



**Cohen & Shiloh Literary Agency**

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Fall 2024 Complete List

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# F i c t i o n

## Orly Castel-Bloom



One of the leading voices in contemporary Israeli writing, Orly Castel-Bloom is a celebrated Israeli novelist, feted for her unique post-modern prose. 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. Castel-Bloom's work has been translated into 14 languages, her creative output encompassing novels, short story collections, and a children's book. 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* was awarded the Sapir Prize—Israel's premier prize for fiction—in 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.” *Biotope*, her most recent novel, has been shortlisted for the 2024 Sapir Prize. Castel-Bloom has taught at Harvard, UCLA, UC Berkeley, NYU, Oxford, and Cambridge. Presently, she teaches creative writing at the Bezalel Academy of Arts and Design.

**Two unforgettable masterpieces by the groundbreaking author Orly Castel-Bloom: From the futuristic, fantastical Tel Aviv in *Dolly City* to meticulous realistic descriptions of the city in *Biotope*!**

### **Biotope**

#### **Novel**

**Publisher:** Hakibbutz Hameuchad/Siman Kriah

**Year:** 2022

**233 pp.**

**Translation rights:** World

**Audio visual rights:** World

**Translations:** Complete French translation by Rosie Pinhas Delpuech, Partial English translation by Jessica Cohen Inrternational Man Booker winner, Complete Spanish translation by Margalit Mendelson.

**Books in translation:** French: Actes Sud, Arles, 2025

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-Ezrach, 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*



## Dolly City

**Novel**

Publisher: The New Library

Year: 2007

123 pp.

The novel was published in translation in 9 languages  
Translations: English, French, German, Italian translations  
and more are available. For details please contact us  
Russian: Moscow, Knizhniki, forthcoming

*Dolly City* is one of the greatest novels in modern Hebrew Literature. A bright, witty novel, which mercilessly deconstructs clichés of motherhood and Israeli culture. The Israeli mother, the Jewish mother, and the relationship with the Land of Israel are all molded together into an empowering, funny, and hauntingly pervasive image.

Dolly, an Israeli doctor trained in Katmandu who lives in the dystopian Dolly City, finds an abandoned baby lying injured in a trash bag as she goes to bury her dog. Tending to his wounds and taking him into her home, she embarks on a deranged, anxiety-ridden journey of motherhood, as she constantly tries to repair and prevent invisible ailments and defects in her son’s body.

First published in 1992, *Dolly City* quickly became a landmark of Israeli literature. The novel has been included in the UNESCO 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.

## Critical Praise

*Dolly City* is one of the best, most important works in the New Hebrew Literature. Here is the Tel Aviv of our most nightmarish fantasy, now so much more similar to the view from our windows. Here is the deconstructed myth of motherhood, redesigned and put under the most intelligent microscope to ever examine it. Here is the ultimate connection between a mother's love and love for the motherland, when Dr. Dolly traces the map of Israel on her son's body, because *we need to cut the flesh*: all the anxieties, all the strength of the emotional vortex we call 'love' is here, with a particularly high dosage of inventive language and visuals.

(Ariana Melamed, *Haaretz*)

[Castel-Bloom] takes all the fears and aggression of one of the most violent regions on this blue planet, wraps it up in an incredible and unique imaginative plot—in which the protagonist, a sadistic woman who conducts heartless experiments on animals in her home laboratory, finds and saves an infant who becomes the object of her obsession—and the result is literally breathtaking...Castel-Bloom's protagonist is competent and murderously ambitious...With every passing year, it seems the distance between the crazy grotesquerie presented in the book and the harsh reality in which we live is getting shorter and shorter.

(Etgar Keret, *Tablet*)

In the days when the word "motherhood" had an aura of sanctity in Hebrew, and every mother was required to report immediately after giving birth a sense of personal fulfillment and unconditional love, Orli Castel Bloom dared to do the unbelievable and write about the abysmal anxiety that accompanies parenthood, about the fine line between sanity and madness this anxiety leads to, and even about the harm we cause our children through seemingly innocent means such as devotion, ideology, and vision. Through the (seemingly) hallucinatory story of Dolly, who adopts a baby she found in a trash bag and devotes herself to his unceasing medical care, Castel-Bloom also touches on the Holocaust, the IDF, Israeli masculinity, Tel Aviv, women, and the stories of the Bible.

(Dafna Levi, *Israel Hayom*)

Kafka in Tel Aviv... From the first page, *Dolly City* establishes itself as a major text, an enterprise of systematic irregularity. It challenges one's senses and one's values, its sharp images putting one's nerves to the test.

(*Le Monde*)

Castel-Bloom's style... reminds us alternately of Hunter Thompson's new journalism, the hyperboles of Babel, and the fantastic style of Bulgakov. To use a more contemporary jargon: a mixture of punk, rap, and house... The author's professionalism ensures that it does not derail into a stylistic hodgepodge but evolves into a new and fascinating form which proves that literature as a metaphor of life is very much alive.

(*NRC Handelsblad* (Holland))



## An Egyptian Novel

### Novel

Publisher: Hakibbutz Hameuchad/Siman Kriah

Year: 2015

180 pp.

Translation rights: World except for English, French and Italian

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

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*



## Eeppies 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 (Hanoach 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 Fermentto Tzaisler

Julia Fermentto 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, Fermentto Tzaisler has a Ph.D. in Jewish American Literature from UC San Diego. Julia Fermentto 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. Fermentto 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 Fermentto 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

**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, and essayist, Zohar Elmakias has received her PhD in anthropology from Columbia University in 2024. 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, a Dissertation Fieldwork Grant from the Wenner-Gren Foundation, and a Dissertation Completion Fellowship from Mellon/ACLS (American Council of Learned Societies).

Starting in the fall of 2024, Elmakias will be a postdoctoral fellow at the Polonsky Academy in the Van Leer Institute in Jerusalem. In spring 2025 will be a fellow at Columbia University's Institute for Ideas and Imagination in Paris, where she will be working on a book project titled "Minefield, Temple."

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 television and at several festivals. She has served twice as a judge in the committee of the Sapir Prize, Israel's most prestigious literary award, and she has also been the co-founder and co-editor of experimental literary magazine Gufa for the past four years. In 2023, her short story "Eclipse" was published by Akashic Books in the anthology "West Jerusalem Noir".

Elmakias has translated works by Ta-Nehisi Coates, James Baldwin, Saidyia Hartman, 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*, published in French by Actes Sud, Arles and Open Letter, Rochester, USA and 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, Arles; English rights sold to Open Letter, Rochester, NY)

Translation: Complete English translation by Gabriel 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

Israeli author Michal Ben-Naftali reaffirms her art of digging beneath the surface of a seemingly banal character to bring her complexity to light. Who is really this woman without profession, a bourgeoisie engaged in left-wing protest movements? What is the weight and the influence of her family environment on the discomfort that she expresses? The skill of the novelist consists of avoiding any psychologizing brush strokes, highlighting the art of dissimulation of a protagonist who hides from anyone who wants to know her. She also poses the parallels it establishes between Ana's thesis subject (the figure of the witch at the time of the Inquisition) and this disquieting woman. Which of the two bewitches the other, and to what point of no return? This disturbing novel, told entirely in ellipses, portrays the intimate explosions born from a unexpected passion.

Ariane Singer, *Le Monde des Livres*

Constant tension, rare power of concentration: the novel by Michal Ben-Naftali is a masterpiece of gravity and density... (Ana) finds the only words which are worthy, the only language called upon by this story, which is both indecipherable and blindingly obvious: a language that spares the shadow, the bizarre, the fleeting perspectives and unresolved while striving, without affectation whatsoever, to force out the most secret of its relationships... It is one of Michal Ben-Naftali's greatest talents: thus digging out fleeting moments of strangeness, leaving meaning undecided and full of a hundred possibilities... The text is thus

woven with piercing shards, the sense discreetly but irrevocably dislocated... little by little, and independent of analytical faculties of the reader, in this zone of the mind where the intellect gives way to other modalities of thought, the nature of the destruction becomes clearer.

*Transfuge*

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 Anarchists

**Novel**

**Publisher:** Pardes

**Year:** 2023

**210 pp.**

**Translation rights:** World

**Audio visual rights:** World

**Translation:** Complete English translation by Gabriel Levin available

After teaching as an adjunct at Tel Aviv University for twenty years, Yael loses her job. Lonely and unemployed, she decides to organize a reading group unlike any other. The six women in her group begin engaging in secret anarchist activity inspired by Tzipora Perlman, the mysterious right-hand woman of Jewish-American anarchist Emma Goldman, whose journal came into Yael's possession under suspicious circumstances.

The Anarchists moves across different periods in Yael's life in a pendulum swing of times and perspectives, depicting each milestone with astounding clarity—milestones that are also existential crossroads of the Israeli experience: her military service in the far north, studying at a seminary for the newly religious in Jerusalem, and her academic life in Tel Aviv. Yael's captivating story is weaved throughout with versatile and fascinating portraits of the reading group participants and historical figures, each mirroring Yael's experiences.

The novel falls like a ripe fruit into the circumstances of our present time. Questions of identity and the comforts of belonging become more urgent than ever, until at times the book seems to suggest that the only means of authentic survival is literature itself, or in the words of a poet Yael invites to speak at her military base: "an open flower whose petals never close."



## Critical Praise

Michal Ben-Naftali masterfully weaves an intricate plot that contains mystery and suspense, a little bit of humor, and a lot of beauty.

*Tamar Mishmar, Yedioth Aharonoth*

In its fierce perspective, tender language, parting from familiar paradigms, and refusal to please, *The Anarchists* follows its protagonists' resistance performance: a public aesthetic action that does not submit to rational and utilitarian edicts, resists interpretation and leaves its witnesses to wonder at its meaning.

*Yoana Gonen, Haaretz*

*The Anarchists* is an elusive book that requires patience and does not coddle idle readers—it has long and restless paragraphs, twists and coincidences weaved with the charmed and threatening elements of fairy tale, and reflective musings that seem to repeat themselves in a spiral movement insisting on accuracy, on touching the wild root, on exposing the raw wound—and it is a worthwhile effort, even if it does not lead to salvation. It is a poignant, breathless creation.

*Jacob Goldberg, Mako*

As in her previous books, Ben-Naftali offers us not the dramatic rebellion, but the minor one. Her anarchism is a desire for undoing that is not the already-doomed desire to undo the social order, but to undo the integrity of the spirit, of temporal progression, of the stable boundaries between one woman and another, of the presumption to clearly know the soul.

*Orit Neumeier Potashnik, HaMussach Literary Magazine*

An enigmatic, fascinating, reluctant leader in which everything comes together—feminism, queer culture, and anarchy. Michal Ben-Naftali once more created an iconic character of a mentor for life, and perhaps even beyond.

*Editor's Choice, E-vrit*



## The Group

### Novellas

Publisher: Keter

Year: 2021

130 pp.

Translation rights: World

Audio visual rights: World

Translation: Complete English translation by Gabriel 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 Gabriel 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, her novella *The Weather Woman* received the prestigious Brenner Literary Prize, 2022. In 2024 it has been published in Italian by Giuntina and was met with rave reviews. The novella is now being adapted into a television series by HSCC.

