



Cohen & Shiloh Literary Agency

Spring 2023 BACKLIST

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F i c t i o n

Orly Castel-Bloom



One of the leading voices of contemporary Israeli writing, Orly Castel-Bloom is a celebrated Israeli novelist, fêted for her unique post-modern prose style. After studying Film at the Beit Zvi Institute and Tel Aviv University, Castel-Bloom published her first collection of stories in 1987 to critical acclaim, and has been a leading voice in Hebrew literature ever since.

Dolly City, her much lauded 1992 novel, has been included in UNESCO's Collection of Representative Works; it was nominated in 2007 as one of the ten most important books published since the creation of the State of Israel, and in 2013 was named by *Tablet* magazine as one of the

101 Great Jewish Books in English translation. Castel-Bloom's work has been published in translation in 14 languages, her creative output encompassing novels, short story collections, and a book for children.

Her numerous awards and accolades include the Tel Aviv Foundation Prize (1990), the Alterman Prize for Innovation (1993), The Neuman Prize (2003), the French WIZO Prize (2005), the Lea Goldberg Prize (2007), and the Rishon Le Zion Prize for Creativity in the Hebrew Language (2016). *An Egyptian Novel*, her most recent book, was awarded the Sapir Prize—Israel's premier prize for fiction—for 2015. The jury's citation noted that "in this story, [Castel-Bloom] broadens the canvas of Hebrew literature, in a unique manner setting out a decidedly Israeli story, one which has never been told before."

Castel-Bloom has taught at Harvard, UCLA, UC Berkeley, NYU, Oxford, and Cambridge. Presently, she teaches creative writing at Tel Aviv University.

Biotope

Novel

Publisher: Hakibbutz Hameuchad/Siman Kriah

Year: 2022

Translation rights: World

Audio visual rights: World

Translations: Partial French translation by Rosie Pinhas Delpuech

Books in translation: French: Actes Sud, Arles, forthcoming

Joseph Schimmel ought to have been a world-class expert in gastronomy in the work of Honoré de Balzac. But after failing to complete his doctoral dissertation, and being fired from his position in the Department of French Studies at Tel Aviv University, he finds himself almost destitute in his sooty Tel Aviv apartment. He makes a meager living from translations for new immigrants from France—clients of Sophie Ha-Ezrachi, a shrewd albino lawyer who built an empire on the backs of Jewish families seeking to settle in the Holy Land. Sophie, who only works at night to protect her skin from the cruel rays of the sun, sends Joseph in her place to meet her clients.

But the cruel rays of the sun are not the only risk for Joseph. One day, once again waiting at the airport for one of Sophie's families, Joseph meets a charming but shady businessman, who turns his world upside down. Joseph Schimmel follows the man—who lost his entire family in the Park Hotel terrorist attack—into an unavoidable collapse.

Biotope is an eco-urban novel that wends its way through the streets of a central Tel Aviv neighborhood. With sharp observations and the precision of a surgeon's scalpel, Castel-Blum analyses the lives of the homeless, the drug addicts, and the permanent residents populating the neighbourhood. The soot of the buses, the unfinished road works, and the daily bustle take on an original and new dimension in her prose.

Orly Castel-Bloom, one of Israel's leading writers, has already taken her place of honor in the canon of Hebrew literature, and is highly regarded around the world. Once again, she demonstrates her mastery of the Hebrew language with her unique inventive style, in a sweeping and brilliant novel that raises topical issues of loneliness, bereavement and morality.

Critical Praise

I read this book a few days after the recent Israel elections, and *Biotope* is a commentary on the outcome. The novel is about owning a home, exploring what it means to “own a home”—a central issue for the Right-wing parties during the election campaign. At the current time, at least, the book takes on an acutely political, even urgent character.

But this is still Orly Castel-Bloom, defiantly rejecting the didactic role of political or social commentator. One shouldn't expect ordered analysis or feigned seriousness from her. Her writing is unruly, precise in its perspective—and also very funny. She wilfully muddles the subjects being addressed, until it becomes impossible to distinguish one from the other. In essence, one cannot mistake her rhetoric...

As we know, a biotope is a space possessing distinct ecological conditions. Because it is limited, it can also be explored... The eponymous biotope of this novel is a specific area—and domain—in the center of Tel Aviv... a tiny, fascinating ecosphere...

Without quite meaning to do so, Castel-Bloom has written an extremely political novel... but *Biotope* is not a melancholic story; it is steeped in empathy, with kindness and humor. It engages with the Israeli obsession with real estate (and real estate prices). In our political climate, it's better to think about this phenomenon through Castel-Bloom's words than through the politicians' speeches or angry op-eds. Her brilliant new novel offers deeper insights than either of them.

Omri Herzog, Haaretz

A new book by Orly Castel-Bloom is cause for celebration. In *Biotope*, she scrutinizes, close-up, the Tel Aviv scene (not disconnected at all from what we describe as “the Israeli Experience”). The subject here is home, property, real estate—but also their complete lack: what it means to have a home, in the broadest sense of the word, as against what it means to not have a home, also in the broadest sense... Castel-Bloom's writing, funny and smart and rich with irony as always, portrays a variety of extremely “Israeli” types...[*Biotope*] provides a lucid account, granular in its detail, of what we do here.

Shiri Lev-Ari, Calcalist

Joseph Schimmel—Francophile and loser, fired from his job as an adjunct lecturer in the university's failing Department of French Culture—is gradually shutting himself off from the world in his real estate achievement: an apartment in the heart of Tel Aviv slap-bang in the middle of an eternal traffic jam. Here he lives, protected by his precious belongings from the sights and smells of the polluted city.

Schimmel's sole self-imposed task is “to live” with responsibility for the maintenance of the house, and all the contents of the house, which happen to include him. For Schimmel, home is the essence of existence: “What you have in life is what you have at home, the parking lot included.”

Biotope is a brilliant anatomy of the absurdities of “real estate identity,” a distinctly Israeli phenomenon vividly depicted here in the nuanced tones of Castel-Bloom's poetics. Schimmel, who only leaves his

apartment for essential tasks and to walk his adopted sort-of-dachshund, never strays further than nearby London Ministore shopping mall. Still, the countless colorful homeless people that he encounters—the richness of their character sketches a highlight of this book—are more than enough to feed his pedantic observations.

These homeless people, carrying with them mere fragments of a home—all that they own, in fact—become the pinnacle of real estate identity, precisely because they are constantly preoccupied with its negation. Ostensibly opposed to Schimmel, closer inspection suggests that they may in fact be a collection of his metaphors.

All these people enslaved by their properties (or lack thereof)—together with the tenants of the two nearby luxury blocks, who too reveal their own “tower” mentality – allow Castel-Bloom to document a series of clichés depicting the Tel Avivian “biotope”. But the meticulous realism of Castel-Bloom’s descriptions are accompanied by a wink of cheerful and surprising surrealism.

The book’s plot picks up when Schimmel begins to venture further afield, to acclimatize new immigrants from France to Israel; then shifts another gear when his Francophile identity merges with his identity as a landlord, Schimmel inheriting a house in Normandy. His life is soon overtaken by an extraordinary drama of deceptions, deriving from a political climate that gradually expropriates his assets, leaving him unable to connect to himself anymore.

But by the end, the incompetent anti-hero of *Biotope* has become an awe-inspiring character, his vicissitudes touching our hearts. And thanks to him, too, the novel joins the first rank of Castel-Bloom’s unforgettable fiction output.

From the back cover: Prof. Menakhem Perry



An Egyptian Novel

Novel

Publisher: Hakibbutz Hameuchad/Siman Kriah

Year: 2015

180 pp.

Translation rights: ITHL

Audio visual rights: World

Book published in translation: French: Arles, Actes Sud, 2016/ English: Victoria, TX, Dalkey Archive, 2017/ Italian: Florence, Giuntina, 2019/ Russian: Moscow, Knizhniki, 2020/ Spanish: Mexico City, Elefanta, forthcoming/ Chinese: Beijing, FLTRP, forthcoming

The protagonist’s Egyptian roots run back several generations. On her father’s side, they stem from the expulsion of the Jews of Spain in 1492, when the seven brothers of the Castil family of Castilla finally landed on the Gaza coast after many trials and tribulations. On her mother’s side, they go back much further: the only family who said “no” to Moses, and refused to follow him into the wilderness after the plagues of Egypt.

The family migrate to Israel in the 1950s. After a short, eventful spell on a kibbutz—expelled for Stalinism, no less—the storied clan settle in Tel Aviv. In what follows, a series of deaths in the family morphs into family comedy. But ultimately, the narrative of *An Egyptian Novel* is about loss and ruin, the downfall of ideals and dreams, and the irrelevance of innocence in Israel today. Castel-Bloom’s unconventional family saga blends fact with fiction and history with myth, reimagining the lives of her forebears in unforgettable prose. With verve and daring, Orly Castel-Bloom’s *An Egyptian Novel* takes her enormous talent to new heights.

Critical Praise

Well written and often funny... Masterful interlacing of genres.

Le Monde des Livres

Castel-Bloom's talent is peerless... A novel that sacrifices the factual truth for the much more meaningful ecstatic one.

Tablet Magazine

Beautiful... The parts [of the book] are organized with tenderness and irony, going beyond chronology...

Enchanting.

Elle France

Orly Castel-Bloom's particular gift is bringing to life some unforgettable characters.

Les Inrockuptibles

Orly Castel-Bloom is no slave to literary conventions... it is in precisely her most autobiographical novel that she casts off all restraints and obligations... She fluctuates between absolute lunacy and lucid moments of genius... Castel-Bloom's most radical work to date... A wild, eccentric, and brilliant literary presence over the years, as well as in her latest novel.

Haaretz



Amalia Rosenblum

Amalia Rosenblum is a writer and psychologist. Born in 1974, she spent her infancy at New York's (in) famous Chelsea Hotel, and grew up in the Jewish-Arab city of Jaffa—a captivating and polarized environment that often features in her writing.

At eighteen, Rosenblum moved to New York, where she lived and studied for more than a decade. Graduating Class Valedictorian at CCNY, she subsequently took a PhD in Psychology from The New School for Social Research. Rosenblum began writing professionally at an early age; her novels have been published in several languages, earning both commercial success and critical praise.

