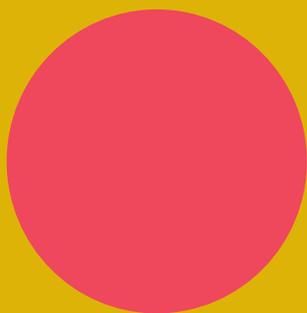


New Czech Books 2023



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Introduction

Dear Readers,

2023 was a landmark year for Czech literature and culture – the Frankfurt Book Fair selected the Czech Republic as its Guest of Honour for 2026! This represents a unique opportunity for Czech literature and publishing to showcase its strengths on the international stage. The position of Guest of Honour ensures global attention even before the actual book fair in 2026, but also for many years afterwards. The motto for the Czech presentation will be “The Czech Republic – a Country on the Coast”. Taking our inspiration from Shakespeare, we will present our literature as an integral part of the world’s cultural ocean.

This catalogue with the most noteworthy Czech books from 2023 also demonstrates that Czech writers are broaching subjects which are important and relevant for readers of all nationalities. As in the wider world, Czech literature is trying to comment on society through (sometimes almost painfully) personal experience. Last year there were several outstanding publications with an autobiographical dimension. One literary highlight was the novel *Memory Burn* (more about the book on pages 8–9) by the young author Marek Torčík about queer identity and growing up in a dysfunctional family in a small, forgotten Moravian town.

Štěpánka Jislová, a comics artist from the younger generation, has produced a very intimate project about interpersonal relations entitled *Heartcore* (pages 40–45), in which she subjects her own desire for love to a mercilessly rational analysis. Among the children’s books, one that immediately stands out is *The Forest* by Tereza Říčanová (pages 64–67), which is both an ecological call to arms and a poetic tribute to the beauty of the forest ecosystem. The poet Radek Štěpánek also writes about the appeal of nature as well as fears about mankind’s future existence in an environment with ever-worsening conditions for life in the collection *Nice Weather* (pages 34–35).

My team and I are confident that we can introduce you to some inspirational literature!

Martin Krafl
Programme coordinator for the presentation
of the Czech Republic at international book fairs
Head coordinator of the Czech Literary Centre

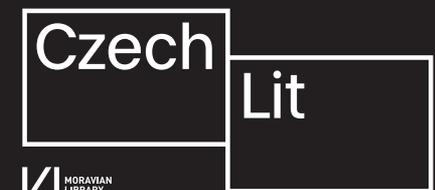
CzechLit – Czech Literary Centre

CzechLit – Czech Literary Centre is a state-funded organisation supporting and promoting Czech literature abroad and in the Czech Republic. The centre is a section of the Moravian Library.

CzechLit:

- Promotes prose, literature for children and young adults, poetry, drama, comics, non-fiction and new forms of literature
- Acts as an information hub for foreign publishers, translators, Czech studies specialists, event organisers and others interested in Czech literature
- Provides grants for authors to attend cultural events abroad
- Cooperates on international literature and translation projects with partner institutions abroad and in the Czech Republic
- Organises residencies for foreign translators, Czech studies specialists and authors
- Runs the bilingual website czechlit.cz with information about books, authors, grants, residencies and Czech literature news
- Cooperates with the network of Czech Centres, which promote Czech culture abroad, as well as with other governmental and non-governmental cultural and non-profit organisations and individuals
- Is involved in the presentation of Czech literature at book fairs abroad in cooperation with its parent institution
- Holds the annual Susanna Roth Award for young translators of Czech literature

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Fiction

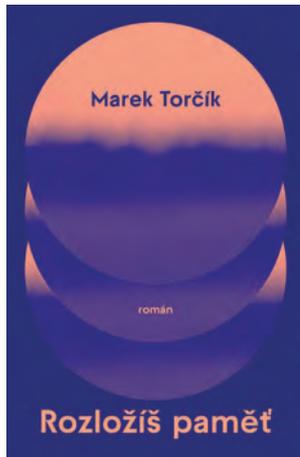
Marek Torčík

MEMORY BURN

A compelling novel about a troubled childhood and a journey through the labyrinth of memory.

In his debut novel, the poet and novelist Marek Torčík delves into the recesses of memory in an effort to come to terms with painful memories from his childhood. As a homosexual boy with a slight build growing up in a small industrial town, the protagonist of the story faces severe bullying at school, but his problems aren't over once he gets home: his mother, a low-paid factory worker who has to look after her father, an alcoholic nearing the end of his life,

has very little tolerance of her son's sexual orientation. One bright spot amid the bleakness of small-town life is the friendship he strikes up with a Romany classmate, Marian, which later develops into a romantic relationship. In the novel *Memory Burn*, Marek Torčík not only describes people living on the fringes of society in a convincing, sophisticated and precise way but also implies that sometimes it is better to wipe the slate clean and liberate oneself from negative childhood memories.



Rozložíš paměť
Paseka, 2023, 280 pp

“One of the most powerful Czech books of 2023, a full-length novel offering reconciliation and hope.”
—*Respekt*

Photo: Paseka publishers



Marek Torčík (1993) is a poet, novelist and journalist. He is originally from Přerov and now lives in Prague, where he also studied English literature and culture at Charles University. In 2016, his poetry collection *Rhizomy* (Rhizomes) was published. In 2018 and 2020 he was one of the ten finalists in the Czech-Slovak poetry competition *Básně SK/CZ*. His debut novel *Rozložíš paměť* (Memory Burn, 2023) was chosen for the tenth Susanna Roth Award for beginner translators of Czech literature.

