LITERARY FICTION CATALOGUE

Isaac Rosa
Lugar seguro
Index

ISAAC ROSA ........................................................................................................ 3
ELVIRA LINDO ................................................................................................. 5
JESÚS CARRASCO .......................................................................................... 7
RICARDO MENÉNDEZ SALMÓN ................................................................. 9
JUAN MANUEL GIL .................................................................................. 11
ANTONIO ITURBE ................................................................................... 13
RAQUEL TARANILLA ............................................................................... 15
IVÁN REPILA ........................................................................................... 17
TXANI RODRÍGUEZ ................................................................................. 19
INÉS MARTÍN RODRIGO .......................................................................... 21
BEGOÑA GÓMEZ URZAIZ ........................................................................ 22
MONTERO GLEZ ..................................................................................... 23
GABRIELA CONSUEGRA .......................................................................... 24
ELISA LEVI ............................................................................................. 25
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.

“...the best Biblioteca Breve Prize that has been awarded so far in the millennium. So demanding, so opportune, so refreshing, so full of strength [...] tenderness, stupidity and greed constitute fundamental reasons.”

Manuel Rodríguez Rivero, Babelia, El País.

“Rosa builds a literature of non-resignation, a literature that, formally and conceptually, denies what is assumed, what is reiterated, mere humming. Because the literature that matters, and that of Isaac Rosa is, far from humming, it is dissident.”

Anna Maria Iglesia, La Lectura, El Mundo.

“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.

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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.

“...a reflection of the world in which we live, plagued by conflicting information, global alerts, precariousness and above all, uncertainty.”

La Sexta.

“A scathing criticism wrapped in humor about class resentment.”

Pilar Martín, Efe.

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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.

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OPTION PUBLISHERS

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ELVIRA LINDO

Elvira Lindo is worldwide known as the writer of *Manolito Gafotos*, 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.

“Open Heart 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*.

“Open Heart” it is 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.


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.

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Manuel Rodríguez Rivero, *El País*.

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

“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*.

*Open Heart*
Take Me Home

JESÚS CARRASCO

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 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.

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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 Screem (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 awe. This story of visionary imagery and apocalyptic assumptions invites us to reflect on a future that may have already begun.”
Jesús Ferrer, La Razón.

"The best representative of his generation."
Ángeles López, La Razón.

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

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...

Seix Barral | 39,675 Words | January 2020
English sample available

Rights sold to:
Editions DO (France).

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Marcos & Marcos (Italy).
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 Lahoz, 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.”
Inígo 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].

“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.
ANTONIO ITURBE

Antonio Iturbe was born in 1967 and grew up in Barcelona. Over the past twenty years he has worked as a cultural journalist, writer and professor. Currently, he is the director of the cultural magazine Librújula.

In 2005, he made his debut as a novelist with Rectos torcidos. In 2012, Planeta published his book The Librarian of Auschwitz inspired by the life of Dita Kraus, a survivor of Auschwitz, interviewed by Antonio Iturbe. The book is now an international best-seller that has been translated into 31 languages. Antonio Iturbe is also the author of The Prince of the Skies, a novel based on the extraordinary life and mysterious death of Antoine de Saint-Exupéry, author of The Little Prince. His last novel, The Infinite Shore was published by Seix Barral in 2021 and is an homage to Barcelona and the dock-side neighbourhood of Barceloneta where Antonio Iturbe grew up.

“A powerful narrator.”
Antón Castro.

“Antonio Iturbe combines the documentary precision of a born journalist with great narrative fluidity.”
Sergio Vila-Sanjuán.

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 aviation were for a handful of bold and intrepid pilots. He also recreates in sparking fashion the power of the imagination, of literature, of fiction to fill in a portrait of the last half-century of Spanish history.”

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

“The Librarian of Auschwitz is a heartbreaking and ultimately inspiring work of art.”
Shelf Awareness, 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.”
Woman’s Own.

“What a beautiful, thought-provoking read.”

