

CANKARJEVA ZALOŽBA PUBLISHING HOUSE

BOOKS 2024

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Established in 1947, Cankarjeva založba is one of the largest and most prolific publishing houses in Slovenia, publishing around fifty titles a year. In September 2004, Cankarjeva založba became part of the Mladinska knjiga Publishing House Group.

Cankarjeva založba's publishing programme includes works from various fields, literary fiction and non-fiction, including drama, poetry, children's and youth literature, travel writing, language handbooks and monographic publications, all the while putting great focus on Slovenian authors.

International cooperation began to prosper after the year 2016 during preparation for the 2023 'Guest of Honour' project at the Frankfurt Book Fair. The editorial team plays a significant role within the Mladinska knjiga corporation group and almost 30% of rights sold recently belong to the fiction titles published by Cankarjeva založba. The portfolio of the fifty titles chosen inspires with its eminent capacity to be relevant throughout the world, created hand in hand with the community of more than 600 authors and illustrators and more than 40 award-winning and internationally renowned authors and illustrators who are participating in the Slovenian 'Guest of Honour' project this year.

Cankarjeva založba takes pride in achieving the highest standards of quality at all levels and activities.

They say it's not possible to dream
in colours, but she does so every night.
Azure blue like the sky, dark blue like the
sea, which she had only seen once – with
Matthew – the father of her son, and yellow
like the pollen that remains on her hand
when she puts flowers in a vase.

Anja Mugerli, The Bee Family

› EUPL 2021 LAUREAT

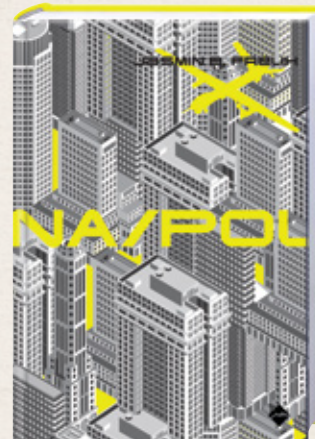
JASMIN B. FRELIH

Foto: Maj Pavček



JASMIN B. FRELIH (1986, Kranj, Slovenia) studied at the University of Ljubljana, where he co-founded the literary magazine *Idiot* and worked as its prose editor for four years, publishing the best and brightest writers of the young Slovene literary scene. His short stories, essays and translations were published in all the major Slovene literary magazines. In 2015, he published a short story collection *Ideoluzije (Tiny Ideologies)* and in 2017 an essay collection *Bleda svoboda (Pale freedom)*.

IN/HALF (*Na/pol*) is a globalist novel set in a post-globalist future. The book interweaves three distinct narrative threads: Evan, an addict theatre director in Tokyo in the future, is staging a play and lamenting the loss of the love of his life. Kras, a family patriarch and ex-war-minister, is celebrating his 50th birthday in the Slovenian part of what could nowadays be called Fortress Europe. Zoja, an anarchist poet, is getting ready to read at the Brooklyn festival Poetrylitics, attended by a motley crew of intellectuals, artists and madmen. *In/Half* uses every trick in the postmodernist playbook, while also taking the tricks seriously. Not content to push the limits of text's possibilities, the novel charges its investigations into the fate of the individual, of the family, and of society, with a solemn ontology and sends its characters hurtling through a disconnected world filled with the debris of past histories for them to find a sense of belonging. With its sharp focus on the contradictions of modernity, and with the reading experience likened to an extended surfing session on a world wide web crafted by an ingenious demiurge, *In/Half* is a powerful statement on the nature of the novel by a voice from the new generation of writers.



- > AWARD FOR THE BEST FIRST BOOK AT THE SLOVENE BOOK FAIR IN 2013.
- > ONE OF THE THREE FINALISTS FOR THE SOCIETY OF SLOVENE LITERARY CRITICS' AWARD FOR THE BEST ORIGINAL WORK OF 2013.
- > ONE OF THE FIVE FINALISTS FOR THE KRESNIK AWARD FOR THE BEST SLOVENE NOVEL.
- > SHOWCASED AS THE SLOVENE ENTRY FOR THE 2014 EUROPEAN FIRST NOVEL FESTIVAL IN BUDAPEST, HUNGARY.
- > EUPL LAUREAT 2016

Rights sold to Poland, Spain, Croatia, North Macedonia, UK, Italy, Netherlands and Greece.

ANJA MUGERLI



ANJA MUGERLI (1984) holds a Bachelor's degree in Slovenian studies and a Master's degree in performance studies and creative writing. In 2015, her collection of short stories *Zeleni fotelj* (*The Green Armchair*) was published, which was nominated for best debut at a book fair the same year. In 2017 the novel *Spovin* (*Winery*) was ranked among the ten novels nominated for the Kresnik Award and was presented at 2019 novel debut festivals in Budapest and Kiel, Germany. Her short stories have been translated into Croatian, Serbian, Macedonian, English, German, French, Hungarian and Lithuanian. She was an EUPL Award Winner in 2021!

EXPECTATIONS (*Pričakovanja*)

In Anja Mugerli's second novel, we follow the story of Jana and Primož. They desire to have a child, and are constantly reminded by the people around them that it is high time to reproduce. Their expectations soon turn out to bring them no joy, only pain and distress. In the novel, the author talks frankly about infertility, artificial insemination, and miscarriage – topics that are still taboo today. At the center of the discussion is the woman: her roles in society and above all her body, which is fully exposed and put on display along with feelings of loneliness, emptiness and guilt. However, light, nature and art also enter again and again into the darkness, cold and silence that otherwise pervade the story, easing the burden of life.

THE BEE FAMILY (*Čebelja družina*)

The main thread of the seven stories are rituals or old customs that are typical of Slovenian culture, which have been presented in a different context, or another – modern – time in order to acquire a new role and image. At the forefront of the stories is a family – be it ununited (Apple Munchkin), or united and then separated due to life circumstances (Red Rooster), or a family that could become real if the circumstances and history were different (The Bee Family). With the exception of the story after which the collection is named and which takes place at a certain period in history, all the stories take place in the present, while at the same time, due to the rituals and atmosphere, they are timeless. With linguistic virtuosity, Anja Mugerli leads us into a world we do not know, even though we live in it, in which we are constantly crossing boundaries – linguistic, cultural, political and geographical – as well as those between reality and the unconscious.

› EUPL LAUREAT 2021

Rights sold to Hungary, Croatia, Italy, Albania, Serbia, Greece, Vietnam, Bulgaria, Albania, Lithuania, Poland and North Macedonia.

DAVORIN LENKO



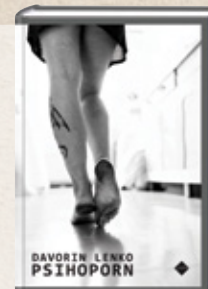
Foto: Izlok Hvala

DAVORIN LENKO (1984) created quite a stir on the Slovene literary scene when he very justifiably received the Kresnik Award for his first novel *Telesa v temi* (*Bodies in the Dark*, 2013).

PSYCHOPORN (*Psihoporn*) is a collection of short stories, through which Davorin Lenko opens a new chapter in his literary creativity and research. As the title suggests, the stories deal with reality and carnality, as well as the spiritual and transcendental dimension of sexuality. This time, by no longer showing sexuality itself, Davorin Lenko instead 'talks about sexuality'. The texts collected in the author's second short prose collection consist of blank dialogues or statements, sometimes approaching the subject essayistically and delving into it, while at other times exposing it almost poetically for a moment. In *Psychoporn*, Lenko shows himself as a master of dialogue, who manages to draw a scene, create a mood and draw complex, whether humanly vulnerable or 'beastly', charismatic characters without any 'didactic'.

In Psychoporn, the author wanted to show a morally grey world, where the concept of human inviolability is often in conflict with basic human needs and/or the concept of 'personal growth'. It touches on Christian mysticism, conspiracy theories and serial killers, and also deals directly with pornography.

> EUPL NOMINATION 2021



Rights sold to North Macedonia and Bulgaria.