A couples therapist, Rosenblum writes a widely read weekly column for the Israeli national daily Haaretz. Discussing insights from her work, the column explores hot-button relationship issues ranging from polyamory to the use of psychedelics in couple work.

Saul Searching, her most recent novel, was praised by the Israeli daily Yediot Aharonot as “positioning Rosenblum in the top tier of Israeli writers.” Her literary output, which also includes two prime-time television dramas, is influenced by her professional work. Most recently, she was part of the production team for Hagai Levy's HBO adaptation of the Bergman classic “Scenes from a Marriage.”

Saul Searching

Novel

Publisher: Keter

Year: 2019

411 pp.

Translation rights: World

Audio visual rights: World excluding Israel

Translation: Partial English translation by Yardenne Greenspan

Five chapters available in English translation

Saul Semel is one of Israel's most famous writers. Dividing his time between Tel Aviv and New York, he has been published by the world's top media outlets, and has, on the eve of 9/11, a coveted guest lecturer gig at NYU. True, he hasn't published a new book for a decade, but this isn't the problem for Saul. Saul's problem is other people.

His editor, his ex-wife, even his mother: they all want him to put more into preserving his standing in the literary world. Maybe that's why Saul spins out of control when Alona enters his life. Brilliant, enigmatic, she worships the very ground he walks on. Saul has never met anyone like her. Her literary knowledge is patchy, but she writes with the verve of a polymath; emotionally vulnerable, she nevertheless has the poise and confidence of a survivor. Saul sees in Alona the key to his comeback; and so he ignores every warning sign as he plunges into a madcap journey with her, putting them both, and everything he holds dear, in jeopardy.

Saul Searching is brilliant, compelling, funny, profound. It's a novel about the fear of redundancy and the uncomfortable awareness that the best is in the past, it's about the anxiety that follows acknowledgement that everything you think about yourself is untrue. It's about the realization that once you dare think about making a deal with the devil—well, it's a done deal already. Like it or not.

Critical praise

[Rosenblum writes] with gusto, as though at a literary banquet where the character of the hero has been wolfed down, and then a glass raised to toast the deed.

Haaretz

[Saul Searching] is an unadulterated pleasure, even for readers who have no particular interest in the dark side of the literary world.

La'isha



Eppies and Beeneenees

Short Story Collection (in progress)

Publisher: MS; to be announced

Year: forthcoming

3600 words (one story)

Translation rights: World

Audio visual rights: World

Translation: English translation by Yardenne Greenspan

“Mom, before you had me and Zohar, did you have nice boobs?” asks Noga, Orna’s irrepressible younger daughter, at the beginning of this powerful short story.

Orna, mother of two, stands before her mirror, confused. After twenty years, her husband Shlomo has left her and the girls to find himself. Tonight, she has a date, and must get ready—not because she wants to, but because she has to. Well, she thinks she has to.

What does Orna really want? She hasn’t got a clue. Maybe for the babysitter to let her down, giving her an excuse to cancel the date? Or that she does turn up, so she can be wined and dined by a handsome stranger? That the pet hamster starts looking after her babies instead of eating them? Or that Shlomo might give up this mid-life crisis nonsense and just come back home?

With her direct and sweeping style, Amalia Rosenblum paints a portrait of a shattered Israeli family, and the mother who is trying to piece the shards back together. In this sharp and perceptive short story, Rosenblum peels away layers of everyday banality to reveal the searing fear that drives people when the ground drops out from beneath their feet.



Yirmi Pinkus

An illustrator, novelist, and one-time opera critic, Yirmi Pinkus won the Sapir Prize for a Debut Novel in 2009 for *Professor Fabrikant's Historical Cabaret*. The French edition of the novel was later shortlisted for the Prix Ulysse. *Petty Business*, published in 2012, was an Israeli bestseller, winning the Golden Book award of the Israeli Association of Book Publishers, and was adapted to theater. These two novels have been published in Italian, French and English.

A founding member of the Actus Independent Comics collective, Pinkus is a professor of illustration at the Shenkar College of Art and Design, Israel, where he has taught visual story telling for two decades. He is also an editor of picture books for young readers at Noah Books Publishers; in 2014, he received the Israel Museum Illustration Award for his picture book *Mr. Fibber*.

Pinkus, who lives in Tel Aviv, is widely considered one of the wittiest and most astute storytellers of his home town.

Way Too Lazy to Die

Novel

Publisher: Keter

Year: 2021

285 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial English Translation by Yardenne Greenspan; long detailed synopsis available

“We're all going to die; In the meantime, we'll live!”

Benjamin Bobek, well-known painter and seasoned drinker, is galloping headlong toward death: thus his friends warn him, not that he pays them any heed.

Rumors of his imminent departure spark hope in the impoverished annex of the Tel Aviv bohemia scene. Naughty Bobek has conspired to become the star of his own death party, oscillating between penniless actresses and writers, treacherous lawyers, a bride-to-be, compassionate cousins, and other legacy hunters. Even Yemima, his young lover, no longer seems to be loyal to him. Desperate Bobek, asking to be left alone, exchanges his bequests one after another one in a desperate quest to appease his pursuers. With what is left of his strength, he attacks his triptych—his most ambitious work, and quite possibly also his last—the act of painting capturing the whisper of memory, and the metaphysical meaning of seeing.

Way Too Lazy to Die is a superbly orchestrated comedy novel, lingering in the shadow of death but rippling with life. The fourth novel by the groundbreaking author and illustrator Yirmi Pinkus, his previous have won the praise of readers and critics alike.

Critical Praise

Yirmi Pinkus' Tel Aviv is beautiful, joyful, messy, wonderful ... There is no doubt, Pinkus is one of the greatest living writers in Israel, and he is simply getting better and better... *Way Too Lazy to Die* is a beautiful lament for a world that once was, with a cultural scene populated with real characters: the ones who ran

wild in their twenties back in the 1970's, and who came back in the 1990's, in their forties, for a second round of madness. A brilliant book...every moment is a pleasure.

Yediot Ahronoth

The Israeli comic novel that we have coveted for years... [Yirmi Pinkus] is a brilliant illustrator, with an omniscient sense for all kinds of characters and situations... His humour...is almost always on the nose, elegant, effortless, and always at the service of the story. Unlike his forebears in the genre (Hanoch Levin aside), Pinkus does not hesitate to turn to the poetic when the mood takes him. I relished every word.

Ma'ariv

Yirmi Pinkus' new book is sharp and witty. For a few days, I walked about with a smile on my face. I really hope that Pinkus is now working on his fifth book.

La'Isha

An enjoyable and admirable [book], depicting covetousness as a harmless fantasy.

Yediot Aharonot



Professor Fabrikant's Historical Cabaret

Literary non-fiction

Publisher: Am Oved

Year: 2008

303 pp.

Translation rights: World

Book published in translation: French—Paris, Grasset, 2013;

Audio visual rights: World

Translations: complete French and Italian translations; long synopsis in English

A unique and fascinating hybrid of fictional and documentary writing, Professor Fabrikant's Historical Cabaret depicts the rise and fall of Jewish cultural life in Eastern Europe between 1880 and the beginning of World War II. Jewish life is resurrected in all its diverse shades—from the lower classes to the bourgeoisie, from popular variety theater to avant-garde modernity—in ripe and vibrant prose taken directly from research, memoirs set in the period, and personal interviews with Holocaust survivors conducted by the author.

Alongside its fictional characters, the novel features real-life individuals drawn from the annals of Yiddish culture and theater: playwright Avraham Goldfaden, poet Itzik Manger, and the Ukrainian folk singer known as Papir Na Muhi, among others. Iconic historic sites, such as the Nowosci Theater in Warsaw and the Jewish Quarter in Krakow, are eased effortlessly into the plot. Professor Fabrikant, protagonist of this novel, is himself based on the controversial Romanian actor and impresario "Professor" Mosyhe Hurwitz.

Divided into chapters which trace the trajectory of the cabaret's wanderings across Europe, the novel paints a vivid portrait of the Jewish world, from the big metropolises to its small and almost forgotten towns. The materialistic and sensual writing is characterized by colorful descriptions, and by its references to the tradition of the picaresque novel of the 19th century.

The text is accompanied by 30 ink drawings, all executed by the author. These illustrations play an important narrative role, expanding the reading experience and providing readers with visual and emotional cues to the characters and locations within.

Critical Praise:

A picaresque ode, dedicated to the love of Yiddish folk theater...chanting the Hebrew text, words from their language, bits of sentences that become music in French translation, melancholy yet with legendary humor. They will recognize the very soul of their culture. Professor Fabrikant's Grand Cabaret retraces the odyssey of the troupe of eccentric Romanian bourgeois, made up of seven young orphans whom he saved from a sad fate.
Eglal Errera, Le Monde

But the '30s were actually bustling years of revival for Yiddish and Yiddish culture. Pinkus alludes to Kafka, Chagall, and Manger, who represent this avant-garde period. Having Yiddish represented by aged actresses may seem anachronistic, like the present's view of the past. But Pinkus manages to breathe new life into even this cliché: nothing, his novel convinces us, is younger and more alive than an old Yiddish actress.
Benny Mer, Haaretz

A troupe composed of bric-a-brac, with its orphans, and its abandoned women with hatreds, complicities, and pettiness. A joyful epic that serves as a picaresque tale, a Polish-style road movie; a truculent tale where Yiddish theater is in the spotlight, before meeting the looming horror of the camps.
Lauren Schteiner, Lecturama



Julia Fermento Tzaisler

Julia Fermento Tzaisler was born in 1984 and raised in Kfar Saba, a suburb of Tel Aviv. She has been heralded by the Israeli press as “a brave new voice” (*Haaretz*), and “if not the voice of her generation, then at least one of its chroniclers” (Prof. Eva Illouz, Hebrew University). *Safari*, her debut novel, was an Israeli bestseller. Her short stories have been translated and published in several languages. A journalist, essayist and critic, Fermento Tzaisler has a Ph.D. in Jewish American Literature from UC San Diego. Julia Fermento Tzaisler has been nominated Artistic Director of the prestigious Jerusalem Writers Festival at Mishkenot Sha’ananim

Kfar Saba 2000

Literary Thriller

Publisher: Yediot Books/Penn

Year: 2017

264 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial English translation by Yardenne Greenspan

“Can you believe it? Kfar Saba has turned into Twin Peaks! I always told you this place is infested with murderers.”

