

2019

2020

2021

WINNING AUTHORS

**CYCLE 04**



EUROPEAN UNION  
PRIZE FOR LITERATURE

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Can you imagine a European literary Prize, covering the 40 or so countries taking part in the Creative Europe programme, with the ambition of raising the profile and recognition of authors who have received little or no translation? And if so, how can it be organised and how can the authors receiving this unique award be promoted? Since 2009, the organisers, with financial support from the European Union, have been tackling this almost impossible task.

The task is to find trustworthy and experienced contacts in the various participating countries, so as to be able to put the spotlight on the author who will represent his or her literature. But not all at the same time, as it is not possible to make such a selection from so many countries each year, so it was decided to work in three-year cycles, with all countries represented once per cycle.

Each year, between eleven and fourteen countries take part in the selection of authors who have published between two and four works of fiction and

who have not yet been discovered by publishers in other countries, whether in Europe or beyond.

Over the years, the Prize has changed, but the rules for selecting authors have remained the same. The vast majority of the authors featured in this compilation have been translated into many European languages and beyond. The Prize is therefore achieving its objective of highlighting new European works and introducing new readers to the talents of neighbouring countries (in the broadest sense).

The Prize organisers would like to thank all those who have been associated with this prize since its inception, who have selected the books, promoted the authors, translated them and introduced them to new readers.

The authors' bibliographical notes refer to the date on which they took part in the prize. For longer translated extracts, please visit the Prize website.

Long live literature, long live Europe!

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Winning Authors



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## AUSTRIA

### Laura Freudenthaler **Geistergeschichte** *Ghost Story*

Literaturverlag Droschl,  
2019



#### BIOGRAPHY

**Laura Freudenthaler (1984, Salzburg) lives in Vienna. Her first novel, *Die Königin schweigt*, was awarded the Förderpreis zum Bremer Literaturpreis 2018 and it was recommended as best German debut at the Festival du Premier Roman 2018 in Chambéry. In 2019 she published her second novel, *Geistergeschichte*.**

#### SYNOPSIS

What if a void suddenly opened up in your life? This is the question Laura Freudenthaler pursues in her second novel, *Ghost Story*. In her gap year, that she meant to spend playing piano and writing textbooks, Anne is thrown off track. One by one she abandons her habits and hobbies. By day she roams the streets, by night she writes her observations into a notebook. Her flat, where she has been living with Thomas for 20 years, feels increasingly uncomfortable, not least because Thomas seems to be less and less present there. She had suspected all along that he might be cheating on her. And now the girl, as Anne calls his mistress, appears as fleeting, whispering ghost. There are noises and apparitions now which are getting harder and harder for Anne to identify.



#### ORIGINAL EXCERPT

Anne schließt die Wohnungstür von innen, sie legt die Handtasche auf den Hocker, schaut auf das Telefon und steckt es zurück in das Seitenfach. An das Huschen aus den Augenwinkeln hat sie sich gewöhnt, manchmal erschrickt sie trotzdem, wenn in dem Moment, da sie den Mantel aufhängt, etwas durch die offene Tür ins Wohnzimmer verschwindet.

*Anne referme derrière elle la porte de l'appartement et pose son sac sur le tabouret, puis elle jette un rapide coup d'œil sur son téléphone et le remet dans la poche latérale. Habitée à voir surgir des ombres du coin de l'œil, il lui arrive encore de sursauter en accrochant son manteau quand quelque chose se glisse par la porte ouverte et disparaît dans le salon.*  
(Translated by Pierrick Steunou)





## FINLAND

### Piia Leino **Taivas** *Heaven*

Kustantamo S&S, 2018



### BIOGRAPHY

**Piia Leino (born 1977) lives in Helsinki. *Taivas* (2018, 'Heaven'), her second novel, is a literal dystopian novel. Her first novel, *Ruma Kassa* (2016, 'The Ugly Cashier', publ. Johnny Kniga), was about reality TV and the pressures women face. As an author she writes to understand how society works, and where it is headed.**

### SYNOPSIS

*Taivas* takes place in Helsinki, former capital of Finland, in 2058. Society has collapsed after a civil war, and a nationalist movement called Light is in power. Contact with the outside world is non-existent, as are any visions of the future. Instead, Light has given its citizens Heaven: a virtual reality where the old world lives on. Heaven is addictive, but it can only be accessed by people with enough means. The protagonist, Akseli, tries to find out the cause of the epidemic of apathy. When Akseli accesses Heaven, he's almost consumed by the virtual reality — until he meets there a woman, Iina. The meeting is so powerful that they decide to meet in real life. And after that, everything changes. *Taivas* deals with important themes of today: climate change, growing inequality, technology and its growing power, and nationalist movements.



### ORIGINAL EXCERPT

Kun Akselin on pakko lepuuttaa silmiään, hän katselee kerjäläisten neliötä. Heitä oli alun perin neljäsataa, sata Hakaniemen torin jokaiselle laidalle, mutta osa on ehkä jo kuollut. Ensimmäisenä ulos ja sisään otetaan aina Siltasaarenkadun puoleinen laita, sitten järjestyksessä myötäpäivään.

*When Akseli needs to rest his eyes, he watches the beggars. There were four hundred to start with, a hundred along each side of Hakaniemi Square, but some of them may have died. They let the Siltasaari Street side of the square in and out of the market hall first, then everyone else in clockwise order.*  
(Translated by Lola Rogers)

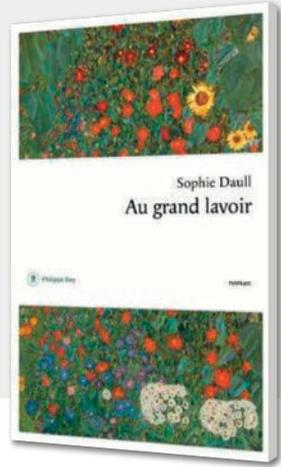



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**FRANCE**


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**Sophie Daull**  
**Au grand lavoir**  
*The Wash-House*  
 Philippe Rey, 2018

**BIOGRAPHY**

**Sophie Daull (1965) is the author of *Camille, mon Evolée* (2015), *La Suture* (2016) and *Au Grand Lavoir* (2018). She often appears on France Culture and is involved in teaching. As part of a writers' residency grant, she spent 10 months coordinating a writing workshop for the inmates of Melun Detention Centre.**

**SYNOPSIS**

A novelist participates in a television show on the occasion of the publication of her debut book. She does not suspect that at the same time her image on the screen upsets an employee of the Parks and landscape service of the city of Nogent-le-Rotrou. Having served for a crime committed thirty years ago, he is now leading a low-key life, but is unexpectedly confronted with his past, his actions and his fault. Actually, the novelist is the daughter of his victim. And, in five days, she will promote her book in the local bookshop. A countdown unfolds for this lonely man, in an atmosphere both banal and oppressive, as he waits for a face-to-face he dreads but from which he cannot escape. In this narrative where each character is in search of an emotional recovery, Sophie Daull intervenes to claim fidelity she dedicates to the missing, the flowers and the sub-prefectures. A novel brilliantly built on the ambiguities of the wish for forgiveness.

**ORIGINAL EXCERPT**

“ L'autre soir, j'étais flapi. J'aime pas les jours de feuilles mortes. Ça casse les reins. La souffleuse en sac à dos pendant des heures, c'est vraiment la punition. Le bazar est aussi lourd et mal conçu que le paquetage de vingt-cinq kilos des mecs de 14-18.

*I was fagged out the other evening. I hate dead leaf days. They ruin your back. Wearing that blower machine on your back all day is pure punishment. The bloody thing's as heavy and bulky as the 25 kilo kits blokes carried in World War I.*  
 (Translated by Patty Hannoëck)





## GEORGIA

**Beqa Adamashvili**  
**ამ რომანში**  
**ყველა კვდება**

*Everybody dies in  
 this novel*

Bakur Sulakauri  
 Publishing, 2018



### BIOGRAPHY

**Georgian blogger and advertising copywriter, Beqa Adamashvili made his literary debut in 2009 and in 2014 he published his first novel 'Bestseller' which eventually became a local bestseller. Critics claim that Adamashvili is one of the most creative-minded writers of contemporary Georgian literature.**

### SYNOPSIS

One day Mr Memento Mori realises that he is a character with the superpower of travelling into the books and decides to strike against the evil writers who kill their characters. He persuades Romeo and Juliet that suicide is not a solution. He goes to The Magic Mountain with a huge supply of penicillin. In reverse, Mr Mori pushes Professor Moriarty at Reichenbach Falls and kills him to save many other characters. But everything turns upside down when Mr Mori discovers that in the book where he is the character the author decides to kill someone. He has no information about the victim so he gathers all the characters and with the help of H. G. Wells' time-machine starts a journey to different epochs.



### ORIGINAL EXCERPT

სიკვდილმა მალვიძარა ოთხ საათსა და ოცდაცამეტ წუთზე დააყენა. რაც ინსომნია დაუძინებელ მტრად ექცა, ყველაფერს ითვლიდა. ჯერ - ცხვრებს (ათი ათას ას ათი!), მერე - თეთრად გათენებულ ღამეებს (შვიდი ათას შვიდას შვიდი!), მერე ცხვრებისა და თეთრად გათენებული ღამეების თვლისას დახარჯული წამების რაოდენობას (თვრამეტი ათას სამი!) [...]

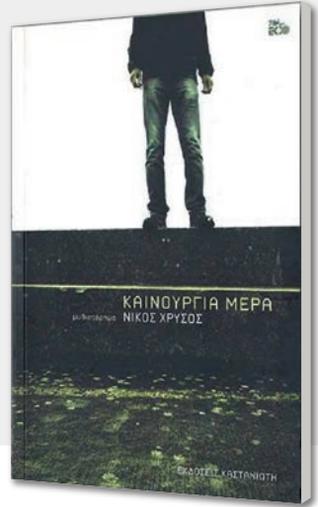
*Death set his alarm clock for 4.33 a.m. He had been counting everything since insomnia became his vigilant adversary. First he counted the sheep (ten thousand one hundred and ten!), then the sleepless nights (seven thousand seven hundred and seven!), then the seconds spent on counting the sheep and the sleepless nights (eighteen thousand and three!) [...]*  
 (Translated by Tamar Japaridze)



## GREECE

### Nikos Chryssos **Καινούργια μέρα** *New day*

Kastaniotis, 2018



## BIOGRAPHY

**Nikos Chryssos (1972) owns an old bookstore in Athens. He wrote the novels *The Secret of the Last Page* (2009) and *New Day* (2018). In 2014 he edited the annotated revised edition of the book *Unforgettable Times* by Lefteris Alexiou as well as the collected volume *Stories of Books*.**

## SYNOPSIS

The book records the adventures of a homeless group who live and die in some southern European port. The protagonist, Sebastian, is murdered. Four mates, who search for the deeper essence of his life and death, revivify their history in a sequence of episodes which alternate with Sebastian's stories. Paul, one of the murderers, shaken by the savagery of the murder, becomes a mystic and a martyr, as happened with Apostle Paul. His advice directs the others to record their memories and produce new artistic narratives. Sebastian remains, however, the great absentee. *The New Day* narrates the human adventure — murder and redemption, cruelty and compassion, being at its core an allegory for the natural and the supernatural essence of narration.



