LITERARY FICTION CATALOGUE

Isaac Rosa
Lugar seguro
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ISAAC ROSA

Isaac Rosa was born in Seville in 1974. He has published the novels *La malamemoria* (1999), later reworked in *¡Otra maldita novela sobre la guerra civil!* (2007); *El vano ayer* (2004), which won the 2005 Rómulo Gallegos Prize, the Ojo Crítico Award and the Andalusian Critics Award; *El país del miedo* (2008), recognized with the J.M. Lara Foundation Award as the best novel of the year; *La mano invisible* (2011); *La habitación oscura* (2013), winner of the Cálamo Prize; and *Feliz final* (2018), all published by Seix Barral. In 2022 he won the Biblioteca Breve Prize for *Safe Place*. A newspaper columnist, he is also the author of comics, YA novels, and short-story collections, most notably *Tiza roja* (2020). His work has been translated into several languages and three times brought to the screen.

“Safe place is a criticism of a society doomed to individualism in which we have assumed dystopia, instead of continuing to dream of utopia.”

Laura Barrachina, RNE

**Safe Place**

A masterful novel that show us how fear is gradually permeating our everyday lives.

Segismundo García is a salesman convinced he’s hit on the perfect business: selling low-cost bunkers to the humblest classes, a promise of salvation for all in the face of the dreaded global collapse. But Segismundo is not in his finest moment, personally or economically, and has a troubled relationship with both his son and his father. They are three generations of social-climbing scoundrels, destined to fail again and again.

*Safe Place* takes place over twenty-four hours in which we accompany Segismundo on his sales visits and his search for a treasure that could solve his family problems.

Along the way, his pessimistic and sarcastic view will lead him to butt heads with those who act in accordance with their belief that a better world is possible.

At a time when fiction about the future has become exclusively dystopian, invoking the dominant discourse of fear, Isaac Rosa offers us a funny, giddy and charming novel that takes the arguments we use to assuage our contemporary anxiety and puts them in check.

**Happy Ending**

Love is a luxury we can’t always afford.

This novel reconstructs a great love story beginning with its end, the story of a couple who, like so many others, fell in love, lived a dream, had children and fought against everything -against themselves and against the elements, uncertainty, precariousness, jealousy-, they struggled not to give up, and fell several times. When love ends, the question arises: where did it all go wrong, how did we end up like this?

A relentless autopsy of the desires, expectations and mistakes of a loving relationship, in which rooted resentments and lies emerge, but also happy moments.

“When we talk about love relationships we pay attention to technology, to social media. I find many articles about love in the time of Tinder, but I never find any about love in the time of unaffordable rents in Madrid.”

Isaac Rosa.

OPTION PUBLISHERS

Christian Burgoise (France), Liebeskind (Germany), Einaudi (Italy), Toledo Editorial (Estonia).

RIGHTS SOLD TO:

Toledo editorial (Estonia), Christian Bourgois (France), Liebeskind (Germany), Einaudi (Italy). Audiovisual rights optioned.
ELVIRA LINDO

Elvira Lindo is worldwide known as the writer of Manolito Gafotas, the unforgettable character she created back in 1994. Manolito's stories are a modern classic; wonderfully told in the 8 novels that have sold in huge amounts all over the world, won her the National Prize for Children’s and Youth Literature in 1998. There is also a forthcoming TV series, based on Manolito’s adventures, produced by a major L.A. studio, with Elvira Lindo herself at the helm of the writers room.

Equally impressive is Elvira Lindo’s career as Adult Fiction Books writer. She received, in 2005, the Biblioteca Breve Prize for her novel A Word from You. Her novels include The Other Neighbourhood (1998), Something More Unexpected than Death (2003), What I Have Left to Live (2010) and Places I Don’t Want to Share With Anyone (2011), all of them meeting both critical praise and relevant commercial success.

She has written numerous screenplays. Winner of the Atlántida Prize given by the Editors Union of Catalonia in 2009, she contributes regularly to El País newspaper.


Elvira Lindo’s Adult Fiction books have sold over 150,000 copies in Spain. An established and praised author, she is one of the pinnacles of Spanish contemporary literature for 25 years.

"One of those writers who seem to slip into the bodies of their characters with a naturalness that starts from the ground up. She keeps her ear to the streets, juggles with language, with a deep understanding of children and a grasp of ordinary people."

Jesús Ruiz Mantilla, Babelia.

"There is evident storytelling talent here, and an excellent ear for weaving together melodrama and humor."

María José Obiol, Babelia.

