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New Swedish Books

# TRANSLATOR'S CHOICE





## DEAR READERS

In this special edition of New Swedish Books – Translator's Choice you will meet fifteen translators, each presenting one of their favourite works of contemporary Swedish literature. In short, personal texts the translators describe what it is that makes these works so special to them. One has unearthed a treasure of literary techniques, one recognises their own experiences in the text they've chosen, and another has found a message of compassion that they want to convey to their own country.

What all these translators have in common is that they have received grants for sample translations from Swedish Literature Exchange in 2020. The sample translation grant makes it possible for translators to work on a book that they are passionate about and want to pitch to publishers in their own language areas. This year 75 translators applied and we awarded 25 grants. Some of the 25 have already succeeded in securing publishing deals for the books they received grants for, which is why they are not included here.

By highlighting these works we at Swedish Literature Exchange want to give a boost to exciting, but not necessarily the most recently published ones. The translators know the literary scenes in their respective languages and are therefore important and inspiring ambassadors for the books that they have taken to heart. At the same time we of course hope that translators and publishers in other countries will also become curious about the books that are written about with such elegance and enthusiasm here.

Apart from everything else, 2020 has been a year of cancelled meetings. Yet, our conversations about books must go on. We at Swedish Literature Exchange want to do all we can to continue the literary conversation and so we thank all translators who work on recreating Swedish books into their own languages. And in particular we thank those who have contributed to this publication – it has been a pleasure working with you!

**Enjoy!**

Susanne Bergström Larsson,  
Head of Swedish Literature Exchange

Maria Antas,  
Editor New Swedish Books

# A LITTLE DEATH AROUND THE EYES



Photo: Gabriel Lijevall



## David Årlemalm

*A Little Death around the Eyes* is Årlemalm's debut novel. It was shortlisted for Best Swedish Crime Novel in 2020.

Novel, 2020, 263 p.	Publisher Bokförlaget Forum forum.se	Rights Hedlund Literary Agency Siri Lindgren siri@hedlundagency.se
David Årlemalm		

## Why does this book deserve to be translated?

David Årlemalm's novel *A Little Death around the Eyes* demonstrates how difficult it can be to break a vicious cycle, when through bad luck you have ended up on the wrong side of life.

Arto is a single father and a former drug addict who, in the wake of his wife's death from addiction, tries to create a calm and orderly life for his daughter and for himself. But after having been fired from his job he attempts, desperately, to earn money illegally. It's what he knows best, even if it's not what he wants to do.

The story shows how fine the line is between right and wrong and how often it's just luck that decides which side you end up on. Even in Nordic countries, where a welfare state will help you get back on the right track, it's still difficult. And one can only imagine what it's like in countries where there isn't the same kind of safety net. In the end the book confirms how important support is – because making mistakes is only human.

A novel such as Årlemalm's, about getting on the wrong side of life, will keep being relevant wherever it is read. It makes you consider how you should never judge someone but instead try and help them as much as you can. There are plenty of people who make a mistake (perhaps initially caused by something as silly as a parking ticket) and often you don't believe them. That is, up until the moment you're in difficulties or embroiled in Kafkaesque processes yourself. This is an engaging book that leaves a bitter aftertaste, but it is also informative and important. Missteps can happen to your neighbour, to your friend, to your children, to yourself and that is why we have to fight to protect the rights of our most vulnerable and broken citizens. We are no different from them and any of us can, one day, find themselves in their shoes.

**"will keep  
being relevant  
wherever it  
is read"**



## Sotirios Souliotis

**Sotirios Souliotis translates into Greek, and lives in Thessaloniki, Greece.**

Two other favourites amongst books he has previously translated are:

Johan Theorin  
*Skumtimmen*, novel, 2007  
*Antilatoi nekron*, Metaixmio, 2012  
Swedish publisher: Wahlström & Widstrand  
Rights: Salomonsson Agency

Gustaf Skördeman  
*Geiger*, novel, 2020  
*Geiger*, Livanis, 2020 or 2021  
Swedish publisher: Bokförlaget Polaris  
Rights: Politiken Literary Agency

# THE ANGEL GREEN SACRAMENT

Det upplysta kraniet som ligger i ljuset

och utan ljus

Det ängelsgröna sakramentet

aldrig skulle smälta in i min vinge

ligger på det första steget i trappan : ditt sakrament :

midsommarsolståndets pistagegröna ängel

pistagegröna kropp, födda vingar

av ingen mer än ingen

är så ljusa försvinner i ljus

dör aldrig

föds aldrig

är

ljus

ingenting än ljus

är så ljusa försvinner i ljus

dör alltid

föds alltid

är

ljus

lever av ingenting

föds av ingenting lever av ingenting

DIKT ALBERT BONNIERS FÖRLAG

Photo: Ulf Eriksson



**Eva Kristina Olsson**

**Selected works**

*Brottet*, poetry, 1988 (debut)

*Ejdervita*, poetry, 2011

*Antigones ansikte Niobes Labyrint*,  
drama, 2013

Poems, 2017, 49 p.	<b>Publisher</b> Publisher Albert Bonniers Förlag albertbonniersforlag.se	<b>Rights</b> Eva Kristina Olsson
Eva Kristina Olsson		

## Why does this book deserve to be translated?

Eva Kristina Olsson is as unique a figure in Swedish contemporary poetry as she is an influential voice, whose echo can be heard in the work of younger poets, particularly female ones. Her oeuvre feels important to translate not only because of its quality but because it is a point of reference. *The Angelgreen Sacrament* was an extraordinary reading experience for me. Such an experience is exactly what triggers my impulse to translate and transmit Swedish poetry: a desire for other readers to be part of something similar and access reading experiences that they can then handle themselves, in their own personal ways. I hope that Olsson's abstract and free flowing, rhythmical, visual language will be noticed in Mexico – the poetic context I mainly translate for – and make an impact on its literary scene. I have yet to discover anything similar to her poetic voice amongst the poetry published there.

**"I hope that Olsson's abstract and free flowing, rhythmical, visual language will be noticed in Mexico"**



## Petronella Zetterlund

**Petronella Zetterlund translates into Spanish, lives in Malmö, Sweden, and Mexico City, Mexico.**

Two other favourites amongst books she has previously translated are:

Ida Börjel

*Ma*, poetry, 2014

*Ma*, Filodecaballos editores, 2019

Swedish publisher: Albert Bonniers Förlag

Rights: Ida Börjel

Iman Mohammed

*Bakom trädet ryggar*, poetry, 2018

*Detrás del árbol espaldas*

Filodecaballos editores, 2019

Swedish publisher: Norstedts

Rights: Iman Mohammed



# BÉLA BARTÓK AGAINST THE THIRD REICH

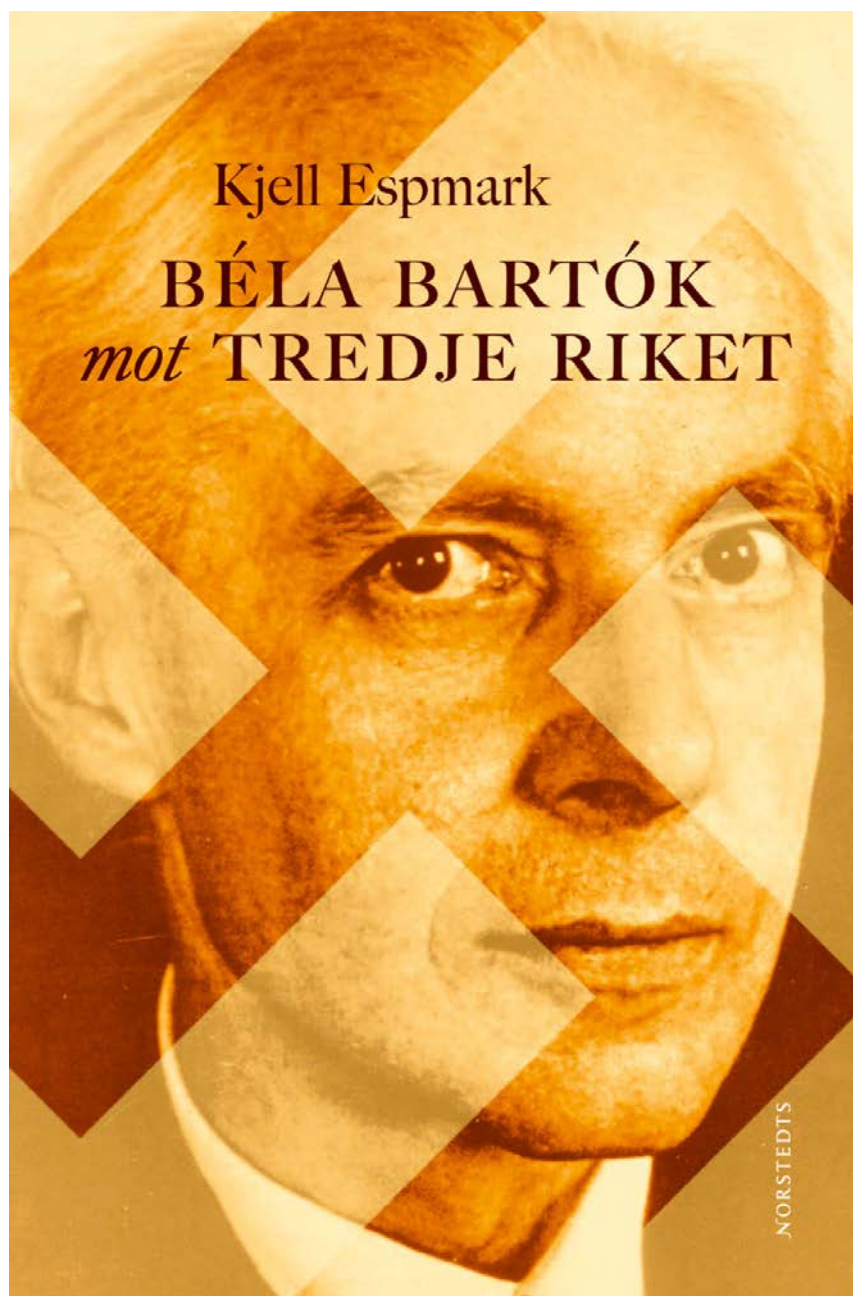


Photo: Cato Lein



## Kjell Espmark

### Works

*En sky av vittnen*, poetry, 2020  
*Rosencrantz mot Guildenstern. En möjlig dialog*, drama, 2020  
*Resan till Thule*, novel, 2017

### Awards

Bellmanpriset 1985  
 Tranströmerpriset 2010  
 Sorescupriset 2018

Novel, 2004, 126 p.	<b>Publisher</b> Norstedts <a href="http://norstedts.se">norstedts.se</a>	<b>Rights</b> Kjell Espmark <a href="mailto:kjell.espmark@svenskaakademien.se">kjell.espmark@svenskaakademien.se</a>
Kjell Espmark		



## Why does this book deserve to be translated?

In 2021 it is the 140th jubilee of the birth of Hungarian composer Béla Bartók. Bartók made his career as a world-famous composer and came to play a significant role in the development of modern music. However, he was also an outspoken opponent of Nazism during the ideological struggles in 1930s Europe; an opposition to which he remained committed up until his death in 1945, exiled in New York.

Kjell Espmark's writing tells the story of how Bartók fought against Nazism – a struggle that is worth remembering today, as countries across Europe close their borders and where anti-Semitic and anti-democratic views are once again finding increasingly larger audiences. Bartók's discovery and use of folk music in his work challenged and rebelled against German music's hegemony. Bartók was an anti-nationalist, as contemporary classical composer György Ligeti has also pointed out.

Kjell Espmark brilliantly captures a dramatic moment on Béla Bartók's event horizon, where everything appears possible but still predestined, as is so often the case when you look back on great artists' lives. In this essay/poetic novel by Espmark Bartók appears as the archetype of the free artist – and as things look today we will need many more of those.

**"Kjell Espmark brilliantly captures a dramatic moment"**



## László Sall

**László Sall translates into Hungarian and lives in Gothenburg, Sweden.**

Another favourite amongst books he has previously translated is:

Athena Farrokhzad  
*Vitsvit*, poetry, 2013  
*Fehérfehérré*,  
 Holnap Kulturális Egyesület, 2017  
 Swedish publisher:  
 Albert Bonniers Förlag, 2013  
 Rights: Athena Farrokhzad

# FIVE PLAYS



Photo: Leif Hansen



## Jonas Hassen Khemiri

### Works

*Jag ringer mina bröder*, novel, 2012

*Allt jag inte minns*, novel, 2015

*Pappaklausulen*, novel, 2018.

### Awards

2015 Augustpriset, skönlitteratur.

2011 Village Voice OBIE Award,  
USA, best manuscript

2011 Hedda-priset, Norway, best  
drama performance

Plays	<p><i>God Times Five</i> is included in <i>Invasion!</i> (Norstedts, 2008, 247 p.) – a collection of plays, short stories and essays. The other plays have not previously been published in book form.</p>	<p><b>Rights</b> Colombine Teaterförlag Berit Gullberg berit.gullberg@colombine.se</p>
Jonas Hassen Khemiri		

## Why does this book deserve to be translated?

Jonas Hassen Khemiri's plays mix seriousness with humour and social criticism with a vivid imagination. They are powerful meditations on immigration, consumer society and on young people's broken dreams. *In God Times Five* (2008) four drama students and their teacher each attempt to stage their own versions of August Strindberg's *A Dream Play*. In *The Hundred We Are* (2009) a woman confronts three different sides of her life and what she sacrificed to find some peace. An investigator tries, in *Apathy for Beginners* (2011), to solve the strange case of why, in the mid-2000s, several immigrant children mysteriously fell ill in Sweden. And in *I Call My Brothers* (2013) we follow the hunt for an alleged terrorist suspected of being responsible for the December 2010 attacks in Stockholm. Finally, in *≈ [Almost Equal To]* (2014) several people search for a job and a decent life, but are unsuccessful in their quest. Ambitions are juxtaposed with reality and irony with grief. Khemiri's texts hold up a mirror to the complex times we live in.