WHITE DWARF STAR (*Bela pritlikavka*) is Lenko's second novel. The title refers to a specific type of star with a very small circumference but an exceptional density, which leads it to collapse into a black hole or explode into a supernova. This is a metaphor for the fatal attraction between the half-German, half-Slovene Maria and the American Louis. Their love story takes place from the marshy Louisiana across Ljubljana all the way to Berlin, where each of them in their own way (one through promiscuous sexuality and the other through the ritualisation of everyday life) seeks the most real, most authentic experiences: they are embroiled in a total love that absorbs everything in its way, thus presenting a danger not only for the two lovers, but also for all those that are close to them. The novel questions the divinity of love, which in Western culture is placed at the very apex of the pyramid of values and needs.



VERONIKA SIMONITI

Foto: Laura Sozi



VERONIKA SIMONITI (1967) appeared on the Slovene literary scene as an author of short stories, which have won numerous competitions and been collected in two books. In 2015, her first novel, *Kameno srce* (*A Stone Heart*), was among the five finalists for the Kresnik Award.



IVANA IN FRONT OF THE SEA (*Ivana pred morjem*)

The narrator returns from Paris, where she has created a home for herself, to the Primorje region in Slovenia in order to clear the apartment that belonged to her late mother for a serious buyer, and in a heap of yellowed photographs she finds a picture of her grandmother, holding her five-year-old mother's hand, whilst her other hand lies on her pregnant stomach. The year it was taken, 1943, was one of troubling events and rapid change. What happened to the unborn child? Through a number of parallel stories taking place at different times and generations of one family, Veronika Simoniti's novel presents the reader with the collective past and individual fates. These move between Paris and Primorska, also stopping in Gorenjska, Ljubljana and many other places, even in Serbia as refugees, but all this movement cannot break the human bonds. Even the hard times after the war are written about in the author's gentle manner, looking from ever new standpoints at what we share. A beautiful novel about unattractive times and things.

› THE KRESNIK AWARD FOR THE BEST NOVEL OF THE YEAR 2020

Rights sold to Croatia, Albania, China, Serbia, North Macedonia, Slovakia, Iran, Israel and Italy.

LIDIJA DIMKOVSKA

Foto: Saša Kovačić



LIDIJA DIMKOVSKA (1971) is a Macedonian-Slovenian poet and writer. She has published seven books of poetry, three novels, one American diary, and one short stories collection, translated in fifteen languages. She received numerous awards, among them the EUPL and the Writers Association of North Macedonia Award for her novel "A Spare Life" (2013) and the "Brother Miladinov" award for best poetry collection for "Boundary Situation" (2021). She also received the German prize »Hubert Burda« (2009), the Romanian prizes "Poesis" (2002) and "Tudor Arghezi" (2012), the European prize "Petru Krdu" (2016), the Slovenian prize "The Glass of Immortality" (2020), and the Macedonian/Albanian prize "Naim Frasheri" (2020) and was nominated for the Best Translated Book Award (the USA, twice), the Poet of the Freedom (Poland), the Brucke Berlin Prize (Germany) and the Specimen Prize (Switzerland).

EMŠO is a novel about alienation and the loss of loved ones at home due to geopolitical and personal reasons in a certain time and place. The story is psychological and geopolitical, and is an intertwining of reality and its dystopian projection. The main character of the novel is a girl who is searching for her identity in a dysfunctional family as well as the identity of her father – a refugee who was forced to leave his home due to the Turkish invasion of Cyprus. His life was also marked by a family dispute, about which he persistently remains silent and which plunges everything into alienation, as he looks for a way out in the metaphorical wasteland. The heroine of the novel creates a mosaic of past and present between Skopje, Bristol, London and Varoša. The metaphorical wasteland, in which her father has been wanting to go all his life, is becoming an increasingly real place that receives support as a start-up, becomes an anti-commune of alienated individuals who have voluntarily chosen it as a place of residence.

Translation: Aleš Mustar, Afterword: Namita Subiotto.



A SPARE LIFE (*Rezervno življenje*) is a chronicle of two girls who are among the first generation to come of age under democracy in Eastern Europe. Zlata and Srebra are twelve-year-old twins conjoined at the head. It is 1984 and they live in Skopje, which will one day be the capital of Macedonia but is currently a part of Yugoslavia. *A Spare Life* tells the story of their childhood, from their only friend Roze to their neighbor Bogdan, so poor that he one day must eat his pet rabbit. Treated as freaks and outcasts—even by their own family—the twins just want to be normal girls. But after an incident that almost destroys their bond as sisters, they fly to London, determined to be surgically separated. Will this be their liberation, or only more tightly ensnare them? The metaphor of their separation is a metaphor of the separation of the Yugoslav republics. While Zlata and Srebra's lives reflect on brutal chapters in history, *A Spare Life* is a political, love and a novel of growing up. It is a breathtaking portrait of a woman ambitiously searching for the meaning of life in the midst of adversity. A screenplay for a film by Saso Ognjenovski is available in English. A screenplay for a TV series by Eva Kamchevska (Zagori Fiction Days Prize, Greece for the best TV screenplay based on a novel) is available in English.

- > EUPL AWARD (2013).
- > WRITERS' ASSOCIATION OF NORTH MACEDONIA AWARD FOR BEST PROSE BOOK (2013).
- SHORTLISTED FOR "UTRINSKI VESNIK" NOVEL OF THE YEAR AWARD (2013).
- > LONGLISTED FOR THE BTBA (2017, THE USA).

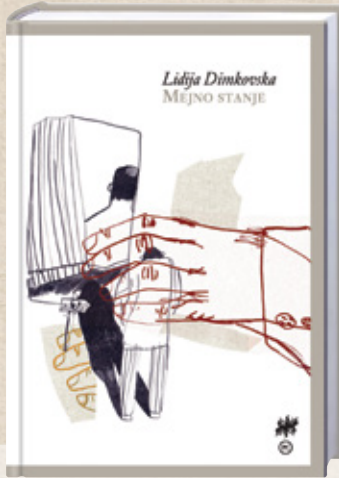
Rights sold to Italy, Hungary, Bulgaria, Serbia, the USA, Croatia, Czech Republic, Romania, Albania and Ethiopia.



NON-OUI is a short, biographical, documentary novel that tells the story of a woman from Split, Croatia, Grandma Nedjeljka, or Non-Oui, who falls in love with the Italian soldier Carlo, at the end of the second World War and later moves to Sicily to marry him. It is written in the form of an imagined conversation between Grandma Nedjeljka and young Nedjeljka, her granddaughter and namesake, and their exchange reveals the lives of two different women, and the deep cross-generational bond between them, as they discuss cross-cultural love, marriage, and family as well as the public sphere of war, politics, fascism, Europe, and migration. When Grandma Nedjeljka falls ill with Alzheimer's and forgets the Italian language, her only connection with the world is her granddaughter. The young Nedjeljka goes to Split to find her Grandma's Croatian roots and is witness to the most recent societal change and political events in Croatia. *Non-Oui* is a brilliant reflection on identity, language, and the need to recount (and remember) family history.

- > SHORTLISTED FOR WRITERS' ASSOCIATION OF NORTH MACEDONIA AWARD FOR BEST PROSE BOOK (2017).
- > SHORTLISTED FOR THE INTERNATIONAL AWARD BALKANIKA (2017).

Rights sold to Croatia, Poland, Bulgaria and Serbia.



BOUNDARY SITUATION (*Mejno stanje*)

The poetry book *Boundary Situation*, divided in three cycles (*Between Tomorrow and Yesterday*, *Crumbling*, and *A Human or Humankind*) is a new lyrical milestone in Dimkova's poetic orientation, which brings new, current and universal verses about man, his existence and the challenges he faces now and here, but also in eternity. This poetry is a direct response to the burning questions asked in our current situation regarding our existential worries, our personal and collective memory, the relationship between history and the present, migration as a contemporary phenomenon, the growing xenophobia, the disappearance of humanity and solidarity in our world, the uncertainties of existence. These poems, personal and universal, display courage and resilience, sincerity and uncompromisingness, addressing some current, burning issues of today that warn of dehumanizing the world and man.