Open Heart

The rise and fall of a great passion, the ferocious love of two great characters who seem to be conspiring against their own serenity.

In Open Heart, Elvira Lindo tells the story of her parents, which is the story of an excessive love, a passionate and unstable love story forged through constant anger and reconciliation, with an entire family's mood dependent on it.

Her father's outsized personality, his caprices, his decisions mark the rhythms of a life characterized by drifting: after the wedding, Manuel's job in the Dredging and Construction Company obliges him to change cities time after time, preventing him, his wife, and their children from settling down roots. Places pass by while their love disintegrates and their children grow up in a family history marked by her father's character and the tragic illness and early death of her mother.

"Open Heart it is a long and emotional farewell for how it articulates reality and imagination, past and present, childhood and maturity. Memories, in their repetition and reiteration, generate ghosts, writes Elvira Lindo. Narrating weakens those ghosts, and if writing saves, it is because it opens the heart to our incredible capacity to love."

Liza Ginzburg, Avvenire.

"Her masterpiece… a radical immersion in the heart of a woman who has managed to free herself not only from rancor and fear, but from the prejudices imposed by her family's patriarchal morality."

Manuel Rodríguez Rivero, El País.

"It is moving to read this story that comes straight from the heart of the author to the reader… there are pages that overflow with humanity, based on a deep and cathartic exercise of the memory."

Ascensión Rivas, El Cultural.

10 editions and over 100,000 copies sold in Spain!

Seix Barral | 82,111 Words | March 2020

English sample available

RIGHTS SOLD TO:

Ugo Guanda (Italy), Other Press (World English), Uitgeverij Signatuur (The Netherlands), Vulkan (Serbia).
JESÚS CARRASCO

Jesús Carrasco's first novel, Out In the Open (Seix Barral, 2013), consecrated him as one of the most stunning debut authors in the international literary panorama and won the Book of the Year Prize from the Madrid Bookseller's Association, an English PEN award, and the Prix Ulysse for the Best Novel. Carrasco was a finalist for the European Literature Prize in Holland and the Prix Méditerranée Étranger in France. Book of the Year in El País for 2013 and chosen by The Independent as one of the best books translated into English in 2014, Out In the Open has been translated into twenty-eight languages and was adapted for cinema by Benito Zambrano. His second novel, The Earth We Tread (Seix Barral, 2016) won the European Union Literature Prize.

“An excellent novel of contained feelings and laconic elegance.”
Iñaki Ezkerra, Diario Vasco.

“A lovely family portrait that is a sometimes bitter and sometimes luminous account of the ties that hurt and suffocate and soothe and heal.”
Francisco Camero, Diario de Sevilla.

“An absorbing novel of reproaches and secrets brought into the present.”
Jesús Ferrer, La Razón.

“An emotional book, not about freedom nor discovering one’s own identity, but about responsibility and the discovery of the other.”
Clara Morales, InfoLibre.

“A magnificent prose. An everyday drama written with contained emotion.”
José María Pozuelo Yvancos, ABC Cultural.

PRAISE FOR TAKE ME HOME:

“Carrasco elevates this novel to the level of art.”
Domingo Ródenas de Moya, El Periódico de Catalunya.

“Rawness and emotion come together in an extraordinary psychological novel.”
Santos Sanz Villanueva, El Cultural.

“Carrasco’s narrative powers reach their highest peak in Take Me Home.”
J.A. Masoliver Ródenas, Cultura/s, La Vanguardia.

“With this novel, Carrasco has achieved what few authors can: bringing a lump to your throat.”
Canal Sur Radio.

Take Me Home

A great novel about family, the bonds that unite us and the wounds that divide us.

Juan has managed to leave the nest and move abroad when he finds himself forced to return to his hometown after his father dies. His intention is to resume his life in Edinburgh as soon as possible once the burial is done, but his sister breaks some news that compels him to change his plans. So, despite his best intentions, he finds himself back in the same place he wanted to flee, taking care of his mother, even though he barely knows her. In fact, the only thing he feels they have in common is the family’s old Renault 4.

In the author’s words, “Of all the responsibilities human beings take on, having children is probably the biggest one and the most transcendental. Giving life to somebody and making that life prosper is something that involves every aspect of a human being. But the responsibilities of being somebody’s child are rarely commented upon. Take Me Home deals with those responsibilities, and the consequences of accepting them.”

Take Me Home is a family novel that brilliantly describes the conflict between two generations: the parents who struggled to pass on their legacy, and their children, who need to move away in order to find their place in the world. In this emotional coming-of-age story, Jesús Carrasco once again creates formidable characters faced with vital decisions as life puts them up against the ropes.