Her picture book *Tali Under Table* (Kinneret Zmora, 2020) was the Winner of the prestigious Dvora Omer award (2021), her book *The Thank You Tomatoes* was shortlisted for the Jewish Children's Book Award (2022) and her picture book *Just an Empty Field* (Kinneret Zmora, 2022) was

shortlisted for the Sasa Settone award (2024).

Her children's books *Tali Under the Table* and *Just an Empty Field* 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 Children's book *Kidstory - A Million and a Half Years of Kids' History* (Kinneret Zmora, 2024) was published in German by Fischer Verlag.

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.

### The Weather Woman

#### Novella

**Publisher:** Locus Books

**Year:** 2022

**91 pp.**

**Translation rights:** World

**Audio visual rights:** In adaption into a television series by HSCC

**Translation:** English translation by Jessica Cohen, Man Booker International prize winner

**Books in translation:** Italian, Giuntina, Florence, 2023

*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

A must-read reflection on our relationship with nature, on the infinite and controversial attempt to tame it using culture.

(Marco Filoni, *Venerdi*)

The second chapter is truly dizzying and daring... A man who asks for help becomes a man who calls for his mother, then a man who is no longer a man but a form of life, and an elementary form at that. A journey backwards. And a mystery: that of an end which - perhaps - will resemble a beginning.

(Marco Archetti, *Il Foglio*)

It's hard to think of a more "political" text... than the novel *The Meteorologist* by Israeli writer and screenwriter Tamar Weiss Gabbay... In this microcosm... Weiss Gabbay precipitates worries which only apparently concern man's relationship with nature, but that in fact question the meaning of existence itself and our perception of ourselves as part of an interconnected, multiple, plural space... with extreme grace and equal determination, along with the irreducible capacity of narrative to question the world as we know it, the novel helps us imagine it together with the others.

Tamar says: "This is why nature is not just rocks, floods and gazelles: it is everything, perhaps it's the only thing. And it includes ourselves, even if we try to deny it. Then try to find the your place in nature, in your habitat, among all animals and elements (including other human beings) around you, means trying to understand your place in the world - and this it is truly an internal position. And all this affects you too when you sit in front of your computer on the third floor of a building in a busy city, far away from what is considered «nature»"... Above all, I wanted to free [the protagonists] from many other roles; giving them a name would have forced them to identify with a specific nation, culture, history and perhaps even a religion. I tried to peel all these layers off the story to thus represent the characters: humans and other animals who share a space and take on roles with each other... Consciously or unconsciously I was inspired by some events I witnessed or of that I heard about. One is the Tzafit River disaster, in which in 2018 ten young people were killed in a flash flood when their teachers urged them to take unnecessary risks. Then there is the story of Yohana, a gazelle that entered my heart: once freed it never found its place neither in the pack, nor among humans. All her life she was torn between her identities. As I think happens to all of us... Naturally, as a young author raised in the canon of men's literature, I wanted to put my story ahead of that famous (and beautiful) by Hemingway and say: here's how I tell it. Each of the three characters brings with it something that belongs to me, I see myself in each of them and I don't consider them "good" or "bad". But I put a young girl at odds with the old man catching a fish (and in contrast with Hemingway, who was himself a hunter) because I believe that young women may have new stories from bring into this world... In fact, [the meteorologist] thinks we are already leaving. Whether we like it or not, we are part of a network and we are very dependent and fragile, and it is difficult to draw the lines between that what is "us" and what is not "us". This applies to both the germs in our body and for those of our neighbors. It is an illusion to be separated from what surrounds us, to manage it and use it only for our needs. Even if we succeed for a short time, in the long term our well-being depends on the well-being of others. Of all creatures... I think you can read it even as relating to the history of Israel. After all, I think that in my country the approach towards nature is also affected from History and its different phases. When your connection with the earth, with your physical habitat, is questioned again and again, you struggle to find answers to these questions and to demonstrate your connection to that place. Sometimes you can't afford to have doubts. You can't always ask yourself: which one is the form of my relationship with the place itself? Is it a relationship of property? Does being tied to a place mean modifying it for our needs? Growing fruits in the desert? Travel



anywhere and at any time, despite difficulties and problems? Can we live in it without owning it? Can we only be another part of our habitat, one of the others? Can we share it? Will it still be our habitat if won't we control it?... This is a terrible time. But when it comes to authors, I hear many say that they find their words have lost meaning and I'm still looking for a new language. This reminds me of the old story of Etgar Keret, where says that when someone has an asthma attack, every word that he can say it matters more than usual - in moments like these it is there a huge difference if you say «I love you» instead of «Ambulance!». So I hope that more and more people here are able to say and write something more than «Ambulance!». But as long as we all bury our dead, worry about young women kidnapped and for children dying of starvation, and have to care for thousands of displaced people both in Gaza than Israel, I understand that it's hard to expect... May there be enough pain for everyone today. We can recognize our horrible suffering and yet want the suffering of others to end. This is how I feel: my heart and the my mind goes to all those who suffer. I cry together with my relatives and friends for their terrible losses, and I can't stop thinking about what Palestinian families are experiencing. You can't fix an evil with another evil, and this applies to both parties. I am very concerned about the many opinions that seem unable to support an overall approach that treat everyone equally... Maybe we really need a leader like my weather woman, someone who can see all the creatures they share the same living space and desire to truly act for the good of them all. But we also need a leader that has more faith in the future than the weather woman, who doesn't see a way to solve the problem she is facing. If you think about it, this leader it should look more like the girl trying to save a gazelle even if she is told that this action is useless.

(Guido Caldiron, *Il Manifesto*)

The story takes place in a desert... but while the desert is the backdrop to the story, it matters little which desert it is. The desert is a bit like the ocean: a space so large and absolute that it sucks every other place into itself, that it becomes like the synthesis of every other place, even internal and not just geographical... And in all this, which happens far beyond the contribution of each individual life, an author like Tamar Weiss Gabbay knows how to weave her story, knows how to place the embryo of her idea and embody it inside a desert as in a womb, so that it utters one's cry... *The Meteorologist* is indeed a woman outside the box, an adventurer at the service of nature and man, who was the first to achieve something that no one would have ever expected in that remote desert... And by a woman, no less! The heroic exaltation of this femininity devoted to an hermitage dedicated to the desert constitutes the moral interweaving of the whole story... A heroine returned to the town to save it, with all the messianic impulses attached to such a powerful description... The intrinsic poetics of the text supports the emphasis of this only apparently meteorological mission, transforming every prediction into an oracle, grasping vague signs in the sky without destiny, however, being able to remain grasped by it... The whole book revolves around the unknown ethics of expectations, those that come from outside voices and those that arise - much more pressing - from within the soul. The meteorologist experiences the daily anguish arising when her predictions do not come true: a Cassandra in reverse, where the problem is not that she is not believed, but that she does not believe herself, or that she believes too much in the value of what others would like to believe, in their expectations... There are, of course, also readers' expectations. At the beginning they are all focused on the book, and its 95 pages which could be all or nothing; in the end each reader turns them on himself, because those 95 pages worked, and well too. Leaving within us, perhaps, the space of a providential desert, of a remote sound of breaking waters, and of a distant East wind which we do not know whether it brings rain or drought, and which perhaps is our very soul.

(Nuccio Puglisi, *Lucia Libri*)

The challenge that *The Meteorologist* faces is to remind us that the presence of us human beings on Earth, with our organization, the mania for measuring, sheltering, leveling streets and fields, domesticating, mapping - is not necessarily well-liked. That our entire existence is, in reality, a continuous concession by the soil that hosts us... That our entire existence is actually a continuous concession from the soil that hosts us... In the book "natural life and interior life mix in a game of alliances, references and symbiosis. In some respects the novel is very reminiscent of another beautiful and poetic recent one, *Pain is a Thing with*



Feathers (Max Porter). Because animals and nature are not only what is other than us, the foreign body that tells us the simplest and purest aspect of our existence, but they are also symbols and metaphors to signify what we sense but cannot explain: life.

(Francesca Coraglia, *Il Librario*)

*The Meteorologist* is a magical book. Of the world from which she comes, i.e. the screenplay, the author borrowed both the ease of language and the respect for time, and dictated, in this case, by a prose that is heated yet expertly kept at bay. Especially when the first disagreements start between the meteorologist and her neighbours, because "people only hear what they want to hear". .. Suddenly, the meteorologist understands that "her whole body was not suited to that place, it didn't feel like her own, it did not recognize the winds, the clouds, the animals" and it is from this point in the story onwards that the novel becomes a tale of the double. The protagonist, in short, is a woman who left without ever actually leaving and, returning home, realizes that home means everything and nothing. It might seem like a tongue twister, but in reality it's everyone's condition; we all wander around the world in search of ourselves and, in doing so, only create our own double... the leitmotif of the entire story is precisely the sense of challenge: expectations versus reality, man against nature, stray dogs against gazelles but, above all, a sort of all against all which becomes a boxing match with oneself. It has to be said that, despite the nuances of the plot are at times distressing, Tamar Weiss Gabbay manages to keep the reader on the razor's edge thanks to a calibrated prose... Earth and the human beings who inhabit it, occupiers and occupied, nature and carelessness, in short, are the true protagonists; above all that nature which warns us, even brutally, that we are all, everyone, immigrants and guests. If it doesn't suit us, the narrator tells us, we should go back to where we came from.

(Maurizio Fiorino, *La Repubblica*)

The book describes a dystopian but contemporary, very current world in which the climate represents a sort of obsession for the inhabitants of the city, their greatest fear, to the point of rejecting dire predictions of imminent disasters, deluding oneself into thinking we are able to influence nature through weather forecasts. Weiss Gabbay's story is striking, and not so much for the indisputable relevance of the topic, as for the intelligent and original way in which it is approached. The author, who also writes texts for children, takes the reader by the hand and leads him page after page, leading him to open his eyes, building an exemplary allegory on the complex relationship between man and nature. It is (explicitly) not a book about the climate crisis, the concept itself is never mentioned in the novel, and it's not even clear whether the protagonists, in their imaginary world, are aware of the depth of the crisis and its consequences, yet the plot and characters are immersed and influenced by it. And it is not even an environmentalist manifesto, but simply a story with a tight and precise rhythm, where the author abstains from sermons and moral, alluding, however, to the need for a profound change in individual and collective perspective in order to face the ongoing crisis. This short novel offers readers a vibrant snapshot of one of the greatest contemporary concerns; with an original narrative choice, it stages the danger of man's defeat in struggle with nature but also with himself; proposes a Greek tragedy ending but also a (possible) catharsis, the idea of a possible future to a new relationship between man and nature.

(Francesca Santolini, *La Stampa*)

three generations (toledot) who demonstrate the difficulty of responding to other people's expectations and question us readers on the most complex themes of life, death, decline and rebirth... In the book the natural and interior lives of the protagonists compete for the narrative space "in a game of alliances, references and symbiosis". But, in the writer's opinion, nature, who hosts and tolerates the presence of man, not always respectful of his rhythms, is the true protagonist of an agile and fast novel which however requires a slow and concentrated reading... "*The Meteorologist*" is a novel that surprises, excites, overwhelms and gives us, with a prose with a calibrated rhythm, imbued with nuances that are sometimes imaginative and sometimes disturbing, a powerful reflection on our relationship with Nature that we would like to tame to the needs of ephemeral profits. A must-read book to remind us that "our existence is, in reality, a continuous concession

by the soil that hosts us" and that, making use of the tools of culture, we must learn to respect and love it for our own survival.

