

NEW

Autumn 2021

Dutch Foundation
for Literature

FICTION



DUTCH

ANSWERS

This new edition of New Dutch Fiction once again presents a selection of books recently published in the Netherlands, books that have been included for their artistic and commercial success.

Who makes the selection?

We want to showcase the best fiction from the Netherlands. Most titles have been published recently and have done very well in terms of reviews, sales and awards or nominations. Equally important is the question: 'Does it travel?' An advisory panel gives us advice and input on new fiction. The final selection is made by the Dutch Foundation for Literature.

At book fairs, do you talk about these books exclusively?

While we like to discuss our catalogue, there are always other titles: books that have just appeared or are about to come out or books that just missed our selection. Our advisors read as much fiction as they can.

Do you work together with Dutch publishers and agents?

We keep each other informed about interest in titles and rights sales. When we commission a sample translation, we usually share the costs. However, we always make our own decisions, and remain completely independent.

How many books by one author will you support?

We can support three books by one author. If the author has changed foreign publishing house, previous titles are not counted.

Are all books in your brochure eligible for a grant?

Yes they are, with a maximum subsidy of 100% of the translation costs for classics and 70% for contemporary prose, based

on the actual fee paid by the publisher and with a maximum of 10,000 euros per translation grant.

Are books that aren't included in your brochure eligible?

As long as it's a good literary title, it probably is. We make our decisions based on three criteria: literary quality of the book, status of the publishing house and quality of the translator.

Can you help us find a translator?

Lists of experienced translators are provided by e-mail. If you want to work with somebody who is not on our list, we require a sample translation of 20 pages and the translator's CV. If the translation is good, the translator will be added to our list. If the translation needs repair, we can make suggestions. If the translation is beyond repair, you are advised to hire somebody who is on our list.

How do we apply for a translation subsidy?

We need contracts with the rights holders and the translator, plus the application form. You can submit digitally from our website: www.letterenfonds.nl/en/translation-subsidy. Meetings are held six times a year.

Do you subsidise production costs?

This is possible in the case of editions of poetry, illustrated children's books or graphic novels. For regular fiction and non-fiction, we support translation costs only.

We would like to invite a Dutch author for a promotional visit

If you organise a good programme and offer the author accommodation, we can cover the travel costs. Because travel is impossible for the moment due to Covid-19, you can apply for a subsidy for the promotion of recent translations: www.letterenfonds.nl/en/travel-costs

Hanna Bervoets

We Had to Remove This Post

An urgent novel which combines controversial issues with perfectly calibrated doses of emotion

Going purely by age, Hanna Bervoets can be considered a young writer. But going by her body of work, her awards and versatility, hers is already an established name on the Dutch literary scene – a leading voice in contemporary Dutch writing who explores timely issues such as privacy, genetic engineering and the medical industry in an accessible style. *We Had to Remove This Post* showcases her greatest strengths. The book was published in a print run of more than 600,000 copies as this year's Book Week Gift, the featured novella which is given free to those buying a book during National Book Week.

27-year-old Kayleigh recounts her time as a content moderator for a large online platform. She is part of a team who review offensive videos and decide, following guidelines, what may or may not be left online. She isn't the only one traumatised by the work: a group of former employees are suing the platform for severe psychological trauma.

Kayleigh also looks back at a failed relationship. How exactly this relationship failed, what the lawsuit is about, and who is guilty of what – all is revealed bit by bit. Sometimes the pieces of the puzzle are fairly straightforward, at other times there is more ambivalence. Some information is disclosed on the first

page, while other parts of the story don't become clear until the very end.

Controversial questions about how people become numbed to violence in modern society, and about timeless human weaknesses, are combined with perfectly calibrated doses of emotion in a way that is reminiscent of Ian McEwan. But even though much remains ambivalent until the very end, one thing is clear throughout: Bervoets' novel is brilliant, and as accessible as it is confrontational.

'Is what you see always true? This is one of the fundamental questions in *We Had to Remove This Post* – along with the question of whether love is always best served by honesty.'

[De Telegraaf](#)

'Socially relevant and a must-read for young people.'

[Dagblad van het Noorden](#)



'Hanna Bervoets draws readers into a world not many people will know. That world, and the novel's cast of characters, are sure to appeal to young readers too.'

[Nederlands Dagblad](#)

'A stunning, chilling novella [...] Out of all contemporary Dutch writers, Hanna Bervoets is the most modern by far.'

[De Morgen](#)

Publishing details
Wat wij zagen (2021)
96 pages
26,643 words
661,849 copies sold
Sample translation available

Publisher
Pluim
Mizzi van der Pluijm
mvanderpluijm@uitgeverijpluim.nl

Rights
Lisette Verhagen
lverhagen@pfd.co.uk

Rights sold
Finland (Gummerus), France (Le Bruit du monde), Germany (Hanser Berlin), UK (Picador), US (Mariner/Harper-Collins), Italy (Mondadori), Korea (Book House), Norway (Strawberry), Russia (Sinbad), Sweden (Volante), Taiwan (Acme)

Film rights sold
Quay Street Productions (*It's A Sin*, *The Stranger*, *Queer as Folk*)

Hanna Bervoets
(b. 1984) writes novels, essays and screenplays. She made her breakthrough with the acclaimed bestseller *Alles wat er was* (Everything There Was). Her next novel, *Efter*, was nominated for several prestigious prizes and the film rights were sold. Her eighth novel, *Welkom in het rijk der zieken* (Welcome to the Kingdom of the Sick), was released in June 2019.

Photo: Klaas Hendrik Slump



Herman Koch

Starring Sophia

A director at the end of his career grows obsessed with a young actress

Herman Koch is known for his plot-driven literature, full of page-turning suspense and the seductive lure of evil. His books are exciting situational comedies in which Koch castigates the latest well-intentioned trends. His latest novel, *Starring Sophia*, lampoons the pretentious world of cinema and the arts, while the reader is left in the dark for some time about the true nature of the relationship between an acclaimed director and an up-and-coming actress.

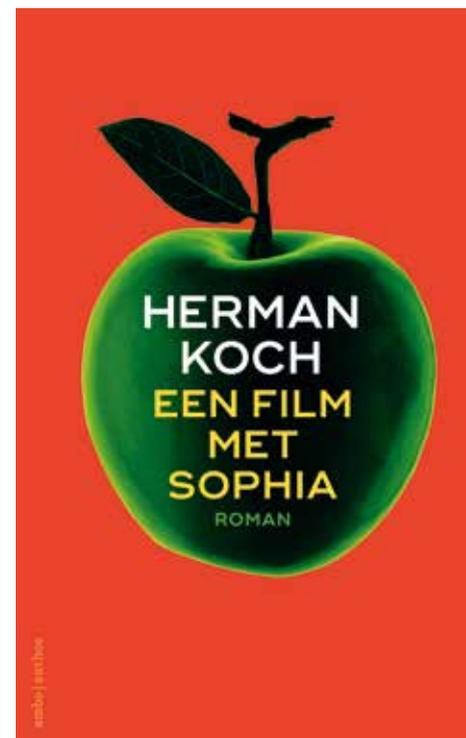
The setting: Amsterdam, New Year's Eve. Director Stanley Forbes is at home and doesn't feel like going to the New Year's Eve dinner. Then he gets a text from his friend Karl, who is looking for his daughter: *Do you know where Sophia is? She didn't come home last night.* At that very moment, Sophia comes walking into Stanley's living room. He won't reply to his friend's text until the end of the book.