Seix Barral | 67,385 Words | February 2021

English sample available

Natur Kultur (Sweden), Heliks (Serbia), Uniscorp (Bulgaria), Tri Publishing Centre (Macedonia), Typotext (Hungary), Fabriikki Kustannus (Finland), Takween Publishing (Arab World), Shanghai 99 (Simple Chinese).

RIGHTS SOLD TO:
Ponte Alle Grazie (Italy), Meulenhoff (The Netherlands), Eichborn (Germany), Goga (Slovenia), Akropolis (Czech Republic).

OPTION PUBLISHERS:
Natur Kultur (Sweden), Heliks (Serbia), Uniscorp (Bulgaria), Tri Publishing Centre (Macedonia), Typotext (Hungary), Fabriikki Kustannus (Finland), Takween Publishing (Arab World), Shanghai 99 (Simple Chinese).
RICARDO MENÉNDEZ SALMÓN

Ricardo Menéndez Salmón is a regular contributor to the Spanish press. He is the author of a unique travel book, Asturias for Vera (2010, Llanes Award), he has published the short stories books The blue horses (2005, Juan Rulfo Award and Asturias Critics Awards) and Scream (2007), and the novels Philosophy in Winter (1999), Panopticon (2001), The Impetuous (2003), The Ferocious Night (2006, Casino de Mieres Award), the so-called Trilogy of Evil - which includes The offense (2007, Qwerty Awards from Barcelona Televisión y Sintagma XXI), Tremor (2008, Asturias Critics Award) and The Proof Reader (2009, Critics Award at the Bilbao Book Fair), Light is Older than Love (2010, Cálamo Award «Another look»), Medusa (2012, Quim Masó Award for its theatrical adaptation by the company La Virgueria), Children in Time (2014, Las Américas Award), The System (2016, Brief Library Award ), Homo Lubitz (2018), Do Not Go Gentle into that Good Night (2020), and Horde (2021). His work has been translated into German, Catalan, French, Dutch, Italian, Portuguese and Turkish.

"Ricardo Menéndez Salmón explores the limits of art in a clever and poetic way. An author that deserves to be discovered." Rolling Stone.

"Ricardo Menéndez Salmón draws a dystopian world in that the prohibition of the use of language and its substitution by images it entails the extermination of joy and laughter."

Domingo Ródenas, El País.

“Ballard, Pynchon, Lem and Cormac McCarthy enliven these pages [...] Beneath a style of distant coldness flows a story that moves and awes. This story of visionary imagery and apocalyptic assumptions invites us to reflect on a future that may have already begun."

Jesús Ferrer, La Razón.

"Ricardo Menéndez Salmón has done it again: fulfill the only and true commitment of the writer: ask us questions, sow concerns among us.”

Fernando Menéndez, La Nueva España

Horde

A brutal parable about a police state marked by the censorship of words and the tyranny of images.

In a world where words have been perverted until they’ve lost their meaning, children have taken power and have instituted silence as a law. Along with this, they have created a religion of the image, encoded in a gigantic device that endlessly emits visual stimuli. Any verbal or written communication is persecuted. In this deaf and mute reality, someone called HIM (in this fable there are no proper names) tries to find the meaning in existence with three singular companions: a book, a monkey, and laughter.

In this novel, Ricardo Menéndez Salmón focuses on the great themes that have marked his work through the years, such as the loss of meaning in collective discourse, the death of the word, the legacy we leave to those who outlive us, and the way technology transforms us into another species of human beings. Intense, stimulating, and impeccably written, Horde is a parable that aspires to convey a moral lesson.

Seix Barral | 17,384 Words | October 2021

English sample available

Seix Barral | 39,675 Words | January 2020

English sample available

Do Not Go Gentle Into That Good Night

Ricardo Menéndez Salmón, winner of the Biblioteca Breve Prize, is back with a harsh but beautiful settling of accounts with his father.

What do a 1300-year-old Chinese painting, the poetry of Dylan Thomas, the ethnographic research of Lévi-Strauss, a famous quote from Kafka’s diaries, and a scene from Louis Malle’s masterpiece, The Fire Within, have in common?

The answer is in a room where a man is in his death throes while his son, the author Ricardo Menéndez Salmón, looks for a revelation that might not exist in the last landscape his father laid eyes on.

Like Philip Roth in Patrimony, Amos Oz in A Story of Love and Darkness, or Peter Handke in Worst Misfortune, Ricardo Menéndez Salmón dives into the waters of his family history to explain himself through his father lights and shadows.