(Georgia Greco, *informazione corretta*)

How much time is contained in a few hours? All. And this is what Tamar Weiss-Gabbay delivers to us with her *The Meteorologist*. Time is measured, analysed, evaluated, convoluted, unfolded, predicted, recalled, photographed in snapshots that change and distort before our eyes like color dripping onto a canvas. In every fragment of the book there is hidden, intertwined on itself in the space of a few hours, all the time that the protagonists have lived, live and will live and it is the writer's ability to let these intertwined threads emerge without confusing the reader and, indeed, making each interconnection that is revealed clarifying for the text as a whole. The line of the present is grafted with references to the past and glances at the future thanks to which the experiences of the characters merge and confuse each other, mirroring each other in a continuous exchange of details used to intertwine the identities of each one in a single collective experience that merges the natural with the artificial, the human being with everything that surrounds him, literature and lived life, physiological time with that of memory... The world of *The Weather Woman*, in fact, does not know the nominal, but it is not missed. None of the characters are marked by a proper name, the only words used to draw the figures that move between the pages are functional and have to do with the actions they carry out or with the relationships they form with others which therefore give them the role, the position, that they occupy in the moving puzzle that is gradually forming, tile after tile. She is the woman of the time, of her time, who can know and spread the future one step away from everyone else. An almost prophetic figure in some ways... A modern Cassandra, who lends her mouth to the forces of nature, fatally forced to remain silent or lie to be believed, not in control of her predictions of which she cannot be completely certain, but for which she must carry the responsibility with her. Or as a sort of Christological figure who sacrifices herself at the end of her literary story for having embodied, in some way, the spirit of the times of her era... Each of these parts dialogues with the others in many different ways starting from the fact that they are three different generations who consequently embody three different ways of perceiving and relating to the world, time, space and the environment that surrounds them: Tamar Weiss-Gabbay skillfully uses all the imaginative methods that a literary composition makes available to intertwine the inside with the outside, the past with the present and the future, to confuse the natural kingdoms into which the world is conventionally and anthropocentrically divided, to flow constantly, with the same oscillatory movement with which the tide moves, from literature to life and vice versa.

(Luna Piccioni, *Fata Morgana*)

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 *HaOkeetz*.

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 scramble 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 Israeli-ness 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

**Translation:** Partial and long detailed synopsis

**German rights sold** (Aufbau, Berlin)

**Italian rights sold** (Neri Pozza, Milan)

**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 unforgotten characters of contemporary Israeli literature.

## Critical Praise

Poleg tells the story of the history and ideals of the Zionist settlement dream over generations in a polyphonic, witty and energetic manner.

*Litprom, Best World Literature of 2023 List*

Saleit Shahf Poleg's debut is nothing short of a great Israeli generational and social novel.

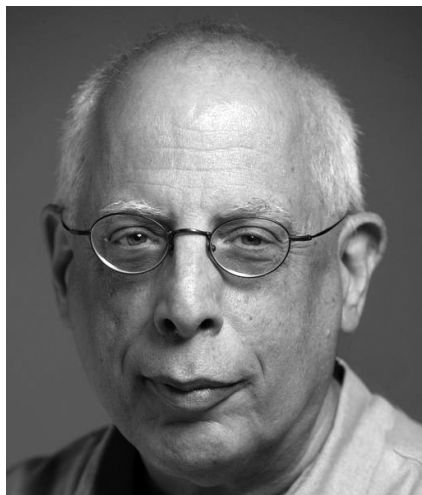
*Elle*

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*

Excellent 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

Novel

Publisher: Keter

Year: 2021

304 pp.

Translation rights: World

Audio visual rights: World

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

**Novel**

**Publisher:** Kineret

**Year:** 2021

**445 pp.**

**Translation rights:** World

**Audio visual rights:** World

**Translation:** Complete 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*



### Scorpion Dance

Novel

Publisher: Kinneret Zmorah Dvir

Year: 2012

327 pp.

Translation rights available: World

Audio Visual Rights available: World

Rights sold: Italian: (Rome, Fazi, 2016); English: (Melbourne, Hybrid Publishers, forthcoming)

Translations: Complete English translation by Jessica Cohen, Man Booker International prize winner

“Two elderly Holocaust survivors I knew as a girl lived in an repair shop on November 29<sup>th</sup> Street in Katamon, Jerusalem. When we passed by the iron gate of their room, we used to throw rocks at them.”

Within these heartbreaking lines, Shifra Horn encompasses a world which has ceased to exist; a world whose fictional counterpart she creates as a monument in memory of these unnamed elderly women.

*Scorpion Dance*, told from the perspective of Orion Herman, is the story of a boy who lost his father in the Six-Day War, before he was born, and the story of the two women who raised him under unusual circumstances. Orion, who experiences synesthesia manifested in an ability to taste and smell sounds, tells his story with a compelling frankness, as the son of a woman who is herself a lost girl, as the descendant of a ghost father, and the grandson of a grandmother who isn't a grandmother; he describes a love affair which is impossible and inevitable all at once.

*Scorpion Dance* is the story of the lives of three heroes trapped between the desire to remember and the necessity to forget; heroes who yearn for the truth and need a lie. But it is also a very colorful journey that begins in Jerusalem after the Six-Day War, looks back at World War II, and continues to the present day; a journey that vividly captures the sounds, colors and smells of the city and the fascinating culture of its immigrants, and is also shared by a desert parrot, an ice-cream truck that undergoes a surprising transformation, scorpions in the sky and on the ground, and one wisteria bush that threatens to take over them all. Above all, this is a story that chillingly brings together the subhuman and the superhuman and delves deeply into the difficult questions of our relationship with our past as individuals and as a nation.

### Critical Praise

Horn tells this love story by miming a dangerous and fatal dance, always oscillating between relief and pain. But there's more: she does it through the gaze of a man full of gratitude for the feminine, indulgent about its defects, protective with its pains. The same gaze rests on Jerusalem and its wounds, old and new. Thus we see the city pale with dust, fill with flowers and weeds, shine and burn with the sun. Like a treasure chest in which too many conflicting emotions are locked up.

Lara Crinò, "D di repubblica"

A minuet of love and regret...*Scorpion Dance* is deeply immersed into Shifra Horn's story and that of her country. But it speaks to all, intensely.

Francesca Paci, *La Stampa*

A superb book, all contradictions and contrasts, binding together blossoming and withering, evil and grace ... The writer's choice of getting her male side to speak out with such impressive honesty was something of a gamble, and the outcome is a happy one .... How good it is to realize that she has succeeded in finding a sort of alter-ego in his touching character... The platform, then, is given over to the male voice, and it makes virtuoso use of the abounding knowledge and the rich and layered language which it has been granted. There's a profound enchantment in the book, in the integration of meticulous realism and caressing, poetic language... This is a magic potion of a wise and brave writer who writes about life and death with a warm intimacy and does not recoil from microscopic descriptions replete with empathy and tolerance, which together form a singular and special mixture. Shifra Horn's descriptions of nature in this book are among the most beautiful that I've read and her Hebrew provides a sense of spiritual satisfaction... Only someone who has experienced great love and who is prepared to share it with others can write like this. *Scorpion Dance* is a song of praise to a man who stands up boldly to his fate. It is a book that is a living and breathing organism which continues to accompany the readers long after they have taken their leave of it.

Rivka Keren, *Ha'aretz*

Horn's Hebrew in the book is rich, lofty, and complete... Another achievement of the novel lies in the construction of the male character. This is a credible male character, certainly when it comes to everything connected to the intimate descriptions of his life. Horn writes them with boldness, honesty, reliability. And

there are also a few twists in the plot which make it more complex, surprising. *Scorpion Dance* is a layered book with multiple meanings ... At its core, the book is very relevant to the lives of Jews and Arabs in this place. It touches upon the root of the pain.

*Shiri Lev-Ari, Ynet*

The book gives an account of an impossible love affair ... With linguistic precision and descriptive wealth... The plot is replete with passions.

*Dubi Zakai, Ma'ariv*



## 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) and the Jacqueline Kahanoff Israeli prose book award for 2023.

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

Winner of the Jacqueline Kahanoff Fiction Award 2023.

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

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?



## Ilana Rudashevski

Ilana Rudashevski is an Israeli author, architect, and urban planner. *Taska*, her debut novel, was a critical and commercial success in Israel, receiving glowing praise in the local media. Her short stories have been published in various Hebrew literary magazines, winning a number of literary honors, including first place in Haaretz's prestigious short story contest.

Rudashevski lives in Jerusalem with her family.

### **Taska**

#### **Novel**

**Publisher:** Shtaim

**Year:** 2022

**255 pp.**

**Translation rights:** World

**Audio visual rights:** World

**Translation:** Partial English

*Taska* is an untranslatable Russian word that captures a sense of inexplicable melancholy, longing, and nostalgia. This elusive feeling is at the heart of Ilana Rudashevski's debut novel—an instant bestseller that received enthusiastic responses from readers and critics alike. Following an immigrant family from the Soviet Union to Israel, *Taska* relates a migration story that is witty, poignant, and entirely new.

In the early 1970s, Max and Sophie leave behind their beautiful home and loved ones and immigrate to Israel with their two daughters. They know that they may never see their family and friends again, but are nevertheless driven by a persistent urge—part ideology, part survival instinct. Once in Israel, they settle in a utopian tiny community on the Egyptian border—only to be uprooted again when the Sinai Peninsula reverts to Egyptian control.

Present-day Israel. Sophie is dead; her elder daughter Elka, an urban planner in Jerusalem, is caught up in a bribery scandal. Even though she has lived in Israel since her childhood, the affair confronts her with cultural rifts that have been running beneath the surface all the while. At once earnest and ironic, nostalgic and disillusioned, Elka traces her family's story—and the sense of indistinct longing that is inseparable from immigrant life.

### **Critical Praise**

**Written with charismatic skill uncommon in debuts, diving into [Taska] is emotionally and conceptually rewarding.**

*Omri Herzog, Haaretz*

Composed with confidence, with a humor typical of modern Russian literature, [Taska] moves elegantly between times and continents.

*Shiri Lev-Ari, Calcalist*

Rudashevski moves between life and death, past and present, childhood and old age, hallucination and hard-core reality (a misconduct affair), with the skill and grace of a sophisticated author.

*Yaron Fried, Maariv*



## Agur Schiff

Born in Jerusalem in 1955, Agur Schiff is an author, filmmaker and professor emeritus at the Bezalel Academy of Art and Design in Jerusalem. He has published two short story collections and six novels. He has been awarded the Israeli Prime Minister's Prize for Hebrew Literary Works; his novel *The Latecomers* (2013) was shortlisted for the Israel's prestigious Sapir Prize for Literature. Schiff lives in Tel Aviv.