## ORIGINAL EXCERPT

Μετά τα ασθενοφόρα και την Πυροσβεστική, έπειτα από τους νταγλαράδες της υπηρεσίας Προστασίας του Πολίτη και τα τσουτσέκια της Δημοτικής Αστυνομίας, ήρθε η σειρά της υδροφόρας και των υπαλλήλων καθαριότητας, οι οποίοι βάλθηκαν να καταβρέχουν και να τρίβουν τις στάχτες, τα καμένα λίπη και τα αίματα που είχαν αναμιχθεί σε μια πηχτή κηλίδα λάσπης στο πλάτωμα του παλιού αμαξοστασίου.

*After the ambulances and the Fire Brigade, the louts from the Department of Public Safety and the crooks from the Local Police, it was the turn of the water truck and municipal cleaners, who set about soaking and rubbing the ash, burnt fat and blood which had blended into a thick stain of mud on the floor of the old depot.*  
(Translated by Irene Noel-Baker)



## HUNGARY

### Réka Mán-Várhegyi **Mágneshegy** *Magnetic Hill*

Magvető Kiadó, 2018



#### BIOGRAPHY

Réka Mán-Várhegyi (1979) spent her childhood in Romania and she moved to Hungary in 1990. She now lives in Budapest. Her first collection of short stories, *Unhappiness at the Aurora Housing Estate* was hailed as a remarkably mature debut. Mán-Várhegyi has written two more children's books and a book for young adults as well as her novel *Magnetic Hill* (2018).

#### SYNOPSIS

*Magnetic Hill* paints a vivid picture of the life of young academics in Hungary at the turn of the millennia. Enikő, a thirty-something feminist sociologist returns to Budapest from New York. Armed with state-of-the-art research methods and theories, she leaves her husband to write a real self-help book entitled *The Misery of Hungarians*. Yet she finds herself struggling with writer's block. Tamás Bogdán, a star lecturer at the university, is in a relationship with Enikő as well as with Réka, a student of them both. Réka comes from a dystopian communist-style housing estate, a breeding-ground for neo-Nazi ideologies, which happens to be the subject of Bogdán's research. In *Magnetic Hill* we glimpse several layers of contemporary Hungarian society, each with their milieu, from leftist liberal intellectuals and aristocratic families to marginalised groups.



#### ORIGINAL EXCERPT

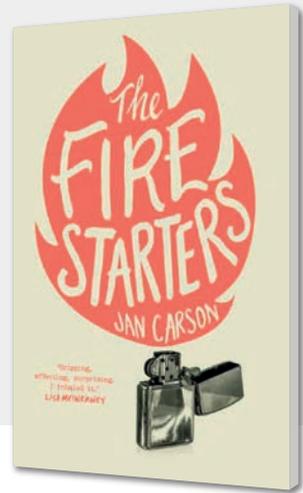
Egy nő lép a pódiumra. Felismerem, az ebédszünetben ő állt előttem a mosdóban. Ámulva néztem a ruháit, mélybarna kordbársony zakóját, vakítóan kék nadrágját, ami bár farmer, mégis elegáns. Külföldi lehet, gondoltam.

*Une femme monte sur l'estrade. Je la reconnais, elle faisait la queue devant moi aux toilettes pendant la pause-déjeuner. Ses vêtements avaient attiré mon attention: blouson en velours côtelé marron foncé, pantalon d'un bleu éblouissant, un jean, certes, mais néanmoins élégant. Je m'étais dit qu'elle devait être étrangère.*  
(Translated by Joëlle Dufeilly)



## IRELAND

**Jan Carson**  
**The fire starters**  
*Les lanceurs de feu*  
 Transworld Ireland, 2019



### BIOGRAPHY

Jan Carson is a writer and community arts facilitator based in Belfast. Her first novel, *Malcolm Orange Disappears* was followed by a short story collection, *Children's Children* in 2016, and a flash fiction anthology, *Postcard Stories* (2017).

### SYNOPSIS

Two fathers live in Belfast during a summer of deep discontent and social unrest. Against a background of riots and arson, not to mention the huge bonfires of the Orange marches around the Twelfth of July commemorations, Jonathan and Sammy face a crisis. Jonathan is the sole parent of a newborn and the question he struggles with is whether to permit the love he experiences with the child to obstruct the fact that his daughter has attributes inherited from her mother, a Siren. For Sammy, the crisis concerns his full-grown son, who has all the characteristics of the murderous qualities Sammy himself exhibited in his own youth, with none of the redeeming traits that have led him to search for a way to contain his impulses. Sammy is convinced that his son is the ringleader behind the arson campaign. Should he act on this? Sammy and Jonathan take something from their encounters to move each towards a decisive resolution.



### ORIGINAL EXCERPT

This is Belfast. This is not Belfast. Better to avoid calling anything a spade in this city. Better to avoid names and places, dates and second names. In this city names are like points on a map or words worked in ink. They are trying too hard to pass for truth.

*C'est ça, Belfast. Ce n'est pas ça, Belfast. Mieux vaut ne rien appeler un chat un chat dans cette ville. Mieux vaut éviter de mentionner des noms, des lieux, des dates, des noms de familles. Là-bas, les noms sont comme des repères sur une carte, des mots gravés à l'encre. Ils en font des tonnes pour nous faire croire qu'ils expriment une vérité.*  
 (Translated by Dominique Le Meur)




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**ITALY**


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**Giovanni Dozzini**  
**E Baboucar**  
**guidava la fila**  
*And Baboucar led the*  
*line*

minimum fax, 2018


**BIOGRAPHY**

**Giovanni Dozzini (1978) works both as a journalist and an interpreter. His articles have been published in several internationally acclaimed newspapers. Since 2014, he has been a member of the organising committee for Encuentro, a festival that aims to promote Spanish literature in Umbria. Music is a passion of his, and he often defines himself as a ‘failed rock star’.**

**SYNOPSIS**

Four asylum seekers arrived in Italy after crossing half of Africa and the Mediterranean. They are suspended between the hope that their request will be accepted and the anxiety of being rejected. One weekend they decide to take a train that will take them from Perugia to the Adriatic. The journey is a rhythm of encounters, of the obsessions of everyone and of the fluctuating relationship with their common language, Italian. Forty-eight hours of apparently small events, in which the four friends will always find themselves walking, in single file, along the streets of the province of Central Italy as if they had returned to Africa. *Baboucar led the line* is a fable without morality, which addresses the issue of migration by choosing to tell what comes after the crossings, the elusive normality of a dignified life that follows every landing and everything that this normality contains.


**ORIGINAL EXCERPT**

Baboucar guidava la fila. Subito dopo di lui veniva Yaya, qualche metro più indietro gli altri quattro: Robert, Ousman e i due ivoriani. Accanto a loro scorrevano la ferrovia e le case, coi piani terra infarciti di alimentari pakistani e Western Union.

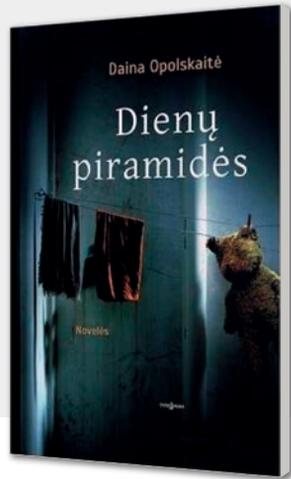
*Baboucar led them single file, one behind the other. Right behind him came Yaya, a few yards back the other four: Robert, Ousman and the two from the Ivory Coast. They proceeded along, the railroad tracks beside them and buildings whose ground floors were crammed with Pakistani markets and Western Unions.*

*(Translated by Anne Milano Apel)*



## LITHUANIA

**Daina Opolskaitė  
Kovalčikienė**  
**Dienų piramidės**  
*The Hour of Dusk*  
Tyto alba, 2019



### BIOGRAPHY

Daina Opolskaitė Kovalčikienė (1979) received the Lithuanian Writers Union prize for a first book *Drožlės*. In 2017 her novel *Ir vienąkart, Riči*, became the book of the year. In the Lithuanian press she published 30 short stories, reviews, and essays.

### SYNOPSIS

Opolskaitė's short stories usually start off with intimately observed close relations within a family. Themes of betrayal and long-standing sense of guilt are explored by means of a sensitive and exquisite literary language. The situation is usually elevated into something extraordinary. We acquire an eye-opening unexpected dimension which also sheds new light on certain nuances of the human predicament. This is mostly achieved with an ingenious tour de force at the end of each story, providing a subtle epiphany. The effect is sometimes brought about by a subtle revelation of a hidden nuance in the last sentences, or introducing a mystical thread into the story, opening up a new angle on the human relationships.



### ORIGINAL EXCERPT

Iš tiesų visai neprisiminiau, kaip užmigau. Ko gero, tik tiek, jog dar tebuvo prieblanda, gal ankstyvas vakaras, kai Gabrielė užėjo man palinkėti labos nakties. Gaubiama tamsaus ir sunkaus šešėlio tarsi apsiaustas, ji prisiartinio prie mano lovos ir vos palietė man pirštus. Aš nemiegu, pasakiau, gerai, kad atėjai. Ji prisėdo šalia ir aš paėmiau jos ranką.