With his first excursion into autofiction, setting his sights on his father, Ricardo Menéndez Salmón brings a new meaning to the themes already present in his work: evil, childhood, guilt, death...

Marcos & Marcos (Italy).

Seix Barral | 17,384 Words | October 2021

English sample available

Seix Barral | 39,675 Words | January 2020

English sample available

RIGHTS SOLD TO:

Editions DO (France).

OPTION PUBLISHERS:

Marcos & Marcos (Italy).

RIGHTS SOLD TO:

Editions DO (France).
Juan Manuel Gil is a writer and a teacher. His first book, *Guía inútil de un naufragio* (2004), earned him the Andalusian Young Poet’s Award. Since then he has focused on novels: *Inopia* (2008); *Las islas vertebradas* (2017) and *Un hombre bajo el agua* (2019). He is also the author of two unclassifiable books: *Mi padre y yo. Un western* (2012), winner of the Argaria Prize, and *Hipstamatic 100*, a collection of texts that combine life and current events.

“A lively and intelligent declaration of love for literature, of those books that are branded into our skin and activate our desire to tell stories.”

Ramón Rozas, *Diario de Pontevedra*.

“Salt of the Earth is written by someone who throws himself into the water fully aware of all the potential dangers, a castaway whose life raft is precisely his prose.”

J. A. Masoliver Ródenas, *Cultura/s, La Vanguardia*.

“He vindicates the novel, since Cervantes, as a genre whose only limits are the imagination itself.”

Ramón Crespo, *La Voz de Almería*.

“Literature that brings together free imagination with theory on the intricate workings of literary craft [...] Excellent.”

Jesús Ferrer, *La Razón*.

“A story filled with humor that blurs the boundaries between genres and is a lovely homage to the art of reading and writing.”

Eva Cosculluela, *Heraldo de Aragón*.

“Declaring that this novel is very well written is an understatement [...] Drama and humor are balanced in a way that bears witness to their inextricability.”

Javier Laboz, *El periódico de Aragón*.

“Carefree humor, which evokes the best Mendoza, a meta-narrative discourse that pays homage to the classics, and complex inner structure.”

Iñigo Urrutia, *Diario Vasco*.

“Literature full of humor and humanity.”

Jesús Morillo, *ABC* [interview].

“An ambitious book that’s hard to classify.”

Braulio Ortiz, *Diario de Almería* [interview].

**The Salt Of The Earth**

“An agile and fun novel [...] located at the exact halfway point between artistic exigency and accessible joy.”

Nadal Suau, *El Cultural*.

“A multiform novel of novels, *Salt of the Earth* is a crossroads of real and metaphorical passageways connecting reality and fiction.”

Juan Carlos Sierra, *Estado Crítico*. 

“An ambitious book that’s hard to classify.”

Braulio Ortiz, *Diario de Almería* [interview].

**Winner of the Biblioteca Breve Prize 2021**

“An agile and fun novel [...] located at the exact halfway point between artistic exigency and accessible joy.”

Nadal Suau, *El Cultural*.

“A multiform novel of novels, *Salt of the Earth* is a crossroads of real and metaphorical passageways connecting reality and fiction.”

Juan Carlos Sierra, *Estado Crítico*. 

The narrator of this story is playing a soccer game when he hops over a fence and takes off along an airport runway, just as a plane is about to land. It happens in summertime, as he’s approaching adolescence, and his friends cheer him on as he desperately chases a ball that the east wind wants to steal from him. Long after that frantic incident that will change their lives, when the facts seem to be already neatly folded and stored away in their distant memories, the narrator gets an unexpected, and unnerving, message. Simón, one of his best friends back in the day, who he hasn’t heard from in more than twenty-five years, sends him an email with a proposal: Why don’t you write about us? In a later message Simón regrets his request. From that moment on, the narrator, compelled by his obsession with finding the seed of his next book, insists on tracking down Simón and finding out why he no longer wants him to write their story.

*The Salt Of The Earth* is a mesmerising homage to literature, reading, and the work of telling stories, and a literary game about the limits of fiction.
“A powerful narrator.”

Antón Castro.

“A sophisticated novel with mature themes, delivering an emotionally searing reading experience. An important novel that will stand with other powerful testaments from the Holocaust era.”

Sergio Vila-Sanjúan.

Antonio Iturbe combines the documentary precision of a born journalist with great narrative fluidity.

About The Prince of the Skies:

“Iturbe does a wonderful job of dramatizing how exhilarating and dangerous the early years of civil aviation were for a handful of bold and intrepid pilots. He also recreates in sparking fashion the technology. Mermoz goes on to become the most famous pilot in France, and Saint-Exupéry a celebrated author who inspired millions with his imagination and spirit of adventure.”