Is this a Harvey Weinstein kind of situation? The arrogant Stanley is no stranger to manipulation and the abuse of power – he used to seduce girls by promising to cast them in his movies. He first met Sophia when she was sixteen, and she made such an impression on him that he offered her a role right away, in an as-yet undefined movie that he would be making especially for her. In an attempt to have her all to himself, he decided to

film it in Australia, far away from her family and boyfriend. When Sophia appears to be getting too close to her co-star, Michael Bender, Stanley tries to keep the two apart. He toys with cutting Michael's part altogether, and even considers only showing Sophia at the beginning, so that the audience can spend the rest of the movie yearning for her. He justifies these ideas with the old adage 'kill your darlings'. The reader is likely to look at it differently.

And yet it gradually becomes clear that the relationship between Stanley and Sophia isn't a #metoo situation. At the end of the book it turns out Sophia has been seriously involved with Michael all along: she is carrying his child. During the touching denouement, we see another side of Stanley. He turns out to be a lonely, grieving man past his personal and professional prime.

Stanley is left with no choice but to subject himself to the same critical scrutiny he applies to others, and to act accordingly. This culminates in a fitting ending to a book in which nothing is what it seems. *Starring Sophia* is a stunning novel about the enchantment of youth and the bittersweet realisation that your best years are behind you.



'Herman Koch is rapidly becoming one of my favorite writers. His three novels, taken together, are like a killer EP where every track kicks ass.'

[Stephen King](#)

'Herman Koch delivers surprising strikes in his cutting new novel.'

[Elsevier](#)

'Starring Sophia is a tirade against the ever increasing modern-day restrictions on artistic freedom.'

[Trouw](#)

Publishing details
Een film met Sophia (2021)
276 pages
73,417 words
Sample translation available

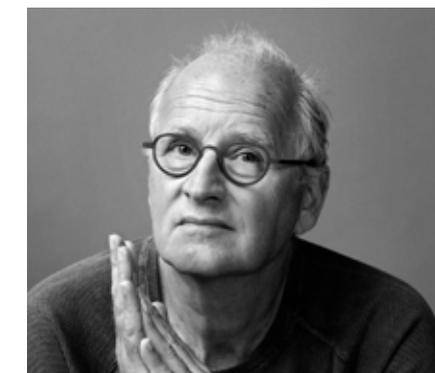
Rights
Ambo Anthos
Orli Naamaani
onaamani@amboanthos.nl

Rights sold
Finland (Siltala)
Israel (Tchelet Book)
Italy (Neri Pozza)

Translated titles
Please see:
en.vertalingendatabase.nl

Herman Koch (b. 1953) is an internationally best-selling author. In 2009 he wrote *The Dinner*, which was translated into 42 languages and acquired world fame. In the years that followed, bestsellers such as *Summer House with Swimming Pool* (2011), *Dear Mr M.* (2014), *The Ditch* (2016) and *Finnish Days* (2020) were published.

Photo: Maarten Kools



Arnon Grunberg

Death in Taormina

An absurdist, existential novel about a love triangle with a fatal ending

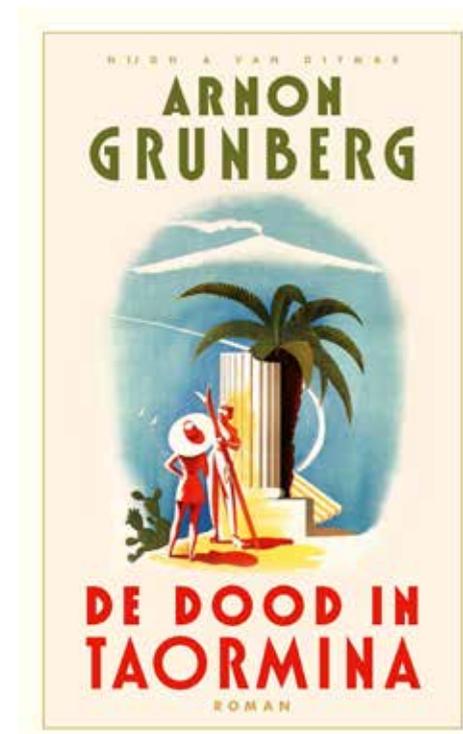
In his sixteenth novel, Arnon Grunberg returns to the preoccupations of his early work, featuring chaotic, self-destructive, non-conformist types and compulsive runaways, people who treat life as a game, raising the stakes in each new round. *Death in Taormina* takes place in the world of opera and theatre, a world in which the protagonist Zelda becomes entangled in a fatal game between reality and fiction.

Zelda is a woman in her mid-twenties, the product of an unsettled childhood, shuttling back and forth between divorced parents. For a while she works as a 'decoy' for a youth gang, drawing in older men who are then robbed by gang. Eventually, on promising her father to no longer play so fast-and-loose with life, she takes a job as production assistant to an opera director.

In the second of the novel's five parts, this absurdist coming-of-age story slowly morphs into an account of a crazy love triangle. Zelda grows fascinated by Jona, a much older, successful actor whose life is nothing short of bizarre. He tells her that he is his mother's ex-lover, that he's an insomniac and that he's been driven from his home and has been living as a 'tramp of the well-off variety' ever since. Lost souls both, Zelda and Jona hanker after adventure. They become friends with

Per, a young playwright from Stockholm who 'wanted to grow old as quickly as possible and get to know evil'. With him, they travel to Taormina, in Sicily, for the book's apotheosis: Per drowns Zelda in the bathtub after which she continues her story in a voice-over from the grave.

Death in Taormina is an ironic, provocative novel in which life is like a stage play. There is a touch of *Jules et Jim* about it, and it nods to *Antigone* and Thomas Mann.



'In every paragraph, we see Arnon Grunberg at his best.'

[Het Parool](#)

'Vintage Grunberg.'

[De Groene Amsterdammer](#)

'The characters are captivating, their highly personal logic feels right, the sentences flow, the aphorisms are sharp, chapters end with tasty cliffhangers. You want to join this universe, with Zelda – it's a page turner.'