*To tell the truth, I couldn't recall how I fell asleep. Only that it was twilight, early evening, perhaps, when Gabrielė came in to say good night. Covered in dark, heavy shadow like a shawl, she approached my bed and gently touched my fingers. 'I'm not sleeping,' I said. 'I'm glad, you came.' She sat down next to me and I took her hand.*  
(Translated by Rimas Uzgiris)




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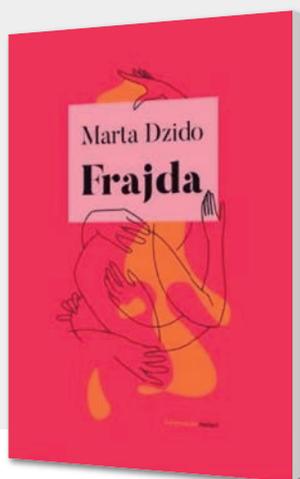
**POLAND**


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**Marta Dzido**

**Frajda**  
*Pleasure*

Korporacja Ha!art, 2018


**BIOGRAPHY**

**Marta Dzido (1981) is a writer, documentary filmmaker and film editor. She's the author of three novels: *A Mark Left by Mom* (2003), *The Clam* (2005), *Matrioszka* (2013), and a non-fiction book *Women of Solidarity* (2016) as well as director of photography, screenwriter, and co-director of documentaries and docudramas.**

**SYNOPSIS**

Her and him. Madly in love, but avoiding the declaration in the form of the words 'I love you'. The history of their romance happens in the 90s of the last century. Kids who are not afraid to cross the boundaries, who want to experience everything. There is a fever of two heroes, their passion. Somewhere in the back of their minds there is the end of the world, that is to come with the year 2000, when the comet will hit the Earth and the current civilisation will fall anyway. Him and her. Two people in their forties accidentally meet after years and realise that spark of youthful excitement is to be found in them. Somewhere in the everyday reality, they begin to meet and recollect the memories of youthful passion. They tell each other about themselves from years ago. What she remembers of him, and he of her. Their narrations changed over time, individual pieces created different versions of the same story. The heroes start to wonder what if? And face a new question: what would their life look like up till now and on?


**ORIGINAL EXCERPT**

Może masz rację, może troszeczkę zwariowałam, zbyt mocno dałam się ponieść nastrojom i mówię teraz tak wszystko, tak bardzo, tak bez zastanowienia. Próbuję sobie przypomnieć twoje ciało, ale nie umiem przywołać żadnego obrazu, tylko wrażenia, fragmenty, kawałki puzzli.

*Maybe you're right, maybe I went a little crazy, I got too caught up in the mood, and now I'm saying everything, so very much, without thinking. I'm trying to remember your body, but I can't recall an image, only impressions, fragments, pieces of the puzzle.*  
(Translated by Kate Webster)



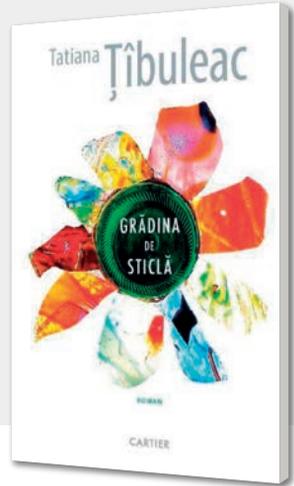

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**ROMANIA**


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**Tatiana Țibuleac**  
**Grădina de sticlă**  
*Glass garden*

Editura Cartier, 2018


**BIOGRAPHY**

**Tatiana Țibuleac (1978) has Moldovan and Romanian nationality. She made her debut as a writer in 2014 with a collection of short stories, *Fabule Moderne — Modern Tales*. In 2017 she published her first novel, *Vara în care mama a avut ochii verzi — The Summer when my Mother had Green Eyes*. *Grădina de sticlă — The Glass Garden* is her second novel.**

**SYNOPSIS**

*Grădina de sticlă* is a Bildungsroman about an orphan, a life-proven girl. Taken from the orphanage by a Russian woman, Lastochka is forced by her adoptive mother to pick up empty bottles and wash them, in a yard of miracles in the Chișinău of the 80s. Her history implies several themes: search for identity, construction of femininity and the maternal theme, along with an intense orchestration of sentiments and resentments of both love and hate. She recalls her childhood, as well as her adult metamorphosis, torn apart by a tragic maternity. The novel contains an undisputed historical, even political dimension. The subtle tension is controlled not only by thematic, but also through challenges, both in vocabulary and topics. Elliptic and passionate, Tatiana Țibuleac's writing is about the searching of our place in the world.


**ORIGINAL EXCERPT**

Mi-ai spus că sunt o cățea sentimentală, vă mușc până la lapte. Mă nasc noaptea, am șapte ani. M-ar lua în brațe, îmi spune, însă are mâinile ocupate. De sus luminează o lampă albastră, legată de un copac cu un cablu. Se leagănă. Las capul pe spate și o văd mai bine: e rotundă, ca o pâine netăiată.

*You called me a sentimental bitch and I'll chew you down to your mother's milk for that. I'm born at night, I'm already seven. She says she'd hold me, but her arms are busy. A blue light turns on overhead, tied to a tree with a cable. It swings. I lay my head back and I can see it better: it's round like unsliced bread.*

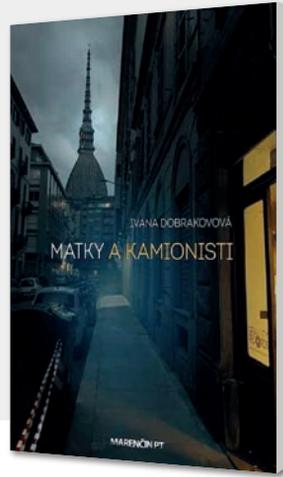
*(Translated by Andrew Davidson-Novosivschei)*



## SLOVAKIA

Ivana Dobráková  
**Matky a kamionisti**  
*Mothers and lorry drivers*

Marenčin PT, 2018



### BIOGRAPHY

Ivana Dobráková's literary debut is *Prvá smrť v rodine* (*First Death in the Family*, 2009). Her second novel, *Bellevue* (2010) portrays the experience of a young Slovak woman who has a nervous breakdown after taking a summer job in an international youth camp at a centre for disabled people near Marseille. Dobráková's third book, the short story collection *Toxo* (2013), was shortlisted for the Anasoft Litera in 2014, and her latest book, *Matky a kamionisti* (*Mothers and Lorry Drivers* 2018) has also been nominated for the prize.

### SYNOPSIS

Set in the streets of Bratislava and Turin, the book comprises the interlinked stories of five women — three Slovaks and two Italians — that complement, blend into and contradict one another, taking place in the women's bodies and their relationships, on the internet, in a riding school and in the Vanchiglia district of Turin but, first and foremost, inside their heads. Women's relationships with their mothers and lorry drivers, some virtual, some all too real, and some non-existent.



### ORIGINAL EXCERPT

Vyberiem jeden obraz, netvrdím, že čosi vystihuje, poznám ho len z rozprávania, sama si nič také nevybavujem: Sedím vedľa svojej sestry na pohovke v obývačke a spolu sa pozeráme na rozprávky. Sestra je odo mňa o štyri roky staršia, v tej chvíli môže mať tak šesť, ja asi o niečo menej než dva roky, otec je v kuchyni.

*I'll just pick out one scene, I don't claim it demonstrates anything, I only know what I've been told; I can't remember anything about it myself. I am sitting next to my sister on the living room sofa and we are watching children's cartoons. My sister is four years older than me, she could be about six and I'm just under two. (Translated by Heather Trebaticka)*



## UKRAINE

**Haska Shyyan**

**За Спиную**

*Dans le dos*

Fabula, 2019



### BIOGRAPHY

Born in 1980 in Lviv, Haska is a co-owner of a bookshop in Lviv. She established an author's course Creative Writing with Tilo Schulz: A story in a Weekend. In 2014, her debut novel *Hunt, Doctor, Hunt!* was published, a major part of which was written using the mobile phone while the author was temporarily bedridden.

### SYNOPSIS

When Marta's boyfriend Max decides to enlist in the Ukrainian army to fight in the ongoing war in Eastern Ukraine, the young woman is torn. She and Max lived distant from politics and war. Until Max's decision. With Max away, Marta tries to fit the model of a war hero's girlfriend. Yet she feels an inner conflict between the social pressure and her rejection of Max's departure. Marta settles for a depressive routine. Until one day she travels to Paris where she has a one-night stand with Xavier, a young student. Xavier takes her on a trip to the French riviera. On the way to a party, Marta drags Xavier to Nice. Alas, it is 14 July. The couple is separated because of the chaos following the terrorist attack. She has no idea what happened to Xavier.



### ORIGINAL EXCERPT

“Елла нас запросила до себе. Її студентське «у мене ж нікого нема» в цій ситуації звучить як знуцання. Квартирка Елли якраз така, як я уявляла. Невеличка і зграбна, зроблена для двох з можливою перспективою поповнення, тепер вона набула того особливого затиш- ку в стилі випускниці пансіону благородних дівиць.

*Ella nous a invités chez elle. Son enthousiaste «Je n'ai personne d'autre» ressemblait dans cette situation à une tentative d'invitation contrainte. L'appartement d'Ella était exactement ce que j'avais imaginé. Petit et attrayant, fait pour deux avec un potentiel élargissement possible, à présent, elle a obtenu ce confort particulier à la manière d'une diplômée d'une pension de jeunes filles.*  
(Translated by Sébastien Gobert)



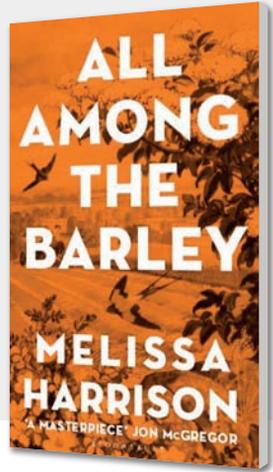



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**UNITED KINGDOM**


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**Melissa Harrison**  
**All among the  
 barley**  
*L'orge est mûre pour  
 la moisson*  
 Bloomsbury, 2018

**BIOGRAPHY**

Melissa Harrison is the author of the novels *Clay* and *At Hawthorn Time* and one work of non-fiction, *Rain*, which was longlisted for the Wainwright Prize. She is a nature writer, critic and columnist for *The Times*, the *Financial Times* and the *Guardian*, among others.

**SYNOPSIS**

*All among the barley* is set in the autumn of 1933. It is the most beautiful autumn Edie Mather can remember, though the Great War still casts a shadow over the cornfields of her beloved home, Wych Farm. When charismatic, outspoken Constance Fitz Allen arrives from London to write about fading rural traditions, she takes an interest in fourteen-year-old Edie, showing her a kindness she has never known before. But the older woman isn't quite what she seems. As harvest time approaches, Edie must find a way to trust her instincts and save herself from disaster. Some of the great themes of English life are tackled here — class division, the patriarchy, folklore and psychosis, creeping fascism — woven into the narrative with great subtlety and beauty.

**ORIGINAL EXCERPT**

Darkness fell a little sooner now than it had done on the night of the village fete, but as I hurried along the field path towards Back lane there was still light left in the sky.