December 2000, Kfar Saba. An unsolved murder case erupts, shattering the peace of the sleepy suburb north of Tel Aviv. Lior Oppenheim’s body had been found in a nearby forest four years earlier. Now, his killers have been revealed: bright and engaging teenagers, the pride of the nation. The news coverage captures the imagination of students in the film department of the town’s high school – especially Daphne and David, best friends from a long way back. With Guy, an enigmatic classmate, they start to shoot a film about the murder case. But the homework assignment spins out of control, turning their world upside down...

The Second Intifada humming in the background, *Kfar Saba 2000* captures the ominous violence that lies just beneath the surface of small-town Israel. Daphne and David are drawn to the sensation of the moment, an exciting contrast to the mundanity of everyday life. But the unfolding spectacle demands a price from the gawping onlookers—a high price, the teenagers will discover...

Kfar Saba 2000 won the 2016 Ministry of Culture Award for Young Authors; it was selected as 2018’s “One Book, One Tel Aviv” by Tel Aviv Municipality and *Time Out* magazine.

Critical Praise

From the Ministry of Culture Award for Young Authors Committee: “With impressive virtuosity, [Kfar Saba 2000] balances savageness, pathos and parody. Fermento uses her language efficiently – close to the surface of her characters’ souls, yet also flexible, full of context and allusions. With it, she creates an intricate plot that captures her characters’ longing for violence.”

In her new novel, Julia Fermento sends two teenagers on a search for their identity – in a land still searching for its own.

Die Welt

In spite of the reader shaping a good idea of where the plot is heading – and possibly because of this – it is hard to put the book down.

Haaretz

Kfar Saba 2000 tricks the reader into thinking it is a lightweight coming-of-age novel – until the glass of black poison poured into it drags to the surface sinister waves of confused and dark passion. Fermentto's depiction of adolescence is startlingly realistic and gloomy – full of suppressed anger and disturbing yet seductive sexuality, all written in her singular style.

Yedioth Aharonot



Savyon Liebrecht

One of the most powerful voices in contemporary Hebrew literature, the German-born Liebrecht is the author of several novels, novellas and collections of short stories. She is also a prolific writer for the stage and for television. Her play *The Banality of Love* was performed in Israel and abroad, and was adapted in Germany into an acclaimed opera. Three of her books have been adapted for television; two others have been made into feature films.

Liebrecht has received several awards for her work, including the Alterman Prize (1987) and the Amelia Rosselli Prize (Italy, 2002) for *Mail Order Women*; The Maior-Amalfi Award (Italy, 2005) and the WIZO Prize (France, 2009) for *A Good Place for the Night*; and the Adei WIZO Prize (Italy, 2017) for *Pearls in Daylight*. She has been named Israel Playwright of the Year twice, for the plays *It's All Greek to Me* (2005) and *Apples from the Desert* (2006).

Liebrecht's books have been translated and published in nine languages, and she has a dedicated following in Germany, Italy, Poland and the United States.

The Bridesman

Novella

Publisher: Keter,

Year: 2020

188 pp.

Translation rights: World

Audio visual rights: World (excluding Israel)

Translation: Complete English translation by Gilah Kahn

Rights sold to USA (Europa), UK (Europa), Italy (Edizioni e/o), France (Mercure de France)

Micha, an Israeli expat in Los Angeles working as a ghostwriter, receives an unexpected invitation. Adella, married to his beloved uncle, has sent a flight ticket to Israel and a reservation for a boutique hotel, for him to come home and to meet with her.

Micha was the bridesman at Adella's wedding, years before. His memory of her is as a poor and rebellious young woman, out of sorts and mocked by his family. Micha is stunned by the Adella of today—poised, confident, with nothing of the uneasy woman that he remembers from the past. Adella's life story brings up evocative memories, but nothing can prepare him for the surprise she has in store for him...

The Bridesman presents a beguiling cast of characters, interwoven into an alluring story of a forgotten past and a surprising present. Liebrecht's book has been adapted for the stage, and will soon be performed by Tel Aviv's prestigious Beit Lessin Theatre.

Critical Praise

[The book] is a creation of haute couture.

Yediot Aharonot

Fascinating book...a surprising ending.

Makor Rishon

The Bridesman is a novella full of ... revelations and upheavals. Despite the soft and occasionally light tone, there is never a dull moment. And as such, as in Liebrecht's short stories, every word has meaning; each scene touches, in its own way, the profound themes that characterize her writing.

Haaretz

The Bridesman is a well-carved miniature, a piece of delicate embroidery that floods the heart, chamber by chamber. Savyon Liebrecht... builds a complicated story with patience and modesty, with a good ear for language and precise comic timing—perfected over the years as a successful playwright, with an almost Chekhovian compassion.

Maariv

The excellent characters of Micha and Adela ... remind us that Savyon Liebrecht is one of the best writers we have.

LaIsha

The way Liebrecht presents her craft of storytelling evokes respect.

Yediot Aharonot

With a rich language, Liebrecht succeeds in telling two different narratives, with different rhythms and different perspectives, but still appearing as a single coming-of-age story.

Makor Rishon

A mesmerizing encounter between characters, between past and present, between literature and life.

The Good Life Magazine



Zohar Elmakias

Zohar Elmakias was born in 1987 in Ramle, Israel. A writer, outstanding scholar, translator, essayist and literary critic, Zohar Elmakias divides her time between Jaffa and New York, where she is completing a doctorate in socio-cultural anthropology at Columbia University. Her research explores spatial transformations, geographies of violence, and the political imaginary in Israel/Palestine across the twentieth century and into the twenty-first. Across the years she has won numerous grants and awards, including the Hebrew University of Jerusalem's Harry Hershon Literary Prize, and a Dissertation Fieldwork Grant from the Wenner-Gren Foundation.

She has written reviews, essays and articles for publications stretching across the Hebrew media spectrum; she directed "Duties of the Heart", a visual portrait of a young Mizrahi poet, which was subsequently screened on Israeli television and at several festivals.

Elmakias has translated works by Ta-Nehisi Coates, James Baldwin and Jamaica Kincaid into Hebrew. Her choices align with the central axis running through her work: to reveal the voice of Black and Mizrahi art to Israel. *Terminal*, her first book, was hailed as "the progenitor of a new style in the [Israeli] literary canon."

Terminal

Novella

Publisher: Hakibbutz Hameuchad

Year: 2020

83 pp.

Translation rights: World

Audio visual rights: World

The airport. A living, breathing portal to other worlds and other places, urging those who pass through it into some form of change, physical and emotional. "The soul goes through another transformation, taking off shoes and belt and jacket, in return for a pass into another world. The soul is flying, along paths predetermined from the start; then it experiences an end, another end, toward the next stage and being reborn."

But the terminal is just a part of the whole. Time, bodies, languages, places: all are intertwined in the terminal that marks the beginning of a young woman's life journey. The present, with its hopes and disappointments, is under scrutiny, along with a still-vivid family past of migration and pain. Together, the past and the present chart out possibilities for the future.

The future is embodied already: in construction sites, on buses, at the beach, on the train, and all the while in the unceasing change of the landscape—the physical landscape, and the landscape of the soul. From all this emerges a platform, for experiencing and exploring and thinking about the human body, about intimacy—and about violence.

Critical praise

Elmakias' first novel demonstrates an impressive sensitivity to language.

Haaretz

The evocative language at work in this book is its strength, and underscores its uniqueness.

Makor Rishon



Michal Ben-Naftali

A renowned awarded writer, outstanding scholar, translator, essayist, and literary editor, Michal Ben-Naftali was born in Tel Aviv in 1963. She studied history and philosophy at the Hebrew University of Jerusalem, and received her PhD in contemporary French philosophy from the University of Oxford.

Between 2006 and 2014, Ben-Naftali edited “The French” series for Hakibbutz Hameuchad publishing house, and presently edits a contemporary Israeli literature series for Afik Publishing. She also teaches literature and creative writing, at Tel Aviv University and Ben-Gurion University.

Ben-Naftali has published novella collections, memoirs, a novel, short stories, and collections of literary essays, as well as numerous articles on literature, philosophy, and art for publications in Israel and abroad. She lived in Paris for several years; her translations from French to Hebrew include works by Jacques Derrida, André Breton, Marina Tsvetaeva, Maurice Blanchot, Julia Kristeva, Esther Orner, Annie Ernaux, Didier Eribon and Michelle Debords. In 2008, Ben-Naftali was awarded a scholarship for translators from the French Ministry of Culture, and in 2013 was writer-in-residence at the Helsinki Collegium for Advanced Studies. Prizes for her literary work include the *Haaretz* prize for Best Literary Essay of the Year (2008). Her novel, *The Teacher*, won the 2016 Sapir Prize, and the 2019 Adei Wizo Prize in Italy. In 2018, she was appointed Chevalier des Arts et des Lettres by France’s Minister of Culture, for her contribution to the enrichment of the French cultural inheritance. Her book, *A Dress of Fire*, was shortlisted for the 2019 Sapir Prize.

The Teacher

Novel

Publisher: Keter

Year: 2015

185 pp.

Translation rights: World, excluding English, French, Italian, Arabic, Russian

Audio visual rights: World

Book published in translation: English: New York, Open Letter Press, 2020 /

Italian: Milan, Mondadori, 2018 / French: Arles, Actes Sud, 2019/ Russian: Moscow, Knizhniki, 2021 /

Arabic: Haifa, Kul Shee, 2019

No one knew the story of Elsa Weiss’s life. A respected English teacher at a Tel Aviv high school, she kept herself aloof and distant from the school community. She taught her students well, but refused to educate them, influence their futures, or shape their consciences and consciousness. Her life outside the school was a mystery. Elsa Weiss was a riddle, but still the students sensed that they were all she had. When Elsa killed herself by jumping off the roof of her apartment building, she remained as unknown as she had been during her life.