[NRC Handelsblad](#)

Publishing details

De dood in Taormina (2021)

320 pages

85,000 words

17,500 copies sold

Publisher

Nijgh & Van Ditmar

Jolijn Spooren

jspooren@singeluitgeverijen.nl

Rights sold

Hungary (Gondolat)

Translated titles

Please see: en.vertalingendatabase.nl

Arnon Grunberg

(b. 1971) debuted at the age of 23 with the wry, humorous *Blauwe maandagen* (Blue Mondays, 1994), which brought him instant success. Some of his other titles are *Figuranten* (Silent Extras, 1997), *De asielzoeker* (The Asylum Seeker, 2003), *De joodse messias* (The Jewish Messiah, 2004), *Moedervlekken* (Birthmarks, 2016) and *Goede mannen* (Good Men, 2018). Grunberg also writes plays, essays and travel columns. His work has won him several literary awards. His work has been translated into over 25 languages. He has contributed to numerous international newspapers, including *The New York Times*, *The Times of London*, *L'Espresso* and *Die Zeit*. Arnon Grunberg lives and works in New York.

Photo: Merlijn Doornik



Susan Smit

The Witch of Limbricht

A tribute to an indomitable woman

Women who are unafraid to stand up for themselves and others often get the epithet ‘witch’ hurled at them. In online discourse, you see it all the time in reference to strong women like Nancy Pelosi, Kamala Harris or Sigrid Kaag and Khadija Arib here in the Netherlands. In her novel *The Witch of Limbricht*, based on historical research, Susan Smit shows how this kind of nasty talk can have serious consequences. In July 1674, soldiers raid the home of 74-year-old Entgen Luijten. She is taken to the castle in Limbricht, a town in the southernmost part of the Netherlands, and locked in a dungeon where she is told that, based on a number of incidents, she is being accused of witchcraft or black magic.

As messenger to the Earl of Limbricht, Entgen’s father has had responsibility for making sure that the cattle farmers use the shared pasture in accordance with the agreements. Entgen often accompanies him as he makes his rounds: she shares his love of nature, and they have an unspoken understanding. Her recalcitrant grandmother, who teaches her all about herbs and plants, is another important influence in her life.

Her relationship with her very pious mother is much less close. Entgen realises at a young age that she is different

from other people. In her marriage, with Jacob Bovendeert, she demands to be at least equal to her husband. She takes the lead in many situations, led by her temperament.

She helps to organise an uprising against the Earl of Limbricht, who is exploiting his tenant farmers. Even in years when the harvest is meagre, the farmers have to give him ten percent of their yield. As a woman she isn’t allowed to join the fight, but she encourages Jacob to go. During a second uprising he disappears. Entgen suspects the earl has made him pay the price for her big mouth. But losing her husband doesn’t break her spirit. She doesn’t find it difficult to be alone and she uses her knowledge of nature to get by. Her harvest tends to be more abundant than that of her neighbours.

Smit portrays Entgen Luijten as an emblem of female indomitability. During the cross-examinations, Entgen doesn’t mention the names of any other women, because she knows all too well what would happen to them. Despite being locked in a cold, dark prison cell and being starved and tortured, she doesn’t yield. In a society where women are considered the ‘weaker sex’ by the church and the authorities, susceptible to Satan’s temptations, Entgen stands out as wholly individual, a wise and autonomous human being.



Publishing details

De heks van Limbricht (2021)
255 pages,
71,807 words
50,000 copies sold
Complete English translation available

Publisher

Lebowski
Maaïke Pleging
maaike.pleging@lebowskipublishers.nl

Rights

Overamstel uitgevers
Daan van Straten
daan.vanstraten@overamstel.com

Susan Smit

(b. 1974) is a writer and columnist. She made her debut in 2001 with *Heks* (Witch). To date she has nineteen successful novels to her name, including the bestsellers *Vloed* (Flood), *Gisèle* and *Tropenbruid* (Bride of the Tropics). She spent some time studying the history of witchcraft, which Smit considers to be a spiritual practice and an ancient nature religion.

Photo: Yvette Kulkens



‘Smits empathy is her great strength. She doesn’t sugarcoat or romanticise; she sweeps the fairytale off the table.’

[NRC Handelsblad](#)

‘This novel gives important insight into how the judiciary, the church and the powers-that-be were able to silence outspoken women.’

[Zin](#)

Adriaan van Dis

Cli-Fi: Fury in the Dutch Republic

A tragicomic parable about climate change, refugees and populism

With its typographic experimentation, Adriaan van Dis' explosive new novel is surprisingly different from his previous work. It's not a book about his Indonesian family nor a travelogue, but a searing, sometimes grotesque dystopian novel about the Netherlands today.

The story opens in 2030. The Dutch royal family has been overthrown, and the country is ruled by a populist president and his brutal junta, the Patriotic Guard. A hurricane sweeps across the country bringing widespread flooding, and amid scenes of panic and chaos, people flee their homes in search of safety. Meanwhile the media, under government control, doesn't even mention the catastrophe.

A motley crew of climate refugees wash up on Uncle Kees' farm in The Hollow, a village on the river floodplain. One of them, 84-year-old Jákob Hemmelbahn, retired librarian and son of Hungarian refugees, is reminded of the political situation he fled from before, and he begins recording the bizarre life stories of his fellow refugees, starting with his girlfriend Talétha, and Kano, who talks in rhyme.

Van Dis gives each character a distinct voice. Sometimes he uses short sentences and first-person narrative. At other times the prose is richly descriptive, sparse,

shouty or aphoristic – but it bristles with urgency throughout.

That urgency is the point of the novel. Through his furious narrator, Van Dis shows what awaits us unless we take action: our freedom has already been restricted by the coronavirus crisis, right-wing climate deniers have become increasingly vocal, and if they manage to seize power we're in for a world of trouble. And then there's self-censorship, exemplified in the novel by Puma, who constantly looks over the narrator's shoulder. In the era of cancel culture, everyone fears to speak their mind.

In *The Great Derangement* (2016), Amitav Ghosh asked his fellow writers to use fiction as a way of opening readers' eyes to the danger of climate change. With his new novel, Adriaan van Dis more than rises to the occasion.



'Van Dis offers a playful and provocative critique of the present moment. His prose is witty and sharp; the world he builds around Jákob Hemmelbahn is viscerally described, rich in associations and literary references. Van Dis is a sharp observer of our zeitgeist.'

[De Telegraaf](#)

'As we read this novel and become aware of the author's impotent anger, we feel a mounting sense of despair.'

[NRC Handelsblad](#)

Publishing details

Kli-Fi: Woede in de republiek Nederland (2021)
208 pages
33,772 words
42,000 copies sold
Sample translation available

Rights

Atlas Contact
Hayo Deinum
hdeinum@atlascontact.nl

Translated titles

Please see:
en.vertingendatabase.nl

Adriaan van Dis

(b. 1946) sealed his reputation with the award-winning bestseller *Indische duinen* (My Father's War, 1994). His novel *Ik kom terug* (I Will Return) (2014) received the 2015 Libris Literature Prize. That same year he received the Constantijn Huygens Prize for his entire body of work. His novel *The Walker* (De wandelaar) (2007) is to be the featured book in this autumn's Holland Reads campaign. Van Dis' books have been translated into many different languages.