### Professor Schiff's Guilt

**Novel**

**Publisher:** Achuzat Bayit

**Year:** 2021

**287 pp.**

**Translation rights:** World excluding English

**Translation:** English translation by Jessica Cohen, Man Booker International prize winner

**Rights sold:** World English (New Vessel Press, NY)

An Israeli professor travels to a fictitious West African nation to trace a slave-trading ancestor, only to be imprisoned under a new law barring successive generations from profiting off the proceeds of slavery. But before departing from Tel Aviv, the protagonist falls in love with Lucile, a mysterious African migrant worker who cleans his house. Entertaining and thought-provoking, this satire of contemporary attitudes toward racism and the legacy of colonialism examines economic inequality and the global refugee crisis, as well as the memory of transatlantic chattel slavery and the Holocaust. Is the professor's passion for Africa merely a fashionable pose and the book he's secretly writing about his experience there nothing but a modern version of the slave trade?

### Critical Praise

In this very funny, wise, and rueful novel, the cranky hero thrashes around in the coils of guilt, atonement, desire, and shame once he learns that a distant relative was a slave trader. (There's other bad stuff, not nearly so distant.) But really, he's no more culpable than we all are—and no less.

*James Traub, author of Judah Benjamin: Counselor to the Confederacy and Foreign Policy magazine columnist*

Not only a hilarious satirical novel full of self-deprecation, but also a topical and very relevant book, which cleverly ridicules the self-righteous and should finally place its author alongside the most prominent writers.

*Haaretz*

One of the most thrilling and thought-provoking novels I've read in the past year... Schiff writes with simplicity, full of charm and humor.

*Israel Hayom*

A wonderful and brilliant book... a very entertaining book, rich with imagination and literary innovations.

*Walla*



## Shimon Adaf

A poet, writer, and part-time musician, Shimon Adaf was born in Sderot in 1972 to Jewish parents of Moroccan heritage. Adaf has published four collections of poetry, twelve novels, and a book of essays; his literary plaudits include the Ministry of Education Award for debut book, the Yehuda Amichai Prize for Poetry, the Sapir Prize, and the Newman Award for Hebrew Literature. Aside from being shortlisted for the Sapir Prize, Adaf's novel *Take up and Read* (2017) was selected by the Israeli Public Broadcasting Corp as the outstanding novel of the year.

The *Lost Detective* trilogy highlights Adaf's musical leanings, featuring lyrics that he penned for Dalia Shusan, the Sderot-born singer-songwriter he created for the fiction. In 2019, Adaf and composer Haim Rachmani, collaborating under the moniker ReQamot, recorded the album *An Entire Mythology Beneath the Fingernails*—a companion piece to the *Lost Detective* trilogy, featuring “covers” of Shusan's songs recorded with leading Israeli rock musicians.

### *The Lost Detective Trilogy*

#### Critical Praise

SHIMON ADAF'S *Lost Detective Trilogy* embodies many worlds, attitudes, genres, and voices. Like Walt Whitman and Bob Dylan, it contains multitudes. Philosophy, literary theory, immunology, temporal rifts, and religious texts mingle together in this trilogy to produce a work that attempts to mimic what Adaf believes is a deep truth: that people are not closed systems but nodes in a network of relationships...

...the tragedy of the Holocaust, with its barbarism and depravity, came over to Israel with the refugees of eastern Europe. It hangs over their descendants, seeping into the life of every Israeli and keeping the many social and political hostilities at a constant simmer. And yet, as Adaf has declared in the form of the *Lost Detective Trilogy*, we are all connected across time and space. Other realities might and likely do exist, technology will only force us to understand ourselves more, and the true detective is one who follows an investigation wherever the clues may lead.

*World Literature Today*

Shimon Adaf's voice is one of the most interesting and original in contemporary Israeli literature. Both as a poet and as a novelist he excels in rich, fascinating imagination, in lyrical qualities, and in [presenting] a unique concept of reality. I consider Adaf an excellent poet and writer.

*Amos Oz*

Shimon Adaf is my literary hero, a fearless explorer with the endless curiosity of a child and the skill of an Old Master, combined to unleash strange and wonderful masterpieces on the world. In his *Lost Detective Trilogy*, what begins as conventional mystery becomes by degrees a brilliant deconstruction not just of genre but of our own search for meaning. Both profound and compulsively readable, these books demand to be devoured.

*Lavie Tidhar, author of By Force Alone*

The superlatives have all been deployed already to describe the fiction writer and poet Shimon Adaf [...] once again he proves himself worthy of them. It is hard not to be impressed by his magnificent command of the many layers of the Hebrew language, and by his remarkable ability to deconstruct and then reassemble language, creating along the way an alchemical, ingenious, exciting reality in words.

*Ynet*

It's hard to say when last, if ever, we experienced Hebrew prose that welds beauty and speech; or any other contemporary Israeli writer confronting us with questions of exile, epiphany, and history.

Haaretz



## One Mile and Two Days Before Sunset (The Lost Detective Trilogy, Book 1)

**Novel**

**Publisher:** Keter; Kinneret, Zmorah-Bitan, Dvir

**Year:** 2004; 2015

325 pp.

**Translation rights:** World excluding English

**Audio visual rights:** World

**Book published in translation:** Picador, NY, 2022

At age 30, Elisha Ben Zaken has opted out of the rat race, choosing the challenge of authenticity over the compromises of fame. Once an influential rock music critic, disillusionment with the commercialized priorities of the music world has forced on to a different track. He now works with a detective agency as “a clerk of small human things,” tracking down missing cars and wayward husbands.

His equanimity is disturbed when he is asked—by the police, no less—to investigate the suicide of Yehuda Menuhin, an infamous professor of philosophy. Something seems off to Elish. Why investigate what seems like an open-and-shut case? Why not the police? Indeed, why him? The intrigue thickens when he discovers in the case file an unexpected note—a reference to the singer Dalia Shusan. Shusan was a young rock artist whose talent Elish had been one of the first to champion—a potential cut short by her murder two months before.

To make sense of the unexpected connection between the two deaths, Elish must return to the past. And when violence forcefully inserts itself into the investigation, Elish knows that to resolve the mystery he must first unpick a dangerous secret—and resolve a trauma that he thought he had left far behind.

Adaf's Elish Ben Zaken is an enigmatic yet unforgettable protagonist. In Tel Aviv, self-proclaimed “city that never sleeps,” Elish is the quintessential outsider: a thinker, a second-generation immigrant, a man with his heart still attached to Israel's marginalised social peripheries. *One Kilometre and Two Days Before Sunset* is a detective novel without precedent: a clear-eyed portrait of a man and a city, leavened with disappointment, longing, and the oft-thwarted wish to truly know another.

### Critical Praise

Emotional insights and flashbacks to Elish's youth are sinuously written and movingly translated in lyrical prose, and Adaf ably ties up the plot's tangled complications. More than a mystery, this is a dark and yearning portrayal of Tel Aviv and the southern cities. Readers will eagerly turn to the next two installments.

*Publishers Weekly*

This is a courageous novel, in its suggesting an encompassing fictional alternative to popular clichés about the detective and his motives ... there is no doubt that *One Mile and Two Days before Sunset* is an exception in our [literary] landscape—and an exception for the good.

*Ynet*



## A Detective's Complaint (The Lost Detective Trilogy, Book 2)

Novel

Publisher: Kinneret, Zmorah-Bitan, Dvir

Year: 2015

319 pp.

Translation rights: World excluding English

Audio visual rights: World

Rights sold: (English) Picador, NY, 2022

At the beginning of the sequel to *One Kilometre and Two Days Before Sunset*, Elish Ben Zaken has shrugged off the existential questions that had long preoccupied him. He now writes detective fiction, mystery novels based on real-life cold cases. But the ordinariness of his present notwithstanding—literary festivals, meetings with his agent—the past still hovers just out of sight. The questions from another time rush back into sharp focus when his teenage niece Tahel asks him for help in unpicking a strange tale. A young woman boarded the inter-city bus in Beer Sheva on a Thursday evening for an hour-long journey to Sderot—and arrived three days later. Of the journey and the intervening days, she remembered nothing.

Elish returns to Sderot to help Tahel—and, he tells himself, to research his new novel. He finds there another riddle, closer to home. Yaffa, his sister, on returning to Sderot from Tel Aviv, had moved into a surprisingly affordable new lakeside apartment in their hometown. Despite the ambience, the development stands half empty; there are whispers that the developer has fled the country. Tahel, his niece is worried about her mother. Several times, she has found her staring out onto the lake in the dead of night. She is being watched, Yaffa believes...

The perpetual background of the Israel-Palestine conflict forces its way center-stage when the 2014 Israel-Gaza War erupts. In Sderot, close to the Gaza border, sirens and missile strikes intrude into the everyday reality of the city—as do violent clashes between protestors on both sides of the sudden and brutal war. Within the tense moment, Elish is confronted by the deep open wounds of history, personal and political, and by an urgent need for answers in a world that has none to offer.

### Critical Praise

In the moving and perceptive second volume of Adaf's Lost Detective Trilogy (after *One Mile and Two Days Before Sunset*) ... Adaf provides charming descriptions of scrappy, headstrong Tahel and dreamy Oshri as they aid Elish and Manny in the case. The author also has a keen ear for the cacophonous region, which Greenspan conveys in a flavorful translation. This series continues to delight.

*Publishers Weekly*

*A Detective's Complaint* presents [Adaf] at the heights of his powers as he tackles his subjects—when he writes about the individual submerged in the routines of war, or about familial relationships going awry. In this sense, he leaves the readers with one sensation, a remarkable sensation for any notable literary trilogy: the urge to read the next installment.

*Haaretz*

## Take Up and Read (The Lost Detective Trilogy, Book 3)

Novel

Publisher: Kinneret, Zmorah-Bitan, Dvir

Year: 2017

608 pp.

Translation rights: World excluding English

Audio visual rights: World

Book published in translation: Picador, NY, 2022

At the height of the 2014 Israel-Gaza war, Elish Ben Zaken had a brief encounter with Nahum Farkash, a poet and librarian. The meeting may have uncovered an important clue in the mystery of the woman who lost three days of her life—the mystery at the heart of *A Detective's Complaint*—but at the time Elish did not pick it up.

Fourteen years on, *Take Up and Read*, the concluding part of Shimon Adaf's The Lost Detective trilogy, returns to Nahum Farkash. Defending the legacy of Dalia Shusan, the singer whose murder is the anchor in *One Kilometre and Two Days Before Sunset*, Nahum tries to stop the production of a documentary about the singer's life. The campaign, both principled and personal, takes him back in time and to his childhood as a young observant Jew in Sderot.

In this Israel of the near future, rent asunder by catastrophic war, Tahel and Oshri, Elish's niece and nephew are also looking back to the past; to the failed investigation of fourteen years earlier, and the tragedy that struck their family in its wake. Seeking out a truth that has eluded them for so long, the brother and sister find themselves drawn into the heart of a conspiracy almost beyond comprehension...

In this masterful book, Shimon Adaf pulls together futuristic biotechnology, parallel universes, and Jewish mysticism in a piercing interrogation of our fragile grasp on the boundaries of the self, and the arbitrary connections between the body, consciousness, and perception.