*Ce soir-là, la nuit est tombée un peu plus tôt que lors de la fête du village. Tandis que je marchais à pas rapides sur le sentier en bordure du champ vers Back Lane, le ciel gardait encore un peu de clarté.*

*(Translated by Dominique Le Meur)*

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# 2020

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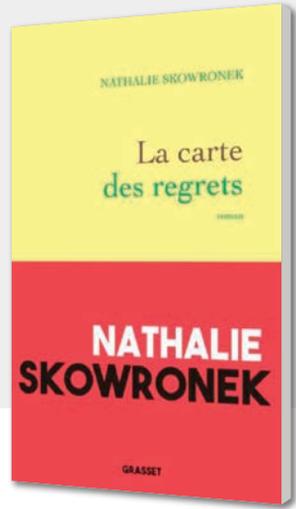


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## BELGIUM

**Nathalie Skowronek**  
**La carte des regrets**  
*The Map of Regrets*  
 Grasset, 2020



### BIOGRAPHY

**Nathalie Skowronek (1973) published her first novel in 2011, *Karen et moi*. Two novels, *Max, en apparence* (2013) and *Un monde sur mesure* (2017), followed. In 2015, she published an essay entitled *La Shoah de Monsieur Durand* (2015).**

### SYNOPSIS

Suicide, murder, accident? The circumstances of Véronique Verbruggen's death on a trail in the Cévennes would not have occupied more than a few lines in the press if the victim had not been a well-known publisher. Questioning and sharing the same grief are two men: Daniel Meyer, her ophthalmologist husband, and Titus Séguier, her lover and a filmmaker, forever doomed to wait for Véronique to finally leave her husband. To Daniel, nothing has ever disturbed the 20 years of living together with his wife, whom he loves unflinchingly. The lovesick Titus hesitates between remaining silent or addressing a cinematographic love letter to Véronique by finishing the project they started together before she disappeared. Beyond varnished appearances lurks an upsetting portrait of a woman who could not choose. Nathalie Skowronek explores with great subtlety the different facets of love and how, even if times are changing, the drawing and quartering of the heart remains.



### ORIGINAL EXCERPT

À la fin de l'article on ne savait pas à quoi s'en tenir. Il était beaucoup question d'amour. Véronique Verbruggen était pleurée mais on ne comprenait pas. Qui aimait qui, qui était aimé de qui. L'article évoquait une invitation à rendre hommage à la disparue..

*The article raised far more questions than it answered. It was, by all accounts, a matter of love. Véronique Verbruggen was being mourned, and yet the details of who loved who, of who was loved by who, didn't add up. The article mentioned a memorial for the dearly departed.*

*(Translated by Jeffrey Zuckerman)*



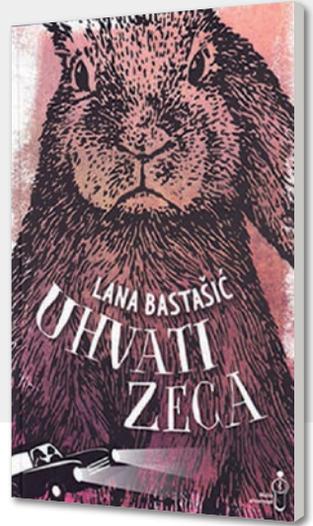



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**BOSNIA AND  
HERZEGOVINA**


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**Lana Bastašić**  
**Uhvati zeca**  
*Catch the Rabbit*  
 Buybook, 2019


**BIOGRAPHY**

**Lana Bastašić (1986) has published two collections of short stories, one book of children's stories and one of poetry. *Catch the Rabbit*, her first novel, was published in Belgrade in 2018 and reprinted in Sarajevo in 2019. She co-founded Escola Bloom in Barcelona and she co-edits the school's literary magazine *Carn de cap*. She is one of the creators of the '3+3 sisters' project, which aims to promote women writers from the Balkans.**

**SYNOPSIS**

*Catch the Rabbit* is a story about two Bosnian women and their complicated friendship, structured as a Balkanic mirror of Lewis Carroll's *Alice's Adventures in Wonderland*. Twelve years after they last saw each other, Sara receives a phone call from Lejla and decides to go on a road trip from Mostar to Vienna in order to find Armin, Lejla's long-lost brother. But the journey will prove to be much more than an innocuous reconnection of old school friends: it is a road to a Balkanized *Heart of Darkness*, where Lejla's life was reshaped by strict identity politics and her sense of self was lost. Growing up in a Serbian family, Sara has had all the privileges denied to her best friend and has managed to repress her guilt together with her mother tongue. Now, years later, she has to go down the 'rabbit hole' of her language and bear the Coleridgean burden of telling the story over and over again.


**ORIGINAL EXCERPT**

“ da počnemo ispočetka. Imaš nekoga i onda ga nemaš. I to je otprilike cijela priča. Samo što bi ti rekla da ne možeš *imati* drugu osobu. Ili da kažem *ona* ? Možda je tako bolje, to bi ti se sviđjelo. Da budeš *ona* u nekoj knjizi. Dobro.

*to start from the beginning. You have someone and then you don't. And that's the whole story. Except you would say you can't have a person. Or should I say she? Perhaps that's better, you'd like that. To be a *she* in a book. All right, then.*  
 (Translated by the author)

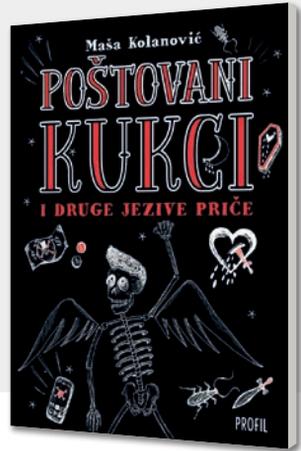



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**CROATIA**


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**Maša Kolanović**  
**Poštovani kukci i druge jezive price**  
*Dear Insects and Other Scary Stories*  
 Profil knjiga d.o.o., 2019


**BIOGRAPHY**

**Maša Kolanović (1979) works in the Department of Croatian Studies at the Faculty of Humanities and Social Sciences, University of Zagreb. She has published articles on literature and popular culture, as well as the following novels: *Sloboština Barbie* (2008) and *Poštovani kukci i druge jezive price* (2019). She has also published two poetry books and one monograph.**

**SYNOPSIS**

This book tells of the absurdity of existence, connected to ruthless capitalism, with protagonists who try to preserve their dignity while floundering like bugs and sometimes literally ‘cracking up’. There are 12 stories with a range of compelling topics. An old aunt afraid of being buried alive decides to bring her cell phone to the grave, asking her family to call her the day after the funeral. A storyteller reads advertising slogans from IKEA’s catalogue to her dying husband and the former director of a department store. A child asks her parents to get her exactly the sort of doll she happened to see in a documentary about Chernobyl. In all stories, life and death intertwine alongside laughter, some tears in the eyes and a lump in the throat.


**ORIGINAL EXCERPT**

Ne mogu više. Želim se riješiti ove starudije čim prije. Samo me podsjeća na umiranje. Ispred zgrade je već groblje starog namještaja. Nakupine očerupanih sofa, iščupanih kutnih garnitura, rastavljenih dječjih polica s naljepnicama nogometaša i Štrumpfova, rasklimanih komoda i prevrnutih ladica koje su počele gnjiliti.

*I can't take it anymore. I want to get rid of all of these relics as soon as possible. They only remind me of death. There's already a graveyard of old furniture in front of the building. A pile-up of tattered sofas, ripped out corner accents, dismantled children's bookcases stickered with soccer players and Smurfs, wobbly chests and overturned drawers that have started to mold.*  
 (Translated by Vladislav Beronja)



## CYPRUS

**Σταύρος Χριστοδούλου  
(Stavros Christodoulou)**

**Τη μέρα που  
πάγωσε ο ποταμός  
*The Day the River Froze***

Kastaniotis Publications,  
2018



### BIOGRAPHY

**Stavros Christodoulou (1963) has worked as managing director and columnist of various magazines. His first book is *Hotel National* (2016), followed by *The Day the River Froze* (2018) which received the Cyprus State Literature Prize.**

### SYNOPSIS

Budapest, February 12, 1985. In the bitter cold, the river freezes over and a prophecy that sounds like a croak marks the birth of Janos: ‘bad seed, bad tidings’. Twenty-seven years later, the man who the oracle confirmed as ‘Janos the Hungarian’ is arrested in Athens as the chief suspect in the murder of famous painter Miltos Andrianos. Journalist Stratos Papadopoulos begins to unravel the thread of history. Amongst the key figures in this mystery: a 60-year-old widow involved in a love affair with the Hungarian man, his wife, the offspring of a powerful political family associated with the painter, a secretive police officer and a shady figure from the underworld. In Stavros Christodoulou’s novel, no one seems above suspicion.



### ORIGINAL EXCERPT

«ΝΑ ΦΟΡΕΣΕΤΕ σκουφιά. Θα πέσουν τ’ αυτιά σας από το κρύο». Τα λόγια της γυναίκας ήχησαν υπόκωφα. Οι λέξεις αναρριχούνταν σαν από κατακόρυφο υκρεμό κι έπειτα σωριάζονταν με έναν βαρύ γδούπο σ’ εκείνο το δυάρι των πενήντα τετραγωνικών όπου είχε στριμώξει τη ζωή της. Καιρό τώρα δεν την ένοιαζε τι συνέβαινε έξω απ’ την πόρτα της. Πόσα χρόνια, ούτε που θυμόταν.

*“PUT your hats on. The cold will make your ears drop off.” The woman’s words had a hollow sound. They rose steeply as if from the foot of a cliff and then collapsed with a dull thud in that two-roomed apartment of fifty square metres into which she had squeezed her life. For a long time now, she had not cared what happened outside her door.*

*(Translated by Susan Papas)*






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**DENMARK**


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**Asta Olivia Nordenhof**  
**Penge på lommen**  
*Money in Your Pocket*  
 Basilisk, 2020

**BIOGRAPHY**

Asta Olivia Nordenhof's (1988) debut novel *Et ansigt til Emily* won the Munch-Christensen Debutant Prize. In 2013, she won the Montana Literary Award for her poetry collection *Det nemme og det ensomme*. *Penge på lommen* is Nordenhof's most recent work.

**SYNOPSIS**

*Money in Your Pocket* is the first volume of a novel sequence which has the fire on board the Scandinavian Star ferry as its central theme. The tragedy that took place on 6 April 1990 led to the death of 159 people. If the focal point is an actual event, the characters in the story are fictitious. In this volume, we meet Kurt and Maggie. Kurt's bus company has yielded a nice profit for several years in a row and he dreams of investing the money in something big. Meanwhile, Maggie tries to understand what love is and why she let it swallow her whole life. We also meet the narrator. She's somewhere on the Danish island of Funen when she experiences a fright that leads her into the lives of Kurt and Maggie.

**ORIGINAL EXCERPT**

Maggie var fjorten, da hun første gang blev voldtaget. Men voldtægt er mit ord, ikke hendes. Mange år senere sad hun overfor en kvinde i Dannerhuset, hun var taget derhen for at spørge, om hun huskede rigtigt, når hun huskede, at Kurt havde været voldelig, men blev bange og spurgte i stedet, om hun havde været udsat for en voldtægt dengang, og kvinden på den anden side af bordet lyttede og svarede, at ja, det var en voldtægt.