Thirty years later, the narrator of the novel, one of her students, decides to solve the riddle of Elsa Weiss. In retrospect, she realizes that she had learned a fateful lesson from her, a lesson for life. But what was the lesson? What had her teacher taught her? This is the starting point of the dizzying journey at the heart of Ben-Naftali’s novel. Interweaving explosive historical material with flights of imagination, the novel traces the footprints of a Holocaust survivor who did her utmost to erase the footprints of her past. The lesson she

taught is revealed to be an intricate code; by gradually deciphering it, the narrator comes to some of the most tumultuous junctions in the history of the twentieth century.

Based on very few concrete details, the narrator invents a biography for Elsa: a childhood in Hungary, her journey to Paris, marriage; life after Germany's occupation of Hungary, then her journey on the controversial "rescue train," to the Bergen-Belsen concentration camp and then to Switzerland; her decision to remain silent and to leave no trace of who she had been. Having heard her teacher's wordless scream, the narrator sets out to create a life for her. Writing it down is a way to rescue her from oblivion.

Critical Praise

With a sure hand [Ben-Naftali] transforms her sad story into an exciting adventure, similar to the discovery of a new continent. Ben-Naftali handles her heroine, a survivor devoid of heroism, with reverence... Ben-Naftali touches in her book upon one of the open sores of Israeli society, without hitting her readers on the head with the hammer of victimhood and accusation.

The Sapir Prize Committee

A poignant memorial to someone whom no one remembers... absorbing and well crafted. The Teacher suggests that Elsa's loneliness was her greatest lesson, showing us how the Holocaust could break even those who survived it.

New York Times

A vivid, meticulously crafted look at trauma's legacy.

Guardian

This prize-winning novel's tale of a student piecing together the hidden life of her teacher, a Holocaust survivor who killed herself, is haunting.

Austin Chronicle

An unusual novel... Ben-Naftali achieves the impossible by choosing to give words to an ineffable reality, that of the Holocaust. She devises a non-language that goes right to the body and the soul, and combines with amusement, severe and slow scrutiny, tenderness and hardship, and intellect alongside a delicacy that is beyond words. Those who follow her path can grasp the immensity of the task she has undertaken and the miracle of its implementation... Writing, from Ben-Naftali's point of view, is a gradual act of redeeming the other.

Haaretz

This is a lovely, moving novel... Lovely and moving in a way that occurs as a profound change is taking place in the reader's mind... There comes a moment, anticipated but sudden, at which the plot -- or the writer's insights into it -- seizes the reader by the throat and brings them closer to themselves and to the other.

Yedioth Aharonoth

An intriguing crisscross of harsh and lacerating facts and fictional byways which connects critical historical events and a lone woman who was, and remains, an enigma... The author's attempt to provide a testament to her life produces many chords.

Israel Hayom

With a discerning and empathetic eye Ben-Naftali builds a character and a story which are at their core a philosophical problem... The essay in the form of a novel by the essayist and psychoanalyst leaves her literature-reading audience a map of allusions and symbols. And much material to ponder.

Makor Rishon

This is not a classical Holocaust novel, but rather one that actually tries to shed light on the marginal corners of the period. An important and interesting novel that dares to take on subjects that are liable to be forgotten.
Arutz 7



A Dress of Fire

Two Novellas

Publisher: Keter

Year: 2019

176 pp.

Translation rights: World

Audio visual rights: World

French rights sold (Actes Sud)

Translation: Complete English translation by Gabi Levin

Shortlisted for the 2019 Sapir Prize

A Jerusalem student hired to read aloud to a charismatic woman losing her eyesight begins to fall under her spell. The murky intimacy between the two draws the person sharing her own vision with another into the depths of a darkness she may never escape.

In the second novella, a woman hospitalizes herself and her demented mother voluntarily, taking her mother's seclusion upon herself. Gradually, her sense of self dissolves into the oblivion that was always an aspect of its essence.

The two novellas that constitute this stirring book by Michal Ben Naftali are about love between women. Like the characters that unfold within them, the two novellas navigate themes of light and darkness, power and secrets, the two borrowing freely from each other. Each describe a departure from one story, suffocatingly depicted, and of a surreptitious entry into someone else's narrative.

Critical Praise

As in her previous book, a Sapir Prize winner, in her new book Michal Ben-Naftali also focuses on marginal women, giving them a place in the world... Her restrained prose is actually the boldest of deeds. She immerses herself in the depths of her knowledge, and from this creates an authentic world

Haaretz

The two novellas in Michal Ben-Naftali's new book were written from a position of celibacy. Their heroines turn their backs on life, language and literature; it is only thus that they can tap into the abyss of pain, while simultaneously inspiring beauty.

Israel Hayom

An intelligent writer, who subtly weaves symbolism in her work with thin and delicate thread—and precisely because of this, they leave a strong impression on the reader.

Makor Rishon

The reader is trapped within the spell, within the tangle of inextricable women, within the words—but at the same time beneath the words and beyond them, deep down in a place from which there is no return.

HaMussach Literary Magazine

The Group

Novellas

Publisher: Keter

Year: 2021

130 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Gabi Levin

A girl, her mother, and her grandmother go on vacation to a spa town in the Alps, accompanied by a lost relative who pops up unexpectedly. Surrounded by the stilted etiquette and opulence of a bygone age, the girl comes to understand that effective revolt against her mother will come not from confrontation but rather extreme compliance. On their return home after the vacation, the girl will stop eating.

Elsewhere, in another time, a young woman joins a therapy group for sufferers of eating disorders. A cruel sentence, uttered to the hairdresser of another woman in the group sets up a wall of disgust and resentment; the hairdresser begins to ask herself, again and again, if she wants to die, a spell that she is unable to break.

The two novellas explore the emergence of vigilance in young women in a deceptive adult world; about femininity, physicality, and the Hobbesian choice imposed on women—to be either rough and wild, or controlled and restrained. In cool, restrained prose, *The Group* considers the wounds inflicted on the social body in contemporary Israel, the language of the personal and the social body, and the economies of contempt and dirt, head-to-head against the clean and spiritual.

Critical Praise

In my mind's eye, I can see in vivid detail much of the rich descriptions which [Michal Ben-Naftali] captures in the novella "Summer", the first part of her book. The second part, "The Group" is ...depicted with beauty.
Haaretz

Ben-Naftali's writing reveals a taut precision, with many details serving as metonymies for a range of contexts... it testifies to the ability to re-examine the worlds of childhood, adolescence and early motherhood safely, and to tell their stories.
Haaretz

Once again, Ben Naftali proves her rare ability to match form and content..."The Group" is an impressive display of head-spinning writing...Ben Naftali is of the first rank of writers in Israel, and I remain devoted to her.

Ran Bin-Nun, Critic



Hagai Dagan

Born in 1964 in Kibbutz Ein HaMifratz, Hagai Dagan is an Israeli writer and scholar. Educated in Israel and Germany, he received a PhD in Jewish Thought and Philosophy from Tel-Aviv University. He is currently head of the Israeli Culture department at Sapir College, Israel.

Dagan has published seven novels, four non-fiction books, and a volume of poetry. His body of work is anchored by themes from Jewish history, myth, fantasy and demonology, and their links to contemporary Israeli life and identity. Dagan was awarded the Levi Eshkol Literary Award in 2007 and the Geffen Prize for Best Fantasy Book in 2013

Marsh Angel is his first suspense novel.

Marsh Angel

Literary Thriller

Publisher: Pardes

Year: 2020

517 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Itamar Toussia Cohen (shortened version)

He's sophisticated. She's deadly. He'll break all the rules for her.

Truth is an elusive thing. That's why everyone in the world of espionage is on its tail—and must sometime delve into very dark places to find and retrieve it.

The Mossad agent on the other end of the line wants Tamir Binder to return to active service, to help put to rest a ghost from the past. Tamir sees something else, though: the chance for closure with the Palestinian operative, beautiful and vengeful, who has obsessed him since his days in service with Israel's elite Intelligence Unit 8200.

Torn from his everyday life, Tamir goes to Vienna to track down his adversary before she can fulfil her dangerous plan. But the search reveals something else: a secret that runs all the way to the highest ranks of government.

The sensational discovery, and the surprising reunion with the woman who has haunted his thoughts for years, set Tamir in treacherous territory, his back to the wall. This time, he is prepared to break all the rules. But will this bring the truth into the light?

An abridged English-language version of *The Marsh Angel* was published independently on the Amazon Publishing platform.

Critical Praise

Stirring, fluent prose

Haaretz

A rich, demanding and complex novel...the final part of this thick tome, set in Vienna, is especially suspenseful. Dagan is more interested in the ticking bomb of the story than in the ticking itself.

Maariv

Enchanting

Good reads



Dana Amir

A poet and literature scholar, Dana Amir is also a distinguished clinical psychologist and psychoanalyst, and heads the interdisciplinary doctoral program in Psychoanalysis at Haifa University in Israel. Amir is the author of six poetry books, two prose memoirs, and four non-fiction books exploring various aspects of the practice of psychoanalysis. Her poems have been published in many journals and collections in Hebrew, as well as in French and in Spanish.

Amir has been awarded numerous accolades across her career, including the Adler National Poetry Prize (1993) and the Nathan Alterman Poetry Prize (2013). Awards for her academic work include the Bahat Prize (2006), the Frances Tustin Memorial Prize (2011), the IPA Sacerdoti Prize (2013),

the IFPE Distinguished Psychoanalytic Educators Award (2017), and the IPA Hayman Prize for the Study of the Holocaust and Genocide (2017).

Millstones

Novella

Publisher: Afik

Year: 2021

59 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Gabi Levin

In this poetic and powerful memoir, Dana Amir casts a searching gaze on what it is that makes people a family, and on what makes humans adults. On adopting a child, what is the defining moment that turns a person into a parent? How does one extract the emotional skein of parenthood from the legal fabric of adoption? How does the new parent find themselves within the child—and does it matter?

Based on personal experience, Amir's honest and poignant text does not propose answers to these questions. Rather, by voicing the unsaid, she sets out to create a dialogue between lived experience and the ineffable nature of the human soul.