- › AWARD BROTHER MILADINOV FOR THE BEST POETRY BOOK OF THE YEAR.
- › STRUGA POETRY EVENINGS, NORTH MACEDONIA, 2021.
- › NOMINATION FOR THE WRITERS' ASSOCIATION OF NORTH MACEDONIA AWARD FOR THE BEST POETRY BOOK, 2022.

BLAŽ ZABEL



BLAŽ ZABEL (1988) is an assistant professor at the Department of Philosophy within the Faculty of Arts at the University of Ljubljana, where he teaches various academic skills, including scientific writing. His research deals with the history of ideas and the history of knowledge, and he publishes his findings in various domestic and foreign journals.

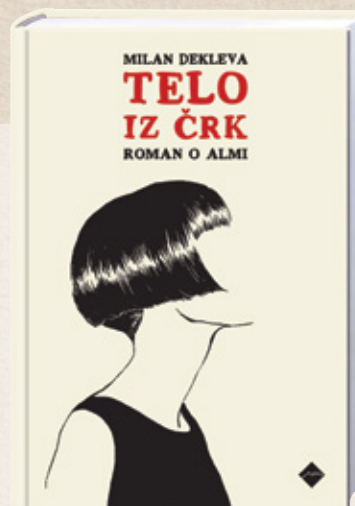
WRITING IN THE HUMANITIES (*Pisanje v humanistiki*)

This writing handbook is dedicated to scientific writing and to the kind of writing that approaches it and is created during humanistic studies. The first part introduces the reader to various concepts that are important when writing scientific texts, for example, what a scientific text is, what a research problem is, and what a scientific argument is. The second part contains various practical instructions for writing a scientific text, from tips for forming individual sentences to writing a conclusion, improving and publishing. The content is presented through the story of the doctoral student Maya, who is writing her first scientific article, and illustrated with examples from prominent scientific texts. However, since writing cannot be learned without practice, each chapter is followed by some writing exercises.

MILAN DEKLEVA



MILAN DEKLEVA (1946) is the author of seven novels, two collections of short prose, three books of essays and twenty-two poetry collections. He has written a great deal for theatre, television and musical stages. He is also the author of numerous poetic, narrative and theatre works for children, and a translator.



A BODY OF LETTERS (*Telo iz črk*)

This short novel is inspired by the personality and incredible life story of the Slovene-German traveller and writer Alma Karlin (1889 – 1950), born in Celje, Slovenia. The three main themes of the novel are her passion for writing, her love for Thea Schreiber Gamelin and her spiritual journey into theosophy. The novel is divided into three parts, which focus on the dramatic milestones in Alma's life: from 1910 until World War One (London, Christiania), the start of her journey around the world (1920, Genoa, Arequipa) and the time after her return home (from 1932 to 1944, from meeting Gamelin until Alma joined the Partisans). The narrator is led by imagination and intuition, through which he tries to sketch a mental portrait of the daring, courageous and talented heroine in conflict with the increasing brutality of the last century.

Rights sold to Austria.



DOCTOR FAULSTAFF INSTITUTE

(Inštitut doktorja Faulstaffa)

A biosemantics expert, involved in perfecting artificial intelligence, gets Pick's disease. Demotion at work, the suicide of his youngest son and a traffic accident involving his older son cause his mental state to deteriorate badly. His wife leaves him, his daughter gets married, his brother-in-law becomes the director of the institute where he works. He is increasingly convinced that he is just an element in the incomprehensible plan of an aged and demented universe, and that in his life there is not one iota of personal freedom. As he does not want to be a contributing factor to the cosmic dementia, he establishes the Society Against Hope and starts going to the shooting range. The novel with a surprising ending (and suffused with black humour) is a first-person narrative about the struggle between the scientific wish to transcend biological determination and human fragility.



A QUARTET FOR FIVE *(Pet za kvartet)*

A barren November day, spread between Salzburg and Ljubljana, turns into a mousetrap. Five people who embody a string quartet (including two women and three men), plus a music producer, face numerous troubles. There is no shortage of parasites, talking dogs, pest controllers, directors of weightless happenings... There is no shortage of Chinese tourists, informers and their supervisors, city and drama characters, slow-thinking employees, absconders, presidents, insignificant people with important surnames and important people with insignificant surnames. Everyone in turn appears in unexpected moments and in inappropriate places, meaning that waiting for a promising concert at the Slovenian Philharmonic is gradually turning into a cacophonous and chaotic composition. The basic laws of physics still apply, while everything else is becoming questionable: is it a web of heated emotions and heads, illusions or dreams? Or perhaps an attempt to master a world where clutter is more creative than smart controllers? In its own way, the novel answers (at least) two difficult questions: How many love triangles can be drawn between five members of a quartet if there are two women and three men among them? How can processes be led fairly in a world 'where there are still judges and users of illusion'?



DANCE, DANTE *(Zaplešiva, Dante)*

On an unusual day in a hamlet on the edge of Death Valley, where even tourists rarely go, an American ballerina, pianist and artist is celebrating her 90th birthday. She was brought to the desert almost half a century ago by coincidence and the call of the stage. With resistance and incredible willpower, the building of the abandoned mining companies turned into a sanctuary of art. The first-person narration of the artist, once a renowned New York dancer, is invaded by bitter, traumatic and sweet memories, which are a kind of intimate history of the USA (from the stock market crash, World War II, the boom of the 'factory of dreams' to the hippie rebellion, women's emancipation and the pathlessness of corporate capitalism). The story of an incredibly creative woman who transformed the desert into a breeding ground for human transience. For humankind, the recently deceased artist convinces us that there is only one solution: extraordinariness.

TINA VRŠČAJ

Foto: Saša Kovačić



TINA VRŠČAJ (1987), in collaboration with the Cankar Publishing House, published the novels *Odradek* (2012) and *Plašč* (2018) and translated Coetze's novel *The Childhood of Jesus*. She writes literary reviews, which she has gathered together in the book *Kritičarka na drevesu* (Critic in a Tree).



THE HOUSE ON A RISE (*Na Klanču*)

The story of the midlife crisis, not the only one: a man and woman, two young daughters. He is the only breadwinner in the family and is therefore away from home more often than they all want. The house on the hill is not an ideal abode, but it at least provides them with a place where they can live together. Then things get complicated. They will have to move out of the house and the pressure causes their interpersonal ties to implode. Tina Vrščaj has written this generational story, which is repeated time and again, as a series of rounded scenes that comprise the mosaic of life. The daughters see more than the parents think and sense that things are no longer as they should be. Will they have to descend the slope and, if so, how far?

- > THE BLUE BIRD AWARD 2022
- > NOMINATED FOR THE KRESNIK AWARD IN 2023
- > EUPL AWARD 2024 – SPECIAL MENTION

DIJANA MATKOVIĆ

Foto: Boštjan Pucelj



DIJANA MATKOVIĆ (1984) is an author, translator, publicist and the editor of the Disenz web portal. She is the author of a collection of short prose poems titled *V imenu očeta* (In The Name of the Father) (2013).



WHY I DON'T WRITE (*Zakaj ne pišem*) is an autofiction, essay-based novel by Dijana Matković, which contains scenes from the author's life that are heavily intertwined with social and literary reflection, and which speaks of the forces that prevent those down below existing and creating. However, the title could just as well be *Zakaj pišem* (Why I Write), as it also demonstrates that injustices can be juxtaposed by transcending and merging identities in class consciousness and by creating a wider, supportive community. It is a novel of the here and now, a novel of the society of the late capitalism of the 21st century, which Dijana Matković has given a voice – open-minded to pain, permeated with analytical doubts and combative in her demand for the truth.

- › SELECTED BY BOOKS AT BERLINALE 2023 (CO-PRODUCTION MARKET)
- › NOMINATED FOR THE KRESNIK AWARD IN 2023

Rights sold to Croatia.

MANKA KREMENŠEK KRIŽMAN



MANKA KREMENŠEK KRIŽMAN (1964) worked in journalism and translation, while at the same time writing fairytales and later short stories for adults. To date, she has published three books of stories, a comic and a book of fairytales. Her youth novel was nominated for the Blue Bird Award. A number of stories from this book have received awards, especially in the short story contests held by Radio Slovenia.