Drawing: Floor Rieder



Robbert Welagen

Window, Key

An intriguing literary game: how many different lives are there in one human life?

For a female author, life as she has known it comes to an abrupt halt one day when she meets another woman she's instantly drawn to, but then also loses her boyfriend in an accident for which she blames herself. A novel about attraction and guilt, about grief, life and literature.

Karlijn has just published her debut novel when a journalist named Hanna comes to visit with a camera crew in tow. Karlijn walks them out afterwards, but remembers too late that she has left a window open and there's a through draft: she watches the door slam shut right in front of her. She uses her neighbour's phone to call her boyfriend Arne, a teacher who has just finished work for the day. They agree to meet halfway so he can give her his key, and he gets on his bicycle. She sets off walking to meet him, until she notices that an accident has taken place.

Window, Key is about the confusion that floods Karlijn in the months after Arne's death. She feels guilty about her boyfriend's death – all the more so when she realises that the door would never have slammed shut in the first place if she hadn't felt so attracted to the journalist who suggestively placed a hand on Karlijn's knee after their conversation. If she hadn't engaged in this flirtation that got her so hot and bothered she had to open

the window, Arne might still be alive. But she keeps on engaging, again and again, and she and Hanna become lovers.

As a writer, Welagen is all about silence and small gestures, as we can see in Karlijn's obsession with erasing the past. She rubs out every word in the little notebook she previously filled up while working on her novel – and when she finds passages in other books that Hanna has underlined that remind Karlijn a little too much of their own situation, she erases those pencil marks too.

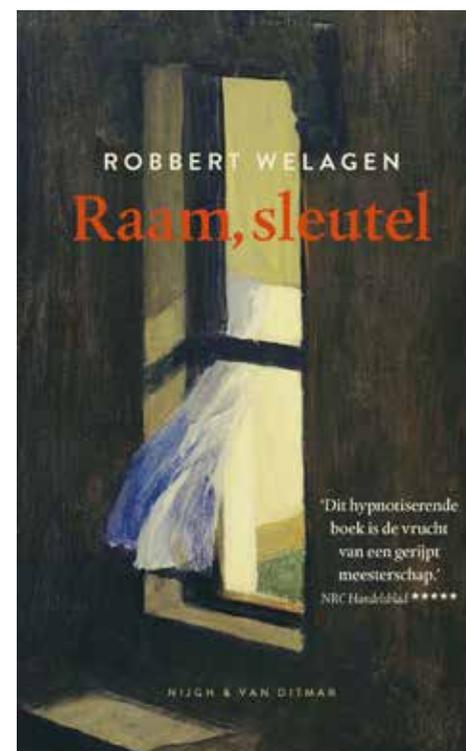
Window, Key is a stunning novel about the unfamiliar within ourselves, about love, grief and starting over, and about how literature can be a kind of magic balm.

'This mesmerising book is the work of a writer at the peak of his powers.'

NRC Handelsblad

'With his restrained, perfectly calibrated novel, Welagen shows that the question of whether men are able to write about the love between women is a superfluous one.'

de Volkskrant



'Welagen excels at portraying the twilight zone of unarticulated half-suspicions, and shows that the telling of stories is human nature.'

De Groene Amsterdammer

'A touching, understated novel.'

Trouw

'Window, Key is a powerful, intimate book that hones literature down to a fine point.'

Tzum

Publishing details
Raam, sleutel (2021)
208 pages
46.000 words
7,000 copies sold

Publisher
Nijgh & Van Ditmar
Jolijn Spooren
jspooen@singeluitgeverijen.nl

Robbert Welagen

(b. 1981) is a Dutch author of nine novels as well as a number of short stories. He lives in the woods outside Zeist. He made his debut in 2006 with the novella *Lipari*, which earned him the Selexyz Debut Prize. *Het verdwijnen van Robbert* (The Disappearance of Robbert, 2013) was shortlisted for the Libris Literature Prize and the BNG Literature Prize. *Antoinette* (2019) also received much critical acclaim and is to be published in Japanese with Shueisha and in Spanish with Portaculturas. 2021 saw the publication of his latest novel, *Window, Key*, which earned rave reviews and went into its fifth print run after just a few months.

Photo: Tessa Posthuma de Boer



NEW VOICES

A lot of novels by young writers have been published in the Netherlands recently, including some very successful ones. The following three authors are exponents of these new voices in Dutch literature.

Helena Hoogenkamp Adoring Louis Claus

'Being young, facing adversity, coming of age are the stuff of many literary debuts, but her crackling style and impressive restraint put her head and shoulders above the rest.'

NRC Handelsblad



It is summer 2003 and teenage Carla, unhappy at home, loses herself instead in a relationship with classmate Louis Claus. She gets pregnant, and they lose touch after she has an abortion. Fifteen years later, Carla has lost her mother and is in a lesbian relationship when one day she runs into Louis Claus, they seek shelter from the rain and end up having sex. Once again, Carla seems to be running away from her problems by focusing on Louis.

Subtle and lyrical, *Adoring Louis Claus* interweaves the themes of sexuality, loneliness and grief.

Publishing details

Het aanbidden van Louis Claus (2021)
216 pages
36,881 words

Publisher

De Bezige Bij
Marijke Nagtegaal
m.nagtegaal@debezigebij.nl
Uta Matten
u.matten@debezigebij.nl

Helena Hoogenkamp

(b. 1986) writes prose, poetry and plays. Her plays and poetry have featured at such major festivals such as Lowlands and De Parade. Her work has received the El Hizra Literature Prize, been nominated for the ITs RO Theater Award and been selected for Women Playwrights International Stockholm and Interplay Europe Madrid.

Ine Boermans A List of Shortcomings

'Ine Boermans is a magnificent writer. This small novel is extremely funny and yet depressing at the same time. Boermans describes even the most awful events with great verve.'

NRC Handelsblad



Lot is a young woman who suffers from panic attacks and compulsive thoughts. With the support of her psychiatrist, she tries to escape the undermining influence of her father, who sends her letters listing her shortcomings. Lot writes letters of her own, to her late mother who was a bohemian – 'Saving money is stealing from yourself' – and full of life. This tightly structured novel alternates between the letters and Lot's therapy sessions. How can Lot rid herself of her obsessions with sled dogs which are frozen in the ice and children crying in the gas chambers? A poignant, witty novel about the impact of growing up with a narcissistic parent.

Publishing details

Een opsomming van tekortkomingen (2021)
160 pages
25,500 words

Publisher

Orlando
Jacqueline Smit
jacquelinesmit@uitgeverijorlando.nl

Ine Boermans

(b. 1976) went to art school before obtaining a creative writing degree from the Schrijversvakschool in Amsterdam. For many years she ran a street gallery. She has previously published essays and short stories, and recently started writing columns for newspapers and magazines. *A List of Shortcomings* is her first novel.

Eva Coolen Regeneration

'More than a road movie, Regeneration is a heartbreaking portrait of two young girls growing up in poverty, unable to shake off their shame.'

