelo Yvancos, ABC

A very prolific author, **Soledad Puértolas** is one of the best writers in the Spanish language

literary arena with multiple novels, collections of short stories, essays and children's books Her works have been translated over the world. She was awarded the Premio de las Letras Aragonesas 2003 “for her outstanding literary trajectory as a narrator and as an essayist.”

Antonio Soler-SUR

South

Galaxia Gutenberg, 2018. 505 pages

I Premio de Narrativa Alcobendas Juan Goytisolo

Premio Francisco Umbral 2018

Listed by nation-wide circulation media **El Cultural** and **ABC** as **one of the best books in 2018**, unanimously highly acclaimed with excellent reviews, and also awarded with the prestigious **Francisco Umbral 2018 Prize**, and the **Alcobendas Juan Goytisolo**, SUR has led the literary events of 2018.

At dawn, on a scorching day in August 2016, the body of a dying man, crawling with ants, appears in a vacant lot in the city of Malaga. This insignificant event in the police reports inspires the story of one day in a city and its jumbled reality: police and delinquents, adolescents and pensioners, priests and street musicians, doctors and reporters, writers and murderers, drug addicts and junk dealers, mystics and survivors, waiters and builders, the living and the dead.

The variety of characters, situations, linguistic registers, narrative techniques, make **SOUTH** a dazzling and fascinatingly rich novel, where all the stories that simmer in a city exist, fluctuating each day between hell, salvation or insignificance.

In the great tradition of novels that unfold in the course of just one day, like *Ulysses* by James Joyce, Virginia Woolf's *Mrs. Dalloway* or *Under the Volcano* by Malcolm Lowry, and the novels that focus on how life unfolds in a city, such as *Manhattan Transfer* by John Dos Passos, *Berlin Alexanderplatz* by Alfred Döblin or Andrei Bely's *Petersburg*, this new novel by this new novel by **Antonio Soler** is without a doubt his most ambitious work, one that only a novelist of his experience could undertake

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

Considered one of Spain's most talented living writers, **Antonio Soler** was born in 1956. He is a novelist and the author of essay collections *Las bailarinas muertas* (Premio Herralde 1996 and Premio Nacional de la Crítica 1997), as well as *El camino de los ingleses* (Premio Nadal 2004) for which he penned the screenplay for the movie adaptation, *Summer Rain*, directed by **Antonio Banderas**. His books have been widely translated.