The focus shifts in the second and third parts of the memoir, turning the gaze from the relationship between parent and adopted child to the broader family dynamic: four siblings that are trapped in their childhood home. As time passes, they grow, mature, become parents themselves. But the memories have preserved them much the same. Everyone experiences a lot across one's life; how then can one identify those defining moments?

Dana Amir has been praised for her bold and evocative writing, reaching across genres. Her last book, *Kaddish on Darkness and Light* was described as “unique and extraordinary poetic writing, in its style, technique and aesthetic charge.”

Critical Praise

A portentous introduction that identifies precisely what is missing in the experience of motherhood... [The novella] is proof of the ability to return safely to the worlds of childhood, adolescence and early motherhood, and to tell their stories.

Haaretz

Recommended as one of the “Ten Books to Read During the Holidays” by Israel Hayom (2021)



Tamar Weiss-Gabbay

A writer, editor, and screenwriter, Tamar Weiss-Gabbay writes for both adults and children. Co-founder and editor of the leading Israeli literary journal HaMussach, Weiss-Gabbay has initiated a number of literary-social projects, including The Israeli Women Writers' Forum, The Street Libraries in Jerusalem, Two: A Bilingual Project for Arabic and Hebrew Contemporary Literature, and others.

Her books *Babylonian Mythology* and the children's book *Vainana Chooses a King*, both published in 2003, are based on Sumerian and Akkadian myths. Weiss-Gabbay has also written two fiction books for adults, *Zeppelin (Keter)* and *Blind Spot (Ha'Kibbutz Ha'Meuchad)*.

Her children's books *Tali Under the Table* (Kinneret Zmora, 2020) and *Just an Empty Field* (Kinneret Zmora, 2022) were both selections of the PJ Program, with 120,000 copies distributed in kindergartens and preschool facilities across Israel. The PJ Program published special limited editions of both books in Spanish and Portuguese.

Her novella *The Weather Woman* received the prestigious Brenner Literary Prize, 2022.

Her picture book *Tali Under Table* was the Winner of the prestigious Dvora Omer award (2021), and her book *The Thank You Tomatoes* was shortlisted for the Jewish Children's Book Award (2022)

The Weather Woman

Novella

Publisher: Locus Books

Year: 2022

91 pp.

Translation rights: World

Audio visual rights: World

Translation: English translation by Jessica Cohen, Man Booker International Prize Winner.

Books in translation: Italian, Giuntina, Florence, forthcoming

The first part of the novella The Weather Woman was translated into English by Jessica Cohen, and published by Two Lines Press in the anthology Elemental in March 2021. It has since been developed into a TV script.

An isolated town, perched on a cliff overlooking a canyon in the middle of a desert. Changing weather patterns and worsening floods mean imminent peril for the town and all its residents.

The novella follows the fate of three protagonists: a charismatic teacher, who stands bravely against the forces of nature; his daughter, the local weather woman, whose prognosis for the town's survival is bleak and counsels abandonment; and her niece, slow and unambitious, sent to live in the town to attend a special education program, a final chance to set herself right.

Basking in her aunt's status as the saviour of the town after predicting the deadly floods, the girl tries hard to make the best of the opportunity she's been given. Beneath the surface though, charged emotions are threatening to pull the family apart. Seeking to impose his authority on the forces of nature, the father initiates construction of a giant pipeline to divert the flow of the next flood, into the canyon below.

The weather woman fears the arrogance of her father and his followers. Their belief, that they can bend nature to their will, can only end in hubris and loss, she fears. And so, the battle lines are drawn...

In *The Weather Woman*, Weiss-Gabbay personifies the all-too-real extreme manifestations of nature as characters in her fiction, channeling them into a complex and engaging relationship with her human heroes and villains. *The Weather Woman* is a sweeping, topical story, with unforgettable protagonists who will work their way into the reader's heart and mind.

Critical Praise

Then came *The Weather Woman*—a clever and agile Israeli novella, embroidering an exemplary allegory about the complex relationship between man and nature. This is not a book about the climate crisis; the concept itself is not mentioned in the novel, the characters do not deal with global warming, and it is not even clear that in their fictional world there is awareness of the depth of the crisis and its far-reaching consequences. This is not an environmental manifesto, but simply excellent prose, in part because it deals with the environment without making abrasive statements about it. *The Weather Woman* is a powerful book in part because the climate-environmental issue is not pushed forward; the plot, and the characters are simply steeped in it and organically influenced by it...

Every sentence in the book is symbolic, denoting something else besides. Everything is loaded with meaning beyond the plot and the words themselves; everything says something about the power balance at the core of the book, which makes reading it a kind of layered and enigmatic game. Reading *The Weather Woman* requires vigilance, but is also able to generate pleasure and curiosity. Everything in this novella is tight and precise. There are no unnecessary words, no overflowing descriptions. Weiss Gabbay sculpts with Hebrew as if with damp clay, and also places in the story references to other works—to films, belles lettres, the Bible—some implicit and some direct. 'The relationship between man and nature' is a big, pretentious theme, but the novella itself is modest, and avoids preaching as is the way of good works of art. The change will take place through the heart... It evokes a sense of a one-time event. *The Weatherwoman* is a timeless and clever parable, one that deserves to become a significant landmark, in both the environmental and the cultural sense.

Haaretz, September 2022

This journey should begin with a travel warning: while small in size, *The Weather Woman* is powerful in its literary dimensions [...] Its ninety pages present an engrossing, original, and concise plot that lingers on after its last page.

Gilit Chomsky, Makor Rishon

It's a surprise and a pleasure to come across such a book, that wanders away from the magnet of Tel Aviv and all the bourgeoisie troubles; with a plot that unfolds in a rock-carved canyon, rather than in a big shopping mall; with deers, eagles, and wild dogs supporting characters, set against mountains and changing seasons.

Maya Becker, Haaretz

Weiss-Gabbay's writing maintains a sensible edge, even as it strives toward an optimistic and peaceful vision in its allusions to a fascinating intellectual-literary proposition: that changing our relationship with nature may bring with it a literary change—not only in the way we read our classics, but in the composition of all masterpieces of the future.

Keren Dotan, Israel Hayom



Tal Nitzan

Tal Nitzan is an award-winning poet, novelist, leading translator of Hispanic prose and poetry, and a human rights activist. Born in Jaffa, she has lived and worked in Bogota, Buenos Aires, and New York City.

She has published seven collections of poetry, two novels, a collection of short stories, and six children's books. She has also edited three poetry anthologies: two of Latin American poetry, and the third a collection of Hebrew protest poetry. Her poems have been widely translated; thirteen selections of her poetry have been published in English, Spanish, French, Portuguese, German, Italian and Latvian.

Nitzan has received numerous accolades across the course of her career. For her writing, these include the Women Writers' Prize, The Ministry of Culture's Prize for Emerging Poets, and for a Debut Poetry Collection; the Artists and Writers' Rights Society (ACUM) Prize for Poetry; the Publishers' Association Poetry Award; and prizes for poetry from the Hebrew University of Jerusalem and Bar-Ilan University. For her translation work, she has been awarded, amongst other prizes, the Tchernichovsky Prize for Exemplary Translation. In 2004, she received an honorary medal from the President of Chile, for her translation of Pablo Neruda's poetry.

Nitzan currently lives in Tel Aviv.

The Last Passenger

Novel

Publisher: Am Oved

Year: 2022

217 pp.

Translation rights: World

Audio visual rights: World

Translations: Partial English; Partial Spanish; Long synopsis in English available

Nina, 22, lives alone in Tel Aviv, staving off the self-destructive tendencies resulting from a childhood of emotional neglect. Named after Nina Simone, the child rebelled against the musical vocation imposed on her; maternal alienation was the price for her independence.

Nina has overcome years of drug abuse, but is still fragile. Her work as a courier for a real estate company has drawn her into uncertain—but certainly illegal—territory, smuggling undeclared cash to Eastern Europe.

One day, returning from one of these trips, a girl her age, of Ethiopian origin, approaches her, approaches her at the airport. Could she use Nina's phone to make a call? she asks. Nina agrees; and from that moment on, she is drawn into a dangerous intrigue. The Ethiopian girl is fleeing woman traffickers; Nina must now confront an evil more visceral than anything she has encountered ever before.

A bestseller since its publication in 2020, *The Last Passenger* blends the coming-of-age and thriller genres to excellent effect, a fast-paced narrative underpinned by vivid themes of female power and solidarity. The story unfolds in and around south Tel Aviv, the city's neglected backyard, with the juxtaposition of Desolate asylum seekers and rapacious real estate lust shaping a tense yet intriguing setting. In Nina, Nitzan has captured a complex and captivating character: vulnerable yet resilient, hurting but still courageous, suspicious but with unexpected reserves of generosity. Alongside her, the book presents a virtuoso cast of supporting characters—a

victim of woman traffickers, an opinionated Holocaust survivor, a real estate mogul with environmental concernment and dubious intentions. Nina is a true contemporary hero, a presence who will remain with the reader long after they have turned the last page.

Critical Praise

A beautiful novel with a genuine Israeli hero.

Yediot Aharonot

A brilliant Israeli thriller... impossible to put down... aesthetically powerful, almost cinematic, eschews the need for mountains of detail in order to immerse the reader in [Nina's] experience.

Mako

Tal Nitzan vividly depicts a parallel universe hidden right beneath our noses... a delightful novel. Well-written, laced with suspense.

Israel Hayom



Daniella Carmi

Daniella Carmi, an Israeli author, translator and screenwriter, was born in Tel Aviv. Her books have been translated into 18 languages, and have won many prizes. *Samir and Yonatan*, a book for young adults, received an Honorable Mention from UNESCO for Children and Young People's Literature in the Service of Tolerance (1997); the Berlin Prize for Best Children's Book in Translation and the Silver Quill Award (both Germany, 1997); the Batchelder Award for Best Translated Book by the American Library Association (US; 2001), and the Italian WIZO Prize (2003). *Artane*, a play, won first prize at The Akko Festival (1998); and her book *Where Do Grandpas Fly?* (2015) won the Ramat Gan Prize. Carmi has also been awarded the ACUM Prize (2002), and was nominated for the Astrid

Lindgren Prize in 2015. Carmi's work is anchored by her unflinching belief in the values of tolerance and equality. She is an active participant in social initiatives promoting peace and coexistence.