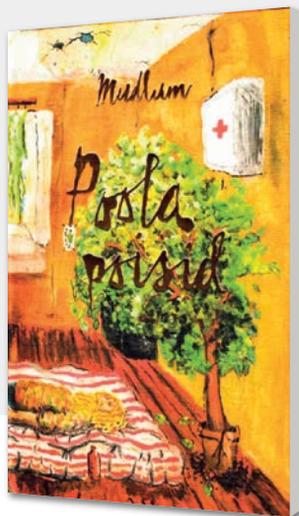
*Maggie was fourteen the first time she was raped. But rape is my word, not hers. Years later, she was seated across from an employee of the women's shelter, where she had gone to ask whether she was remembering correctly, when she remembered Kurt being violent, but she got scared and instead asked if she had been raped back then, and the woman on the other side of the table listened and said yes, that was rape.*

(Translated by Sherilyn Hellberg)



## ESTONIA

**Mudlum (Made Luiga)**  
**Poola poisid**  
*Polish Boys*  
 Strata, 2019



### BIOGRAPHY

**Mudlum (Made Luiga), born in 1966, is an Estonian prose writer and a literary reviewer. In addition to *Polish Boys*, she has written two collections of short stories and a novel: *Tõsine inimene* (2014); *Ilus Elviira: burleskne jutustus* (2015); and *Linnu silmad* (2016). She is also a literary critic; her reviews have been anthologised as *Ümberjutustaja* (Elusamus, 2017).**

### SYNOPSIS

*Polish Boys* is a story of young bohemian intellectuals who have settled in old, dilapidated buildings and who follow their ideals. The novel is set in socialist Poland, but space and time are irrelevant and can be seen as an allegory. *Polish Boys* is about the confidence of youth and about aspirations for beauty and truth, Adam, Sulisław, Teofilis and Jerzy grow up together and become influential figures in Warsaw's art and literary circles. They set up the radical cultural newspaper *Plaszcz* and try to transform the society surrounding them. Their radicalism is challenged and not least by the convenient choices offered by the establishment. *Polish Boys* is a Bildungsroman for the whole generation inspired by the cultural group ZA/UM in Estonia. The author, who was a member of the group, writes from her personal experience.



### ORIGINAL EXCERPT

Tulevastele sündmustele annavad tõeke mingid asjad, mis juhtuvad nüüd või on ehk juba ära juhtunud. Varajasel kevadkuul saabus Adami perre teade, et üks Mackiewiczite ulatusliku suguvõsa puruvana liige on otsad andnud.

*Certain later events evolve from developments which are currently underway or have perhaps already occurred. In early spring, Adam's family received word that an ancient member of the extensive Mackiewicz bloodline had given up the ghost.*  
 (Translated by Adam Cullen)



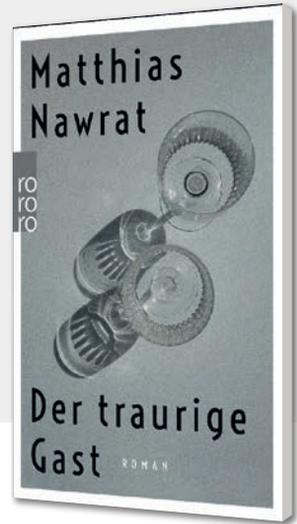

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**GERMANY**


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**Matthias Nawrat**  
**Der traurige Gast**  
*The Sad Guest*

Rowohlt, 2019

**BIOGRAPHY**

Matthias Nawrat's (1979) first novel *Wir zwei allein* was published in 2012, and was awarded two literary prizes in Germany. For an excerpt from his dystopian novel *Unternehmer*, Nawrat was awarded the KELAG Prize at the Klagenfurt Days of German-Language Literature in 2012 and the Bayern2-Wortspiele-Preis 2014. In his subsequent novel *Die vielen Tode unseres Opa Jurek*, Nawrat countered the historical horror of his family history. Nawrat's *Der traurige Gast*, was published in 2019.

**SYNOPSIS**

The first-person narrator is a flickering, elusive being. He is a writer, has already published three books and comes from Poland. But this novel is not autobiographical. The main character in the first of the three parts of the novel is Dorota, a Polish architect. The narrator visits her several times. Her monologues are not always pleasant for her listener, but they bring him into harmony with the fragility of his existence. The narrator's precarious feeling of home and security is shaken by the attack on the Christmas market on Breitscheidplatz. The last significant encounter of the first-person narrator is with Dariusz, a former doctor who was stripped of his licence to practice medicine because of his alcohol problems.

**ORIGINAL EXCERPT**

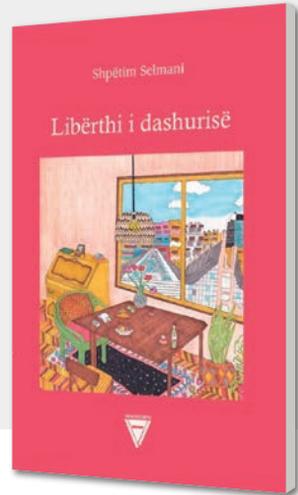
Am dritten Sonntag im Januar fuhr ich von unserem Viertel aus mit der U-Bahn zur Hasenheide am Südstern, auf die andere Seite der Stadt. Dort gab es eine Kirche, in der sich die polnische Gemeinde traf. Ich war nur einmal im Inneren der Kirche gewesen, und auch nicht zur Messe, sondern um mir die farbigen Fensterbilder der Heiligen anzuschauen.

*On the third Sunday in January, I took the U-Bahn from our neighbourhood to the Hasenheide area at Südstern station, on the other side of Berlin. There was a church there where the Polish community met up. I had only been inside the church once, not for Mass but to look at the stained-glass saints.*  
 (Translated by Katy Derbyshire)



## KOSOVO

**Shpëtim Selmani**  
**Libërthi i dashurisë**  
*The Booklet of Love*  
 Armagedoni, 2019



### BIOGRAPHY

Shpëtim Selmani (1986) acts in theatre performances and is a regular contributor to the alternative blog S'bunker. He was part of the 'Crocodile' literary residence in Belgrade and took part in the 'Poeteka, Tirana in Between' literary residence in Tirana. He published the book *Shënimet e një Grindaveci* in 2015 and a poetry collection *Selected Poems 2010-2017 – Poetry in Time of Blood and Despair* in 2017. His most recent novel *Libërthi i dashurisë* was published in 2019.

### SYNOPSIS

The narrative begins with the narrator reflecting on his everyday routine and continues with him thinking about a variety of topics, from the mundane to the worldly and the spiritual, touching on fragments from the past and present, and on issues of local and global consequence. Later on, the narrator blends his interior monologues with a focus on his beloved partner and her pregnancy, as he demonstrates his own transformation while preparing to become a parent. He reflects on his own relationship with his father, and on his relationship with literature and with nationalism, consumerism and other-isms. The feeling of giving birth to a new creature makes the narrator consider his preoccupations from a new and different angle. The narrative closes with the act of naming his newborn son, alluding to the power of reference of language.



### ORIGINAL EXCERPT

Me vite përpiqem të zgjohem herët, të ulem si mbret në njërën prej karrigeve të Strip Deposë. Të shumtën e herëve ia dal të zgjohem herët. I jetoj mëngjeset sikur të ishin të njëjta. Mbase që të gjitha dhe janë të njëjta. Po kush ia qin nënën!

*For years I have tried to wake up early and sit like a king on one of the chairs at the Strip Depo. More often than not, I do manage to wake up early. I live my mornings as if they were the same. Perhaps they are all the same. But who gives a fuck!*  
 (Translated by Elsa Lici)



## LUXEMBOURG

### Francis Kirps **Die Mutationen: 7 Geschichten und ein Gedicht**

*The Mutations: 7  
Stories and a Poem*

Hydre Editions, 2019



### BIOGRAPHY

Francis Kirps lives and works in Lintgen (Luxembourg). He has published two short story collections, (*Planet Luxembourg*, 2012; *Die Mutationen: 7 Geschichten und ein Gedicht*, 2019) and one novel (*Die Klasse von 77*, 2016), and has made numerous contributions to anthologies and contemporary short story collections. He has twice won the second prize in the 'Concours littéraire national', in 2000 and 2001.

### SYNOPSIS

*The Mutations: 7 Stories and a Poem* is a collection of seven short stories and one poem written in German, with one story featuring passages written in Luxembourgish. The title-giving 'mutations' are programmatic in two major regards: thematically, as the stories cast moments and instances of transformation of the characters as central to the plot, and conceptually, as each story is in fact a rewriting of a pre-existing text from European literature. While this intertextual homage lends depth to the stories, it is only ever the starting point for Kirps' masterful recasting and reimagining of plots and characters. Their hitherto untold stories are skillfully unfolded and turned into powerful narratives that in turn mutate into new, independent stories carried entirely by Kirps' carefully crafted authorial voice and imaginative power.



### ORIGINAL EXCERPT

Die drei Chrysanthemum in der Vase auf dem Kaminsims sind fast verblüht, aber ihr Gift ist bestimmt noch wirksam. Ich darf sie nicht essen, egal wie groß mein Hunger ist. Ich sitze an einer weißen Wand, fünf bis sechs Schneckenlängen über dem Sims.

*The three chrysanthemums in the vase on the mantelpiece are almost dead, but their poison is definitely still effective. I mustn't eat them no matter how hungry I am. I'm stuck to a white wall, about five or six snail-lengths above the mantelpiece.*  
(Translated by Gerald Chapple)



## MONTENEGRO

**Stefan Bošković**

### **Ministar** *Minister*

Nova knjiga, 2019



### BIOGRAPHY

**Stefan Bošković's (1983) books include the short story collection *Transparentne životinje* (2018) and the novel *Šamaranje* (2014). Bošković has written scripts for a feature-length film, several short films, a sitcom series and a number of documentaries.**

### SYNOPSIS

The novel *Minister* follows the life of Valentin Kovacevic, Minister for Culture of Montenegro, during nine turbulent days in which he struggles with the difficulties of business pressures, cultural customs, administration, the inevitable bottom line of family history... and with himself. Bošković writes in a fast and filmic way which is, however, consciously literary, with elements of political thriller, noir, psychedelia and the melancholy of human beings and society in transition growing organically and unpredictably from each other. As mesmerising as this book may be, its effect is dissecting and sobering: both human beings and society reveal themselves in all their misery and opulence, in disharmony and striving to attain the coveted normalcy and peace.