Booklist, starred review.

“A dreamy and exhilarating read, Antonio Iturbe pays homage to the trailblazing pilot and beloved author who inspired millions with his imagination and spirit of adventure.”

Shelf Awareness, starred review.

The Infinite Shore

A fascinating journey through the thousand and one stories hidden in the emblematic neighborhood of Barceloneta, a love letter to the neighborhood of the author’s childhood and with it, to the city of Barcelona.

Iturbe is a physicist specializing in neutrinos who returns to Barceloneta, the neighborhood where he grew up, for a settling of emotional accounts after two decades abroad. Walking down its streets again, he will discover, among tourist apartments, multinational chains, and the progressive disappearance of the people who have always lived there, the barest vestiges of his memories, and with his childhood friend González, he will have to rescue his past as he learns the fate of other members of his generation.

The Infinite Shore is a novel that serves as a sentimental guide to the lifestyle and backstreets of Barcelona in the last half of the twentieth century; a melancholic love letter to a neighborhood and a city that will never return; a defense of the power of the imagination, of literature, of fiction to fill in a portrait of the last half-century of Spanish history.

The Prince of the Skies

Three great friends change the history of aviation. One of them will also touch the lives of millions of readers with The Little Prince.

France 1922, a young Saint-Exupéry meets fellow pilots Jean Mermoz and Henri Guillaumet, and they become pioneering aviators, opening up mail routes in North Africa and South America for Aeropostale. As the years pass, their paths cross and re-cross through crashes, rescues, deaths and enormous changes in aviation technology. Mermoz goes on to become the most famous pilot in France, and Saint-Exupéry a celebrated author. The one constant is their love of flying.

The Prince of the Skies portrays how exhilarating and dangerous the early years of civil aviation were for a handful of bold and intrepid pilots and also pays homage to the author of The Little Prince, an unforgettable writer who saw the world through a child’s eyes.
Raquel Taranilla was born in Barcelona and currently works as a writing professor at the Complutense University of Madrid. She previously taught at the University of Barcelona and at Hamad bin Khalifa University. She studied Law and Hispanic Philology, and has developed her academic career in the field of institutional discourse analysis. She is the author of the essay La Justicia narrante (2012), the autobiographical story My Body Too (2015) and the novel Night And Ocean (2020), with which she won the Biblioteca Breve Prize.

“My Body Too is a testimony about overcoming cancer and a defense of the ill from a humane point of view while also being a brilliant literary exercise.”

Jury of the Biblioteca Breve Prize

“The playful and parodic aspect characterizes this story overflowing with intelligent humour and huge expressive energy, written with great security and poise, something completely unexpected in a first novel. An unmistakable voice, as powerful as it is shrewd, turns this book into an extraordinary work of an unusual quality.”

Jury of the Biblioteca Breve Prize

“Raquel Taranilla dazzles with her first novel.”

Nadal Suau, El Cultural.

Praise for Night And Ocean:

“An engaging narrative itinerary.”

Diario de Pontevedra.

“A real feast.”

Nadal Suau, El Cultural.

My Body Too

The fascinating tale of a survivor recovering the story of her own illness in her struggle against cancer.

An autobiographical tale without a trace of moralizing, My Body Too is an appeal to honor the voice of the ill and the sick person’s right to their own body, exploring along the way the power relations at play in the world of health care through the author’s own experiences. As with all sicknesses, there are two stories: the official one, the one that appears in the medical records, cold, impersonal, with many omissions (“Twenty-seven-year-old woman, afebrile, with back pain”) and the other one that the first one always hides. My Body Too is a testimony about overcoming cancer and a defense of the ill from a humane point of view while also being a brilliant literary exercise.

Originally published in 2015, this edition has been expanded, polished, and brought up to date by the author.
IVÁN REPILA

Writer, editor, and cultural promoter, Iván Repila has worked for numerous national and international institutions producing, coordinating, and directing conferences, festivals, and sessions of theater, music, and dance. His novel *The Boy Who Stole Attila's Horse* (Libros del Silencio, 2013) was an international phenomenon and has been published in ten countries.

**An unclassifiable author and one of the major promises in European letters.**

“[*The Boy Who Stole Attila’s Horse*] is high literature, an imaginative allegorical novel with stirring, but restrained lyrical power... Exquisite and terrifying, startling and magnificent.”

_Eileen Battersby, Irish Times._

“[*The Boy Who Stole Attila’s Horse*] is an allegory of economic inequality and revolutionary rage.”