Summer Honey

Novel

Publisher: Am Oved

Year: 2004

241 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English by Dalia Bilu

The lives of the four women hospitalized in Room 7 of a psychiatric institution are radically changed when charismatic Zohara, admitted to the facility after a failed suicide attempt, joins them. Until now, their nights had been dull; but Zohara almost like a sorceress with her daring and ingenuity, teaches them all kind of tricks with which to lure men from the nearby prison into spending wild and delightful nights with them. Are the men who Zohara brings to Room 7 real or figments of their imagination? Does it really matter when five total women are given the chance to express their sexuality, each one in her own way; to live out their fantasies in the most blunt, direct and free manner possible, in a way they could never have done in the real world?

Summer Honey is not just a story about a unique friendship between women. It is about how the power of imagination, hallucination, and humor can give flavor to life, even in a place as bleak and futile as a psychiatric institution. The erotic hallucination focused on the inmates of the nearby prison turns into a sublimation of their craving for freedom, particularly when they dig a tunnel to escape prison; but also of the women inmates too, who enjoy some of that feeling of freedom by identifying themselves with the men.

Critical Praise

In a direct manner that does not shy away from complicated truths, Carmi addresses the fundamental questions of the Israeli social order. Gently and wisely, she addresses the intricate connections between the feminine place and the Palestinian place... 'Summer Honey' is undoubtedly a one-of-a-kind book.

Uri S. Cohen, *Eretz Aheret*

The charm of the novel lies in its renunciation of background and 'psychology'... There is an acute sense of reality in Carmi's alternative universe... Carmi has a rare ability to create a world in a sentence, in a

fragment of a phrase, in single words... How is it that madness sounds so balanced? It seems that compassion and humor—like the yin and yang—do the trick.

Galia Oz, Yediot Aharonot

Daniella Carmi describes a rare female fraternity, a real, strong, and triumphant sisterhood, a world in which men appear mainly in the form of fantasy... Yes, *Summer Honey* can be very funny and very provocative when needed, but the first conclusion from it is that the imagination is liberating. Even if you happen to be in the most terrible place in the world, imagination will save you, fantasy will give you wings. Try it sometime.

Ran Bin Nun, Ma'ariv

Daniella Carmi has the special ability—rare, even—to create, with the help of words, a world that the reader can enter; a world to explore in depth and—more important—get to know its inhabitants and empathize with them. This ability makes *Summer Honey*, at its best, an extraordinary literary text, beyond being a moving, touching, and beautiful human document.

Hagit Mahala, Zaman Hasharon

Carmi describes the stories of the patients, and the touching relationships that are woven between them, in rich, colorful, and amusing language—but also touching in the main, and devoid of ridicule.

Dafna Levy, Time Out

Carmi has written an amusing novel, using picturesque language... Reading it is enjoyable and does not cause in the reader even the slightest sense of reluctance or alienation from the different world in which it is set.

Yoram Meltzer, Weekend Supplement, Ma'ariv



The Golden Olive of the Zionist Idea

Short Stories

Publisher: Pardes

Year: 2020

198 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial French

Women are the heroes of this collection of short stories: women trying to change their lives, and those of others, amidst the troubled reality of the Middle East. In “Dental Care,” we meet a Palestinian woman trying to coax her husband into going for his dental check-up. The dentist lives beyond the Separation Wall, however, and her husband is scared. Not of the Israeli soldiers, or of the danger—but of the pain that awaits.

In *The Golden Olive of the Zionist Idea*, the title story of the collection, a young French woman moves to Israel after falling in love with an arms dealer—but finds herself caring for a wounded ex-soldier whom she had loved, once. In another story, a woman tries to rescue her former life partner, a Holocaust survivor, from himself – with no luck.

Sometimes, the heroes of Carmi's stories are trying to rescue themselves from their harsh reality—like the homeless woman of “Amputated Leg,” searching for someone to help her part with her healthy leg. They all are searching for ways to make things better, without quite figuring out how. Her stories present a portrait of a fractured society, scarred by wars, apathy and fear. The only way to survive is by finding a way to care for each other, to take care of each other. And, from this, to find redemption.



Jonathan Fine

Born in 1984 in Tel Aviv, Jonathan Fine is a writer and literary translator. *Honorably Discharged*, his first book, won the Israel Ministry of Culture's Award for a debut work of fiction, and the Harry Harshun Award for Fiction. His recent novella, *The Bosman*, was selected for translation by the Vermont College of Fine Arts Translation Program. Jonathan's work in English has been published in Joyland Magazine, The Tel Aviv Review of Books, and The Short Story Project. He has translated into Hebrew from the Italian works by Primo Levi, Natalia Ginzburg, Italo Svevo and others

The Bosman

Novella

Publisher: Afik

Year: 2017

108 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Randi Hanegbi edited by Dalia Rosenfeld

The narrator of this short and charged novel will soon be thirty. A decade-long tradition playing football with his high school friends is all he has going for him, though. Meeting his rent on time is a perpetual battle; his master's degree in literature has turned into an existential struggle, pitting him against his old-fashioned professor and a malevolent department secretary.

But everything changes when a new player joins the football team, a Bosman—the nickname the team gives to the random replacements pulled into the ranks whenever they are a player short. The new Bosman quickly becomes everyone's favourite, but for no discernible reason takes an immediate dislike to our narrator. For his part, the narrator fixates on pulling the Bosman down from his pedestal. The benign camaraderie of weekend football morphs into a clash of two egos, the aggression mirroring the narrator's struggle for money, status and dignity in an unyielding world.

The feud escalates, the one fighting for his place in the team, the other for his place in the world. There can only be one winner, and many lessons to learn before this end—some not pleasant at all.

Critical Praise

“The Bosman is a particularly inventive piece of writing, containing both humor and pathos, as well as an unusual and charming story. Written in a memorable voice, it left me wanting more.”

Mann Booker International Prize winner Jessica Cohen

The novella is flowing, intelligent and sharp. It is well-written. Fine is a skilled author, with a measure of emotional depth and rhetorical brilliance in his writing.

Haaretz

In his short book, Jonathan Fine acutely charts the course of bourgeois adolescence, by paying homage to the classics.

Yediot Aharonot

A rare, hope-inspiring literary work, which depicts Israeli masculinity in a new and intriguing way.

Maariv

The *Bosman* demonstrates Mr. Fine's ability to span a gripping plot out of seemingly mundane settings, combining sharp social observation with a nuanced character portrayal.

A.B. Yehoshua



Maytal Sohar

A poet, editor and writer, Maytal Sohar was born in 1984 and lives in Tel Aviv. She has degrees in Literature from the Hebrew University of Jerusalem and Tel Aviv University, and is currently writing her doctorate, on the topic of parasitism in Hebrew poetry.

The House is Taken, her 2014 poetry collection, was awarded the Ministry of Culture's Prize for Poetry. *Nevada*, her first novel, won the Brenner Prize for a First Book. Sohar has published essays and short stories in periodicals and literary journals including *Granta*, *Moznaim*, *Helicon*, *HaMusach* and *HaOkeztz*.

Sohar works as a librarian at Tel Aviv's Beit Ariela Library, and as a freelance editor of prose and poetry.

Nevada

Novella

Publisher: Hapoalim – Hakibbutz Hameuchad

Year: 2019

80 pp.

Translation rights: World

Audio visual rights: Not available

Translation: Partial English translation by Ilana Kurshan

Winner of the Brenner Prize for a First Book (2020)

After a pilot makes an emergency landing in the middle of a desert, the three people on board the plane must all learn to deal with a completely new life—and not them alone. In short, precise fragments, the daughter of the pilot, born after the crash, relates memories about life after the crash—and before it. In a short and brutally honest book, Natalie, the pilot's daughter, depicts family life after the accident, vicariously living through the crash again and again with every interaction between her family and herself.

There was no black box on the plane, no confirmation of what did happen that day, and Natalie must scabble for the pieces that make up the story of her mother and father and her family before the crash. But in this personal black box of testimony, there is also a delicate story about a father and a daughter. Polar opposites of one another, they nevertheless strive to exist with each other. A father becoming more despondent by the moment; and a little girl who despite it all tries—like her father, once upon a time—to fly.

Critical Praise

This book is a pure and refined literary act. It offers a new form of literary expression, open and candid.

Citation, Brenner Prize Jury

Modest in size, refined in content, presented in direct and straight style, it rips through the sense of Israeliness like friendly fire.

Maariv



Saleit Shahaf Poleg

Saleit Shahaf Poleg is a writer, editor, and university lecturer. Born in 1977, she spent her childhood in Beer-Sheva, and her adolescence on a Kibbutz and in a Moshav (collective agricultural settlement) in the Jezreel Valley in Northern Israel. Shahaf Poleg has an MA in English Literature and Creative Writing from Bar-Ilan University, and has published short stories in leading Israel and international literary periodicals, in both Hebrew and English. In the summer of 2017, the Harrison NY Jewish Community Center's Short Story Club invited her to host a master class discussing her short stories.

Till it Rains Again, Poleg's debut novel, is an Israeli bestseller, topping the charts for weeks and is highly praised by critics and public.

Till it Rains Again

Novel

Publisher: Two Sfarim Publishing house

Year: 2021

235 pp.

Translation rights: World

Audio visual rights: World

German rights sold (Aufbau)

Translation: Partial English

Winner of the Ministry of Culture award for debut book 2021

Yaeli Shteinman returns to the village that she had promised never to set foot in again. She is carrying her unborn child, its future already overshadowed by uncertainty and fear. Gali, her sister, has returned from Canada. She is to be wed, she thinks, under the grapefruit tree in the backyard of the family home; but the groom is not showing up.

It has been twelve years since it last rained, twelve years since the family secret was exposed. Now, the past is threatening to haunt them once again.

In a valley defined by strife, in one of the first of Israel's revered collective agricultural settlements, three generations of Yael's family must face the consequences of the secret locked up in their attic for decades—and other secrets, even more terrifying, passed like a heirloom from generation to generation. As the family drama unfolds, the villagers struggle with the rain that refuses to fall. Farmers clash over the little water left, even as their crops are superseded, slowly but surely, by soulless real estate.