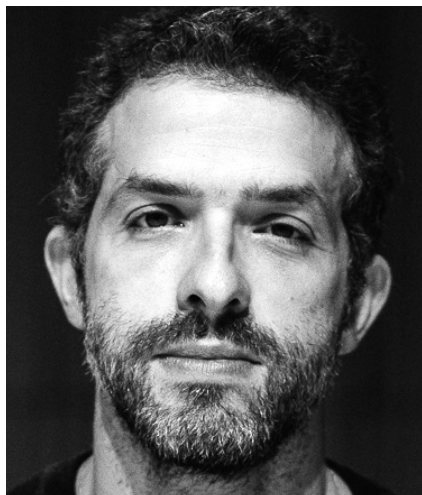
### Critical Praise

Adaf (*The Detective's Complaint*) concludes his epic Lost Detective Trilogy with an extraordinary blend of science fiction, crime, and high fantasy... As with the previous installments, Adaf's rich characterizations are complemented by the clever prose. The result is an instant classic.

*Starred Review, Publishers Weekly*

Extended sections of Shimon Adaf's prose in *Take Up and Read* rank among the best of his literary generation, the 1970s generation [...] presenting an extraordinary amalgam of vivid and rich expressiveness, and a detailed and precise capability of perceiving reality [...] resulting in a unique totality, repeatedly calling to mind the great American writer Thomas Wolfe.

*Yediot Aharonot*



## Omer Meir Wellber

Omer Meir Wellber (b. 1981) is one of Israel's leading conductors of operatic and orchestral repertoire. Music Director of the Teatro Massimo Palermo and Artistic Director of the Toscanini Festival, he has since 2009 served as Music Director of Israel's Ra'anana Symphonette Orchestra. Wellber is also the incoming Music Director of the Volksoper Wien. He has worked with some of the world's most prestigious orchestras and is a regular guest conductor at the Israeli Opera.

A long-standing association with the Semperoper Dresden culminated in Wellber's appointment as Principal Guest Conductor between 2018 and 2022. Chief Conductor of the BBC Philharmonic between 2019 and 2022,

Wellber gave his inaugural concert at the BBC Proms in July 2019. Other career highlights include serving as Music Director at the Palau de les Arts Reina Sofia in Valencia between 2010 and 2014, and assisting Daniel Barenboim at the Berliner Staatsoper Unter den Linden and Milan's Teatro alla Scala between 2008 and 2010.

Wellber is a Goodwill Ambassador for Save a Child's Heart, an Israeli-based NGO that provides critical cardiac medical support. He works with various institutions on a range of music outreach programs and is a passionate champion of the emerging generation of Israeli conductors.

*The Absences of Haim Birkner* (Die vier Ohnmachten des Chaim Birkner), Wellber's first novel, was published by Germany's Berlin Verlag in 2019, and by Sellerio Editore in Italy in 2021 (Storia vera e non vera di Chaim Birkner). The French translation has been published in September 2022 by Éditions du Sous-Sol/Le Seuil. *Die Angst, das Risiko und die Liebe - Momente mit Mozart*, which explores the emotional context of the three Mozart/Da Ponte operas, was published in Germany in the spring of 2017.

### The Absences of Chaim Birkner

**Novel**

**Publisher: Keren Books**

**Year: 2023**

**174 pp.**

**Translation rights: World English**

**Translations: Complete German, French and Italian translations. Partial English**

**Rights sold to Germany (Berlin Verlag), France (Sous Sol/Le Seuil), Italy (Sellerio)**

It is the near future, and Chaim Birkner is about to turn 108 years. He is the oldest man in Israel, and quite possibly the last Holocaust survivor. When a celebration to commemorate the event is announced, Chaim sparks a scandal by deciding to return to Hungary, and to the apartment of his parents which he has resolved never to sell. A century of memories converge, images juxtaposed across one another in the story of one man's life: sometimes sincere, sometimes ironic, sometimes tragic, sometimes fantasy.

A Jew from Budapest, Chaim recalls his childhood and his father: their dreams and their indiscreet deeds, the Torah Rolls that they saved from their synagogue, his first love. He revisits his escape, under dubious circumstances, from the Budapest Ghetto to Palestine: a Jew saved, but deprived forever of the status of a survivor.

From there to his new life in a new land: the Kibbutz, marriage, separation; the small jobs, the betrayals, the other women; conflicts between survivors from the Old World and the pioneers in the Land of Israel.

The Absences of Chaim Birkner is the tale of a tired and devastated man facing up, for the last time, to his complex past—invented, but also sometimes very true.

### Critical Praise

The novel, which often follows without transition the narrator's memories across a centenary, also explores the consequences of lies and of the unspoken on family life... Despite a sometimes intermittent narrative, this imaginative novel seduces the reader with strong characters who are determined to do what they want. Even if this might be wrong.

*Le Monde*

Wellber's prognostication on Israel's future is readable. In his first novel... Chaim is a hundred and eight-year-old who leaves his country and is on his way to disappearing. The year is 2038. Israel still exists. That's good. But it is in the hands of fundamentalists. Jews are fleeing back to Europe. Chaim plans to go to Hungary. There, it has not yet become an anti-Semitic hell. That's good, too. Wellber collected material for his book on his cell phone while out and about—bottled messages to Chaim Birkner, as it were—which he then incorporated into the novel during the summer vacation. This two-hundred-page book is not an Israel dystopia. It is not a Holocaust book. Here, the Holocaust manifests in the form of as an echo chamber; as an undercurrent on which Chaim's fluid identity draws twists and turns and funny figures, at times heart-breaking ones...

The life trajectory of Chaim Birkner serves as the cantus firmus for Wellber's novel. Around it, he has scattered leitmotifs—the story of the Torah scrolls, for example, salvaged from the Nazis by Chaim's father in Budapest, a story that is repeatedly told anew (Torah scrolls as a Wagnerian leitmotif is one of the not-so-few cruel ironies in the novel). The structure is fluid, musical. Linear thinking, Wellber figured, is not possible for someone like Chaim...

So the story jumps through time and perspectives, creating a panorama of scenes that have never appeared in literary panoramas of Israel. As an example—the depth of the rift on kibbutzim, between Holocaust survivors and those Israelis already born in the country.

December 1, 2019 *Welt am Sonntag* No. 48



### Forgiving Cain

#### Novel

Translation rights: World

Audio visual rights: World

In a closed Soviet town in the late 1980s, two classmates play a cruel game that ends in disaster when one of them, who is disabled, falls into a freezing river and dies. When knowledge of the gruesome event reaches his townsfolk, the life of the killing boy, Arthur, is changed forever. He is sent to a corrective facility and two years later his family is forced to leave the country. They decide to immigrate to Israel, where years later Arthur becomes a famous actor in Tel Aviv. As the rehearsals of Shakespeare's Richard the third intensify Arthur suffers from violent rages that he is unable to control but that would lead him eventually to find his forgiveness.



## Hila Amit

The award-winning author and educator Hila Amit was born in Israel in 1985 to a Jewish family with Iranian-Syrian roots. After studying creative writing at Tel Aviv University, Amit took a PhD in the field of Gender Studies at SOAS, University of London. Hila Amit's fiction has been published in a range of literary journals, including *Lilith*, *Jalta*, *Emrys Journal*, *Lalitamba*, *The Sycamore Review*, and *The Washington Square Review*. Amit's story "The Kinneret" was recently selected for the Sue Lile Inman Fiction Prize. She has been awarded fellowships from The Vermont Studio Center and the McDowell Colony. Her short story collection, *Moving On From Bliss* (Tel-Aviv: Am Oved, 2016), a recipient of the Israeli Ministry of Culture Prize for Debut Authors, was recently selected as one of the 10

best literary works in Hebrew for the years 2010-2020. Her non-fiction book, *A Queer Way Out: The Politics of Queer Emigration from Israel* (Albany: SUNY, 2018) was awarded the AMEWS (Association of Middle East Women's Studies) Book Award.

In 2014, Amit established the International Hebrew School, a vehicle for advancing Hebrew learning by way of a queer, feministic, and pluralistic approach. Her Hebrew learning book, *Hebrew For All* (7) was published in English and German. She is the co-founder of "Anu نحن אנא: Jews and Arabs Writing in Berlin", and curates literary events bringing together Jews and non-Jews with a shared Middle Eastern heritage.

### The Lower City

**Novel**

**Publisher: Am Oved**

**Year: 2022**

**220 pp.**

**Translation rights: World**

**Audio visual rights: World**

**Translations: Partial English and German translations and long synopsis**

In this debut full length novel (TK) by Hila Amit, the lives of Eliad, Ibrahim, and Miriam are inexorably drawn together by two forceful but opposing powers— passion and societal limitations. Eliad, a Jew from suburbia, drifts from one job to another, full of angst and unresolved anger with parents—as a youth, they first denied, then rejected, his sexual orientation. Years have passed, but the pain and its consequences still cast a pall over his life.

Ibrahim, born into a wealthy and supportive Arab family, must leave Haifa to fulfil his musical talent—and give his homosexuality free rein. Despite their love for him, his parents will not—cannot—allow for this. The Arab community of Haifa's Lower City are not yet ready for this.

And then there is Miriam, a social worker also from the Lower City, who must hide her sexual desire and preferences, from her mother, her sister, and everyone close to her. In this world of deception, she gives birth to a daughter and lives the life of—as it seems from the outside—a normal family.

Across the years, a strong bond emerges between the three protagonists of this daring novel, a friendship and mutual appreciation that surpasses the limiting influence of gender, religion, and society. It's a ground-break

ing bond; but it is also one that can only exist in secret—as though nourished in a different city, an invisible one. There’s no way of knowing if their friendship can ever see the light of day, whether it will endure or disintegrate.

Literary critic Nissim Calderon cited *Moving on from Bliss* Amit’s previous collection of short stories, as one of the ten best books published in Israel in the last decade; with her new book, she creates a unique and unorthodox novel.

### Critical Praise

An original and daring novel, its exceptionality evoking emotion and thought...

The novel underlines a simple truth: cleaving to a romantic choice is not always the glorious victory of the “I”. Sometimes, when this is given in a traditional social structure, the price of romantic autonomy can be high...

Amit sets this complexity at the intersection of sexual orientation and ethnicity...

The bustling drama, contrasting the romantic expectations of a Jew and an Arab, unfolds in a novel steeped in tension. There is never a dull moment in it.

*Omri Herzog, Haaretz*

The Lower City, Hila Amit’s second novel...is faithful to the truth. She depicts with honesty the difficulties experienced by gays and lesbians in Israel’s Arab sector—and not just there. Amit crafts a full portrait of her three principal characters (Ibrahim, Mariam, and Elad). The reader feels her love for each of them, and the compassion that she believes they deserve .

*Maya Levin, L’Isha*





## Asaf Schurr

Asaf Schurr is an Israeli author, translator, and editor. In 2009 he received the prestigious Bernstein Award for his novel *Amram* as well as the Prime Minister's Prize for Hebrew Literary Works, and was a finalist for the Rohr Prize for Jewish Literature in 2013. He has written book reviews for various Israeli newspapers and cultural supplements.