**"Ambitions are juxtaposed with reality and irony with grief"**



## Humberto Pérez Mortera

Humberto Pérez Mortera is in his early stage as translator of Swedish literature. He translates into Spanish, lives in Mexico City, Mexico.



# MADONNA

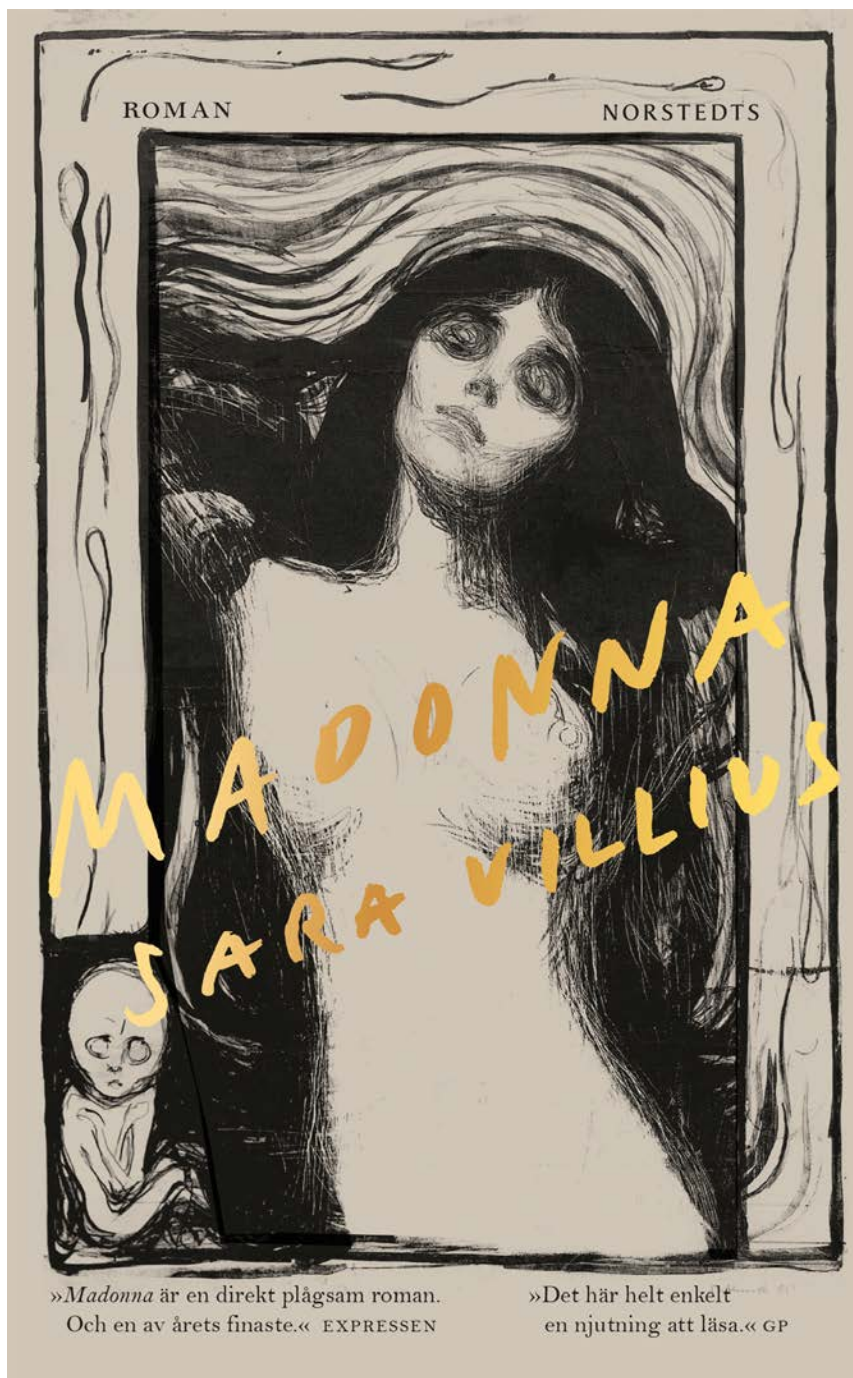


Photo: Tirmellie Krekin



## Sara Villius

### Works

*Battle*, short stories, 2003

*Sex*, novel, 2008

*Saxen*, w. Aslak Gurholt, children's picture book, 2020 Aslak Gurholt

### Awards

Albert Bonniers Stipendiefond  
2019

Novel, 2019, 219 p.	<b>Publisher</b> Norstedts norstedts.se	<b>Rights</b> Partners in Stories Erik Larsson erik@partnersinstories.se
Sara Villius		

## Why does this book deserve to be translated?

In *Madonna* Sara Villius invents a unique and intimate way of creating literature – one shaped by the everyday. She heads straight for the essence, for the wound, without taking any detours. Villius' main character feels lost on an existential level and ambivalent towards sexuality, motherhood and the patriarchy. She probes her need for intimacy, to be seen, heard and touched, and her need for desire – a force that's both positive and destructive. And she does all of this without falling into the usual stereotypical traps. Her language is painful, poetic, honest, minimalist, naked and beautiful. I have previously translated Henning Mankell, Lars Norén, Jon Fosse, Lisa Langseth, Kristian Hallberg as well as Strindberg and Ibsen into French. Working with these texts for French theatres and publishers I have discovered that French readers and audiences have a great curiosity and a keen ear for the raw candour and the sharp observations on contemporary life that are present in the work of these Scandinavian writers. I believe that Sara Villius writes herself into this tradition too.

**"Her language is painful, poetic, honest, minimalist, naked and beautiful"**



## Camilla Bouchet

**Camilla Bouchet translates into French, lives in Stockholm, Sweden.**

Two other favourites amongst books she has previously translated are:

Lars Norén  
*Stillheten*, drama, 2011  
*Calme*, L'Arche Editeur, 2012  
 Swedish publisher: Stockholms Stadsteater  
 Rights: Lars Natten Norén

Kristian Hallberg  
*Kärlekens matsal*, drama (unpublished)  
*La Cantine de l'amour*, L'Arche Editeur, 2013  
 Rights: Draken Teaterförlag