Het Parool



One sweltering summer, two checkout girls run away together after having done something they weren't supposed to. They feel as if they're in their own road movie: sleeping in hotels or in the car, living on sugared donuts and takeaway coffee. But beneath the facade of the clichés the girls are trying to emulate is their struggle with issues of care and neglect and suffering, and how society judges those who've undergone plastic surgery. *Regeneration* is a moving, cinematic novel, full of apt observations and metaphors, all about trauma and healing.

Publishing details

Regeneratie (2021)
440 pages
94,900 words

Publisher

DasMag
Daniël van der Meer
daniel@dasmag.nl

Rights

Mireille Berman
riec@cossee.com

Eva Coolen

(b. 1985) made her debut in 2019 with *The Sea Monster or The Sea*, in which a woman spends the entire novel lying under a table, refusing to come out. Just like her protagonist, Coolen used to work as a supermarket checkout girl.

Deniz Kuypers

The Atlas of Everywhere

A poignant novel about living between multiple cultures and the search for an unknowable father

The author Deniz Kuypers lives in San Francisco, but grew up in the Netherlands in a family with a Dutch mother and an often-absent Turkish father. In his much-acclaimed and largely autobiographical third novel, he recounts his quest to find out where he is from and why it is so difficult for him to put down roots anywhere.

Before Kuypers' father came to the Netherlands, he was a poet in the Turkish countryside. His family moved to Germany in search of work. He then moved on once again, to Amsterdam, only to end up in Hengelo, where he found a job as a Turkish teacher. He left his wife and children behind in Turkey. In Hengelo, he started a new relationship with the woman who was to become Deniz Kuypers' mother.

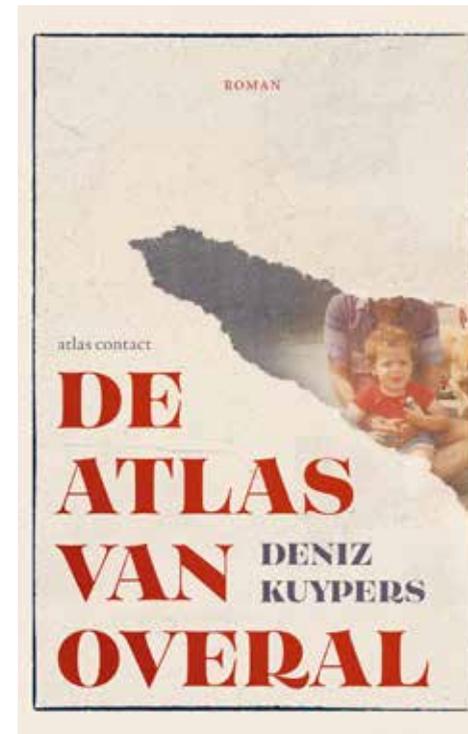
Kuypers' father frequently travels to Turkey to spend time with his other family. Kuypers never gets to meet his half-siblings in Turkey. His father never learns Dutch; Deniz doesn't learn Turkish. There is talk of them moving to Turkey one day, but that never comes to pass.

Growing up, Kuypers would see his father sitting in the living room in silence, smoking cigarettes, surrounded by books. They never really connected, except through arguments, anger and aggres-

sion. Why was his father like that? It's not until many years later, after his move to the US, that Kuypers decides to use fiction in an attempt to reconstruct the facts that always remained beyond his reach.

The result is a thoughtful, painstaking and compelling exploration of his father's past and his own, full of candour and self-examination. It turns out that there is a secret at the heart of his father's life story, involving a murder he committed back in Turkey for which he served time in prison. Kuypers barely knows any of the details, but he fills in the blanks in an impressive way that recalls Paul Auster's *The Invention of Solitude*, which similarly deals with a murder in the author's family history.

Ultimately, this book is not just a quest for the past – it's also an attempt to find a way to live on as a father with a family of his own even though he never felt seen by his own father. The story culminates in a moving apotheosis which sees Kuypers renewing contact with his father, even if the two men remain silent as Kuypers walks along the beach and hears the crackle of static all the way from the Netherlands on the other end of the line.



'A stunningly written, disarmingly honest and universal story about a father and son, about family ties, the magic of your birthplace, about dreams and actions, and about understanding who you are.'

[De Telegraaf](#)

'Kuypers has turned a life into literature, allowing him to tolerate and perhaps even understand his father's behaviour. One of the basic tenets of literature: using fiction to keep horror at bay. That's exactly what Kuypers has done in this accomplished novel.'

[De Groene Amsterdammer](#)

'A must-read for anyone seeking to form an opinion about immigration and emigration.'

[De Limburger](#)

Publishing details

De atlas van overal (2021)

375 pages

92,925 words

Sample translation available

Publisher

Atlas Contact

Hayo Deinum

hdeinum@atlascontact.nl

Deniz Kuypers

Deniz Kuypers (b. 1981) is the author of three novels. He made his debut with *Dagen zonder Dulci* ('Days Without Dulci', 2013), followed a year later by *Het ruisen van de wereld* ('The Rustling of the World', 2014). His latest book, *The Atlas of Everywhere*, is about fathers and sons, migration, and the stories we tell ourselves: about home, history, and the mysteries of time.

Photo: Sharon Lehm



Willem Frederik Hermans

A Guardian Angel Recalls

An exciting, chilling story about crime and punishment during the May 1940 German invasion of the Netherlands

The central theme in Willem Frederik Hermans' work is the Second World War. It was the perfect setting for his novels and stories, one that allowed him to express his outlook on life: in wartime the true, self-destructive nature of mankind emerges from beneath the thin veneer of civilization that, during times of peace, we take to be the whole story. In 2021, this classic novel – considered by Hermans to be one of his best – is appearing in English translation for the first time.

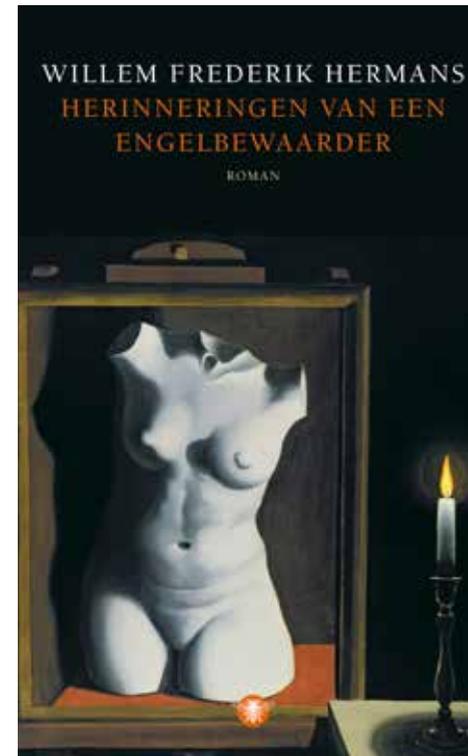
The Netherlands, May 1940. Bert Albrecht, a public prosecutor, is speeding to Rotterdam in his black Renault. He has just managed to get his Jewish lover, Sysy, onto a ship full of refugees bound for the United States, but he remains behind. Then, suddenly, he swerves into a little girl on a country road. He didn't see her; she is killed instantly. Without really thinking about what he's doing, he hides the body in the bushes. No one else has seen what happened.