STRANGERS (*Tujci*)

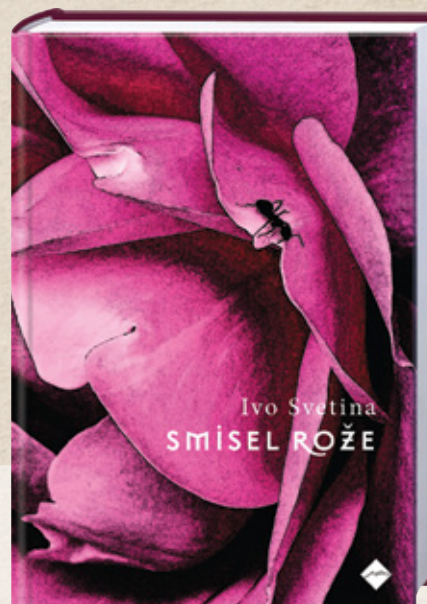
The main themes of the stories in *Strangers* are the partings of ways, separations and reunions. The stories mirror the estrangement between elderly or sick parents and their adult children, deal with the issue of refugees, foreigners who are coming or are already among us and who are trying to somehow find their place among the majority, something that they don't achieve with great success. The book touches on estrangement between partners and reflects on conflict between colleagues, classmates and friends. The heroes of all stories strive to overcome detachment and estrangement but in many cases re-establishing closeness is no longer possible.

IVO SVETINA



Foto: Saša Kovacič

IVO SVETINA (1948) is one of the most important Slovenian poets and playwrights. He has published more than 30 poetry collections and also writes dramas, essays on poetry and theatre or dramatics, children's literature and he translates. He is the recipient of several Grum Awards for dramatic texts, the Veronika Award for the *Lesbos* poetry collection (2005), the Golden Bird Award for the *Botticelli* collection (1976) and the Prešeren Fund Award for the *Peti Rokopisi* collection (1987). He has also been awarded the Jenko Award and the Winged Turtle Award.



THE MEANING OF FLOWERS (*Smisel rože*)

is an unusual autobiography, autofiction, autonovel that brings together fragments of the writer's life. A life that was saturated with poetry until it finally resisted him. From 1954, when the writer was six years old, to 2020, when he began to face the evening darkness that was increasingly invading his soul. The writer's life was not barren and empty; it was rich and full of precious experiences – from love and wild eroticism to travels to drinking binges that slowly grew into alcoholism. A life in which the deaths of the author's friends, relatives, father, mother were scattered like black milestones. A mixture of joy and despair. The author spent the last two years writing this renunciation of poetry and literature.

ESAD BABAČIČ

Foto: Saša Kovačić



ESAD BABAČIČ (1965), poet, essayist and editor of *Antologije slovenske punk poezije* (Anthology of Slovenian Punk Poetry), is a winner of the *Velenjica-čaša nesmrtnosti* (Immortality) Award, and the international Hörbinger award.

MACHINE, DO YOU KNOW YOUR DUTY? (*Veš, mašina, svoj dolg?*)

In places, the first book of essays by Esad Babačić addresses the fundamental issues of today's society. Babačić does not look for solutions and doesn't sell them, but rather wonders about everything that we have intentionally or unknowingly forgotten or misheard. It is a search for a spirit that is still somewhere with us, but we no longer know how to recognise and evaluate it properly.

What can we look for in this edition of this unpredictable and genre-diverse book, the central hubs of which are sports, the life of side streets and memories? This is how one of Babačić's readers in Delo newspaper best described his latest work. In response to his published text *Veš, mašina, svoj dolg*, he wrote: "If anything, then one can sense authenticity, honesty and some form of strange joy in the author. And to feel that is indescribable." It is this strange joy that is perhaps the basic essence of the book. It grows from short sentences and lyrical inserts, which make up the circuit of his texts as they move between the heroes of our sport to the back streets of Ljubljana and also stray off into the surrounding countryside.

Meditation about childhood, naivety and youth. About those playgrounds that are no more. About cities. About Ljubljana, Sarajevo, Split. About their poets. About moments. About silence, a lot about silence. About memories. About Brane. A lot about Brane. Brane Bitenc. His poetry. About their close link. About punk. About basketball. About the author's father. *Veš, mašina, svoj dolg* is a collection of carefully composed sentences about the beauty of existence. About the beauty of life.

CHEER YOURSELF ON (*Navijaj v sebi*)

In his second book of essays, Esad Babačić, the recipient of the 2020 Rožanč Award, remains faithful to the lyric verbalisation of reality, from which he likes to retreat with his time capsule. In terms of revealing emotions, Babačić is still very personal and bold, which sets him apart from the majority of Slovenian authors. The book *Navijaj v sebi* continues where *Veš, mašina, svoj dolg* (*Machine, Do You Know Your Duty?*) (2020) left off, and strives for us to be able to see again, further and more clearly, on the bright side of the moon.

ZORAN KNEŽEVIĆ



Foto: Saša Kovacič

ZORAN KNEŽEVIĆ was born in Serbia (1958), but has since 1995 lived in Slovenia; his experiences as an immigrant are often the subject matter of his stories. He received the first award at the literary competition organised by Radio Slovenia for his story *Soba (Room)*, whilst with the stories *Polje soje (A Field of Soya)* and *Herpes zoster* he twice won the Prose Competition at the Fabula Festival. He has published in the journal *Literatura* and on Radio Študent and Radio Slovenia; he has also taken part in the Literature Artistic Society's short story workshops.

AMPHIBIANS DIE TWICE

(Dvoživke umirajo dvakrat)

This short story collection offers a fresh insight into the life of immigrants from the former Yugoslav republics, but not stopping only there. This is a book which courageously reveals the lives of strangers living next to us, whom we know only by sight and whose stories have a great deal to tell us and

which can help us achieve mutual understanding and coexistence. Stories also talk about physical work, the body, pain and intense conflicts. They are stories of "amphibians", the protagonists torn between two poles, who feel truly at home neither here nor there. On the one hand there is Serbia: the protagonists are connected to it by their warm memories of their childhood and youth, of their home village and the heroic rock and roll era, but also by memories of the patriarchal society, the deeply rooted prejudices and the violence that later erupted into war. Slovenia as their destination offers the protagonists a more relaxed view of the world, but at the same time it is also marked by tough working conditions and life on the margins of poverty. Although there is room for humour in the stories...

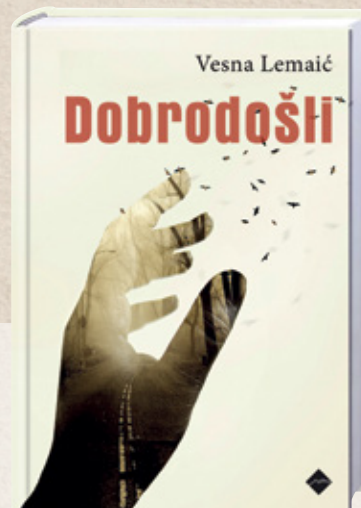


VESNA LEMAIĆ

Foto: Saša Kovačić



VESNA LEMAIĆ (1981) received the Fabula, Golden Bird and Best Debut awards for her collection of short stories *Popularne zgodbe* (*Popular Stories*) and recently Novo mesto Best Short Story Award for her collection of short stories *Dobrodošli* (*Welcome*). One of the stories was included in the Best European Fiction collection. In 2010, she wrote the novel *Odlagališče* (*Dumping Ground*), followed in 2014 by the novel *Kokoška in ptiči* (*The Hen and The Birds*).



WELCOME (*Dobrodošli*)

In this collection of short stories, the author juxtaposes the themes of tourism and migrations. Small, passing events reflect diverse identities, chosen or forced, and record places through which people pass or where they are trapped. In the stories, there is a coming together of the feelings of homeliness and foreignness, of being rooted and uprooted, of belonging and exclusion, which all arise from the dividing line – the difference between Us and Them. The network of cracks in society is getting denser through the memories and experiences of the narrator, who is trying to put the pieces together, aware that the surface is rotten because of the gaps, behind which lie depths of inequality that cannot be filled with meaning. The stories do not offer any resolutions, but place at the centre the superficial events with the understanding that these are not merely something ephemeral – that in their shadows hide de-layered meanings.