# MADONNA

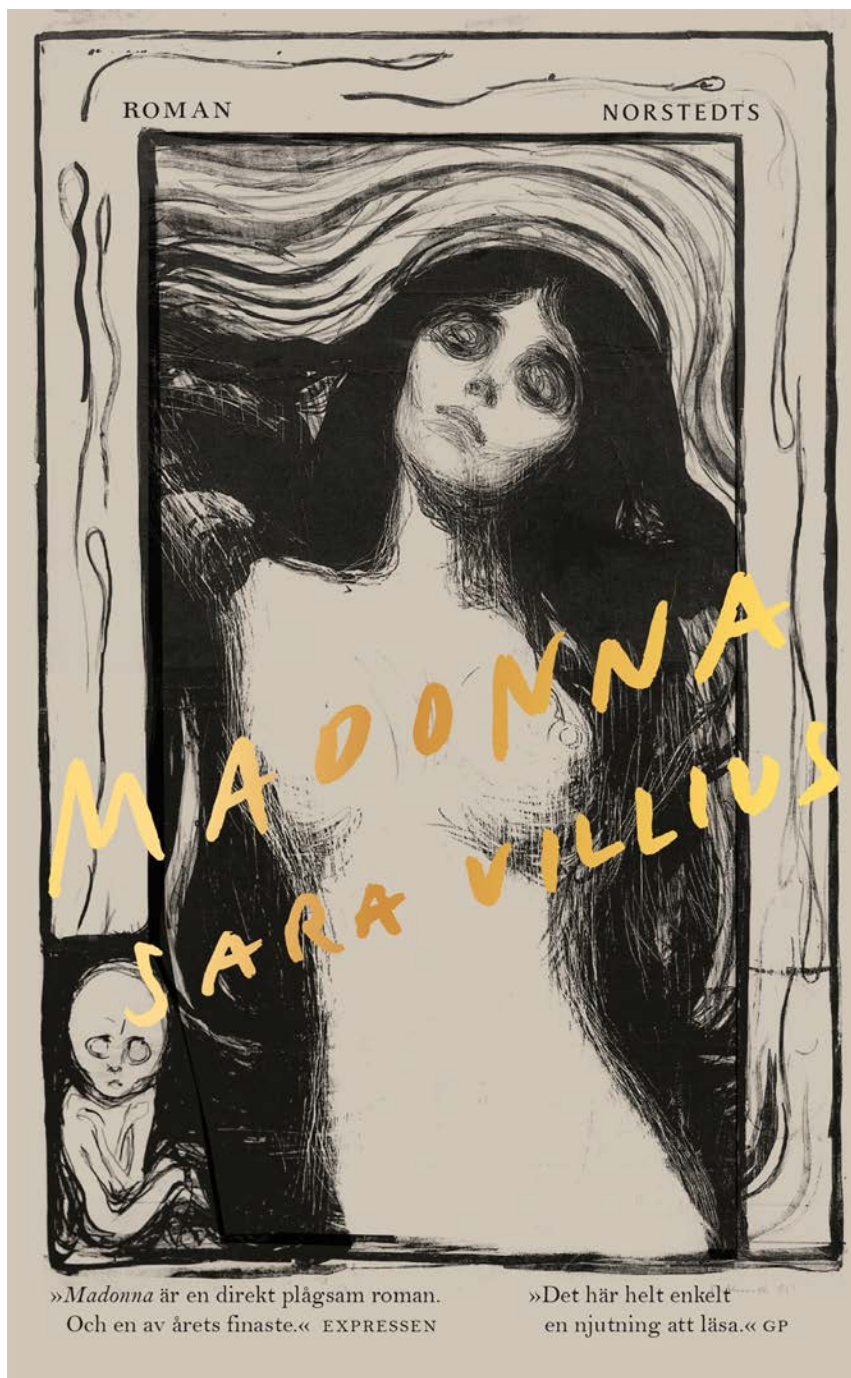


Photo: Tirmellie Krekin



## Sara Villius

### Works

*Battle*, short stories, 2003

*Sex*, novel, 2008

*Saxen*, w. Aslak Gurholt, children's picture book, 2020 Aslak Gurholt

### Awards

Albert Bonniers Stipendiefond  
2019

Novel, 2019, 219 p.	<b>Publisher</b> Norstedts <a href="http://norstedts.se">norstedts.se</a>	<b>Rights</b> Partners in Stories Erik Larsson <a href="mailto:erik@partnersinstories.se">erik@partnersinstories.se</a>
Sara Villius		



## Why does this book deserve to be translated?

"No one meets my eyes. It's as if the buggy is both a shield and a hurdle for people to see me."

When I first read Sara Villius' short novel *Madonna* I was pregnant and scared that I would soon lose myself as I transformed into 'Mother'. Through her main character Villius succeeded in articulating my anxiety around motherhood and all that follows in its wake: to no longer be seen as an individual with hopes and dreams of my own. Villius' protagonist, a mother of three, struggles to write and to love. Over and over she tries to regain control of her life as she experiences the worst kind of loneliness – being lonely in a room full of people. On the outside she appears to have everything and so she should be happy, but there is something missing, something more that she wants. Although most women won't act the way Villius' protagonist does, I do believe that many at least dream of being a little more like the sinful Madonna in Edvard Munch's painting, which graces the cover of the book. It is wistful and desolate writing, yet (unfortunately) so close to real life.

**"Villius succeeded in articulating my anxiety around motherhood"**



## Agata Teperek

**Agata Teperek translates into Polish and lives in Warsaw, Poland.**

Two other favourites amongst books she has previously translated are:

Gertrud Hellbrand  
*Satyricon*, novel, 2018  
*Satyricon*, Marginesy, 2020  
 Swedish publisher: Albert Bonniers Förlag  
 Rights: Bonnier Rights

Andrea Lundgren  
*Nordisk fauna*, short stories, 2018  
*Fauna Północy*, Pauza, 2020,  
 (collaborative translation)  
 Swedish publisher: Natur och Kultur  
 Rights: Partners in Stories