In *Till it Rains Again*, Saleit Shahaf Poleg details with humor and irony, but also with compassion, a portrait of what remains of the great Zionist settlement dream; a story played out by some of the most colorful and forgotten characters of contemporary Israeli literature.

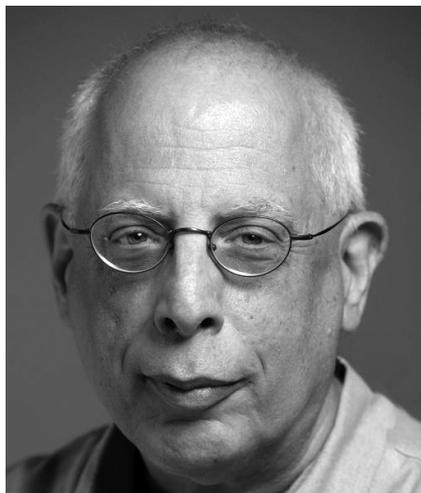
Critical Praise

A mature and sophisticated novel... superbly crafted in terms of plot and structure, its gaze and its voices, its universe and its characters... an impressive debut by a writer who enters the arena of Hebrew fiction with a confidence, offering the readers a multidimensional artistic and emotional experience.

Haaretz

Excellently constructed from beginning to end... Shahaf Poleg succeeds in creating a multi-generational mythology of authentic Israelis, rooted and replete with Zionist ideals, slowly being abandoned through a despairing process that one cannot tear one's gaze away from... Shahaf Poleg's [book] has a rich and sophisticated plot full of revelations... a book with rhythm, fun to read.

Yediot Aharonot



Nizan Weisman

Born in Haifa in 1956, Nizan Weisman studied philosophy and history of theater at the Hebrew University of Jerusalem before graduating (with distinction) in Economics and Financial Accounting. Weisman has worked as an accountant, business consultant, and lecturer in Israel and abroad for many years. In parallel, Weisman has nurtured a burgeoning career as a writer, publishing short stories in literary periodicals in Israel.

Rosemary Woods, his debut collection of stories, won the Haifa Foundation Award (2006) and was a finalist for the Haaretz First Book Prize of 2007. His second collection of stories, *An Israeli Breakfast*, received warm critical praise. *A Place* (2021), his most recent and acclaimed novel, was longlisted

for Israel's prestigious Sapir Prize.

Weisman lives in the city of his birth with his family.

A Place

Historical Novel

Publisher: Kineret

Year: 2021

560 pp.

Translation rights: World

Audio visual rights: World. Proposal and synopsis for TV Series available

Translation: Partial English translation by Gilah Kahn. Long synopsis in English available

The book was longlisted for the Sapir Prize 2021

July 1942, Amsterdam under German occupation. Heinrich Mendelson writes in his diary: "I stuffed a few things in a bag and went into hiding; in a moment, I turned from Heinrich Mendelson into an *onderduiker*, a faceless diver. My hideaway is a cubicle in Uncle Theo's office. On entering, I was shocked by the gloom, the claustrophobia. The suffocation. Marti told me what was allowed and what was not. Then we fought, and then we made up; the curfew was about to begin, and Marti had to go."

Across many long months, Heinrich documents running out of time, translating Dante's *Inferno* and slowly losing his grip on reality and life. Marti de Jong, his Dutch lover, brings him food, light, hope. Not far away, Ziggy Feferman, a refugee their age from Germany, slips from one hiding place to another, fleeing from his pursuers and fighting for his freedom.

Early Spring 1943. Heinrich is imprisoned, and Marti embarks on a desperate mission to save him from the dreadful fate that awaits him. Ziggy, detained in the "Jewish Theater," the deportation camp set up by the Nazis in the heart of Amsterdam, does everything he can to escape again. Everything, including putting his life on the line.

A Place is a sweeping, breathtaking novel of the highest quality. It is a novel about powerful, uncompromising love, about a city that has been turned into an inferno on earth, and about three young people, their fates linked to each other's unknowingly, and the weekend that will change their lives forever.

Critical Praise

That it is a notable “Holocaust novel” aside, Nizan Weisman’s *A Place* is also a gothic text, one that evokes serious thought about the future of the culture of writing... a novel that fills the reader with the quiet modest joy that comes from an encounter with well-crafted prose...

Arik Glasner, Critic

“The diary Heinrich keeps whilst in hiding may remind the reader something of *The Diary of Anne Frank*. This is not a coincidence. This diary is written in secret, during the Nazi occupation... but Heinrich’s diary is just one aspect of a rich and complex plot... reaching out in different directions, preserving its sense of tension right up to the end...an epic and an expansive novel... an important book.”

Makor Rishon



Netalie Gvirtz

A screenwriter, journalist, and editor, Netalie Gvirtz is the author of two novels, and seven books for children and young adults. In 2017, she was awarded The Devorah Omer Prize for Literature by the Israel Ministry of Science and Culture.

Editor-in-Chief of the leading children's magazine *Adam Tsair*, Gvirtz also writes content for science museums and international exhibitions.

Netalie Gvirtz was born in 1980 in Tel Aviv, and still resides there with her family.

The Volunteer

Literary Thriller

Publisher: Keter

Year: 2021

304 pp.

Translation rights: World

Audio visual rights: World. Pending option on TV series

Translation: Partial English translation by Yardenne Greenspan

Mira Åberg has an important mission. Tasked by her recently deceased mother, the mission takes her from her native Sweden to Israel, to volunteer at Kibbutz Sadot—as her mother did, four decades earlier. The kibbutz offers a warm welcome, going so far as to re-open, just for Mira, its long-defunct volunteering program.

Knowing little about Israel, Mira is unprepared for Kibbutz Sadot. Following in her mother's footsteps, she moves into the old and crumbling accommodation for volunteers, sharing the space with laborers from Thailand. Around her, whispered secrets in Hebrew escape her comprehension.

She has just one chance to find out the truth about the dark deed done to her mother long ago, between the orange trees and the barn. To guide her mission, Mira has a map, that her mother drew for her from her sick bed in a trembling hand, and a list of five men. One of these is her biological father. But there is a problem: no one ever taught Mira how to fight back, or what revenge should look like...

An immersive and breathtaking novel, *The Volunteer* pivots around a unique hero for our time, striving to reveal secrets from the past and to gain control of her future. On publication, *The Volunteer* received rave reviews and warm public praise.

Critical praise

A witty and exciting Israeli thriller, Netalie Gvirtz's novel resurrects past fantasies, of female kibbutz volunteers—and of teasing the reader. This is an impressive book, revealing above all a passion for writing and a literary curiosity that one does not see every day.

Ynet

The Volunteer, by the successful young writer Netalie Gvirtz, is a book that will stay with you. The plot of *The Volunteer* unfolds in the form of a secret atop a secret—a secret that Gvirtz hides from the reader... Out of

this novel's refinement and restraint comes one of the most important statements about #MeToo to date in Hebrew ...an important book that will stay with the reader long after turning the last page.

Yediot Ahronoth

Gvirtz clears challenging literary hurdles with ease. Evading stereotypes of kibbutz life, she spins a witty and realistic tale, the pastoral setting of the novel concealing horrible past deeds.

Israel Hayom

[The Volunteer] is fascinating like Swedish television detective series, fun like ABBA's songs—and much better quality than IKEA

MAKO



Shifra Horn

Born and raised in Jerusalem, Shifra Horn is the scion of a family that has lived in the city for five centuries, descendants of the scholar Maimonides. Horn has published six bestselling novels, a collection of short stories, three non-fiction books, and four books for children. In a prolific career, Horn has received numerous accolades for her work, including the Israel WIZO Prize (1997), the Bat Yam Prize for Literature (1997), the Prime Minister's Prize (2005), the ADEI-WIZO Prize (Italy, 2006), the Brenner Prize (2006), and the French WIZO Prize for Ode to Joy (2008). Her novel *Scorpion Dance* [*Promenade à Deux*] was awarded the Minister of Culture's Prize (2014) and the ADEI-WIZO Prize (Italy, 2017). Five of her novels have been awarded Gold and Platinum Awards by the Book Publishers

Association; in 2002, Horn was nominated Literary Woman of the Year by the financial daily Globes.

Horn's work engages intimately with questions of identity and belonging—themes she explored as a guest of the Israeli television program *Who Do You Think You Are?*, based on the BBC series of the same name. Tracing her roots back ten generations, from Jerusalem to Bukhara-Uzbekistan via Odessa, Horn makes an astonishing discovery about her father's family—whom, until then, had all been presumed to have perished in the Holocaust.

Horn's books have been published in nine languages, including English (St Martin's Press, Piatkus), French (Fayard), Italian (Fazi), German (Bertelsman, btb), and Dutch (Archipel/ Arbeiderspers).

O Daughters of Jerusalem

Historical Novel

Publisher: Kineret

Year: 2021

445 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial English translation by Gilah Kahn; Long synopsis in English available

Italian rights sold (Fazi)

Alexandra, last of a proud lineage of women, scrolls through her family history, weaving her own life into the historical narratives. It begins with the photograph of a little girl, which takes her on a journey from Ottoman-era Jerusalem to the signing of the Oslo Accords and the murder of Yitzhak Rabin.

Alexandra is at work on her book at the writers' retreat at Mishkenot Sha'ananim in Jerusalem, the city in which her family have always lived. In the writing room, looking out on a landscape that her ancestors knew well, she traces the forces of fate that determined her family's history, embroidering it with the love stories of the women inhabiting the pages of her book: the orphan Shoshanna, married to a poet-adventurer; Victoria, wild and beautiful, and her relationship with a British prince and heir to the throne; Eduarda, an illegitimate child married to an amputee hunter; Abigail, who turns her back on all men; and finally Alexandra herself, with a father whose fate remains unknown.

Alexandra's journey is populated by characters real and imaginary, alive and dead: English counsels, a Turkish pasha, a white donkey, a cat called George who turns up again and again across the ages, and a grumpy goat

named Vashti. From the city of Jerusalem, the plot wends its way to the streets of Victorian London and its rolling waves of fog.