This opening to the novel is narrated by his guardian angel, who is unable to protect him from fate ('He had come into great distress without my being able to help it, without my being able to help him.'). At the same time, the devil is whispering things into his ear. Who should he listen to? Once he arrives at the court-

house, he is called upon to decide the appropriate punishment for a journalist who has insulted one of the country's allies, Adolf Hitler, in a newspaper article.

The next day, the war breaks out. Albrecht tries to amass the funds to flee to the UK in an attempt to escape the Germans as well as his own sense of guilt. Then he discovers that his brother Rense – a painter whose work has been deemed 'degenerate' art by the Nazis – is on a list of German targets: he will be arrested if they find him. Albrecht does everything in his power to help his brother, but Rense refuses to cooperate. All the news that is making the rounds during these first days of the war is false or unreliable – in the end it turns out the Nazis aren't looking for Rense at all, but by the time this becomes apparent he has already ended his own life.

A Guardian Angel Recalls is a novel about guilt and innocence, about rumours and propaganda. Bert Albrecht is the plaything of history, of the battle between good and evil – an antihero who is one of the unforgettable characters in Hermans' body of work.



'With its hapless protagonist, acerbic tone, and laughable rumors of war (including German paratroopers disguised as nuns), much of this newly translated 1971 novel by the late Hermans is a comedy of errors. But its scenes of destruction are shattering and surreal [...] A sly but scorching Dutch masterpiece.'

[Kirkus Reviews](#)

'Hermans is a prominent European author who has continued the tradition of E.T.A. Hoffmann, Kleist, Kafka, Céline and Sartre in a unique way.'

[Neue Zürcher Zeitung on The Darkroom of Damocles](#)

Publishing details

Herinneringen van een engelbewaarder (1971)

416 pages

115,738 words

Rights

De Bezige Bij

Marijke Nagtegaal

m.nagtegaal@debezigebij.nl

Uta Matten

u.matten@debezigebij.nl

Rights sold

Russia (Helicon Plus, 2018), UK/US

(Pushkin Press, 2021/New York:

Archipelago, 2021)

Translated titles

Please see:

en.vertalingendatabase.nl

Willem Frederik Hermans

(1921-1995) is one of the greatest post-war Dutch authors. Before devoting his life to writing, Hermans taught Physical Geography at the University of Groningen for many years. He had already started writing and publishing in magazines at a young age. In addition to his novels, over the years he published short stories, essays, poetry, theatre plays and translations. His work has been translated into many languages. In 2018, the first English publication of his classic novella *An Untouched House* received excellent reviews and was a *Spectator* and *Sunday Times* Book of the Year.

Photo: Jutka Rona



Aimée de Jongh

Days of Sand

In a masterful graphic novel, a photographer takes an empathic look at the victims of a natural disaster

It's 1937 and the US has been brought to its knees by the Great Depression. Severe drought and overcultivation have caused the state of Oklahoma to be ravaged by sand and dust storms in a region known as the 'Dust Bowl'. Many people move away; those who are left behind are destitute. A young photographer named John Clark from Washington, D.C. is sent to Oklahoma to capture the dire living conditions of the farmers.

Gradually John becomes more and more invested in their plight. He finds himself faced with a dilemma: he doesn't just want to record what he sees; he also wants to help these people. He also begins to have doubts about the importance of his profession and the limits of photography. Because even though an image says more than a thousand words, he realizes a photographer can never convey the full picture. After his encounter with the charming Betty, he makes a decision that will change his life and his relationship to his profession forever.

In *Days of Sand*, Aimée de Jongh tells the moving story of a desolate region which falls prey to the destructive power of man and nature. It's an urgent story that resonates with the current discourse about ecological and humanitarian disasters, and offers an answer to an important

question: what role can artists play in addressing environmental crises?

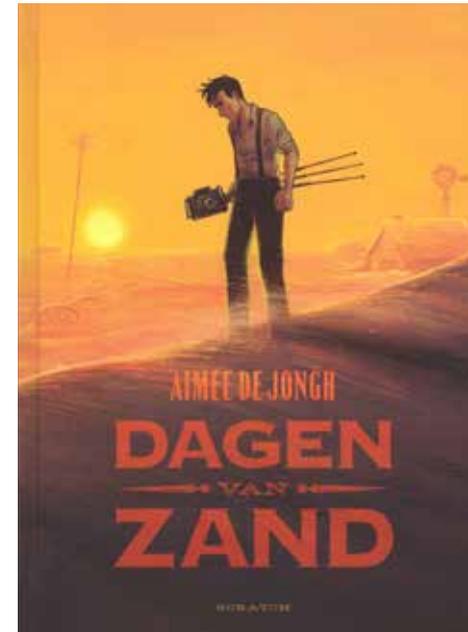
De Jongh makes use of authentic photos and eyewitness accounts, but more than anything it's the pages filled with sand and dust that viscerally convey just how lethal nature can be. In *Days of Sand*, the Dust Bowl – which previously inspired John Steinbeck's *Grapes of Wrath* – becomes almost palpable.

'With *Days of Sand*, De Jongh cements her international reputation.'

[NRC Handelsblad](#)

'A touching story with real-life characters made vivid by De Jongh's subtle and realistic drawings, which show mankind at its most noble.'

[Le Figaro](#)



Publishing details

Dagen van zand (2021)

289 pages

10,000 words

11,000 copies sold

Complete English translation available

Publisher

Scratch Books

Chris Mokken

chris.mokken@scratchbooks.nl

Rights

Émilie Védis

emilie.vedis@mediatoon.com

Eva Rowenczyn

eva.rowenczyn@mediatoon.com

Rights sold

English WER (SelfMadeHero),

Germany (Splitter), Croatia (Fibra)

Translated titles

The Return of the Honey Buzzard (De terugkeer van de wespdiëf). London: SelfMadeHero, 2016. Also in French (Dargaud, 2016), Serbian (Komiko, 2016), Spanish (Ponent Mon, 2016)

Taxi! Stories from the Backseat (Taxi! Verhalen vanaf de achterbank)