# NEKOB

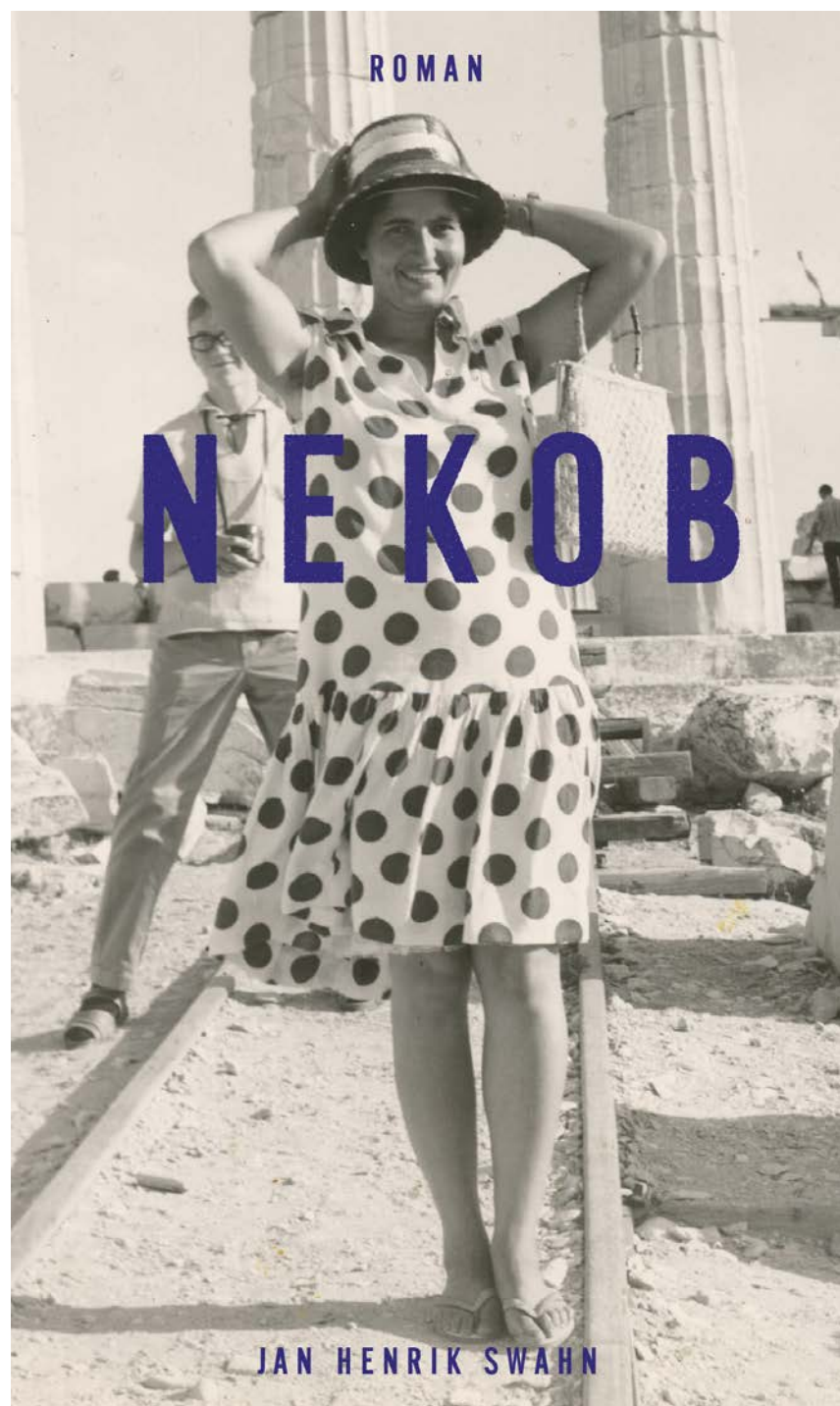


Photo: Charles Ludvig



## Jan-Henrik Swahn

### Works

*Jag kan stoppa ett hav*, novel, 1968

*Vandrarna*, novel, 2000

### Awards

Göteborgs-Postens

litteraturpris 2001

Samfundet De Nios särskilda  
pris 2010

Natur och Kulturs litterära  
arbetsstipendium 2020

Novel, 2017, 316 p.	<b>Publisher</b> 10-tal 10tal.se	<b>Rights</b> Jan-Henrik Swahn
Jan-Henrik Swahn		

## Why does this book deserve to be translated?

Jan-Henrik Swahn's twelfth novel, *Nekob* ('the book' in Swedish, written backwards), is both fiction and real life. Swahn is an experienced writer and translator, whose translations from Polish to Swedish of the Nobel Prize laureate Olga Tokarczuk's work received magnificent reviews. The central character in *Nekob* is a young boy who dreams of medals and literary prizes as a way of enduring his boring and monotonous life in the countryside.

The character of Gunnar Mellberg (a real life foreign correspondent and sportsman) is established throughout the novel in the style of the German Bildungsroman – we see him grow, practise sport, run, win competitions, fail, travel, fall in love with the Lebanese-Greek Anna, dream about writing *the book* – *Nekob*, the book of life. The real Mellberg moved to Alexandria and became a coach to the Egyptian Olympic athletics team. At the same time he also wrote engaging newspaper features from inside the Greek military junta, and about the Middle East. Like a modern Lawrence of Arabia he even became a consultant to the Saudi king and was received by shepherds and farmers, princes and magnates.

*Nekob* is a book about a utopia. Swahn brilliantly describes Mellberg's pursuit of meaning. The text can be read as an adventure and as a novel about the lust for life. It is colourful, surrealistic and contains the keys to answering some of life's great questions: what is home, what is success and triumph worth, where is true love?

The language is rich and musical; the reader hears Mellberg's footsteps as he runs, barefoot or in brand new trainers, across a metaphorical bridge from childhood to an adulthood filled with unaccomplished dreams and broken expectations, but also one of tenacity and a zest for life.

**"The text can be read as an adventure and as a novel about the lust for life"**



## Ana Valdés

**Ana L. Valdés translates into Spanish, lives in Montevideo, Uruguay.**

Two other favourites amongst books she has previously translated are:

Agneta Pleijel  
*Hundstjärnan*, novel, 1989  
*La estrella del perro*,  
 Nordan/Montesinos, 1992  
 Swedish publisher: Norstedts  
 Rights: Norstedts Agency

Lars Andersson  
*Pestkungens legend*, novel, 1988  
*La leyenda del rey de la Peste*,  
 Nordan/Montesinos, 1992  
 Swedish publisher: Norstedts  
 Rights: Albert Bonniers Förlag



# ODENPLAN



Photo: Anna Lindberg

**Daniel Gustafsson**

*Odenplan* is literary translator Daniel Gustafsson's first novel, it was nominated for the August prize in 2019

Novel, 2019, 288 p.	<b>Publisher</b> Nirstedt litteratur nirstedt.se	<b>Rights</b> Partners in Stories Erik Larsson erik@partnersinstories.se
Daniel Gustafsson		

## Why does this book deserve to be translated?

Why read about Odenplan? Isn't that just a tube station in the Swedish capital? Isn't this just a 'Stockholm novel' for Swedish middle-class readers, or, at a push, enthusiastic foreign fans of Sweden?

Like a modern-day Leopold Bloom the novel's main character never leaves his neighbourhood during the entire story. Instead, in his memories and thoughts the streets around Odenplan become connected with some of the most vulnerable areas of Europe, with the Stockholm archipelago (where beautiful and unexpected meetings between lovers take place), and with the entire contemporary world. A world in which the central character recognises his own feeling of a fractured context. That the text is in a clever dialogue with modern western literature is hard to miss. A careful reader, who enjoys playing 'text-detective', will find in *Odenplan* several elegant references to the author's literary role models. The language, which from the first page already engages the reader with its captivating rhythm, confirms *Odenplan* as an outstanding novel, not only by Stockholm, Swedish, or Scandinavian measures, but by European ones too.