Rights sold to Hungary.



DUMPING GROUND (*Odlagališče*)

Social outlaws who represent a threat to the system are condemned to forced labour. Among them is Grace, who does not consent to exploitation or democracy and even less to the capitalist world order. Trixie is a corporate researcher, so deeply engaged in the production chain that even her orgasms seem to belong to her employer. There is also Britt, a distributor of psychodogmatisms and a master of survival. They all meet in the Delta Zero entertainment zone and each of them tries to change her fate in her own way. This is a novel about a nearby world we have not yet noticed. It draws inspiration from real dumping grounds of electronic products and from a society in which the production and storage of waste is the domain of the social margins.



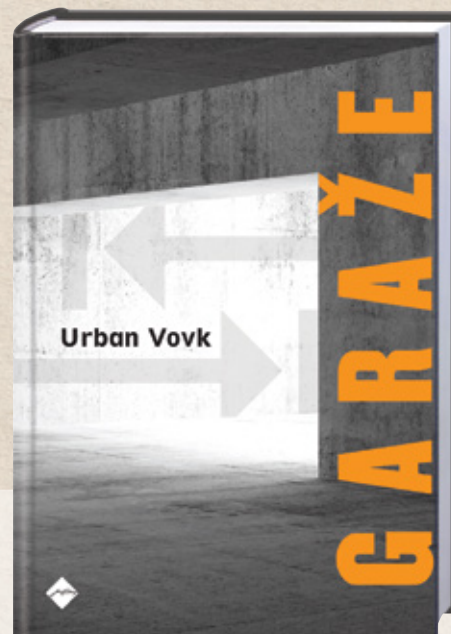
IT FLINCHED, IT OPENED ITS EYE (*Trznil je, odpkla je oko*)

This new collection of short poems titled *Ded in vnukinja* (Grandfather and Granddaughter) by a master of this genre, Vesna Lemaic, is – as we are accustomed to with her work – something entirely new. The main theme of the book is the relationship between a granddaughter and her grandfather, which (chronologically) plays out from story to story – from her birth to his slide towards death, and almost constitutes a family novel. The short stories tell of confidential links that are woven into the family, our relationship to the past and our roots, about overcoming family and cultural patterns, as well as the idealisation and appropriation of others, i.e. that we should let them get on with their own lives. From autobiographical fragments, these stories are as bitter-sweet as life.

URBAN VOVK



URBAN VOVK (1971) is the author of three books. In 2002, he received the Stritar Award from the Slovene Writers' Association for his work as a critic, and in 2007 he was nominated for the Rožanc Award.



GARAGES (*Garaže*)

Even when writing essays in primary school, Urban Vovk resigned himself to the fact that he was much better at observing than making things up, which is why during essay writing he really liked watching his classmates working and then in the last few minutes he tried to make up for lost time. Since his attempts at writing a novel never got beyond page one, he simply gave up and began to write reviews instead. He stumbled into prose by accident. Or rather: he was deposited there by his essay writing which is enriched by a personally expressive note, described by his readers – probably mostly because of the introduction of narrative elements and the persistent involvement in personal archaeology – as “simple short prose”. Because he likes to observe not only himself, he enriched his own experience with the narrated experiences of his nearest and dearest, creating a field of inter-reality – everything told has actually happened, but not necessarily in the same order and not (only) to him, which gives his prose the special warmth of the human touch.

NELI K. FILIPIČ

Foto: Peter Uhan



NELI K. FILIPIČ (1964) is the author of numerous works for youths, the most recent of which were the novel *Požar* (Fire), and *Povej mi po resnici* (Tell Me the Truth). The former was published in 2016 and the latter in 2017, both by Mladinska knjiga. Both books were nominated for the Desetnica Award.



THE FRONT (*Fronta*) is a thrilling detective and adventure novel, which tells the story of five teenagers – Soška, Luna, Vanja, Ben and Karl, who were all bored during the summer holidays, that is until Soška, with her endless energy and curiosity, gets involved in a hunt for the missing North/South. What at first seems to be an entertaining unravelling of a puzzle, through which Soška tries to attract users of her radio app *The Front*, soon turns into a game of cat and mouse, which leads the companionship of 'comrades' to numerous realisations about themselves and others, as well as new experiences, which may just mean this is the last summer of their childhood. This is a novel for older children, which is based on teenagers, their experience of the modern world and their ways of communication. Smartphones play the main role, and there are no parents – literally!

› NOMINATED FOR THE DESETNICA AWARD IN 2022

METKA LAMPRET



METKA LAMPRET (1949) began to write after her retirement. She has read nearly all her stories at literary events (prose competitions, Prebranec prose evenings, events organised by the Public Fund for Cultural Activities, etc.). The audience did not boo her off the stage. In fact, she won a number of literary awards. This is her first book.



WHAT TO MAKE OF A DAY LIKE THIS? (*Kam bi dala take dan*)
The characters in these short stories, from children to old people, come from different social environments, including some that feature only rarely in contemporary Slovene literature. Each of them is slightly maladjusted in his or her own way, not sufficiently integrated into the community where they are compelled to live. While reading their adventures, the reader is moved from laughter to tears and back again. Has the dying Polde really killed his wife? Has the unhappy, insomniac wife, who eavesdrops at night, really forgiven the adulterer? Have the two girls reached the promised land during their long journey?

SUZANA TRATNIK



Foto: Nada Žgank

SUZANA TRATNIK (1963) is an award winning author of short prose and novels, including some for young readers. Her works and individual stories have been translated into over twenty languages. In 2007 she received the Prešeren Fund Award for literature; and this year the novo mesto award for her book *Noben glas* (*No Voice*).



THE LOONY HOUSE ON THE HILL (*Norhavs na vrhu hriba*)

"Oh, believe me, this woman, who is still so young, did all this. She killed someone, disposed of the body and concealed it all." This sentence in the introduction to the novel surprises us, but still does not prepare us for what follows. The main character, Ariana, whose mother disappeared when Ariana was still very little, lives in a tense, conflictive relationship with her aunt, in the remote village of Privežice. The place which, as noted by the merciless observer and commentator Ariana, appeared around the madhouse on the hill at the end of the paved road, where one of the inmates was her grandmother. What happens is not a typical love story or a typical story about getting to know oneself, although it talks precisely about this. What distinguishes this novel above all else is the lively, flowing dialogue, and the uncompromising, direct aesthetics (sometimes involving ugliness or at least uncouthness or lack of political correctness), which grabs us and takes us on a crazy adventure.

Rights sold to Austria.

KATARINA GOMBOC ČEH

Foto: Taja Harris



KATARINA GOMBOC ČEH (1993) is a poet, writer and linguist. *Nobody Knows Anybody* is Katarina's first novel.



NOBODY KNOWS ANYBODY (*Nihče nikogar ne spozna*) follows a year in the life of twenty-one-year-old anthropology student Marsha, who, in the politically tense time of a refugee crisis, experiences a growing disconnect between her family's conservative values and the complex world that is gradually revealed to her through her studies. As a singer in a women's choir led by the relentless virtuoso Agata and a longtime friend of fellow anthropology student Max, with whom she is secretly in love, Marsha finds herself in a whirlwind of intimate relationships and situations through which she will have to dismantle and reassemble her identity. Her story develops in close connection with music and through a wide variety of human rituals, which she initially experiences as a passive participant. However, upon awakening her anthropological sense, Marsha sees fragments in them that are hidden to others and which further dispel her vision of the world and all those who she thought she really knew.

IVA L. NOVAK

Foto: Katarina Veselić



IVA L. NOVAK (1986) is a former photographer, now a writer. She has entered numerous competitions and achieved success with her short stories. In 2023, Iva published the novel *Ajaccio, again*.