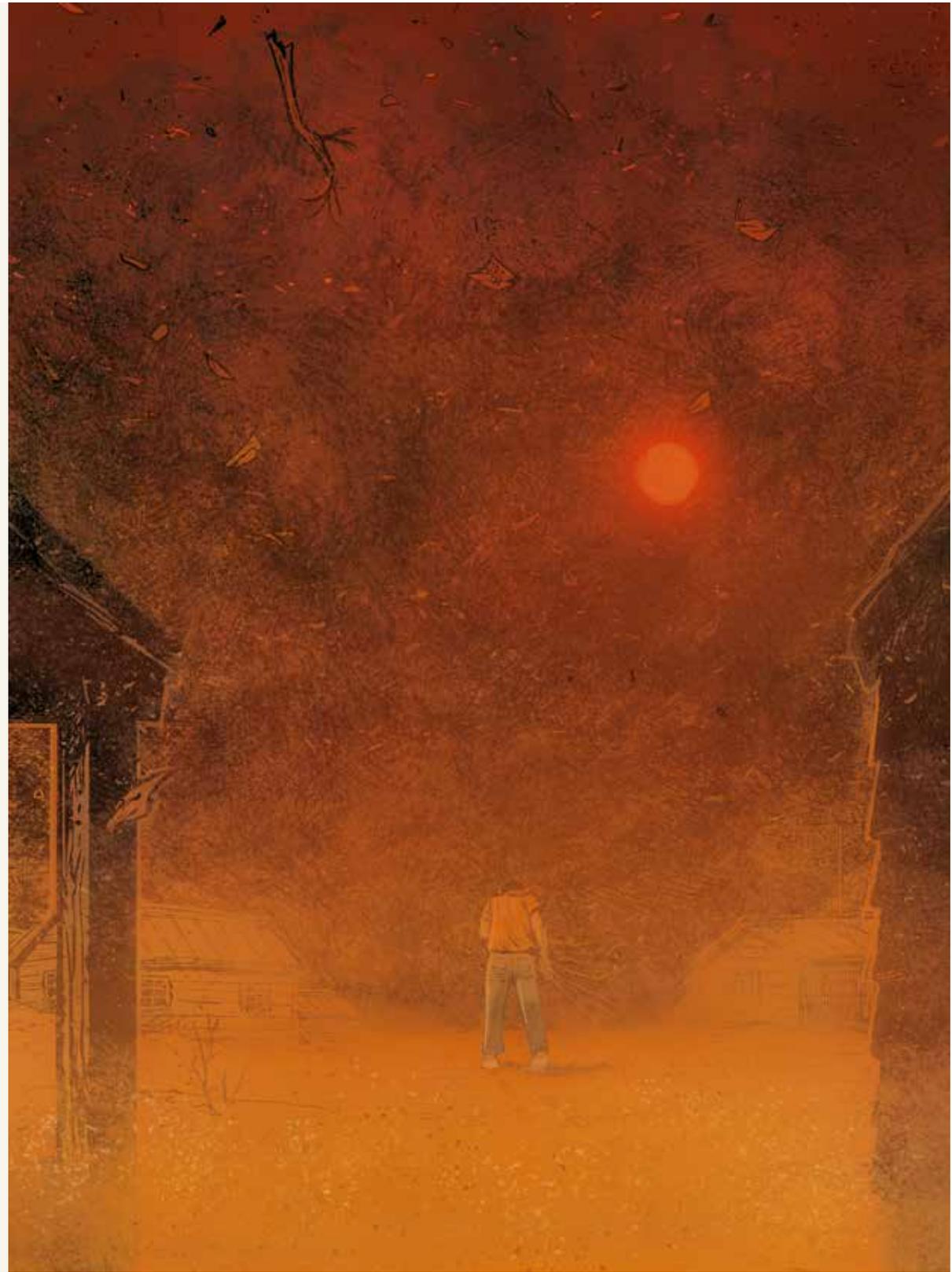
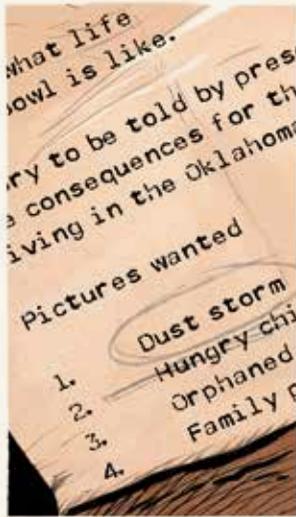
Greenwich/Nova Scotia: Conumdrum, 2019

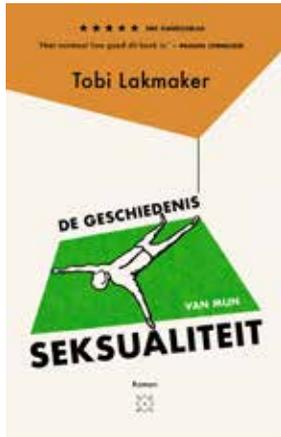
Aimée de Jongh

(1988) is an award-winning cartoonist, animator and illustrator. She is influenced by manga and comics from the traditional Franco-Belgian school. For many years she had a daily cartoon in the *Metro* newspaper, as well as creating animations for the popular TV show *De wereld draait door*. She was also involved in the animated TV series *Undone* and the movie *Aurora*. Her work has been featured at the Whitney Museum of American Art in New York and the Interkulturelt Museum in Oslo, among other places. In 2017 she made *Europe's Waiting Room*, drawn reportage from inside the refugee camps on Lesbos. *Days of Sand*, her fourth graphic novel, came out in the Netherlands and France simultaneously and has already been nominated for the Prix Ouest-France and the Prix des Libraires BD.

Photo: Luuk Aarts







Tobi Lakmaker
The History of my Sexuality

An honest and hilarious debut about love, gender and becoming a writer

Publishing details
De geschiedenis van mijn seksualiteit (2021)
224 pages
15,000 copies sold
Sample translation available

Publisher
Das Mag
Daniel van der Meer
daniel@dasmag.nl

Rights
Mireille Berman
rieck@cossee.com

Rights sold
Bulgaria (Janet 45), Germany (Piper), Italy (Mondadori), Norway (Asschehoug), Sweden (it-lit), UK (Granta)

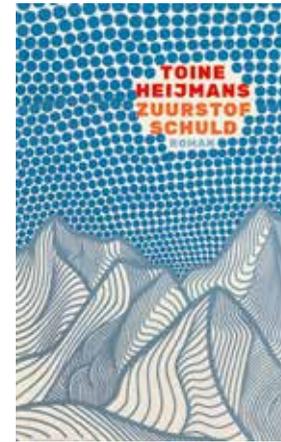
Listed by Vogue Magazine and AD Magazine as the new literary talent of 2021

‘Lakmaker’s debut novel has all the makings of a hit – because it’s a firecracker of a story, funny and unflinching, so engagingly written that you just fly through the pages. You’d almost end up overlooking how honest and vulnerable it is too, how serious, how subtle.’