_John Self._

“A brilliant satire.”

_*Diario de Sevilla* on *The Ally._

“A fresh and funny novel under which lies a deep reflection on the feminist movement and the role played by men in this revolution.”

_*El País* on *The Ally._

“Human desperation vs the necessity of hope, told via fairytale, this is big picture writing at its most imaginative and unpredictable.”

_Huffington Post._

**The Ally**

Conceived initially as a story with one foot in the real world and another in a possible future, *The Ally* is a cleverly written novel filled with humor that contains pertinent reflections on the subject of feminism in contemporary life.

_The Ally_ is an intense, extreme and provocative novel with an easy-to-grasp plot: boy meets girl. Girl is a feminist leader. Boy thinks he's progressive, a feminist, but he soon realizes there is much still to be done. Boy is impatient and is in a hurry for feminism to triumph. Boy has a simple idea: incite the revolution. But in order to do this, he will have to pay a price: to turn his beloved into enemy number one.

_Seix Barral | 50,309 Words | January 2019_  
**English sample available**

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**The Boy Who Stole Attila's Horse**

Repila's unique allegory explores the depths of human desperation and, ultimately, our almost unending capacity of hope.

Two brothers, Big and Small, are trapped at the bottom of a well. They have no food and little chance of rescue. Only the tempting specter of insanity offers a way out. As Small’s wits fail, Big formulates a desperate plan.

“A brutal Beckett-like tale.”

_Jorge Carrión, La Vanguardia._

_Suhrkamp (Germany), Jacqueline Chambon (France), Other Press (English World Rights)._
TXANI RODRÍGUEZ

The Last Romantics


Irune’s life takes place between her home and the paper factory where she works in an industrial town close to Bilbao. This insecure, somewhat manic hypochondriac manages to face the world when she feels she needs to, and she tries to live in accordance with values society seems to have forgotten. Her circle of friends and acquaintances is reduced to her coworkers, her neighbor, and a train conductor she calls on the sly to ask the timetables of trains she never takes.

When a conflict comes up at the factory, without really knowing how, Irune ends up taking a side. From then on, her life takes an unexpected turn and she finds an opportunity that was awaiting her even though she didn't realize it.

The Last Romantics is a hauntingly intimate book written with an elegant style about the dreams that move us to act and the quiet but meaningful life of the inconspicuous among us.

“Txani Rodríguez always makes the earth move. She has written a luminous novel, delicate and calm as an earthquake.”

Manuel Jabois.

“Incise prose that gets its hooks into you without your knowing, then you find out you are passionately wrapped up in it.”

Adolfo García Ortega.

Sons of Football

An emotional tribute to football, a passion capable of summing up everything that makes us human and of marking different generations of the same family.

Sons of Football is the story of the unbounding passion of a fan father who fears he is infecting his children with the incurable virus transmitted to him by his grandfather, and a reflection on the globalization of football, its values and its darker side. Written as a diary, it tells the vibrant and emotional story of a man besieged by existential doubts when he discovers that the world of his eldest son is increasingly conditioned by a ball and team colors.

Readers, meanwhile, will remember their childhood dreams of impossible goals, the schoolyard matches alternating with the visions of the stadium as an adult, and the names of footballers comingle with the names of writers who have contributed to feeding our passion for the beautiful game.

Family Book

A moving investigation into a father figure.

On Christmas Eve, 1974, Galder Reguera’s mother found out she was pregnant with him. That same day, his father died in a car crash. These pages bring together a moving family story filled with unexpected twists and turns, and the chronicle of an investigation: “For me, he is the past I never had, and for him, I am the future he was denied. He thought of me for one day. The last day of his life. His shadow has always been present for me.”

This story deals with families typical and atypical. What is family? Who makes it up? How is it sustained? How does it shape us and determine every aspect of our lives? With documentation, photos, and interviews with family and loved ones, Galder Reguera reconstructs the personality, life, and death of his father, at the same time as he reveals his mother’s strength in getting their family ahead during those very difficult years. Surprised by how much has been left behind, events without which he wouldn’t be what he is today, the author carries out a search that is at the same time a beautiful exercise in self-understanding.

Galder Reguera (Bilbao, 1975) is a Philosophy graduate and cultural promoter, he is the Activities Director of the Athletic Club of Bilbao Foundation. He is the author of an essay on contemporary art, The Dark Side of the Moon (Cendeac, 2008) and editor of the multi-authored book Soccer Culture(s) (Bassarai, 2008).
INÉS MARTÍN RODRIGO

The Shapes of Love.