**"an outstanding novel, not only by Stockholm, Swedish, or Scandinavian measures"**



## Lida Starodubtseva

**Translates into Russian, and lives in Linderöd, Sweden.**

Two other favourites amongst books she has previously translated are:

Anna Jörgensdotter

*Pappa Pralin*, novel, 2002

*Шоколадный папа*, Corpus, 2013

Swedish publisher: Albert Bonniers Förlag

Rights: Bonnier Rights

Katarina Kieri

*Dansar Elias? Nej!*, YA novel, 2011

*Никто не спит*, KompasGuide Publishing House 2012 and 2018, new edition

Swedish publisher: Raben & Sjögren Agency

Rights: Rabensjogrenagency.se

# ODENPLAN



Photo: Anna Lindberg

**Daniel Gustafsson**

*Odenplan* is literary translator Daniel Gustafsson's first novel, it was nominated for the August prize in 2019

Novel, 2019, 288 p.	<b>Publisher</b> Nirstedt litteratur nirstedt.se	<b>Rights</b> Partners in Stories Erik Larsson erik@partnersinstories.se
Daniel Gustafsson		



## Why does this book deserve to be translated?

In my capacity as a Hungarian publisher and translator of Scandinavian literature I had the pleasure of meeting Daniel Gustafsson a few years ago. He was then a kind employee at the Swedish Embassy in Budapest. A couple of years later I heard that he brilliantly translated work by some of our most distinguished Hungarian authors, such as Péter Nádas, into Swedish. It was, however, only this year that I became familiar with him as an author when someone made me aware of his debut novel *Odenplan*, which was published in 2019 and soon thereafter was nominated for the August Prize. It was with great curiosity that I read the book and I was astounded by its seriousness and depth, by how mature his style already was in this first book.

The novel's central theme – a divorced father's relationship with his young son and how he tries to establish a new life for himself – is (unfortunately) a universal theme. However, this is like no other novel that I have read on the subject. I like the direct and lyrical tone that Gustafsson employs to examine this serious topic. I believe that readers in Hungary will be interested in this book, partly due to its subject matter, and partly due to the way references to Hungary are woven into the text.

**"I was astounded by its seriousness and depth"**



## Judit Kertész

**Judit Kertész translates into Hungarian and lives in Budapest, Hungary.**

Two other favourites amongst books she has previously translated are:

Mikael Niemi

*Populärmusik från Vittula*, novel, 2000

*Popzene Vittulából*, Polar Könyvek, 2005

Swedish Publisher: Norstedts

Rights: Hedlund Literary Agency

Gunnar D. Hansson

*Lomonosovryggen*, poetry, 2009

*A Lomonosov hátság*, Polar Könyvek, 2014

Swedish publisher: Anthropolos förlag

Rights: Anthropolos förlag

# OSEBOL

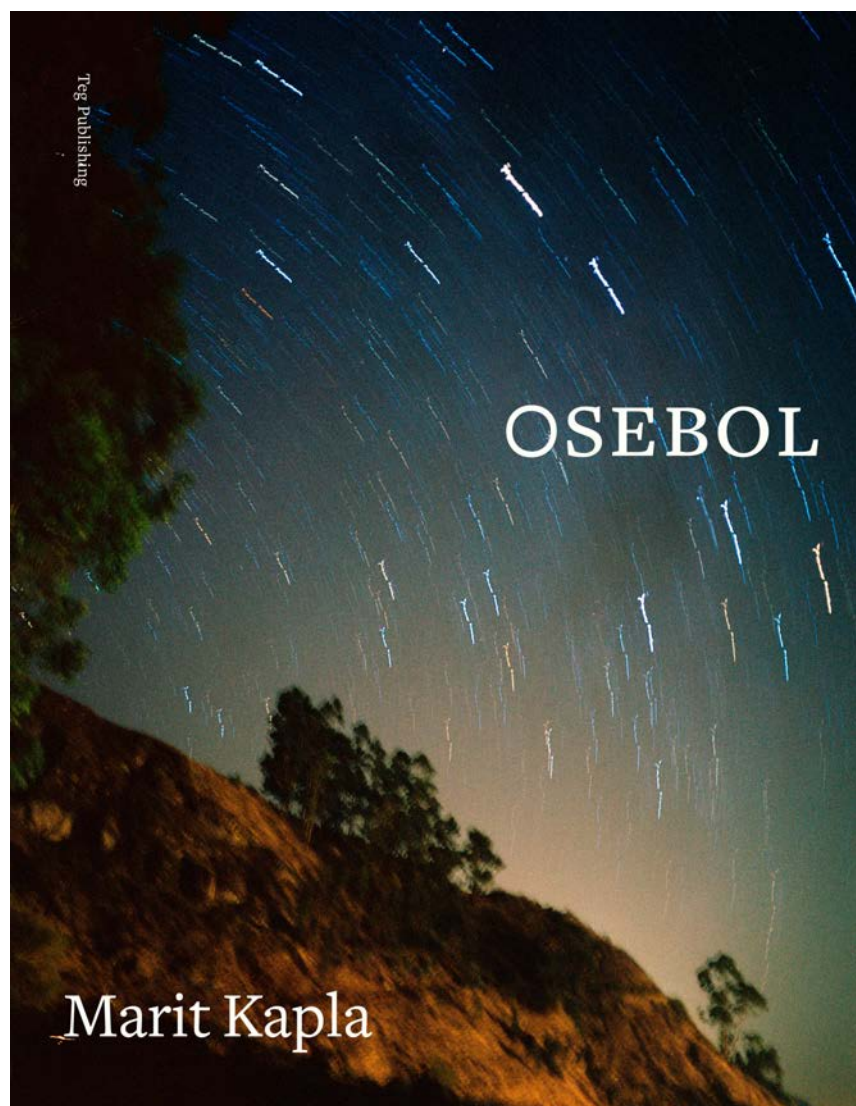


Photo: Trinidad Carrillo



## Marit Kapla

*Osebol* is arts journalist

*Marit Kapla's* debut

### Awards

Augustpriset för skönlitteratur 2019

Borås Tidnings Debutantpris 2020

Interview book, 2019, 812 p.	<b>Publisher</b> Teg Publishing <a href="http://tegpublishing.se">tegpublishing.se</a>	<b>Rights</b> Partners in Stories Erik Larsson <a href="mailto:erik@partnersinstories.se">erik@partnersinstories.se</a>
Marit Kapla		

## Why does this book deserve to be translated?

Even before I knew that Marit Kapla would end up winning the August Prize for her lyrical novel *Osebol*, I had booked her to speak at the release of my own newly published novel, *Haren slår en kullerbytta*. Marit joined me in a very inspiring conversation, still accessible online, on the shared themes in our books. One such motif is Värmland, the Swedish county covered by enormous forests and with the Klarälven river twisting its way through the landscape.

*Osebol* is a tiny village in Värmland. Kapla has interviewed all its residents: men and women, young and old, and weaved their life-stories into a poetic text. A text that swells into a torrent of stories, twisting and turning through space and time, just like the Klarälven. It is no longer the individual residents that tell the story but the village as a collective voice. As such the author succeeds in creating a tale reminiscent of the *Odyssey* – where everything the heroes say or do become the stuff of legends.