### ORIGINAL EXCERPT

Jesam li kriv? Progonilo me je to tokom cijelog jutra. Lud, licemjeran, ležeran, lascivan, lomljiv, la, lu, lo – Landscape Džona Kejdža odzvanja u hodniku, između kupatila i spavaće sobe. Sve je u obliku slova L. Položaj ruke na koju naslanjam tijelo u kosom planku. Limun u čaši tople vode, ležji beg i mejlovi. Sto trideset devet na koje moram da odgovorim.

*Am I to blame? That question dogged me all morning. Loony, lip-serving, laid-back, lascivious, languid, la-lo-lu – John Cage's Landscape resounded in the hall between the bathroom and the bedroom. Everything was shaped like the letter L: the position of my arm on which I leaned my body in a diagonal plane; the slice of lemon in the cup of hot water; the beanbag and the emails. There were 139 I needed to answer.*  
(Translated by Will Firth)



## NORTH MACEDONIA

**Петар Андоновски  
(Petar Andonovski)**

### **Страв од варвари** *Fear of Barbarians*

Ili-ili, 2018



#### BIOGRAPHY

**Petar Andonovski (1987) is a prose writer. He has been a writer in residence in Austria, Bosnia and Herzegovina, Kosovo and Montenegro. Currently, he works for the Polica publishing house. His works include *Телото во кое треба да се живее* (*The Body One Must Live In*), *Ментален простор* (*Mental Space*, poetry collection, 2008) and *Очи со боја на чевли* (*Shoe-colored Eyes*, novel, 2013).**

#### SYNOPSIS

Several days after the fall of the Berlin Wall, three foreigners (two men and a woman) arrive at the small southernmost Greek island of Gavdos, where an isolated community of villagers seems to be frozen in time. The voices of two female narrators, the foreigner Oksana and the local Penelope, tell the story of this novel. Their interchanging narratives are emotional accounts of their lives and their experiences on the island. The newcomer Oksana speaks about her escape from the Chernobyl disaster and Ukraine, the death of her partner Evgeni on the island, and her lurking fears about her uncertain future. Fears about the future are shared by the young local woman Penelope, raised and educated in a monastery and then isolated and trapped in an unhappy marriage on the island.



#### ORIGINAL EXCERPT

Не знам колку време помина од нашето последно видување. Од денешна дистанца ми се чини дека тоа беше во некој друг живот. Откако замина, мислев дека никогаш нема да ја напуштам Украина, дека цел живот ќе останам во Доњецк и ќе те чекам да се вратиш. Но јас одамна го напуштив Доњецк, а од неодамна и Украина.

*I do not know how long it has been since we last saw each other. Today, when I look back on it, it seems as though it had been in another life. Since you left, I thought I would never leave Ukraine, that I would remain in Donetsk all my life, waiting for you to come back. Yet I abandoned Donetsk a long time ago, and recently Ukraine as well.*  
(Translated by Kalina Maleska)



## NORWAY

**Maria Navarro Skaranger**

### **Bok om sorg (Fortellingen om Nils i skogen)**

*Book of Grief (The Story  
of Nils in the Woods)*

October, 2018



## BIOGRAPHY

Maria Navarro Skaranger (Oslo, 1994) is the author of two books. Her debut novel *All the Foreigners Have Closed Curtains* (2015) is the first Norwegian book written in a consistent multi-ethnolect from a diverse Oslo suburb. The novel was awarded the First Novel Prize. Her second novel, *Bok om sorg (Fortellingen om Nils i skogen)*, was published in 2018 and won the Oslo Prize the same year.

## SYNOPSIS

Nils, a young man of around 30 years old, has taken his own life. Through anecdotes, seemingly trivial events and memories, his sister tells the story of the family before and after Nils. It is the story of a boy who was already a loner as a child, a young man who never really found his place in society, in education, at work or among friends. Nils' and his siblings are trying to find a way to live on after Nils, and it turns out to be three very different tracks to follow.



## ORIGINAL EXCERPT

Jeg liker best de bildene der Nils tuller. De bildene der han drikker en øl, geiper, lager grimaser. Det ser så ekte ut. Det finnes en del bilder der vi er barn, der han er barn, oppfører seg som barn, løper på en eng, klatrer i trær, bilder fra fisketurer.

*My favourite photos of Nils are the ones where he's messing about. The photos where he's drinking a beer, sticking his tongue out, pulling faces. It looks so genuine. There are quite a lot of photos of us as children, of him as a child, behaving like a child: running through a meadow, climbing trees, photos from fishing trips.*  
(Translated by Rachel Rankin)




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**SPAIN**


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**Irene Solà**  
**Canto jo i la muntanya balla**  
*I Sing and the Mountain Dances*  
 Anagrama, 2019

**BIOGRAPHY**

Irene Solà's (1990) first book of poems is *Bèstia* (2012). Her first novel is *Els dics* (*The Dams*, 2018). In 2019, she was awarded the Premi Llibres Anagrama de Novella for *Canto jo i la muntanya balla* (*I Sing and the Mountain Dances*). The same year, she also received the Núvol Prize, and the Cálamo Prize for the Spanish edition of the book.

**SYNOPSIS**

Starting with the death of a farmer caused by lightning, the novel tells a set of stories, in which reality and fiction overlap, about the inhabitants of a mountainous area between Camprodon and Prats de Molló, two villages in the Pyrenees. Stories about mythical beings like water women, about war, about the survival of humans and wild animals, about fanaticism... but also about beauty and goodness. A narrative that emulates that of great authors of Catalan literature such as Víctor Català or Mercè Rodoreda, with an evocative and poetic style.

**ORIGINAL EXCERPT**

Vam arribar amb les panxes plenes. Doloroses. Els ventres negres, carregats d'aigua fosca i freda i de llamps i de trons. Veníem del mar i d'altres muntanyes, i ves a saber de quins llocs més, i ves a saber què havíem vist.

*We arrived with full bellies. Painfully full. Black bellies, burdened with cold dark water, lightning bolts and thunderclaps. We came from the sea and from other mountains, and from unthinkable places, and we'd seen unthinkable things.*  
 (Translated by Mara Faye Lethem)



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# 2021

Winning Authors



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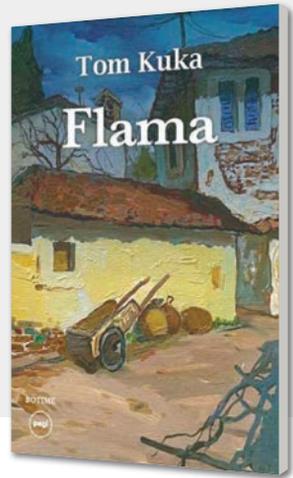


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## ALBANIA

**Tom Kuka**  
**Flama**  
*Calamity*  
 Botime Pegi, 2021



### BIOGRAPHY

Enkel Demi is a writer and journalist. In November 2016, he published his first novel under the pseudonym Tom Kuka: *Hide mbi kalldrëm*. In 2018, Kuka published his second novel, *Gurët e vetmisë*. In 2019, he published his third novel, *Ora e ligë*. His fourth novel *Flama (Calamity)* was published in March 2021.

### SYNOPSIS

*Flama (Calamity)* is a wonderful metaphor for contemporary Albania experiencing a pandemic, and also perhaps for what the author sees as the gluttony of humankind and its desecration of nature and human values. Tom Kuka fills his cart with bodies sick with ‘calamity’ while someone kills to cover up the sin from which all the horror flows. In a monarchical Tirana of turmoil, filth, cruelty and wickedness, the city’s population is dying of calamity – the real monster. In the meantime, a seemingly ordinary crime occurs: a Roma woman who casts fortune with a cup has had her throat cut in one of the poorest parts of the city. The main character, Di Hima is looking for the murderer. He needs to discover the killer and the motives that have driven them to such cruelty.

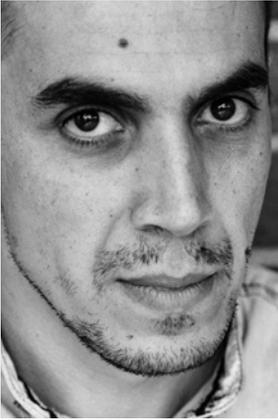


### ORIGINAL EXCERPT

*Sadija e kishte futur të bijën mes këmbëve dhe po ia qethte flokët e gjatë me gërshtë dhensh. Vajza ulërinte me të madhe, por gruaja as që donte t’ia dinte. Pranë këmbëve të saj rrinte i biri, tashmë kokëzbrazur prej flokëve, dhe luante me dredhkat pis të zeza të së motrës, që kishin rënë në dysheme.*

*Sadije had shoved her daughter between her legs and was snipping away at the girl’s long tresses with a pair of shears meant for goats. The child wailed inconsolably, but the woman paid her no heed. Her son leaned against her hip, his head already bare, and he played with the spoils of his sister’s jetblack locks that now littered the floor.*

*(Translated by Barbara Halla)*



## ARMENIA

Արամ Պաչյան  
(Aram Pachyan)

**P/F**  
Edge Publishing House,  
2020



### BIOGRAPHY

Aram Pachyan is an Armenian author, a member of the independence/post-Soviet literary generation. His first novel, *Goodbye, Bird*, became a national bestseller in 2012. Pachyan also wrote two short story collections, *Robinson* and *Ocean*. His latest novel, *P/F*, was published in 2020.

### SYNOPSIS

*P/F* is a fragmentary, experimental novel, with modulations characteristic of Zen Buddhist koans. Old and new Yerevan, the River Getar, the vanished tram and the lonely man who tries to find himself in the city of his fading memories – they all meet in this novel. All of the book's fragments are linked to one another, but they can be read in any order. After the first reading, the book requires several readings if the reader wishes to appreciate it fully. *P/F* is a novel with a new approach to life and to finding answers to many questions. The protagonist of the novel, nicknamed 'P/F', appears in different parts of the novel and in different situations as Sev, Phil, Aram... He finishes his book of memories with a monologue dedicated to the River Getar, a symbol of life.