Schurr studied theater and philosophy at the Hebrew University and Tel Aviv University and trained in behavioral therapy for dogs. He also practices and teaches Wu Wei Gung Fu. He lives with his wife close to Tel Aviv.

*The Bear* is his seventh book.

### The Bear

#### Novel

**Publisher:** Hakibbutz Hameuchad

**Year:** 2023

**149 pp.**

**Translation rights:** World

**Audio visual rights:** World

**Translations:** English translation by author Todd Hasak-Lowy

It was not a bad world to live in. Even after the destruction, life still persisted in all its beauty.

At the end of a near-extinction event, Israel is full of wreckage. The hunger and danger are not yet over, but some people still collect moments of joy and kindness among the deserted grocery stores and orphaned post offices. There are packs of dogs and children playing together in the streets. A large bear prances on the sand and the asphalt. Cats wander aimlessly. New and fragile relationships develop cautiously, as if from a distance, between the survivors living among the ruins.

*The Bear* is a story about life in post-apocalyptic Israel. In lively and agile prose, Asaf Schurr moves among characters and events and depicts a vivid world of horror and compassion, cruelty and camaraderie.

### Critical Praise

Asaf Schurr is one of the greatest Hebrew writers of our times... this isn't just another book about what will happen in Israel after the apocalypse. It's a book about scattered reflections, about a present that we all already know, from the anxiety and from the spirit.

*Navit Barel, Yediot Ahronoth*

The insistence of finding the beauty within the catastrophe is probably what distinguishes *The Bear* from most of the dystopias that keep multiplying on the bookshelves.

*Maya Becker, Haaretz*



With *The Bear*, Asaf Schurr reinvents the dystopian genre. It's a beautiful and lucid novel whose heroes find compassion and mercy even after the apocalypse... In a brilliant turn, Schurr uses the apocalypse as dark background for a beautiful, intimate novel, whose characters wander between the abandoned houses, still living their small lives, building relationships of love and kinship and experiencing moments of compassion and even boredom. In a place of horror and rebuke, *The Bear* is enveloped in sorrow and observation, and its heroes are much more than mere survivors. In clear and minimalist language, he reminds us that after the apocalypse there is beauty and empathy, that the world was here for a long time before us and will be here for a long time after us, and that there is consolation in this fact... Schurr is without doubt one of the best Israeli writers working today.

*Yoana Gonen, Haaretz*



## Noga Albalach

Noga Albalach is an Israeli author and editor living in Tel Aviv. In 2005 she left a successful career as an equity analyst to focus on literature. After working as an editor for several years, she is now the CEO and co-editor of Hakibbutz Hameuchad Publishing House.

Albalach has written novels, novellas, short stories, and children's books. She has been awarded the Ministry of Culture Prize for Debut Fiction (2011), the Prime Minister's Prize (2016), and the Brenner Prize for her memoir *The Old Man* (2018).

### The Old Man

#### Novella

Publisher: Hakibbutz Hameuchad

Year: 2018

118 pp.

Translation rights: World (excluding French and Danish)

Audio visual rights: World

Translation: Complete English translation by Daniella Zamir

Rights sold to France (Edition Do, Bordeaux), Denmark (Forlaget Vandkunsten, Copenhagen)

In her lucid and lyrical prose, Noga Albalach creates a vivid portrait of her father, examining the textures of their relationship, their family, and the changing society around them. With one hundred and thirteen fragments of memory and routine, tragicomic moments, she describes a brave but modest man, a noble and optimistic person. His life and death help her shed light on her own story and lead her to profound insights.

Translated into French and Danish and published to rave reviews, this is the story of an adult daughter caring for her father in the last months of his life. She witnesses his mind grow faint and tries to conserve his personality, which seems to be fading away. The more he forgets, the more she remembers; the further he retreats into his world, the more profoundly she feels their new intimacy; the weaker his grasp of life becomes, the more vivid is its meaning to her.

#### Critical Praise

##### Israel

**This book is, to my mind, a masterpiece.**

*Dror Burstein*

**It is difficult for me to express in words how much generosity and beauty and moral honesty there is in this book.**

*Orna Coussin*

**A beautiful and minimalist distillation of the existential absurdity of human life, which chokes the throat as it is read.**

*Yoana Gonen, Haaretz*

## France

This book made me cry.

*Eric Vuillard, winner of the 2018 Prix Goncourt*

It is made of one hundred and thirteen brief or very brief texts (only one exceeds a page) which are like arrows: each must touch, each aims at the heart.

*Mathieu Lindon, Liberation Livre*

Albalach draws a string of moving snapshots of a life which are anonymous and at the same time unique.

*Le Monde*

I came away simply overwhelmed by the love it contains. Illness and death are difficult subjects that scratch at our lives, and literature is also there to talk about them. Noga Albalach does so in a beautiful way . . . A book that touched my heart, revealing a sensitive and delicate author with a sense of humor despite the seriousness of the subject.

*Les miscellanées d'Usva Blog*

## Denmark

If this reviewer has read something harder, something more boiled over about dementia and grief and death, he can no longer remember it. A lot has been written and filmed, *Still Alice*, *The Father* and more, but in none of these can such intense and concentrated descriptions be found, as in the case of the Israeli author Noga Albalach... Writing about a person who disappears is an art, and the Israeli Noga Albalach masters it better than most.

*Kristian Jensen, Demensen*



## Yoram Rosner

Born in Israel (1961), Yoram Rosner practiced electrical engineering until discovering that he was more interested in people than electrons. He turned his professional life around, running a well-known user experience design agency while writing novellas and novels. *Weltmeister* is his first published work.

### Weltmeister

#### Novel

Publisher: Kinneret, Zmorah-Bitan, Dvir

Year: 2023

382 pp.

Translation rights: World

Translations: Partial English translation available

Climate change sparks a catastrophic heat wave in Israel, fostering political and social unrest in numerous cut-off towns.

Fires engulf the small town where young professor Dan Gidron lives with his wife, Eleanor. Dan is a stern man of few words, the son of a war hero (or, as some would say, war criminal), and Eleanor is a sharp-witted TV personality. Trapped with them in the same house is Dan's assistant, a gentle young man who is hopelessly in love with Eleanor.

As flames approach the town's houses, the terrified residents split into two camps: those who demand to be evacuated and those who are determined to stay. Dan hopes to unite everyone under his leadership but is challenged by a charismatic and violent resident. This thug humiliates him in public and takes over the town with the aggression, divisiveness, and incitement that only utter chaos can cause.

Dan's facade of masculinity cracks when confronted with this blatant cruelty, while his indecisive assistant gets the chance to be a hero in his own right.

#### Critical Praise

In his debut novel, Yoram Rosner succeeds in describing the protagonists' sense of helplessness, the collapse of the social order, the point when the intense heat outside starts to seep in - and leads to a complete fusion between reality and delusion. And as the temperatures rise, the writing itself becomes wild, sometimes grotesque... Through these three representations of masculinity raise a discussion on the question of "toxic masculinity" and the toll it takes, both on the environment and on the men themselves... This is a mature and powerful book, which combines concrete descriptions with episodes of stream of consciousness and a unique use of language. The intense emotional impression it leaves, and the dilemmas it raises, are expected to accompany the readers for a long time

*Eyal Hayut-Mann, Israel Hayom*

Rosner's novel is on fire, and the reader, mesmerized by the fire, unwittingly gets closer to it with every page he turns in this exciting book.

*From the back cover: Oded Volkstein*

Like a self-fulfilling prophecy, Yoram Rosner describes in an original and surprising new novel how a calm situation transforms in an instant and burns everything, and how out of a heated climate arise tyrannical leaders... The climate change is present in the book. Everyone sweats all the time, and the air conditioners and fans don't always help. In such an extreme situation, extreme phenomena also develop...Another central theme in Rosner's novel is masculinity. There are three types of masculinity here: on one end of the scale the bookish student Asaf, out of a job and single; at the other end the emotionally disabled, serious professor, while the one who breaks the scale is the masculine and violent Stud. Only towards the end of the novel is it possible to understand who the "real" man actually is.

*Shiri Lev-Ari, Calcalist*



## Shachar Magen

Shachar Magen is an Israeli author, screenwriter, and director. After graduating from the Tel Aviv University School of Film and Television, he worked as the editor of Ynet's culture section. His first novel, *Black Slaughter*, was published in 2006 and nominated for the prestigious Sapir Prize. He is the director of the documentary films *The Mother of the Gevatron*, *Life Stories*, and *Strange Death*. Magen is the creator and main screenwriter of the drama series *Exposes* and *The Prime Minister's Children*, and a screenwriter for Hagai Levy's series *The Accursed*.

In 2014, Magen's *Sirens*, a three-season thriller, was released. In 2020, his series *The Possessions*, a French-Israeli collaboration, was first aired on Canal Plus and Yes TV. The series was co-written with Valeire Zanatti, directed by BAFTA-nominated Thomas Vincent (*Bodyguard*), and shot in French, Hebrew, and English. It was dubbed best TV series by Syndicat Francais in 2020 and aired on HBO Max. Magen's second novel, *Land of the Monasteries*, was published in 2023 and is currently being adapted into a television series. Magen has been selected by the Goethe-Institute Israel and the Brandenburg Ministry of Culture for a three month residency fellowship at Schloss Wiepersdorf, in Fall 2024.

### Land of the Monasteries

**Novel**

**Publisher:** Achuzat Bayit

**Year:** 2023

**333 pp.**

**Translations:** Partial English translation available

**Adaptation into a TV series:** to be screened in Fall 2024 - a Hot and Paramount co-production

In a quiet town by the Dead Sea, a man dies in a seemingly accidental mine explosion. But when similar deaths accumulate, Tze'ella, a local woman, concludes that they cannot be coincidental.

Tze'ella is a forty-six-year-old single woman living in the town. She becomes increasingly enmeshed in her own private investigation and develops a wild theory that loneliness caused the deaths, until she herself disappears.

Tze'ella's sister, Netta, is determined to find her. The deputy commander at a women's prison, a city dweller, and a mother of two, she is the opposite of Tze'ella's dreamy reclusiveness. The more pragmatic sister, she has her own ideas about what is at the heart of the mystery. But the more Netta learns about the life led by her missing sister and the strange practices of her hometown, the more menacing it becomes.

Set in the mysterious Land of the Monasteries, where the Bible says the prophet Elijah ascended to heaven and John baptized Jesus, the novel is an exploration of loneliness—a taboo in contemporary Israeli society. Through suspenseful storytelling, loneliness emerges as a rich and even beautiful feeling that operates powerfully in the relationship of the two sisters.

## Critical Praise

An E-vrit website bestseller

The stirring, powerful ending of *The Land of the Monasteries* is a literary achievement . . . an unexpected and even outrageous ending—yet it leaves you with the feeling the story could not have ended otherwise . . . an unforgettable peak.

*Omri Herzog, Haaretz*

A sophisticated literary creation and the ability to handle a thick web of characters, giving each one its unique and complex role in the story.