**"A text that swells into a torrent of stories, twisting and turning through space and time"**



## Emőke Andersson Lipcsey

**Emőke Andersson Lipcsey is a writer, musician and graphic designer who translates into Hungarian. She lives in Gothenburg, Sweden.**

Two other favourites amongst books she has previously translated are:

Kerstin Ekman  
*Mordets praktik*, novel, 2009  
*Egy gyilkos praxisa*, Orpheusz, 2012  
Swedish publisher: Bonniers  
Rights: Bonnier Rights

Kerstin Ekman  
*Händelser vid vatten*, novel, 1993  
*A víznél történt*, Orpheusz, 2018  
Swedish publisher: Bonniers  
Rights: Bonnier Rights



# THEY WILL DROWN IN THEIR MOTHERS' TEARS



Photo: Kim Efrimsson



## Johannes Anyuru

### Works

*Det är bara gudarna som är nya*, poetry, 2003

*Städerna inuti Hal*, poetry, 2009

*En storm kom från paradiset*, novel, 2012

### Awards

Karin Boyes litterära pris 2004  
Augustpriset för skönlitteratur 2017

Doblougskas priset 2018

Novel, 2017, 300 p.	<b>Publisher</b> Norstedts norstedts.se	<b>Rights</b> Norstedts Agency Linda Altrov Berg linda.altrovberg@norstedts.se
Johannes Anyuru		

## Why does this book deserve to be translated?

Three young Muslims are on their way to commit a terrorist attack on a comic book shop in Gothenburg. Their target: the artist Göran Loberg, famous for his controversial caricatures of the Prophet Muhammad. Only one of the terrorists survives the attack and two years later she states that she is from the future. A future in which all adults in Sweden are forced to sign a citizen's contract. Beyond obeying laws, the contract also requires every individual to respect Swedish culture and give up any other cultural values they might hold (Jews and Muslims, for example, are not allowed to eat kosher or halal meat). Any breach of the contract means that you are declared an enemy of Sweden, that you lose your citizenship, and that you'll be placed in a camp called 'Kaningården' (The Rabbit Yard). Trying to leave the camp means signing your own death warrant.

This novel transcends genre. Johannes Anyuru paints a picture of a believable dystopia. He tests out different positions in regards to some of Europe's most burning contemporary social questions. This is a Europe where hatred of Muslims is growing, where right-wing populist ideas are spreading, and where the individual's freedom of expression is being curtailed. *They Will Drown in Their Mothers' Tears* is a piece of social criticism that leaves a powerful impression, gives you a lot to reflect upon and poses three universal questions: where do we come from, who are we and where are we heading?

**"Anyuru  
paints a picture  
of a believable  
dystopia"**



## Edin Badić

**Edin Badić translates into Croatian,  
lives in Zagreb, Croatia**

Two other favourites amongst books he has previously translated are:

Tove Alsterdal  
*Blindtunnel*, novel, 2019  
*Tunel bez izlaza*, Znanje, 2020  
Swedish publisher: Lind & Company  
Rights: Ahlander Agency

Stefan Ahnhem  
*Den nionde graven*, novel, 2015  
*Deveti grob*, Znanje, 2020  
Swedish publisher: Bokförlaget Forum  
Rights: Salomonsson Agency

# THIS SHORT MOMENT

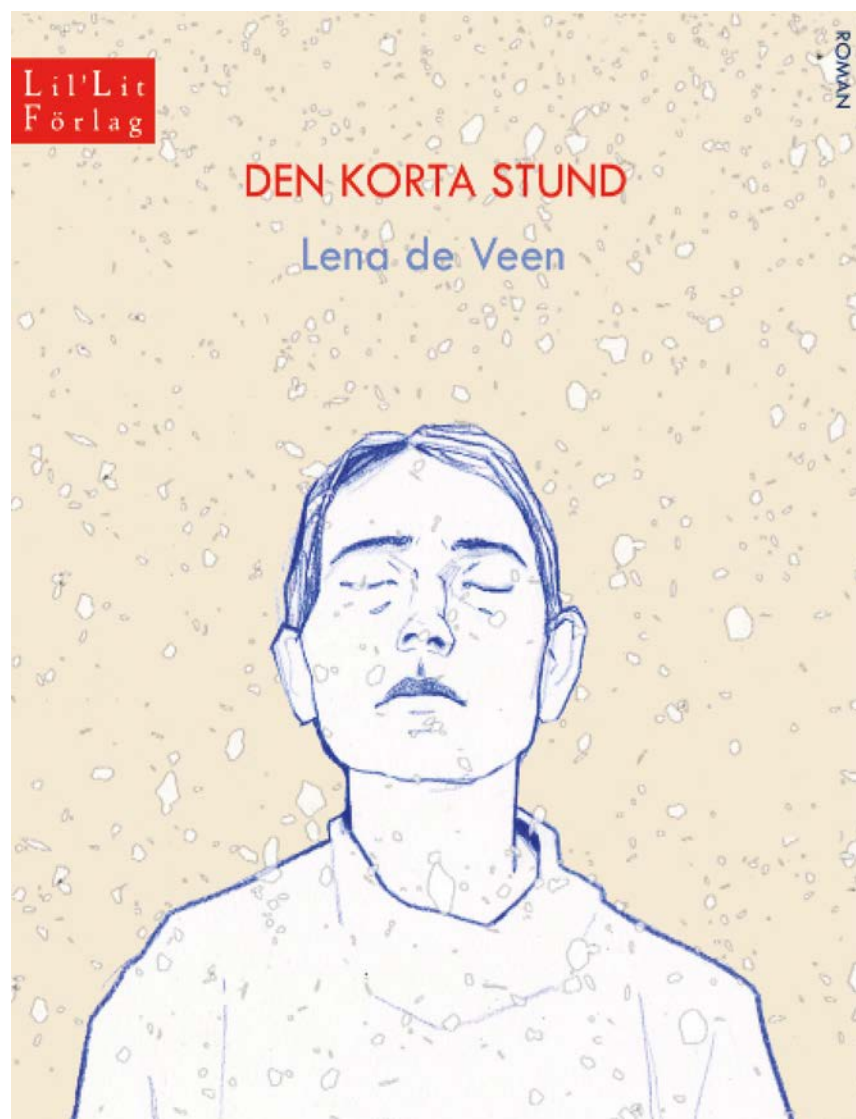


Photo: Photo: Pia de Veen

**Lena de Veen**

*This Short Moment* is arts journalist Lena de Veen's debut

Novel, 2019, 232 p.	<b>Publisher</b> Lil'Lit Förlag lillitforlag.se	<b>Rights</b> dVn Produktion dvnproduktion.se kontakt@dvnproduktion.se
Lena de Veen		



## Why does this book deserve to be translated?

This debut novel is far from loud, obtrusive or monumental. Instead, in her depiction of the young farmer Ava's dramatic life, the author uses a quiet tone, one that reverberates within the reader. In a short space of time she loses both her child and her husband and faces a future that is seemingly without hope. Her struggle with depression and unbearable grief is brutally, yet carefully, described. It is rendered with such talent for language that it becomes almost physically present for the reader. The story is also carried along by its lyrical descriptions of nature, which evoke dark, but soft images.