### ORIGINAL EXCERPT

Իմ ներսում ես ոչ ծով ունեմ, ոչ օվկիանոս, անձիր տարածուծյունների համար փակ եմ, երկնքում ու տիեզերքում լինելու ոչ հավես ունեմ, ոչ հավակնություն, ես սիրում եմ հողին կանգնած երկնքին նայել, սիրում եմ աստղերին դիտել մեր տան կտուրից, թող բոլորը մնան իրենց տեղում, երկինքը երկինք, հողը՝ հող:

*Within me I have neither a sea, nor an ocean, and I am closed to boundless expanses, I have neither the inclination nor the ambition to be in the sky or space. I love to watch the sky as I stand on the ground, I love to watch the stars from the roof of our house. Everyone should stay in their place, the sky should be the sky and the ground should be the ground.*

(Translated by Nazareth Seferian)



## BULGARIA

**Георги Бърдаров  
(Georgi Bardarov)**

**Absolvo Te**  
Musagena, 2020



### BIOGRAPHY

**Georgi Bardarov is a Bulgarian scientist and writer. In 2015, he won the first intellectual reality TV show for writers in Bulgaria, called *The Manuscript*, which resulted in the publication of his debut novel, *Аз още броя дните* (*I Am Still Counting the Days*). In 2020, Bardarov published his second novel, *Absolvo Te*.**

### SYNOPSIS

*Absolvo Te* deals with four plot lines that examine philosophical questions relating to crime, punishment, and forgiveness. There are two space-time continuums in the novel: the first relates to the Holocaust and the horrors of Nazi Germany's concentration camps, the second to the Arab-Israeli conflict in the 1970s and 1980s. Each storyline has several subplots incorporating minor characters while also following the life of the main character, Max, over a period of 60 years. In the novel, a psychological anti-logic penetrates the depths of the human soul, where good and evil live simultaneously. The unifying theme is the internal conviction with which each of the characters defends themselves. The main message is about forgiveness, but the reader is left with a sense of historical pessimism.



### ORIGINAL EXCERPT

Ако спасиш един живот, ти си спасил целия свят, но ако погубиш един живот, нима не си убил целия свят? Гледаш го, смее се човекът, мисли се за ва-жен. Един премерен, точен, с всичка сила ритник е достатъчен да сваля нахилената маска от лицето му.

*If you save a life, you have saved the whole world, but if you stamp out a life, have you then killed the whole world? You look at him, the guy's laughing, thinks himself important. A measured, accurate kick at full force is enough to tear the grinning mask off his face.*

*(Translated by Christopher Buxton)*



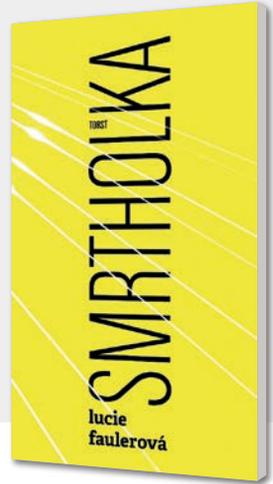

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**CZECH REPUBLIC**


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**Lucie Faulerová**  
**Smrtholka**  
*Deathmaiden*

Nakladatelství Torst, 2020


**BIOGRAPHY**

Lucie Faulerová (1989) is a writer, editor and aspiring screenwriter. She attracted the attention of readers and critics with her debut novel, *Lapači prachu* (*Dust Catchers*). With the prominent Czech conceptual artist Kateřina Šedá, Lucie co-authored the book *BRNOX – Průvodce brněnským Bronxem*. In 2020, Faulerová published her new novel *Smrtholka*.

**SYNOPSIS**

A woman in her 20s has to cope with a family tragedy that almost destroys her. How can she survive after her sister commits suicide? This poetic literary work wraps a traumatic theme in gentle humour. A train rolls on. Inside, alone in the compartment, a young woman is sitting, wounded in body and soul. She is looking at the landscape outside the window, thinking about her family, reminiscing about cheerful moments spent with her late sister. Why did she do it? No one knows. Marie, the protagonist of the novel, blames herself for her sister's death. The wheels spin, the train rattles and sighs, the landscape passes. Marie, the traveller, thinks about all possible methods of suicide, but also about how to cope with life and its tragedies, how to live well in spite of every injury. Could some New Age spirituality perhaps be of any help? As the story goes on, a chain of suicide attempts unwinds, with Marie always hesitant enough to survive.


**ORIGINAL EXCERPT**

Jede, jede vlak, letí jako pták.  
 Kola se mu roztáčí, až přechází  
 zrak. Kola se mu roztáčí, až  
 přechází zrak.

*See the little choo-choo chugging  
 down the track. Hear the whistle,  
 toot toot toot, as it goes down and  
 back. Hear the whistle, toot toot  
 toot, as it goes down and back.*  
 (Translated by Alex Zucker)






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**ICELAND**


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**Sigrún Pálsdóttir**  
**Delluferðin**  
*Runaround*

 Forlagið útgáfa (JPV),  
 2019

**BIOGRAPHY**

Sigrún Pálsdóttir (1967) is a writer and historian. She worked as an editor and freelance writer. Her debut in 2010 was the acclaimed *Þóra biskups*, followed by *Ferðasaga*. Her first novel, *Kompa*, was released in 2016 and her second, *Delluferðin*, in late 2019.

**SYNOPSIS**

*Delluferðin* is a tragicomic tale about the preservation of a cultural treasure in 19th century Iceland and New York. The protagonist is a girl, Sigurlína Brandsdóttir, who looks after the family home for her father and brother in Reykjavík at the end of the 19th century. Her father is in charge of an archaeological museum located in the Parliament House and, in addition to taking care of their home, Sigurlína is her father's right hand in his work. Through a series of coincidences, she finds herself escaping to New York, where adventures await – adventures so extraordinary that the story might be said to switch genres, from historical novel to crime fiction.


**ORIGINAL EXCERPT**

Bestiary. Yfir hundrað dýramyndir á ensku skinnhandriti frá miðri 12. öld. Hann tekur bókina varlega úr pakknum, og af öryggi fagmannsins, en innra með honum bærist spenna og eftirvænting sem hann fær aldrei nóg af.

*A bestiary. A book of beasts in a vellum-skin manuscript; English, from the mid-12th century. He takes the treasure from its wrapping carefully, with an expert's fastidiousness. A sense of anticipation thrums within him, a tension of which he never tires, the force behind his silent, lonely existence.*

(Translated by Lytton Smith)



## LATVIA

**Laura Vinogradova**

### **Upe** *The River*

Zvaizgē ABC, 2020



### BIOGRAPHY

**Laura Vinogradova (1984) did not start writing until she was 30. Her first published book was a story for children, *Snīpulītis - 90 - no Snīpulciema* (2017), followed by two collections of short stories: *izelpas* (2018) and *Lāču kalns* (2018). In 2019, she published a book for children in two volumes, called *Mežpasakas*. Her latest book, *Upe* (2020), has been shortlisted for the Annual Latvian Literature Award.**

### SYNOPSIS

The life of Rute is prosperous, but it is filled with an emptiness made more and more intolerable by memories of her harsh childhood, longing for a long-lost sister, painful thoughts about a mother in prison and an inability to open up to the people closest to her, her husband included. Rute never knew her father, but when he dies leaving her an inheritance of a country house by the river, she escapes – escapes from the city, from people, from herself. She needs not only to escape, but to try and learn to live with the pain caused by her sister's disappearance – a pain that she has lived with for 10 years. Staying at her father's country house on the riverbank, she gets to know her neighbours, but, most of all, she gets to know the river... a river that becomes her symbolic sister.



### ORIGINAL EXCERPT

Dinai patīk pie Rutes. Tāds siltums viņas mājā. Tāds, kuram nav ne jausmas par vēju ārā. Ieejot māsas dzīvoklī, Dina uzreiz novelk zābakus, zeķes un basām kājām ilgi stāv un sildās. Rutei ir siltās grīdas, Rutei ir viss.

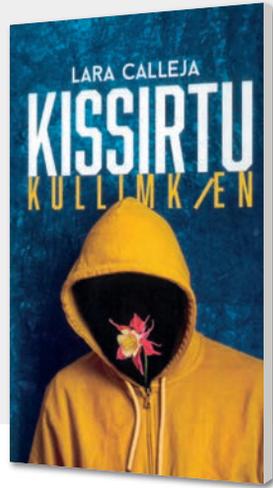
*Dina likes Rute's place. There's a warmth to it. The kind of warmth that is oblivious to the wind outside. As soon as she steps into her sister's apartment, Dina takes off her boots and socks and stands for some time, barefoot, soaking up the warmth. Rute has heated floors; Rute has everything.*  
(Translated by Kaija Straumanis)



## MALTA

Lara Calleja  
**Kissirtu  
 kullimkien**  
*You've Destroyed  
 Everything*

Merlin Publishers, 2020



### BIOGRAPHY

Lara Calleja's (1988) debut novel, *Lucy Min?*, was published in 2016. In January 2020, she started her career as a freelance writer and translator. She published her second book, *Kissirtu Kullimkien*, which won her the National Book Prize for best emerging author. Her play *Taralalla* was staged at Valletta's art hub Spazju Kreattiv in October 2021.

### SYNOPSIS

*You've Destroyed Everything* presents a series of short stories, focusing on local characters who are woven into a narrative that goes to the very heart of Malta's political issues. The narrator changes with each story. The tone changes, reflecting the changes in the stories and characters. Some stories are kind and sad, others harsh but hopeful, and some simply tell tales of helplessness. Political themes emerge naturally from the context of the characters' experiences.



### ORIGINAL EXCERPT

Rozi ffit kienu jafuha nies. Rari ħarġet mir-raġal ħlief għal xi tieg' jew festin tal-familja. Li toħroġ 'il bogħod minn raġalha għal Rozi kienet xi ħaġa kbira. Kienet thoss diqa enormi, qisu xi ħadd ċaħhadha minn element bażiku ta' ħajjitha, u għal dawk il-ftit sigħat li kienet tqatta' 'l bogħod mix-Xgħajra, Rozi kienet itteftef fil-libsa u thossha kemxejn aġitata, b'genn inkallat biex in-neputi Liam jegħja jixrob u jfittex iwassalha lura d-dar.

*Not many people knew Rozi. She very rarely left her village, and then only for some wedding or family party. Spending time away was a big deal for Rozi. It distressed her, made her feel as though some basic right in her life was being denied, and the few hours that Rozi was away from Xgħajra were usually spent with her fiddling with her dress and battling feelings of anxiety as she waited with increased desperation, for her nephew, Liam, to decide he'd had enough to drink and get round to driving her back home.*  
 (Translated by Clare Vassallo)




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**THE NETHERLANDS**


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**Gerda Blees**

**Wij zijn licht**  
*We Are Light*

Uitgeverij Podium, 2020


**BIOGRAPHY**

Gerda Blees, born in 1985, made her literary debut in 2017 with the short story collection *Aan doodgaan dachten we niet* (*We Didn't Think About Dying*). Her first volume of poetry, *Dwaallichten* (*Wandering Lights*), appeared the following year. *We Are Light* is her first novel and received unanimous rave reviews from the Dutch press. It was awarded the Dutch Booksellers' Award for 2021 and has been nominated for the prestigious Libris Literature Prize.