*Ron Dahan, Yedioth Aharonoth*

This is a very intelligent book, moving and readable . . . it deserves be longlisted and shortlisted for literary prizes.

*Udi Ben Saadya, Walla*

With his stirring and thought-provoking writing, Magen takes the reader into mystery that becomes gradually resolved—or entangled.

*Smadar Shiloni, Ynet*

A delightful suspense book that is also a philosophical meditation.

*Maya Levin, LaIsha*





## Galit Dahan Carlibach

Galit Dahan Carlibach was born and raised in Sderot, Ashdod, and Jerusalem. She has published three novels and two YA books. Her poems and stories are regularly published in local and international journals. Her literary achievements have been highly praised over the years: the ACUM Prize 2013, the Prime Minister Prize for Hebrew Writers 2014, a scholarship for the International Writing Program in Shanghai, the Fulbright Foundation Scholarship for the International Program in Iowa, and the Pardes Scholarship by the Israeli National Library for Young Writers. Her book *The End of Alice* (Zmora Bitan) was longlisted for the 2017 Sapir Prize. Galit Dahan Carlibach has been selected by the Goethe-Institute Israel and the Brandenburg Ministry of Culture for a three

month residency fellowship at Schloss Wiepersdorf, in Fall 2024.

### Under the Sign of Orphan

**Novel**

**Publisher:** Achuzat Bayit

**Year:** 2023

**258 pp.**

**Translation Rights:** World

**Audio visual rights:** World

**German rights sold** (Kein und Aber, Zurich, 2025)

**Translations:** Partial English and long synopsis; complete German translation by Ruth Achlama

*Under the Sign of Orphan* is about a redheaded girl and a mysterious crime. It tells the story of Avital Ohayon, an orphan with a love of books — particularly books about orphaned boys and girls. Avital was raised by hard-up and hard-hearted grandparents in Lifta, a quaint Arab village on the outskirts of Jerusalem. She drifts through Jerusalem's streets and its social margins and wanders from the lights of the city center through slums and unsavory jobs into an abbey in the Old City. Avital, a redhead whose beauty captivates men, searches constantly for the father she never knew. When a former Mossad agent, Ahituv Porat, suddenly takes her under his wing, Avital's life seems about to change, and — just like in the stories she loves to read — she stands on the verge of discovering her father's identity.

But life in Jerusalem in the early 2000s refuses to resemble a glittering myth. Despite the luxury and the security that Ahituv showers on Avital as she becomes part of his family, his motivations are mysterious and his reason for taking an interest in her remains a mystery. Ahituv's family is powerful and established, the offspring of Israel's heroes and titans: the kind of family Avital wishes she had. But the primal crime — linked to questions surrounding Avital's birth and her mother — comes to the surface, changes the balance of power, and reveals the Porat family's true face. Where will Avital's destiny lead her next?

Avital is an unforgettable heroine. The tale of her life, from her birth to her emergence as a woman, reminds us of the famous orphans of classic literature. The plot swivels repeatedly: We worry for the heroine while also admiring her strength, and we hope that the unprincipled and hypocritical characters will be punished. Dahan Carlibach's writing is bold, shifting between wild imagination and sharp cinematic insights into reality. Avital's engrossing story sinks deep into our hearts; with each sentence we sense her pain. This is a suspenseful, heartbreaking, and romantic book that is impossible to put down.

## Critical Praise

Orphanhood is a recurring theme in Galit Dahan Carlbach's books. The fact that in this novel she again succeeds in saying something new about it proves that she is a gifted writer.

*Tamar Mishmar, Yedioth Ahronoth*

A novel full of twists, with a mystery at its center solved in unexpected fashion... Dahan Carlbach has written a riotous and unpredictable novel.

*Omri Hertzog, Haaretz*

A well-written novel with a truly brilliant, rich, and authentically portrayed world... highly recommended

*Yaron Avituv, Makor Rishon*

Her best book, starting 2023 with this book was an unsettling experience for me... a must-read, the writing is singular.

*Shay Amit, Channel 14*

It is such a pleasure to read a book so intricately made, where each particle connects to another in the bigger picture... add to that a suspenseful plot and you have Galit Dahan Carlbach's new novel.

*Maya Mizrahi, Epoch*

It's poignant, it's gloriously beautiful, and I wholeheartedly recommend it.

*Iris Ganor, Blogger*



## It's Me, Iowa

### Novel

Publisher: Graff

Year: 2018

126 pp.

Rights Available: World

Audio Visual Rights Available: World

Translations available: Complete English translation by Yardenne Greenspan

"The first encounter with the jet-lagged writers resembled a formal visit to the UN. Each said their name and waved their country's flag. I shared unsure handshakes with Macedonia, Tibet, Malasia and Japan. Exchanged a polite nod with Iran, Egypt, and Palestine. I hugged Poland, Australia, and Sweden.

Thirty countries come together in the international program for writers. I look around and try to guess with which of them Israel can bond, where should I build an embassy? With whom will a diplomatic crisis ensue? And what will the denunciation message read?"

The writer Galit Dahan Carlbach was selected for the prestigious international writing program in Iowa, USA. She went there representing herself, but is anything personal – and not political – when you are Israeli? From this estranging experience came *It's Me, Iowa* – a poetic treatise, centered on a great love story in a faraway pastoral setting.

## Critical Praise

Galit Dahan Carlbach's excellent book *It's Me, Iowa* brings forth a surprising plot - but not with too many twists and turns - and manages to visit topics such as abortion, Trump, and feminism with a pleasant sharpness.

*Aviad Hominer, Makor Rishon*

A very dark comedy taking wild fictional liberties in Philip Roth fashion... From the beginning, Dahan Carlbach's alter ego has irreverent fun with the political pecking order at the program.

*Michael Weingrad, Jewish Review of Books*

The story takes us far away to the cornfields of the United States, only to shine a searing spotlight on the Israeli reality in which the personal and the public are always comingled.

*Haaretz*

There is no trace of tone-deafness in the note of self-deprecation that she strikes, in the rhythm she sets of losing herself in a compulsive process of obsession with an unattainable man. Her story is captivating and convincing.

*Talma Admon, Ma'ariv*

# Thrillers

## Nilly Assia



Nilly Assia is an author, a lecturer and a marketing executive with twenty years' experience in the high-tech industry. A mother of four, she loves art and live rock concerts, and is addicted to detective books. *The Aya File*, *The Odeski File* and *The Avihu File* are the first books in her suspense series featuring police officer Liora Dgani. Both are Israeli bestsellers; *The Odeski File* is the most popular title on Storytel, a leading audiobook platform in Israel.

### Bestselling Suspense series

#### The Aya File

Novel (thriller)

Publisher: Kinneret, Zmora, Dvir

Year: 2019

269 pp.

Translation rights: World

Audio Visual rights: Under option by Eight Productions

Translation: Complete English translation by Yaron Regev and Gilah Kahn

Sixteen-year-old Aya vanishes from her home in north Tel Aviv one morning. Runaway? Kidnap? Where are you, Aya? The investigation case lands on the desk of Police Detective Liora Dgani. Liora, addicted to work and cigarettes, loves black boots and misses her grandmother dearly. She has cracked some complicated cases in her career; Liora's interrogation methods, a combination of excellent intuition and an obsessive fondness for detail, have often triumphed despite the odds. Now, she has a series of suspects to investigate; the secrets of adolescents to decipher; a dinner at her parents' house that she cannot wriggle out of; and an investigations officer whose rippling dorsal muscles do strange things to her. Amidst all this, Aya's fateful day takes over Liora, sucking her into a whirlpool of the personal and the professional that she cannot control. *The Aya File* is a rhythmic and sweeping detective novel, its protagonists trying their best to rise above their circumstances but repeatedly exposed in all their human vulnerability

### Critical Praise

The *Aya File*, the enjoyable debut novel by Nilly Assia, is easy to read; it mostly travels on uncommon territory thanks to its heroine, a brilliant police investigator, a lone wolf focusing on professional advancement and casting ambitious eyes on promotion to Chief Superintendent.

*Gili Izikovitch, Haaretz Galleria Cultural Supplement*

The work *The Aya File*, Nilly Assia's sympathetic debut book, is a detective novel placing at its center the image of Police Detective Liora Dgani. Assia knows how to create a light and diverting thriller; it seems that its key inspiration is the TV series 'Law and Order' and its likes.

*Omri Herzog, Haaretz*

The depth of the research into the police carried out by the author Nilly Assia for 'The Aya File' is certainly evident; one can easily imagine such a police detective in our Israeli reality.

*Assaf Golan, Israel Hayom*



## The Odeski File

**Novel (thriller)**

**Publisher:** Shtaim

**Year:** 2022

**285 pp.**

**Translation rights:** World

**Audio Visual rights:** World (option on the first novel in the series, see above)

**Translation:** English translation by Gilah Kahn (partial)

Police Detective Liora Dgani thought she was going to get a promotion, but instead, she got an unwelcome new boss. No one remembers the files she slaved over to decipher; while her erstwhile commander vacations in Sri Lanka, the promises he gave her are all drifting away in the wind. Liora wants to get up and walk out, but how can she? After all, someone has left a body in a bordeaux-colored suitcase in the parking lot of a shopping center, right next to the grocery store. Armed with black boots, a battered car, terrible eating habits, and excellent intuitions, Liora Dgani tries to find out who is responsible for the murder of Lena Odeski, an immigrant care worker for the elderly. However, it quickly becomes clear that nothing is as it seems. This immigrant worker had not been taking care of the elderly for some time; the neighborhood may be quiet, but it is certainly not sleepy. All this aside: might it be that Liora's commander, who always wanted the best for her, has betrayed her this time, and perhaps not only her? Or that her best friend has been disloyal to her, and not only her? And that perhaps the story with Gur, the muscular officer in Investigations who did nothing but good for her, isn't actually good for her at all? Her ex-boyfriend returning to the country after three years abroad, Liora Dgani intuitively, probably isn't very good either.

The country is hardly functioning, and the sanitation department is on strike. Amidst all this garbage, Liora Dgani, the toughest but also the most humane detective in Israel, is searching for a lead.

The Odeski File is the second book in the Liora Dgani investigation series by Nilly Assia.

### Critical Praise

It's a great exposition, following the tropes of the classic male detective: broken hearted (twice), a staple in detective literature; heavy drinking is a necessary element for shaping her character; so too the loneliness that defies any cure, interactions with the secondary characters only reinforcing it. The solution to the mystery, therefore, cannot not deliver the heroine from her anguish but rather intensifies them; what at first seems like the possibility of redemption turns out to be merely a step in the wrong direction. This is, then, our heroine—lonely, a drinker, broken-hearted: equipped with these qualities, she sets out on her way... *The Odeski File* is an elegant and interesting thriller which, thanks to the author's familiarity with Israeli society and her ability to reflect what is happening in it, is about much more than merely solving a mystery. The way Assia shines a flashlight into this dark corner puts the things that happen in it on the agenda, even if only for a moment.

*Haaretz*

*The Odeski File*, by Nilly Assia, is not just a detective story. It is a real reflection of life today in Israel. This makes the book much more realistic; the reader can easily identify with the plot details, along with its twists and turns. From this point of view, it is great to be able to say that this is a very Israeli detective book, and a very pleasant read.