Ava's expectations of life clash with reality, but somehow she still manages to summon up the courage to try and try again. It is a deeply touching book that, regardless of the tragic events it describes, is incredibly beautiful and most importantly manages to console.

In *This Short Moment* Lena de Veen tackles her own maternal grandmother's fate – a fate that became both the motivation and the inspiration for her own literary writing.

**"rendered with such talent for language that it becomes almost physically present for the reader"**



## Justus Carl

**Justus Carl translates into German, lives in Heppenheim, Germany.**

Justus is currently starting his career as a literary translator. His first translation from Swedish was Mark Johnson's novel *Det blinda spelet*, 2019  
*Das blinde Spiel*, Rowohlt, 2020  
 Swedish publisher: Norstedts  
 Rights: Norstedts Agency

# THE END



Photo: Henric Lindsten



## Mats Strandberg

### Works

*Cirkeln*, w. Sara B. Elfgren,  
YA fantasy novel, 2011

*Hemmet*, adult horror novel, 2017

*Monster i terapi*, w. Jenny Jägerfeld,  
novel, 2020

### Awards

IBBY Honour List 2020

The Storytel Awards 2020

YA novel, 2018, 511 p.	<b>Publisher</b> Rabén & Sjögren rabensjogren.se	<b>Rights</b> Grand Agency Lena Stjernström lena@grandagency.se
Mats Strandberg		

## Why does this book deserve to be translated?

The goal of quality literature for young adults is to sincerely portray the process of growing up, with all its charm but also its difficulties. Swedish literature has become known for crime writing that's characterised by a sense of social engagement. Mats Strandberg's novel *The End* successfully combines the best of these genres in the story of two teenagers who decide to solve the mystery surrounding the death of a girl they were very close with. The youths and their families are at the same time faced with the most extraordinary situation that could befall humanity: the literal end of the world, as a comet is on collision course with the Earth.

With an emotionally loaded realism (neither cynical, banal nor sentimental) Strandberg manages to engage the reader and forces them to pose the same questions as the novel's characters – who are we? What is really important in life? The text both touches and transforms us, as transcendental novels often do. This is an experience that I believe should be shared, without being limited by language barriers.

**"The text both touches and transforms us"**



## Óscar A. Unzueta Ledesma

**Óscar A. Unzueta Ledesma translates into Spanish, lives in Mexico City, Mexico**

Oscar is a former tax lawyer whose new profession, being a literary translator, feels more like an adventure than a job!



# KURRAN 'S TREASURE



Photo: Stefan Tell



**Lisa Moroni**

**Works**

*The Julia series*, together with Eva Eriksson, picture books 2015-  
*Kurran and Pigan series*, picture books, 2016 –

Children's picturebook, 2016, 40 p.	Publisher Bonnier Carlsen bonniercarlsen.se	Rights Bonnier Rights bonnierights.se Mathilde Coffy
Lisa Moroni		

## Why does this book deserve to be translated?

*Kurran's Treasure* is about the joy of being in nature. Friends Kurran and Pigan have set off to try and find a treasure. Kurran discovers a nut and wants to carry it home with her. But when it begins to rain she is forced to leave the nut behind and so decides to bury it in the ground. Later she returns to try and find the nut again, but to no avail. Together with her friends she digs all over the place. But whilst they dig the nut has begun to grow and finally turns into a big tree with hundreds of fruits. Kurran and Pigan's treasure hunt and all the digging they and their friends have done have helped the nut to grow.

*Kurran's Treasure* is an uncomplicated story, which expresses both Kurran and her friends' active movements and the tree's contrasting stillness. The comparison is funny and positively invites laughter. The reader follows the tree as it continues to grow, whilst at same time being entertained by the amusing gang of friends and enjoying the beautifully drawn landscapes.

I feel that this book is suitable for children from any country aged between 3 and 6. The other books in this series are equally wonderful. I would love to translate them and I would love it if a publisher decided to publish them!

**"The comparison is funny and positively invites laughter"**



## Fuyumi Nakamura

**Fuyumi Nakamura translates into Japanese, lives in Fujisawashi Kanagawaken, Japan.**

Another favourite amongst books she has previously translated is:

Inger Skote

*Gå inte ifrån mej!*, Children's fiction, 1994

わたしを置いていかないで

(*Watashi wo oite ikanade*)

金の星社 (Kinno hoshisha), 1995

Swedish publisher: Rabén & Sjögren

Rights: Rabén & Sjögren Agency

# SINGER 'S MELODY



Photo: Helén Karlsson



## Vanna Rosenberg

*Singer's Melody* is the actress Vanna Rosenberg's debut

Photo: Emil Malmberg



## Cecilia Heikkilä

Cecilia Heikkilä has illustrated several children's books

Children's chapter book, 2016, 110 p.	<b>Publisher</b> Bonnier Carlsen <a href="http://bonniercarlsen.se">bonniercarlsen.se</a>	<b>Rights</b> Bonnier Rights <a href="http://bonnierights.se">bonnierights.se</a> Mathilde Coffy
Vanna Rosenberg, Cecilia Heikkilä (ill.)		



## Why does this book deserve to be translated?

*Singer's Melody* is a book about the beautiful friendship between a boy called Manfred and a sea lion by the name of Singer. The two have grown up in a travelling circus, are best friends and have experienced a lot together. But Singer, who ages much faster than Manfred, is getting old.

Singer was once the star of the circus with his unique songs. Now he has lost his abilities and is longing for his childhood home – the ocean. One night he sneaks out of the circus to try and find his way back to the sea. A worried Manfred decides to try and find Singer and help him reach his goal.

The story is a tender depiction of the relationship between someone young and someone old. One day we will all be old and at that point the friendship with a younger person can be of great help. At the same time the book tells the story of someone who is forced to leave their family and their home. Such a theme would work well in Japan where many people often have to move far away for work, or move away as the result of catastrophes, like for example the earthquake that caused the nuclear disaster in Fukushima.

I feel that the book is suitable for both young and old readers. The illustrations are extraordinarily beautiful and melancholic; its shades of orange and purple are so wonderful. I really hope that a publisher will take the chance and publish this masterpiece.

**"a tender depiction of the relationship between someone young and someone old"**



## Fuyumi Nakamura

**Fuyumi Nakamura translates into Japanese, lives in Fujisawashi Kanagawaken, Japan.**

Another favourite amongst books she has previously translated is:

Astrid Lindgren and Marit Törnqvist (ill.)  
 När Bäckhultarn for till stan,  
 children's picturebook, 1989  
 こうしは そりに のって  
 (Koushi ha sorini notte)  
 Publisher 金の星社 (Kinno hoshisha), 1997  
 Swedish publisher: Rabén & Sjögren  
 Rights: Rabén & Sjögren Agency

# SLE SWEDISH LITERATURE EXCHANGE

The Swedish Arts Council works to promote Swedish literature and drama in translation. Under the name Swedish Literature Exchange, we do this through grants, information, networking, translator activities, and attendance at book fairs and other meeting places for literature exchange. You are most welcome to contact us if you would like to meet us in our offices or at the book fairs.

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