A compelling family saga ranging across several generations, *O Daughters of Jerusalem* blends history and imagination in a lively narrative that draws the reader into engaging anew with the past.

Critical Praise

Descriptions in this book are really a masterwork ...I have read Shifra Horn's previous novels, and marvelled at her talent; here, in this novel, she exceeds even herself—*O Daughters of Jerusalem* is a clever and heartfelt novel, and will fascinate the reader from start to end.

Moshe Granot, Literary Scholar and Critic

This saga, about a female dynasty, is narrated in crisp and clean writing. Horn, this time, begins with the Ottoman period, sweeping breathlessly to the mid-1990s... with lyrical prose, as in her previous books... she succeeds, once again, in constructing a puzzle, taking it apart, then putting it together anew. And this without losing either its magic, or the reader, along its complicated path.

Shlomit Cohen Asif, Author and Literary Critic

Once again, Horn demonstrates her talent for the baroque, displaying her ability to describe the subtleties of life in Jerusalem, principally of the past but also of today.

Makor Rishon

O Daughters of Jerusalem is a marvellous display of talent. It is a book that captures the reader from the first line.

Mira Magen, Author

In a flowing and heartfelt prose, the narrator recounts a family saga with four strong and intriguing women at the center: Shoshana; her daughter Victoria, who has an affair with a British prince; and Edwarda, her illegitimate daughter who later gives birth to Abigail, who is really not interested in men and yet gives birth to Alexandra, the narrator... The book presents four generations of fierce women, rebelling against conventions.

The Good Life Magazine, September 2022



Dorit Shiloh

After completing her PhD thesis and teaching at various universities, including La Sorbonne, Ecole Normale Supérieure in Lyon and Tel Aviv University, Dorit joined the Israeli publishing marketplace as an editorial coordinator at the Achuzat Bayit Publishing House. A writer, professional editor and translator, she specializes in quality literary translation (having translated into Hebrew works by Romain Gary, Pierre Lemaitre and Romain Puértolas to name a few), and writes book reviews for *Haaretz* newspaper. Since 2017, she has been the co-founder and editor of the leading Israeli literary journal *HaMussach*.

Her debut book, *The Countdown* (2020), was sponsored by the Rabinovitch Foundation and Israel's Ministry of Culture, was awarded the Jewish National Fund's Yitzhak and Rachel Goldberg Foundation Hebrew Literature Prize for a Debut Book (2021), and was chosen as an Outstanding Book of the Year 2020 by Haaretz.

The story "Mercy", from *The Countdown* collection, has been published in *Jewish Fiction* Fall 2022.

The Countdown

Short Stories

Publisher: Pardes

Year: 2020

114 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete French translation by Laurence Sendrowicz. Partial English Translation by Yardenne Greenspan

The book was awarded the Jewish National Fund's Goldberg Foundation Hebrew Literature Prize for a Debut Book (2021)

The characters populating the stories of *The Countdown* are united in how they contemplate their place in the world—not just geographical location, but also mental and temporal space. Crafted with a precise hand and unique style, Shiloh's stories present captivating protagonists full of humor and self-awareness, able to look askance at both themselves and at the world around them.

The story "Mercy" brings Jerusalem and Dublin come together. For two years now she has travelled from Tel Aviv to Jerusalem, to teach Hebrew at the Catholic school in Jerusalem. Divorced, lonely, she has just found out that she cannot have children. Vincent, a Dominican friar from Dublin, is her student. The bond that develops between them transverses the teacher-student relationship, taking them on a journey of trust, friendship, and love—until the revelation of the secret that upends their relationship, taking it into uncharted territory.

In the story "Abramovich's Trucks", the "trucks" of the title sit patiently in Dr. Abramovich's waiting room. He is an experienced surgeon; bariatric surgery is his specialism, specifically adjustable ring surgery, for limiting the passage of food to the stomach. His patients are young women, strangers to one another and all dreaming of becoming thin. Abramovich's assistants call the patients "trucks," because "pushing the bed into the operating room is hard when they are lying on it, it takes at least two orderlies to get the task done." "Abramovich's Trucks" is a bold and original story, laying bare the lives of young women suffering from eating disorders. It

casts light on their passions and dreams, detailing the misery that drives an industry that feeds off them and sabotages their bodies.

Originally written as a play, the story was first published in the prestigious literary journal Ho! to great acclaim.

Critical Praise

The book was selected an Outstanding Book of the Year 2020 by *Haaretz*.

In her book, Dorit Shiloh demonstrates a flirty irony, alongside depth and originality... she has charisma, a healthy helping of humor and self-irony, and an ability to write about complex, at times traumatic occurrences, free of pathos and free of pretention.

Haaretz

A delicate and sparse collection of observations and short stories... worthy of every praise. Shiloh is a master of language.

Maariv

[I think] this is one of the first literary descriptions in Hebrew of living with a bariatric ring, certainly the first I've encountered. About 20 women sitting in the clinic, in different phases of silence and noise, overt sobbing and restraint. It is precisely this extreme situation which accentuates Shiloh's capacity to maintain a vocal, particular narration, specifically thus to touch the physical pain, the vortex of self-blaming, hope for change, absurdity and humiliation... and something just to be funny.

Yediot Aharonot

Dorit Shiloh's poignant collection... is painful, but smart, and able to evoke bitter smiles.

LaIsha



Laurence Sendrowicz

Laurence Sendrowicz is a French writer and playwright, an actor, and a translator of contemporary Hebrew literature into French. The Israeli writers whom she has translated into French include Zeruya Shalev (Prix Femina étranger 2014), Hanoach Levin, Yoram Kaniuk, and Dror Mishani. Her plays, which have toured theatres and venues across France since 2011, have been supported by the Beaumarchais Foundation and the Centre National du Livre. Sendrowicz played a pivotal role in introducing the work of Hanoach Levin, in both translation and performance, to French audiences; she staged a cabaret show of his sketches at Paris's Théâtre de la Tempête in 2005. Since 2017, she has led a creative writing workshop at Paris-Diderot University (Paris 7). In 2018, she won the Bernheim Prize for Letters, as well as the Translation/Adaptation prize of France's Society of Dramatic Authors and Composers (SACD). In 2012, she was awarded the SGDL Grand Prix for Translation.

Her novel *They Didn't Get the Kids* will be published in Hebrew translation in 2023 by Keren Publishers, Tel Aviv.

Three of her plays—*Les Cerises au kirsch*, *itinéraire d'un enfant sans ombre*, *Faute d'impression*, and *Ma Mère voulait*—have been published by Editions Caractères, Paris.

Title: They Didn't Get the Kids

Literary Non-fiction

Publisher: Keren Books

Year: 2023

200 pp.

Original language: French

Translation rights: World

Audio visual rights: World

Translation: Hebrew (and French original)

One evening in 1943, in Brussels, a child of ten grabs his little brother's hand and leaves the apartment of the "lady" who, ostensibly, had been sheltering them from the repercussions of the Nazi occupation. Why, in the heat of a raging war, does he decide to throw himself and his brother into the unknown and all its dangers? In retrospect, simply trying to understand the perilous circumstances that must have forced an act so reckless is enough to drive one crazy. All the more so once one learns that after fleeing their hiding place, the two brothers wandered from orphanage to orphanage, and from deprivation to humiliation. In retrospect, this story is indeed unbearable, not least because one of the two—just like the daughter of this child, who herself is the mother of two boys—has an unrestrained imagination! "How did you survive?" With a tenacity bordering on obsession, she tirelessly cross-examines her father. He does want to engage with her concern, but is only equipped to answer her questions with his threadbare memory and a good-natured smile. Through the author's attempts to draw out the stammering memory of a Holocaust survivor via a series of conversations, an intergenerational dialogue is established that navigates between past and present, imaginary constructions and everyday life.

And the reader is left with questions, forever left unanswered. Can we let fiction take over the facts? Dare we believe it closer to reality? Might it be due to a genetic heritage, of uncertain origins but viscerally felt in the here and now?

Non Fiction



Shmuel Shapira

Born in Jerusalem, Shmuel Shapira MD MPH was head of the Israel Institute for Biological Research, a leading governmental security institution, between 2013 and 2021. A professor of medicine at the Hebrew University of Jerusalem, Shapira is an expert in terrorism medicine, and in risk and disaster management. A colonel (Reserves) in the Israel Defense Forces, Prof. Shapira is a former Vice President of the Hadassah Medical Center. A former head of the Hebrew University's School of Public Health, Shapira also founded the Tzameret Military Medical Program, based in the university's Faculty of Medicine. He sits on several national committees engaged with emergency preparedness, response, and risk management, and lectures on these topics around the world. In *The Jerusalem Post's*

round-up of the most influential Jews of 2020, Shapira was ranked second.

Title in translation: Science Vs. Politics Battle: Israel and Covid

Non fiction

Publisher: Yedioth books

Hebrew Title: The Pandemic Circus

Year: 2021

224 pp.

Translation rights: World

Audio visual rights: World

Translation: Partial English; long synopsis in English available

“Every disaster movie starts with the politicians ignoring a scientist”

Usually, the constant threat of war highlights positive aspects of the Israeli reality: national unity, volunteering, solidarity. But the coronavirus pandemic flooded the communal space with hostility and suspicion. The pandemic uncovered incompetence in government, evasiveness, venality, a political space lacking leadership by personal example, over-politicization, egotism, and tribalism.

For eight years, Prof. Shmuel Shapira was head of one of the most secret institutions in Israel: the Institute for Biological Research. Nothing of this, however, prepared him for what ensued after he was tapped to lead the endeavor of a lifetime—to create an Israeli vaccine against the coronavirus. Unsurprised by the rapid onset of the virus, Shapira prepared for his task with the professionalism that the moment demanded. Nevertheless, he was caught unawares by the circus that then played out. Like many other Israelis, he could see the reality of the moment with clear eyes—and could scarcely believe what he saw and heard.

In his book, Shapira details the conclusions that he draws from his observations, with humor but also with sadness. This is a story of dedication in the face of apathy, of vision set against engrained pessimism. His story serves as a warning for the future: act now, or the next pandemic will catch us in the same situation—or worse.

“The next pandemic will occur much sooner than you think...”