NRC Handelsblad

‘Lakmaker has penned a debut that attests to an almost careless self-confidence, as if writing isn’t her second nature but her first.’

de Volkskrant



Toine Heijmans
Oxygen Debt

What mountains do to people, and what people do to mountains

Publishing details
Zuurstofschuld (2021)
336 pages
15,000 copies sold
Sample translation available

Publisher
Pluim
mizzivanderpluijm@uitgeverijpluim.nl

Rights
Mireille Berman
rieck@cossee.com

Rights sold
France (Belfond), Germany (Mairisch), Italy (SEM)

‘The ice axe of Heijmans’ sincerity cuts through the clichés and false heroism. On top of that, the scenes in the high mountains are also enormously gripping.’
Trouw

‘A terrific novel about friendship, loneliness, freedom and mountains.’
de Volkskrant



Lale Gül
I Want To Live

Controversial bestselling novel about an oppressive childhood in a strict Turkish-Islamic community

Publishing details
Ik wil leven (2021)
304 pages
185,000 copies sold
Sample translation available

Rights
Marisca van der Mark
foreignrights@pbo.nl

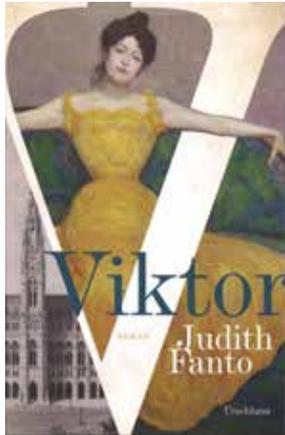
Rights Sold
France (Fayard), Germany (Suhrkamp Insel), Italy (Mondadori), Slovenia (Mladinska Knjiga Založba), UK/US (Little Brown)

‘A courageous book that deserves praise.’
Özcan Akyol

‘Written in a completely unique style, bittersweet and unabashed.’
De Groene Amsterdammer

RECENT

This is a selection of recently published translations from the Dutch. For more information please go to our online database of translations: en.vertalingendatabase.nl



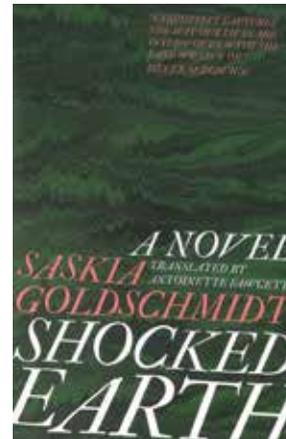
Judith Fanto
Viktor

Translated into German by Eva Schweikart for Urachhaus, 2021



Esther Gerritsen
Hermano

Translated into Spanish by Micaela van Muylem for Caballo negro, 2021



Saskia Goldschmidt
Shocked Earth

Translated into English by Antoinette Fawcett for Saraband, 2021



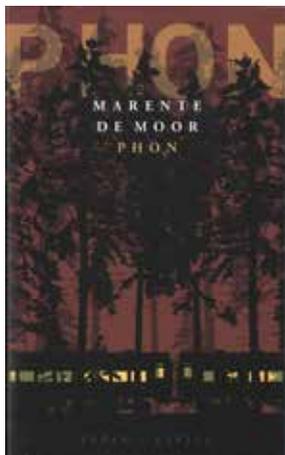
Erik Kriek
The Exile

Translated into Arabic by Mohamed Abdel Aziz for Nool Books, 2021



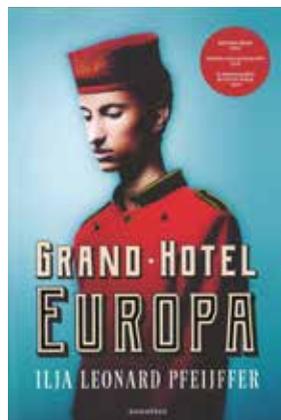
Alma Mathijssen
Ich will kein Hund sein

Translated into German by Andreas Ecke for C.H. Beck, 2021



Marente de Moor
Phon

Translated into German by Bettina Bach for Hanser, 2021



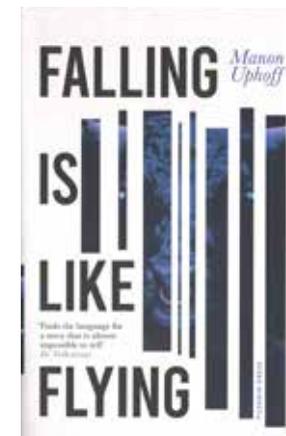
Ilja Leonard Pfeijffer
Grand Hotel Europa

Translated into Finnish by Sanna van Leeuwen for Gummerus, 2021



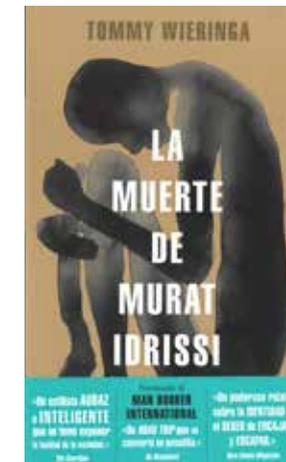
Marieke Lucas Rijneveld
Aftenens ubehag

Translated into Danish by Birthe Lundsgaard for Vinter Forlag, 2021



Manon Uphoff
Falling is like flying

Translated into English by Sam Garrett for Pushkin Press, 2021



Tommy Wieringa
La muerte de Murat Idrissi

Translated into Spanish by Goedele de Sterck for Literatura Random House, 2021

TRANSLATIONS

The Foundation's specialists are present at the Frankfurt Bookfair (4.0 C62), and will be more than happy to make an appointment or arrange a video call with you.



Barbara den Ouden
b.den.ouden@letterenfonds.nl
Fiction, graphic novels



Victor Schiferli
v.schiferli@letterenfonds.nl
Fiction, classics, poetry



Tiziano Perez
Managing director

New Dutch Fiction is distributed to international editors and publishers. Please contact us if you would like to be included on our mailing list.

Nederlands Letterenfonds
www.letterenfonds.nl
post@letterenfonds.nl
t +31 (0)20 520 73 00

Postbus / PO Box 16588
NL-1001 RB Amsterdam

Visiting address:
Nieuwe Prinsengracht 89
1018 VR Amsterdam

Nederlands
letterenfonds
dutch foundation
for literature

Editors
Dick Broer, Barbara den Ouden, Tiziano Perez, Victor Schiferli

Contributions
Esther Op de Beek, Sanna Bolt, Dick Broer, Margot Dijkgraaf, Marlies Hoff, Andrea Kluitmann, Dries Muus, Stefan Nieuwenhuis, Barbara den Ouden, Victor Schiferli, Marnix Verplancke

The text about *Death in Taormina* was based upon a review by Dries Muus (Het Parool).

Advisory panel
Esther op de Beek, Margot Dijkgraaf, Arjen Fortuin, Andrea Kluitmann

Translation
Emma Rault

Cover photo
Nicola Muirhead

Printing
Jos Morree Fine Books /
Wilco Art Books

Design
Philip Stroomberg

This brochure is printed on FSC-certified paper.

CONTACT

'A stunning, chilling novella.'

Hanna Bervoets
We Had to Remove This Post 2

'Herman Koch delivers surprising strikes in his cutting new novel.'

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'In every paragraph, we see Arnon Grunberg at his best.'

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'Ine Boermans is a magnificent writer.'

Ine Boermans
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Eva Coolen **Regeneration** 15

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