YOU TELL, I'LL WRITE (*Povej, napisala bom*)

In order to take care of her preschool children during the Covid-19 period, with her partner's encouragement, the narrator stays at home. Things start to get complicated when her partner gets in touch with a mutual acquaintance. The protagonist clings to the possibility that this interesting woman, with whom he was once in love, will be the one through whom she will be able to construct a new reality in which she will want to stay. A reality that will go beyond the assigned roles of mother, housewife and partner. The renewed contact between her partner and his former love becomes a way for the narrator to reconnect with words, writing, and herself. She demands more and more words from her partner, records the conversations with her phone and transcribes them later. She tries to be honest and present in her writings. With the same intention, she writes down other conversations she has with those closest to her, in which layers of vulnerability, jealousy, loneliness, helplessness and hope are revealed.

BLAŽ KUTIN



BLAŽ KUTIN (1970) was born in Ljubljana and now lives in Berlin. He is usually obsessing about film, film, film, but he also likes to write the odd short story or take a photograph.



TIME BOMB (*Tempirana bomba*)

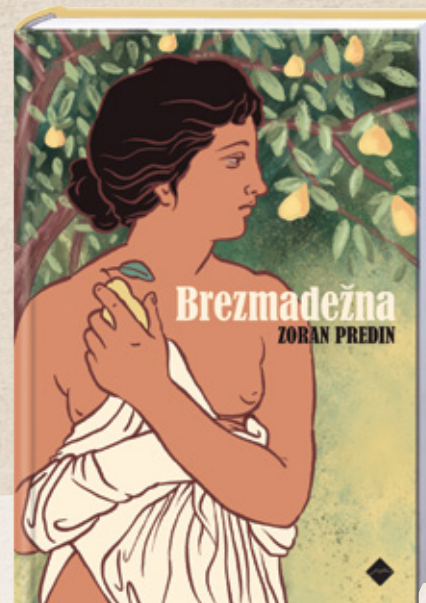
These twenty short stories connect in a fresh, humorous, insightful and sometimes melancholy way our modern way of life. Kutin's characters, be it a dysfunctional family, an unsuccessful film director, an older lady, an American colonel, a young tourist or an estranged married couple, often have big dreams, but very little control over their fate. This is a world where things happen and events are strung together without anyone asking for our opinion. A world in which you never know if you will be adopted by Angelina Jolie or if a grand piano will fall on your head from the sky. All that is left to you is to try and go with the flow.

ZORAN PREDIN

Foto: Saša Kovacčić



ZORAN PREDIN (1958) is a songwriter, singer, chansonnier and writer, the author of many popular texts. *Immaculate* is his second novel after *Mongolian Freckles* (2020). He also writes music for films, TV series and theatre performances. In 2018, he received the Ježek Award.



IMMACULATE (*Brezmadežna*)

One fateful day, half an hour before midnight, three children from the same hilltop village above the city are born in the Municipal Maternity Hospital: Oto Kralj, the only son of a rich owner of spruce forests high above the city, Boris Grabar, the son of an impoverished lumberjack employed in their forests after personal bankruptcy, and Jana Belec, daughter of the rich owner of the village sawmill. Although at the time the media only reported the birth of General Gregor Zima's twins, their lives intertwine and become complicated in a play of coincidences, triggering many tectonic shifts – both in the private and political sense. The action is set in a fictional Central European country, in which there was a *coup d'état* and the establishment of a Principality in which Christianity and veganism are compulsory. This political satire with touches of a family novel and anti-utopia will keep you on the edge of your seat.

Rights sold to Iran, Croatia and Serbia.

NATAŠA KRAMBERGER



Foto Matej Maček

NATAŠA KRAMBERGER (1983) is a freelance author from Slovenia, based in Berlin. Natasa writes narrative reportages, essays and novels, is the author of three books, one of them the collection of reportages. Her debut novel *Nebesa v robidah* (*Blackberry Heaven*, 2007) gained the attention of the critics and was nominated for the Kresnik Award for the best Slovenian novel. It also won the 2010 European Union Prize for Literature. She went on to publish a novel in rhyme, *Kaki vojaki* (*Khaki Soldiers*, 2011); a collection of newspaper and magazine columns in which she wrote about her life in Berlin, *Brez zidu* (*Without a Wall*, 2014); the poems and fiction notes *Tujčice* (*Catkins*, 2014); and the novel *Primerljivi hektarji* (*Comparable Hectares*, 2017), which is a partly autobiographical work in which the narrator, after having lived in Berlin, returns to a small Slovenian village and becomes an ecological farmer. She often mixes the rural and the urban in her work, the realism of the contemporary with the mythologized past, while combining the genres of journalism, essays, and belles-lettres.

WITHOUT A WALL

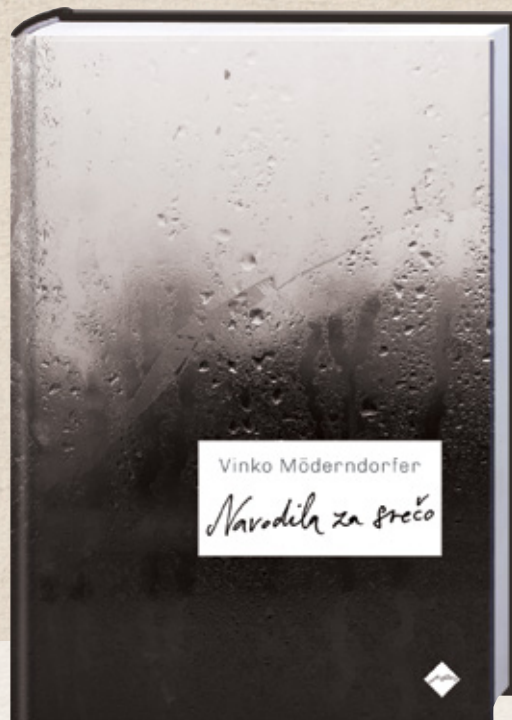
The book consists of seven narratives, the first of which is about the 15th anniversary of the fall of the Berlin Wall, which ran through 192 towns and cities, 32 railway lines, and left 50,000 East Berliners unable to reach their jobs in the West. The writing approaches are different: from informative to literary and documentary; they go beyond rules, beyond the walls, break-ups and mergers; journeys through selected zones of the 3rd millennium. Thus, the core of the narrative features the author, a postbox, Berlin, Warsaw, Jurovski Dol, Tirana, Havana, the fallen Wall with its past, now and then, its boxers, squats, football stadiums, fashion fads, night shifts... Time moves with its own logic and with each entry into a new decade, the modern world – Europe – moves further away from the fall of the Wall.

VINKO MÖDERNDORFER

Foto: Gaja



VINKO MÖDERNDORFER (1958) has written a series of books in different genres and received a number of Slovene literary awards.



INSTRUCTIONS FOR HAPPINESS (*Navodila za srečo*)

Novellas alternate with shorter, expressive stories, and all of them revolve around complex human relationships. Some stories, mainly the longer ones, are based on realistic psychology and narration, which is linguistically enriched with poetic digressions. The shorter stories are mostly notes about the traumatic experiences of individuals in different periods of their life. All revolve around the search for happiness and finding the reasons why life often does not work out, why happiness is not found, why we always feel that we are running after happiness. The protagonists of most of the stories in this collection are women. A woman as a being that gives life and perhaps because of this feels more strongly the questions about meaning as an important part of existence.

UROŠ ZUPAN



Foto: Marjan Pavček

UROŠ ZUPAN (1963) has been one of the main Slovenian poets in recent decades, both domestically and further afield, which is attested to by the numerous domestic and foreign prizes and nominations he has received.



MOVING WARM AIR WITH FINGERS

(S prsti premikamo topel zrak)

What exactly are the expectations? To reinvent ourselves from one book to the next? This is probably a desire and a need coming from the outside world, which is constantly expecting new sensations and excitement. Or perhaps a similar rule is involved as in painting where, because of something that is called originality, personal style, we immediately know who painted a work and we do not need to read the signature at the bottom. Zupan's book lies somewhere in between. The atmosphere is typically Zupanian; a slowly floating melancholy or nostalgia or a desire to become a believer in slowness. These are poems that simulate classical form and through this come close to music, but at the same time commit violations, since their rhyme is always random and almost unnoticeable. In short, this is a book which, through refined and well considered means, talks about the world we live in.