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 rarest 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

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.

"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

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**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.

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**Night And Ocean**

Winner of the Biblioteca Breve Prize 2020.

Bea Silva is shocked when she comes across an article in the newspaper that says someone has stolen the embalmed skull of the legendary silent film director F.W. Murnau. What's most surprising is that Bea is convinced she knows who the thief is: Quirós, an underemployed filmmaker who one day showed up at her enormous ramshackle house.

At almost thirty-two, Beatriz is a somewhat aloof college professor, weary of life and almost pathologically erudite. The arrival of Quirós brings out her lucid, hyperactive side and sets her up for a wildly unhinged fall.

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Praise for *Night And Ocean*:

“A great novel for the end of an era.”
Carlos Pardo, Babelia.

“A clever and provocative novel.”
Manuel Rodríguez Rivero, Babelia.

“A real feast.”
Nadal Suau, El Cultural.

“An engaging narrative itinerary.”
Diario de Pontevedra.

“Raquel Taranilla dazzles with her first novel.”
El Periódico.
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.

“[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*.

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**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.

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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 spectre of insanity offers a way out. As Zoé Valdés says in her preface, Repila has ‘earned his place in the pantheon of Jules Verne, Alam-Fournier and Antoine de Saint-Exupéry’.

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**Rights Sold To:**

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Seix Barral | 18,980 Words | September 2017

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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.

“Incisive 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.

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).

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.

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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.

“A powerful and honest story in which the author strips naked, shows open wounds and moves with her narration.”

Eva Cosculluela, Heraldo de Aragón.

“’A story of overcoming that stitches together the broken pieces with acts of love.’”

Ana López, La Razón.

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 Mercè 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.

Inés Martín Rodrigo (Madrid, 1983) is one of the top cultural journalists in Spain and has been on staff of the Culture section at the newspaper ABC since 2008. She is the author of the biographical novel Azules son las horas (2016), an anthology of interviews with women writers Una habitación compartida (2020) and the children’s book Giselle (2020), based on the ballet of the same name. She has written prefaces to works by authors such as David Foster Wallace, Virginia Woolf and Carmen Laforet. In 2019 she was selected by the Spanish Agency for International Development Cooperation (AECID) in the “10 of 30” program, which each year recognizes the best Spanish writers under the age of forty. Her novel Las formas del querer was awarded the 2022 Nadal Prize.

Begoña Gómez Urzaiz is a freelance journalist who lives in Barcelona. She writes an opinion column in La Vanguardia and collaborates regularly in El País, Radio Primavera Sound and other media. She teaches of Literary Journalism in the Master’s program at the UAB. Las abandonadoras (Destino) is her first book.

Begoña Gómez Urzaiz Las abandonadoras

LITERARY FICTION

Destino | 101,691 Words | February 2022
English sample available

LITERARY FICTION

Destino | 73,870 Words | May 2022
English sample available

Las abandonadoras

Destino | 73,870 Words | May 2022
English sample available
**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 Food* 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 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.

“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.

“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 I’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 Rulfo, Sara Mesa, and Miguel Delibes.”
Elena Costa, El Cultural.

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

“An extremely intense novel.”
Óscar 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.”
Miquí 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.

Why 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.
Foreign Rights Team
Grupo Planeta & Grup 62 Contact Details:

Francisco Javier Sanz Grajera
Foreign Rights Manager
+34 93 492 80 08 | fjsanz@planeta.es

Pilar Lafuente
Fiction, Children & YA
+34 93 492 82 44 | plafuente@planeta.es

Maria Juncosa
Fiction, Gastronomy Books
+34 93 492 88 39 | mjuncosa@planeta.es

Gemma Isus
Non-Fiction, Illustrated books
+34 93 492 85 95 | gisus@planeta.es

Address:
Av. Diagonal 662-664, 08034 Barcelona (Spain)
www.planetadelibros.com/foreign-rights

Follow us on Instagram:
planetaforeignrights
grup62_foreignrights