**SYNOPSIS**

Four members of a commune stop eating because they have decided that, from now on, they want to live on light and air. The characters in Gerda Blees' novel each have their own reasons for this extreme decision, which ends up costing the protagonist, Elisabeth, her life. This magnificent story is loosely based on true events. Each of the 25 chapters opens with the words 'We are... ' and is told by a different narrator, including Elisabeth's parents and siblings, her neighbours, her sister's lawyer, the night, the daily bread, the scent of an orange, dementia, doubt and Elisabeth's own body. Each narrator has a unique and distinct voice and makes an essential contribution to the novel's complex tapestry.


**ORIGINAL EXCERPT**

“ Wij zijn de nacht. Wij brengen duisternis en dronkenschap, kattengevechten, slaap en slapeloosheid, seks en sterfgevallen. Wie in alle rust wil sterven, zonder al te veel gedoe en drama, zal dat bij voorkeur doen in ons, de nacht, terwijl de aankomende nabestaanden slapen.

*We are the night. We bring darkness, drunkenness, cat fights, sleep, sleeplessness, sex and death. People wanting to die in peace, without fuss or ado, often choose to do so in our – the night's – company, while the about-to-be-bereaved slumber on.*  
(Translated Michele Hutchison)



## PORTUGAL

**Frederico Pedreira**

### **A Lição do Sonâmbulo**

*The Sleepwalker's Lesson*

Companhia das Ilhas, 2020



### BIOGRAPHY

Frederico Pedreira was born in 1983. He has published six books of poetry, two novels, a collection of short stories and a book of essays. Throughout the years, his books have been acclaimed by the Portuguese press. Pedreira has translated collections of poetry by W. B. Yeats and Louise Glück, books of essays by Chesterton and Orwell, and novels by Dickens, Swift, Wells, Hardy, Banville and Woolf.

### SYNOPSIS

A boy obsessed with losing weight spends his endless summer holidays at his grandparents' home. He incessantly watches a videotape of the 1990 European Cup. Abandoning his obsession with football, the boy focuses on the library, questioning the choices of his ancestor. A journey of self-discovery begins, starting with the boy's travels with his mother – to the United States, Tunisia and Brazil – and ending with a conflicted period of existential self-doubt in the stuffy room of a college dormitory. The boy becomes a young adult who feels he shouldn't have left his country. However, there is a new friend and a new family waiting for him. Will that be enough to make sense of his past and its link to his chosen future?



### ORIGINAL EXCERPT

“ Não me recordo de ter sido verdadeiramente infeliz em casa dos meus avós. Julgo que essas temporadas da infância e do início da adolescência não seriam susceptíveis de infelicidade, até porque era quase sempre Verão e eu era então muito novo.

*I don't recall having been truly unhappy in my grandparents' house. I suppose those sojourns during my childhood and early adolescence weren't susceptible to unhappiness, especially since it was almost always summer, and I was so young back then.*  
(Translated by Rui Vitorino Azevedo)

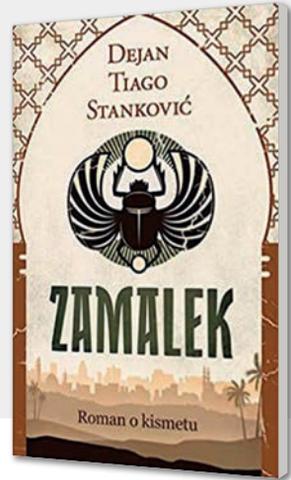



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**SERBIA**


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**Dejan Tiago Stanković**  
**Zamalek**  
*Laguna, 2020*


**BIOGRAPHY**

Dejan Tiago Stanković (1965) is a writer and literary translator. He published his first book of short stories in 2012, *Odakle sam bila više nisam i druge lisabonske priče*, and in 2015 the novel *Estoril, ratni roman*. His second novel *Zamalek* (2020) in less than a year, it has already been published in six editions in Serbia alone.

**SYNOPSIS**

*Zamalek*, at first, seems like a travelogue full of descriptions of strange customs or a travel guidebook about Egypt. Little by little, the story of Kismet emerges. In the heart of Cairo, on an island in the middle of the Nile, for decades there was an antique shop full of all kinds of treasures. The shop was run by Kosta and his daughter Arna, until Kismet, owing to some of Kosta's mysterious sins, decided otherwise. This story, which mixes the earthly and the afterlife, could not happen anywhere else but in Cairo: that desert megalopolis, its quiet neighbourhood Zamalek, its people, the dust that is constantly falling and the Nile flowing like life.


**ORIGINAL EXCERPT**

Kada se već Herodot pozabavio egipatskim podnebljem, neće biti neprimereno da i mi otvorimo tom temom, izuzetno značajnom za potpuno razumevanje ove priče.

*Puisque Hérodote a déjà traité du climat égyptien, il ne sera pas déplacé que nous ouvriions nous aussi sur ce thème, d'une importance fondamentale pour bien comprendre cette histoire.*  
*(Translated by Chloé Billon)*





## SLOVENIA

### Anja Mugerli *Čebelja družina* *Bee Family*

Cankarjeva založba, 2020



#### BIOGRAPHY

Anja Mugerli's (1984) debut, the short prose collection *Zeleni fotelj*, was published in 2015 and, in 2017, her first novel, entitled *Spovin*, was nominated for the Novel of the Year Award in Slovenia. Recently, the film rights to her first novel were sold. She also writes plays, two of which have won awards at an international competition in Italy.

#### SYNOPSIS

The seven short stories in *Bee Family* are linked by rituals, ancient customs and traditions of Slovenian culture, which are transposed into a different context or a contemporary setting, where they take on a new role and shape. The theme of family is in the foreground. All the stories are set in the present, with the exception of the title story, which is set at a specific historical time, and yet they seem timeless because of the presence of ritual and their atmosphere. The author's virtuoso use of language entangles us in a world we do not know, although we live in it. In reading these stories, we constantly cross borders – linguistic, cultural, political, geographical – as well as those between reality and the unconscious.



#### ORIGINAL EXCERPT

Po stopnišču se kotalijo predmeti. Eno izmed jabolk obstane tik pred mojim pragom. Bosa stopim na hodnik in na stopnicah zagledam zelo staro žensko, s hrbtom sloni na umazani steni in plitvo diha. Na moje vprašanje, ali je v redu, me le prebode s temnim pogledom.

*Grocery items are rolling down the staircase. An apple stops right in front of my doorstep. I go barefoot into the hall and on the stairs I see a very old woman who is breathing shallowly, her back against the dirty wall. She answers my question about whether she's alright with a piercing dark look.*

*(Translated by Alenka Blake and Jason Blake)*




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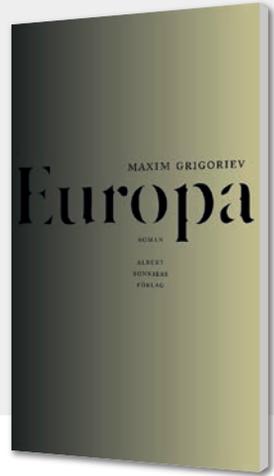
**SWEDEN**


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**Maxim Grigoriev**

**Europa**  
*Europe*

Albert Bonniers Förlag, 2021


**BIOGRAPHY**

Maxim Grigoriev, born in 1980, is an author, critic and translator from Russian into Swedish. He made his debut with a collection of short stories, *Städer*, which was awarded the esteemed Borås Tidning Prize for debut authors. In 2016, he published his first novel, *Nu*. He regularly writes for the Swedish magazine *Axess* and for *Svenska Dagbladet*, the second largest newspaper in Sweden. Grigoriev has also translated Russian authors such as Olga Slavnikova and Venedikt Yerofeyev into Swedish.

**SYNOPSIS**

When Nikita was 14 years old, he escaped from Moscow to Paris. Now he is a middle-aged man, overweight and exhausted. On the balcony of a stranger's apartment in Nice, he stands looking out over the winter sea. Nina was his only friend. In the emigrant's pessimistic consciousness, the timelines intertwine. The city becomes a mere memory. The romantic dream of a cosmopolitan Europe slowly falls apart, while the city of his childhood, Moscow, becomes increasingly attractive and shimmering. Maxim Grigoriev's *Europe* is a new kind of novel about exile, a reckoning with nostalgia and homesickness. It is also a hate-filled hymn to the centuries-long history of Russian emigration, with the misanthropic graphomaniac, philosopher and failed terrorist Nina at its centre.


**ORIGINAL EXCERPT**

Jag vet inte. Nu, trots regnet, står de sju fönstren uppslagna. En dåven lukt slog emot mig när jag låste upp ytterdörren: en söt blandning av möbellack och blött virke, damm och mögel.

*I don't know. Now, despite the rain, the seven windows are open. A stale smell hit me as I unlocked the door: a sweet mixture of furniture polish, wet wood, dust, and mould.*  
(Translated by Ida Hattemer-Higgins)





## TUNISIA

أمين الغزي

(Amine Al Ghozzi)

زندالي ليلة ١٤ جانفي

*Zindali, the Night of 14  
January 2011*

Editions Zayneb, 2020



### BIOGRAPHY

**Amine Ben Aissa, born in 1980 (pen name Amine Al Ghozzi) is a Tunisian-French writer. Al Ghozzi's first novel, *Devil's Shadow Behind my Picture*, was published in 2013. Al Ghozzi has also written and directed two short films, *The Blackboard* in 2004 and *Crossed Lives* in 2005. In addition, he has written several poems, including the lyrics of the famous song *Kelmti Horra* (*My word is free*).**

### SYNOPSIS

*Zindali* is a type of prison folk music in Tunisia. It expresses the prisoners' pain and their longing for freedom. After weeks of confrontation between police forces and Tunisians, President Ben Ali suddenly chose to withdraw and flee Tunisia on the evening of 14 January 2011. The police forces disappeared. The country was handed over to a caretaker government that had to face a growing popular uprising. The novel deals with these political events outside the framework of the official actors. It sheds light on the stories of 16 characters who meet in the coastal city of Sousse on the day that Ben Ali left. News is flowing about the continuous looting of shops and about the need to protect cities from rioters, therefore the inhabitants and shop and café owners have an unprecedented role: fighting an invisible danger from an unknown source. Groups are formed and cigarettes, wine and stories merrily distributed in a popular odyssey.



### ORIGINAL EXCERPT



أمسك محمد الغنوشي مجموعة صغيرة  
من الأوراق بيدين مرتعشتين كمن اصطاد  
سمكة لأول مرة. تكلم متوجّها  
إلى الكاميرا بعينين واسعتين، بلغة  
مطبوخة بارتباك فوق خشب نديّ.

*Mohamed Ghannouchi clasped a tiny pile of papers with shaking hands, like someone catching a fish for the first time. He talked to the camera with wide-open eyes and in a voice as tremulous and faint as a moribund campfire.*

(Translated by Rached Khalifa)





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