A story that explores, through a lifetime of family memories, the different forms love can take.

When life comes to a sudden halt, it’s time to reflect and remember. That’s how Noray feels when her grandparents Carmen and Tomás die unexpectedly. After their funeral, unable to cope with the absence of those who taught her the many forms of love, she holes up in the small-town family home where she grew up and was happy. There she takes refuge in words and decides to finally write the novel she’s been putting off for years: the story of her family, linked to that of a country too afraid to confront the past, from the civil war to democracy. Through writing, Noray will evoke the lives of those who made hers possible and deal with her worst fears in her quest to figure out who she is.

Unbeknownst to her, this novel will reach Ismael, the love of her life, who will read it in a hospital bed, and the conclusion of the story will forever change both of their destinies.

Winner of the 2022 Nadal Prize

BEGOÑA GÓMEZ URZAIZ

The Abandoners

What kind of mother abandons her child? The phrase has something biblical about it and could be uttered by almost anyone at any time in history including our own, where motherhood has acquired a political nuance. And yet, every day everywhere there are women who decide not to raise their children for economic reasons, because they don’t fit with their legitimate personal ambition, or because they believe the children will be better off at arm’s length.

Led by personal interest —you can’t possibly be very feminist, or even very empathetic if you can’t understand this phenomenon— Begoña Gómez Urzaiz investigates maternal abandonment in this, her first book. She also discusses women who left their children at some point in their lives and what this meant for them: real figures such as Muriel Spark, Doris Lessing, Ingrid Bergman, Maria Montessori, Gala Dalí, and Mercé Rodoreda, as well as fictional characters such as Anna Karenina or Patricia Highsmith’s Carol, of whom surely someone would at some point say: what kind of mother abandons her child?

This revelatory, dazzling, hybrid personal essay will interest readers of recent novels that address taboos of motherhood —with reflective, creative, and sometimes guilty approaches— such as those of Brenda Navarro and Katixa Aguirre, but also fans of contemporary essayists such as Olivia Laing and Leslie Jamison.

“I devoured this book. It’s entertaining and reflective at the same time. One of the best texts I’ve read on maternal ambivalence.”

Gabriela Ybarra, writer.

“Probably the best book I’ve read on the implications of motherhood and its opposites after Sheila Heti’s Motherhood.”

Claudia Durastanti, writer.
**MONTERO GLEZ**

**Mermaid Flesh**

A new cult novel with the epic spirit of *The Odyssey* and the depth of *The Old Man and the Sea*, set in a magical Galicia.

Andrés Bouza sets sail for a delivery job to Lisbon. It seems simple: drop off the cargo, collect the agreed-upon amount, and sail home, but if it were that easy this wouldn’t be a novel by Montero Glez.

It just so happens that the sky is blustery, and Andrés Bouza runs aground. He is forced to take shelter from the storm in a creepy inn. There he hears the stories of a blind priest who listens to the pulse of the world’s enigmas, of God and of the devil, and learns the fates of Chiruca, Zopo, and other petty criminals linked only by the sentence of the sea. There will be threats, hunts, betrayals, sex, violence, drug caches, revenge, greed, intrigues, crimes, mysteries and also love, heartbreak and nostalgia. *Mermaid Flesh* is the story of how Andrés Bouza arrived to the last day of his life.

In a very polished style, Glez again employs the best elements of the crime novel: there are mysteries, unexpected twists and stories that are intertwined to the very end. *Mermaid Flesh* is an adventure novel with a triad of unforgettable characters that confirms Montero Glez as a cult author who uses literary and poetic language at the service of an absolutely cinematic plot.

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**GABRIELA CONSUEGRA**

**A Minute Has Passed And A Life Remains**

The story of a daughter who begins to sense that there exists an unimagined world. A world without a father.

Everything stars with a cell. One of Álvaro’s cells transforms, mutates, is re-programmed, and refuses to die. Soon there are more of them, they rebel against his organism, reproduce, form masses, lumps. With them come symptoms and with the symptoms, the diagnosis. But Álvaro doesn’t hear it alone, because with him is his daughter, Gabriela. She will be the one to tell the story of those days, this story about a family that faces a ferocious destiny and the rage and desolation of a future that becomes a threat.

Gabriela writes here a poetic testimony, an admission of how unprepared we are to take care of those who cared for us. The story of a daughter who begins to sense there exists an unimagined world. A world without a father.

“A book with a great existential depth. Gabriela, speaking of her father, tells us about our role in this world. The story she tells is everyone’s.”

Galder Reguera.