*Assaf Golan, Israel Hayom*

*The Odeski File* is not the name of the new Versace bag; it is the title of another suspense book featuring Liora, the police detective who proves us that not only men get addicted to work or struggle with commitment issue. This time, Liora is annoyed because she didn't get the long waited promotion she thought was in her pocket. Still, she can't say no when told that the body of an immigrant worker has been found in a suitcase set next to the grocery store in Tel Aviv. An interesting, enjoyable, and readable book, providing along the way an answer to that age-old question, "What is an Israeli in your eyes?"

*Mako N12*

Nilly Assia has done it again. *The Odeski File* does not convey a message; it is an excellent book, full stop. Assia has created a wonderful, rounded, intriguing, and human characters, embedded in an intriguing and suspenseful plot. Above this, she does not make assumptions, not for the characters and not for me, as a reader wanting something specific for Liora. The insights had to wait until I finished the book.

*Sarit Plain, Vocabular*



## The Double Files

**Novel (thriller)**

**Publisher:** Shtaim

**Year:** Forthcoming

**Translation rights:** World

**Audio Visual rights:** World

Liora Dgani is four months pregnant when a new murder case lands on her desk—the corpse of a wealthy contractor, rumored to be mixed up with the gambling industry in southern Israel, is found tossed in Ben Shemen Forest.

Meanwhile, Liora's ex-partner and lover, Gur Ben Dov, had fled to the south two months earlier to avoid her.

Solving the murders of bodies found in central Israel is Lior's responsibility. Exposing gangs running illegal gambling businesses down south is Gur's. So is, though he doesn't know it yet, the fetus in Liora's womb.

Now, inadvertently, Liora and Gur will meet and discover what led to the contractor's murder, who stands behind the illegal gambling operation, and how far they are willing to go for each other.

# N o n - F i c t i o n



## Ofri Ilany

Dr. Ofri Ilany is a historian, journalist, literary critic, and editor. He is the author of *In Search of the Hebrew People: Bible and Nation in the German Enlightenment* (Indiana University Press, 2018) and writes a weekly column for *Haaretz*. He is the editor-in-chief of *Hzman Haze* (These Times), a magazine of political thought, culture, and science founded by the Van Leer Jerusalem Institute.

### We Are New People

literary non fiction

Publisher: Babel

Year: 2023

266 pp.

Translation rights: World

Audio visual rights: World

Translations: Partial English translation available

For many people, living in the present feels like living in a foreign country. Those of us who were born in the twentieth century have seen rules change and the texture of existence become unrecognizable within the span of a single lifetime. Forms of life have evaporated; we live under a new sky, on a new earth.

The essays in this collection pay close attention to those transformations, many of which have been unimaginable in the 1970s or even the 1990s. Like the protagonists of a science fiction story, physically transformed after landing on a faraway planet, we must come to grips with having become new humans. Simultaneously, we have to face up to the new monsters that have sprung around us.

From reflections on fandom and *Lord of the Rings*, to the place of the laundry machine in German culture, to the revival of the Hebrew language, these essays are about culture, politics, ecology, theology, sexuality, technology and more. What unites them is an attempt to identify that new creature which has been fashioned in the womb of our current period.

*We Are New People* includes several never-before-published essays as well as some which have been adapted from the author's publications in *Haaretz*, one of Israel's leading daily newspapers.

### Critical Praise

Ilany stands out as one of the most astute cultural critics of our time, a true intellectual who straddles the realms of history and contemporary hot topics. His book, *We Are New People*, is precisely that: a compilation of numerous columns from recent years—some previously published in a similar version in the *Haaretz* supplement, while others make their debut—all aimed at diagnosing the present era and comprehending the profound changes we have undergone. In the introduction, he insightfully remarks,



“History books attempt to capture the worldview of people from distant times – be it the people of the Middle Ages or the ancient Egyptians. However, even the worldview of the people from the 1980s seems almost unreachable to us. Try watching popular series like Dallas or Soap, and you will encounter people from a different era.”

Ilany generously acknowledges that even intellectual discussions remain entangled in a discourse crafted decades ago. Consequently, he endeavors to frame the discourse around issues pertinent to the ‘new person of the 21st century.’ The book’s columns, written in the first person, traverse diverse subjects encompassing culture, sexuality, politics, ecology, technology, and more. Ilany effortlessly weaves references to intellectuals such as Herbert Marcuse and Frederic Jameson with contemporary figures like Marie Kondo, Game of Thrones, trending recreation drugs, the real estate market, and climate change. All these references serve to shake off the dust of convention and “gaze upon the new monsters that have emerged around us.

*Maya Becker, Haaretz*

Forces of nature, household appliances, invasive birds, bespectacled geeks, concerned philosophers, spendthrift hipsters, sandal-wearing settlers, and a myriad of other intriguing creatures come to life within the pages of Ilany’s compelling book, *We Are New People* . . . it is an endeavor to portray human beings in all their diverse thoughts, habits, and peculiarities, capturing this very moment in time. *We Are New People* firmly establishes Ilany as one of today’s most engaging historians. His texts emanate originality, critical insight, and occasional radical perspectives, all expressed in a confident tone and accessible language.

*Elad Bar-Noy, Yedioth Aharonoth*

In his exploration of the nascent human experience, Ilany delves into a diverse array of social phenomena, each offering insights into our collective nature. From the unprecedented deep-sea mining to the invasion of myna birds, from viewing newspapers as a humanistic imperative to examining attitudes towards the Temple Mount, and even delving into the metaphysics of air conditioners and deodorants and their societal impact—Ilany leaves no stone unturned in his quest to understand the human condition.

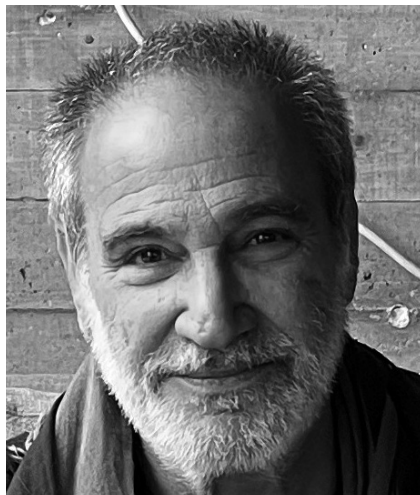
The author’s keen observations often stem from an examination of spaces, giving rise to broad social reflections. This method of observation runs as a common thread through many texts in the collection, perhaps influenced by the author’s formative experiences – growing up in a small settlement in the Negev desert as the son of a zoologist, an original researcher. These roots showcase a unique juxtaposition of the concrete with the taxonomic, the apparent phenomena alongside their finely crafted characterizations.

*Ido Nitzan, Israel Hayom*

Ilany’s essays successfully articulate a new critical existence, where the wandering mind remains receptive to the diverse voices of the surrounding reality, avoiding the imposition of a single narrative to explain the catastrophes of our time.

Ilany seeks to discover the ‘new people,’ emerging from the aftermath of ideological projects that have shaped the country—from Zionists to gays, from socialists to ultra-Orthodox. He encourages them to walk the twilight path between the periphery and the center, cultivating a profound skepticism towards the reality they encounter. By embracing their foreignness as a weapon, they can carve out a new existence.

*Dr. Itamar Ben Ami, Haaretz*



## Sharon Rotbard

Sharon Rotbard (b. 1959) is a Tel Aviv-based architect, author, activist, educator, editor, and co-founder of Babel Press. He is currently serving as Senior Lecturer at the School of Architecture of the Bezalel Academy, Jerusalem.

Among his books: *The Refuseniks' Trials* (Hebrew, 2004), *White City, Black City: Architecture and War in Tel Aviv and Jaffa* (Hebrew, 2005; English edition 2015), *Avraham Yasky: A Concrete Architecture* (Hebrew, 2007); *Neither in Jaffa, Nor in Tel Aviv* (Hebrew, 2009), *The War of Streets and Houses and other Texts about the City* (Hebrew, 2021).

### White City, Black City

**Non-fiction**

Publisher: Babel

Year: 2005

352 pp.

Translation rights available: World excluding English, Russian and Polish

Audio visual rights: World

Translations available: English, Russian, Polish

Rights sold: English UK (London, Pluto Press, 2015; 2025), English US (Cambridge MA, The MIT Press, 2018), Russian: Moscow(Ad Marginem Press, 2017), Polish: (Warsaw, Wydawnictwo Filtry, 2022)

This is the story of two cities, historical Jaffa and modern-day Tel Aviv. Tel Aviv is the 'White City,' said to have risen from the sands of the desert, acclaimed worldwide for its Bauhaus-inspired modernist architectural heritage. Jaffa is the 'Black City,' the Palestinian city that was largely obliterated to make way for the new European-style architecture that dominated newly formed Israel. Israeli writer and architect Sharon Rotbard offers a rare insight into the politics that underpin the narrative of the White City, and how architecture has been used as a political tool. Both a gripping narrative history and a unique architectural record, this deeply moving book shows how any city in the world is built not only of stones and concrete but also of stories and histories – victors and losers, predator and prey. In this way, the legend of the Black City and the White City, architecture and war, is our story too.

### Critical Praise

Landmark book.

*The Architect's Newspaper*

*White City, Black City* still reads like a fresh and necessary corrective – in parts like a slap in the face – mostly due to the fluent urgency of Rotbard's prose...One can only read Tel Aviv-Jaffa's streets with more open eyes..., with a more sober a tread, with Rotbard's book in hand.

*Barbara Mann, Quest, Issues in Contemporary Jewish History*

"This book by an Israeli architect and historian focuses on the construction of Tel Aviv's 'Bauhaus Style' city centre in the 1930s, for which it was awarded UNESCO World Heritage Status. Rotbard reads these mostly speculative white-walled apartment blocks (almost never by actual Bauhaus-trained designers) as a reaction against colonial architecture which ended up being the most colonial city building project imaginable, designed to circumvent, then to consume and subjugate the adjacent Palestinian city of Jaffa. This often

ugly story is told with tact, subtlety and through some particularly seductive images of this Weissenhof-on-Levant.

Owen Hatherley, *The Architectural Review*

Challenging modern architecture from another direction was Sharon Rotbard's *White City, Black City* (Pluto), in which the much-admired "Bauhaus"-style houses of Tel Aviv are attacked as agents of the colonisation and impoverishment of the Arab city of Jaffa. These works of progressive European intelligence, he argues, are actually instruments of conquest. Taken together, Rotbard and Hatherley show the relationship of buildings to politics to be a slippery but nonetheless vital aspect of architecture.

Rowan Moore, *The Guardian*

"a responsible, sharp, critical project, in which Rotbard reads the Zionist representations of Tel Aviv... written with a political and esthetical responsibility: not only in relation to his discoveries, but also in relation to the censored political story of the Tel Avivian landscape, that its false signs are freedom, secularism and progress. Rotbard demonstrates how the cultural imagination marks its narrative on the place, and more important from this, he draws a straight line between the fiction of 'the flourishing of wilderness' and the actual contemporary violence that is supported upon it.

Omri Herzog, *Ha'aretz*



## 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...”