THE DOG AND SUMMER (*Psica in poletje*)

This book features heterogeneous poems that thematically reflect the basic conditions and experiences of humanity. At the extremes, they are marked by love and death, but at the same time they cover everything that comes in between... A few of the poems have an irregular rhyme, which is not uncommon for Zupan, and longer poems, albeit not classically narrative ones, but rather those that demand erudition from the reader, as well as shorter ones, similar to solid sculptures made of words, and really short ones, in which the decisive relationship is between the sparsity of the words and the blanks between them. There are also some poems in prose. Some of the poems are dug out of darkness and the past that shed light on the dark moods that the present brings with it. Among the poems there are excerpts from foreign literary works that work as a kind of connective binder – they somehow guide and direct the poems that follow them in unexpected directions.

SECRET LIFE (*Skrivno življenje*)

This is a book of heterogeneous poems, which could be a cause of doubt among those seeking harmonic structures. Some of the poems have irregular rhymes, which Zupan often favours, there are longer poems, albeit not classically narrative, but those that occasionally require some erudition from the reader, and there are shorter poems, similar to solid sculptures from words, and very short ones, in which the relationship between the sparse words and the whiteness between them is decisive. Some of the poems are in prose, which are almost on the boundary of being essayistic. Among his poems, as a kind of connectivity, Zupan includes passages from foreign literary works. They somehow lay the ground for the poems that follow, in unexpected directions. The thematic poetry covers the basic state and experiences of humanity. It could be said that in extreme positions, these two themes capture love and death, and all that happens in between.

GORAZD BAJC, BORUT KLABJAN



Gorazd Bajc



Borut Klabjan

Historians Borut Klabjan and Gorazd Bajc are experts on the times and conditions that enabled the rise of Italian nationalism and fascism. In their findings, in addition to the records of historians, politicians and other educated people, the authors often rely on individual testimonies of ordinary people involved in one way or another in the turbulent events.

GORAZD BAJC (1972), a Doctor of Historical Sciences, is an Associate Professor at the History Department of the Faculty of Arts of the University of Maribor, where he teaches the history of Europe and the Balkans in the 20th century. The areas of his research include the history of international relations, intelligence services, Yugoslav/Slovenian-Italian relations, anti-fascism and minorities, and violence, including that against women in Primorska and Istria in the transition periods after the First and Second World War.

BORUT KLABJAN (1976) is a Doctor of History, scientific advisor at the Koper Scientific Research Centre, and teaches as an associate professor at the Faculty of Arts of the University of Ljubljana. He deals with the political, social and cultural history of Central and Eastern Europe in the 19th and 20th centuries with a special emphasis on the border areas. Among the most common examples of study are the areas of the northern Adriatic and the city of Trieste, as well as that of the Czech Republic and Slovakia.



THE FIRE THAT ENGLTFED EUROPE: TRIESTE NATIONAL HALL (1920-2020) (*Ogenj, ki je zajel evropo*)

As a result of the passivity of the Italian authorities, on 13 July 1920 fascist units set light to the symbol of Slovenian and Slavic emancipation in the centre of Trieste. On the same day, fascist violence also affected other Slavic institutions in the city of Trieste. The July violence represented a true baptism of fire of border fascism and instilled confidence for the war campaign... The book *The Fire That Engulfed Europe: Trieste National Hall 1920-2020* is the first in-depth and accurate study of the burning of the Trieste National Hall, as well as its sociological and cultural history, which is still relevant to this day, when the National Hall is once again the property of the Slovenian community in Italy. Gorazd Bajc, a Doctor of Historical Sciences, is an Associate Professor at the History Department of the Faculty of Arts of the University of Maribor, where he teaches the history of Europe and the Balkans in the 20th century. His areas of research include the history of international relations, intelligence services, Yugoslav/Slovenian-Italian relations, anti-fascism and minorities, and violence, including that against women.

Rights sold to Italy.

JOŽE PIRJEVEC



Since the 1980s **JOŽE PIRJEVEC** (1940, Trieste), a member of the Slovene Academy of Sciences and Arts has dedicated a great deal of his research work to the history of Yugoslavia and the Yugoslav wars. His newest book *Partizani* (*The Partisans*) will be out in March 2020.

TITO AND HIS COMRADES (*Tito in tovariši*)

A new light on familiar events – the most comprehensive presentation of Josip Broz Tito.

Jože Pirjevec's book presents Tito's life story and the background to his political rise, which was closely connected with the life and political activities of his "comrades". In revealing new dimensions of the leading creators of the second Yugoslavia, with Tito at the helm, the author draws upon documents kept in private and state archives in Ljubljana and other capitals of the former Yugoslav republics, while he also researched the available archive materials in Washington, New York, Moscow, Berlin, Cairo and New Delhi, as well as the archives of the Slovene and foreign intelligence services, such as Stasi and the KGB. Rich pictorial material.

Rights sold to North Macedonia, Albania, France, Italy, Montenegro, Czech Republic. Translated also in to German, Serbian, Russian and English languages.

THE PARTISANS (*Partizani*)

This long-awaited book is the first to contain a comprehensive account of the emergence and development of the Partisan movement in the Kingdom of Yugoslavia, which occupiers and Quislings tried to erase from the map of Europe in 1941. The book contains a considerable amount of information obtained by the author through research in archives in London, Washington, Berlin, Munich, Helsinki and Moscow which to date has remained unknown since some parts of the archives were only opened recently. It is the first comprehensive and synthetic account of the emergence and development of the Partisan movement in the whole of the Kingdom of Yugoslavia. The author describes the strained relations within the movement, as well as the relations between the Partisans and other military formations (White Guards, Chetniks, Ustashe, Ballists, etc.) and between the Partisans and allies in the anti-Hitler coalition. The book demonstrates that there would have been no national liberation movement without the Communists and their utopian belief that they would create a better future, without their fanaticism, organization and discipline. Above all, the Yugoslav Partisan movement contributed significantly to the defeat of the Third Reich and its satellites and brought victory to the Yugoslav nations.

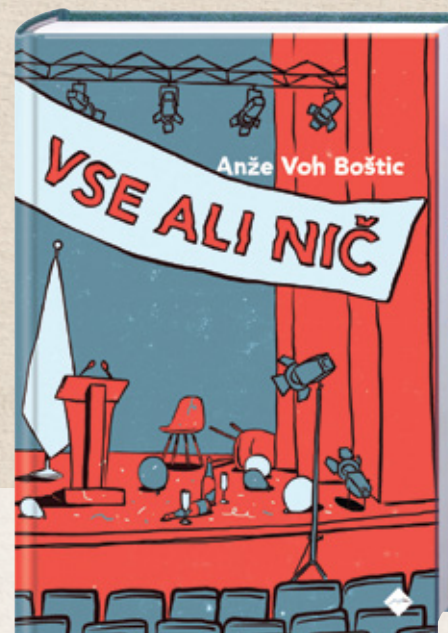
Rights sold to Croatia and Russia.

ANŽE VOH BOŠTIC



Foto: Lenart J. Kučič

ANŽE VOH BOŠTIC (1985) is a former investigative journalist of the independent and non-profit *Pod črto* (The Bottom Line) media outlet. *Vse ali nič* (All or Nothing) is his literary debut.



ALL OR NOTHING (*Vse ali nič*)

Franjo has just graduated in political science and is in desperate need of at least a temporary job, as he and his mother are barely making ends meet. Fortunately, he was accepted for a paid internship of at least three months with Dr. Agnes, an influential figure in the Progressive Social Party (NaSS), in which she represents the most progressive ideas. He somehow manages to get a room in the suburbs of the capital and, full of naive hope, sets out for the city, where he soon finds himself in the middle of a spectacle for the masses, internal political battles, vote-buying, lobbying, influential 'movers and shakers' and rampant corruption. Franjo finds it difficult to find his way among it all, and working for the party puts him in many tricky positions that he can use to his advantage, but only if he renounces his ideals. A novel about the typical sobriety brought by facing the hard reality of survival, and about late adulthood, which is also a political thriller.