“A new voice joins the literary tradition looking at the loss of parents, the need to get up and keep going, the need to push ahead when it seems impossible. A novel to learn to say goodbye, which we will never know how to do, and also a book to learn how to emerge from this leave-taking and reconcile with the future.

“Delicate, intelligent, an act of deep love for her father.”

Juan Tallón.
ELISA LEVI

Elisa Levi has fought with her body, taken Prozac, drunk, and smoked. She has written poetry and theater. She gave up a scholarship and changed her last name to take the reins of her identity. She would have liked to be Isabel’s lover, but she was born in the wrong era and instead decided to write about her generation. She studied Stage Arts and Cinema and is the author of the novel Why Do Cities Cry (Temas de Hoy, 2019) and the poetry collection Lost in a Bowl of Cereal (Espasa, 2016).

“A suggestive plot, with echoes of Juan Rufio, Sara Mesa, and Miguel Delibes.”
Elena Costa, El Cultural.

“A novel that evokes the magical realism of Gabriel García Márquez.”
Clara Ferrer, Última Hora.

“An extremely intense novel.”
Oscar López, Página 2, TVE.

“A book about the inability to leave the place where you grew up and the inability to want what you can’t name. It reminded me of El Camino by Miguel Delibes and The Member of the Wedding by Carson McCullers. What Do I Know has a personality and character all its own; it is very lovely.”
Miqui Otero.

“A galloping text, that overflows its banks like a river and, at the same time, is a monologue very much along the lines of Miguel Delibes.”
Laura Barrachina, El Ojo Crítico, RNE.

“A lucid reflection on the inconsistency of everyday life, on random fate, on the absurdity of existence and the deceptiveness of reality.”
Jesús Ferrer, La Razón.

“Characters with strong presence that readers won’t forget even after closing the book, and leaving that challenging forest.”
Ramón Rozas, Diario de Pontevedra.

“In literature, I’m most interested in voice. And Elisa Levi’s here is full of strength and personality.”
Jesús Carrasco.

“Levi transcends millennial literature and sings a non serviam with a Romantic lineage. Heir to the generational fatalism of Werther and the “disorder and early sorrow” of Thomas Mann, Levi revives that tradition with intensity and intelligence.”
Carlos Pardo, Babelia, El País.

What Do I Know

In her second novel, Elisa Levi reveals she’s mastered the lesson of the greatest writers: there is no more universal place than the smallest of small towns.

Lea is 19 years old and thinks she’s seen it all, even though she’s never left the Small Town, a leafy Hamlet somewhere in the Country, halfway between the Big Town and the City. She has just met a stranger who lost his dog in the forest. In order to convince him to wait for the dog to return instead of entering the tangled brush to retrieve it, she begins to tell her story, which is the story of a great fear; a story set in 2012 when everyone was convinced that the world was ending.

Lea has an airhead sister, a father who works from sunrise to sunset on lands that once belonged to the family and now belong to the town bigwigs, a mother who’s also named Lea and who is the mirror of everything young Lea doesn’t want to be. Lea has a boyfriend, Javier, with the eyes of a wolf, and a best friend, Catalina, who cries every day; she also has Marcos, a boy who leaves her presents on her doormat but only knows how to be clumsy and violent. Now Lea has some new neighbors, and she doesn’t trust them because she knows that families only leave the City for the Small Town when someone has stopped loving them.

What Do I Know is the story of a girl who wants to experience everything, love everything, and squeeze out every last drop. Her story is very similar to what it’s like to be young anywhere, in any time period.

What Cities Cry

A novel for the nineties generation.

Ada is a Spanish girl, twenty-eight years old, who lives in Copenhagen. She left Madrid years ago fleeing her life and her family there. She leads a normal life with her girlfriend Nadine and her dog Clara, but she feels permanently unsettled and has to take Lexatin to face her day-to-day life. Her two refuges are writing and her friendship with Denis, her best friend and soul mate from childhood. Gay like her, he is the perfect accomplice: he writes, like her, and he too left Spain, where he lived with his aunt after being abandoned by his parents, for Japan. The novel begins with Ada forced to fly to Japan to bury Denis, who has committed suicide. Consumed by bottomless grief, Ada travels through a country unknown and ungraspable for her, trying to understand Denis’s reasons for killing himself. While there, Ada will discover secrets, not only about Denis, but about herself, and will learn the lesson her friend taught her: to save a life, you must learn what makes the cities cry.

A novel of feelings, a poetic narrative about lovelessness, about accepting oneself, about the fear of disappointing expectations and the frustration of not achieving happiness when we think that should be our life’s goal.
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