GORAZD GARVAS

**GORAZD
GARVAS**
is a
pseudonym.



FEUER FREI

A shocking narrative based on real events that reveals the despair and anger of those left outside of the neoliberal capitalist paradise. Gorazd, a boy, grows up alone in a home without love, which resounds with silence or arguments, alcohol-fuelled outbursts and the persistent ringing of creditors. School doesn't offer anything better either. His classmates make fun of him for being overweight and the lies he tells to try and get in with them. He feels embarrassed in front of girls and is unable to express his feelings, at least not in a socially acceptable way. Books, music, films, and an interest in military history thus become a kind of escape that allow his life, emotions and desires to, ever more and increasingly, cultivate a fantasy. These fantasies, however, become increasingly violent when they meet other like-minded people.

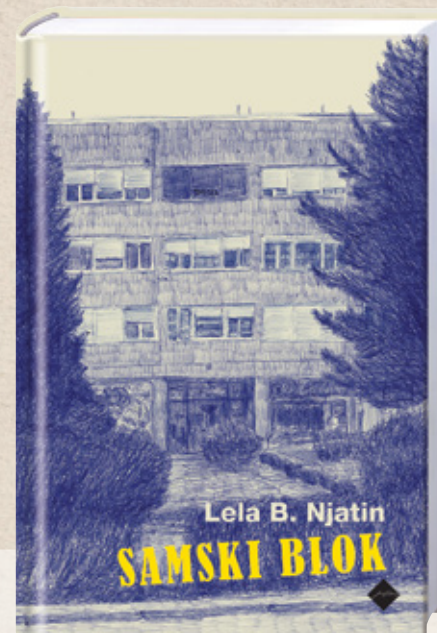
Rights sold to Albania.

LELA B. NJATIN



Foto: Franci Virant

LELA B. NJATIN (1963) is a writer and visual artist. Her most famous literary work is the fragmentary novel *Nestrpnost* (Intolerance) (published 1988, reprinted in 1991 and 2018). She lives in Ljubljana and maintains a studio in Kočevje.



HOUSE OF SOLITUDE (*Samski blok*)

is an essay-based memorial narrative with the elements of a novel. It describes a dilemma that derives from the relationship of humanity and place: whether a place determines a person or a person determines a place? The narrative mosaic connects the character living in a block of flats, who is also the heroine of the story's home, studio and a paradigm of the community in which she lives. In the essay-based layer of the narrative, the belief is expressed that the common fabric of humanity is formed with weak stitches of related personal stories in which the view, comprehension and image depict the points of the attachment in society. The events take place in Kočevje in the period from the end of World War II up to the present time. The city in the narrative comes to life in the constant efforts of the inhabitants to restore it, spiritually and materially, while it seems difficult to remain in it for more than one generation.

SLAVKO JERIČ

Foto: Saša Kovačić



SLAVKO JERIČ (1980) is a journalist, mathematician, psychologist and author of the Številke podcast. He writes columns and analyses for the sports newsroom of RTV Slovenia, which often include statistics. In 2013, he received an award from the Slovenian Statistical Society for excellence in statistical reporting in the media.



STATISTICS FOR BEGINNERS (*Statistika za začetnike*)

During the pandemic, we were bombarded with statistics, through which the media and the profession tried to report to the public what was happening, as well as to predict the future. They assumed that 'objective numbers' would be able to convince the public of the seriousness of the situation, and that the public would understand the numbers enough to make the information in this form the most clear. But were those expectations fulfilled? Statistics is a useful and interesting scientific discipline, which is by no means to be taken lightly, hence Slavko Jerič has compiled a manual intended for all beginners, students or adults with a desire to understand it better. The guide to numbers is written personally, through Slavko's stories and anecdotes and many global stories, which will help readers to more easily imagine all the common mistakes made by compilers and readers of statistics.

ALENKA KEPIC MOHAR

Foto: Saša Kovacič



ALENKA KEPIC MOHAR For almost two decades, Alenka Kepic Mohar has been monitoring the Slovenian publishing field and in recent years she has built on her experience by exploring the importance of reading and the role of books in the process of learning and teaching. Alenka took part in the multiannual international E-READ project on the evolution of reading during digitisation, she achieved a PhD on the topic of the influence of digitisation on editorial work and has published professional articles on this topic.



THE INVISIBLE POWER OF BOOKS (*Nevidna moč knjig*)

The digital revolution changed the way of living, transformed reading and caused changes in the way of learning. The unlimited access to digital accessories has changed material culture, while at the same time marking cognitive processes that are based on an autonomous thinking mind. All this places the work of publishing in a new position, the existence of books and the process of education. The path to the synchronous co-existence of digital and printed matter leads through the understanding of what happens in the brain when we read, and how this affects each individual's cognitive development. This is also the foundation of education, therefore it is not possible to avoid further questions about how education is changing and what digitisation brings to the Slovenian school system. Above all, it asks the question whether the school system will be able to introduce young people to the culture of books in a way that understands the functioning of the digital world, whilst at the same time being aware of the benefits that reading and learning from printed books have on cognitive development. The reflection on this is also an initiative for a wider social u-turn, by which the author returns to the book as a place of refuge for thoughts, imagination and science.

LUČKA KAJFEŽ BOGATAJ



LUČKA KAJFEŽ BOGATAJ is a researcher in meteorology and climatology, a professor and head of the Centre of Biometeorology at the Biotechnical Faculty in Ljubljana. In 2007, as a member of the IPCC, she received the Nobel Peace Prize; in 2012, she was ranked among the women who inspire Europe. *Planet, ki ne raste* (*The Planet that Doesn't Grow*) is her third book about the environment aimed at young readers.



THE PLANET THAT DOESN'T GROW (*Planet, ki ne raste*)

If people continue to exhaust our planet's natural resources, today's teenagers will live in a world marked by numerous environmental problems. This is why, before our children become adults, we need to clean up the air we breathe and ensure sufficient quantities of drinking water. The soil gives us food, but is getting more and more polluted, we are threatened by genetically modified food and the remnants of chemical concoctions in it, and in the end we carelessly throw it away. Our sins are also reflected in nature. We must stop the processes that lead to the loss of the variety of life in ecosystems. Moreover, we must also tackle the sins of energy production, which is the main culprit for the release of greenhouse gasses and climate change. Otherwise, the latter will completely change the life of future generations. It is not too late to make our progress more sustainable and show that the role of an individual is not necessarily marginal and unimportant. Through awareness, knowledge and determination, the young generation has all the possibilities of preserving and even increasing the quality and welfare of humankind.

KOVAČ, ROŽMAN, ŠIROVNIK



NIKA KOVAČ (1994) is a hardened activist, director of the 8th March Institute, publicist and the author of numerous books, the latest of which is *Pisma tebi* (A Letter to You), published by Mladinska knjiga in 2021.

ANDRAŽ ROŽMAN (1983) is an experienced reportive journalist, who formerly worked for the newspaper Dnevnik. In recent years he has also been increasingly interested in literary journalism and is the author of the reportive novel *Trije spomini* (Three Memories) (2019).

In 2021, **KLARA ŠIROVNIK** (1997) was the recipient of the debut journalist award presented by the Slovene Association of Journalists for her reporting for the newspaper *Večer*.



I'M HERE: STORIES THAT WE DON'T WANT TO HEAR (*Tu sem: Zgodbe, ki jih ne želimo slišati*) is a book that depicts portraits of people who don't usually make it into newspapers or books, and if they do, they are written about with a great deal of prejudice and stereotyping. The aim of this book is to not only show readers how, for one reason or another, each and every one of us can quickly find ourselves on the periphery and outside the attention of society, but telling their individual stories also means pursuing the processes through which society systematically, ruthlessly and inhumanely pushes them aside. The book contains nine stories, each with a different focus: institutionalisation, close relatives with dementia, transgender people, children of alcoholics, people with disabilities, etc.

Illustrated by Samira Kentrić

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