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www.paseka.cz

English, German, French, Bulgarian, Arabic, Croatian, Italian, Japanese, Lithuanian, Hungarian, Polish, Romanian, Macedonian, Slovak, Slovenian, Serbian, Ukrainian and Vietnamese sample translations available

Alena Machoninová

HELLA

A literary reconstruction of one of the thousands of lives swallowed up by Russian history

Alena Machoninová, a Russian Studies scholar, chose to embark on a subtle intellectual exercise by reconstructing the life of Helena Frischerová. A Moravian-born woman who landed up in Russia during the Stalinist terror, she also became the inspiration for the character Ri in Jiří Weil's famous novel *Moscow Border* from 1937 (which was banned by the Czech communist regime). As it transpired years later, she managed to survive – unlike her husband, who was executed – and wrote down her recollections of the gulag where she spent ten years. In her literary-documentary novel, Machoninová

follows the twists and turns in Russian intellectual thinking, reflects on the finer points of translation, and at the same time documents the attitudes of today's ordinary Russians, including their views on the war in Ukraine. She also chronicles Frischerová's memories and thoughts through her correspondence and memoirs. In doing so, she not only shows readers the tragedy of the Russian industrialization and modernization carried out by the authoritarian political system, but also the traumatized inner lives of its victims.



“With *Hella*, Machoninová is fast becoming a leading light of Czech literature. And we can only hope that this will not be her last novel.”

—*Deník N*

“This mature and deeply felt work of prose is also a book about returning or the impossibility of doing so, about home and nostalgia, literature and translation.”

—*Prítomnost*

Hella
Maraton, 2023, 264 pp

Photo: Jan Machonin



Alena Machoninová (1980) studied Russian and comparative literature at Charles University. She taught Czech language and literature at Moscow State University and lived in Russia on and off for twenty years. She writes and lectures on 20th and 21st century Russian literature, especially unofficial Soviet poetry and contemporary prose. Together with Jan Machonin, she compiled and translated *Zloději všedních okamžiků* (Thieves of Everyday Moments, 2015), an anthology of poets from the Lianozovo School. She has written afterwords for novels by Lyudmila Ulitskaya, Andrei Bitov, Helena Frischerová, Tamara Petkevich, Andrei Platonov, Maria Stepanova, Oksana Vasyakina and others; she also translated some of these books into Czech. She is the editor of *Dějiny ruské moderny* (A History of Russian Modernism, 2022) by her teacher Miluše Zdražilová.

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English sample translation available

Michal Kašpárek

FOSSILS

Three generations, three attitudes to life. Grandfather, father, daughter.

The grandfather spends his retirement writing chain emails about how the normal world is disappearing and becomes a conspiracy-theory celebrity. The father, Vladimír, a computer expert and fan of scientific progress, has single-handedly worked his way up to a high-paid position in a tech firm. He's fond of calculating everything he's done for the good of his family and humanity, and the result he comes up with is always that he can

be justifiably proud of himself. That is, until he finds out his daughter Julie has become an environmental activist uncompromisingly fighting against the very things he believes in.

Michal Kašpárek's acerbic novel reads like a catalogue of intergenerational misunderstandings. Three different worldviews collide in sharply delineated situations and witty dialogue.



Fossilie
Paseka, 2023, 184 pp

“Kašpárek has managed to write a small great novel about Czech society.”

—*Deník N*

“This excellent novel shows that everyone has their own truth but no one has a patent on it.”

—*Seznam Zprávy*



Michal Kašpárek (1984) is an editor and journalist. Since 2021 he has worked at Samizdat – Czech Radio's data team. He has published opinion pieces, reviews and interviews in *Finmag*, *Reportér* and *Heroine*, on the *Seznam Zprávy* website and on Radio Wave. His novella *Hry bez hranic* (Games Without Borders) was published in 2018.

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Alexey Sevruk

A EUROPEAN WOMAN

This novel captures the fractured, flickering and ambiguous image of a Ukrainian province – the Polesia region – through the memories of an elderly woman.

The narrator, Maria, was born to a Ukrainian peasant mother and a Czech prisoner of war. Her chronicle, composed of powerful images and fragmentary stories, follows the fate of the central family and various other characters and figures who make up a colourful mosaic of life in the

Zhytomyr Oblast from the 1920s to the present day. The narrative canvas is partly tattered, burnt and therefore incomplete, splintering into smaller, more personal stories, brutally interrupted by the dramatic arcs of Eastern Europe.



Evropanka
Argo, 2023, 256 pp

“From the very first pages, the reader is left in no doubt that the book they are holding is worthy of attention in its own right and doesn’t rely on the current wave of interest in Ukraine among readers for its success.”

—*iLiteratura*

Photo: Jan Křifikava



Alexey Sevruk (1983) is a poet, novelist, journalist and translator. Born in Kiev, Ukraine, he has lived in the Czech Republic since the age of twelve, having moved there with his parents as part of the government’s programme to repatriate Volhynian Czechs and their relatives. He studied Ukrainian and Slavonic studies at the Faculty of Philosophy of Charles University. He has translated the works of Yurii Andrukhovych and Serhiy Zhadan into Czech and Patrik Ouředník’s experimental prose *Europeana* into Ukrainian. As the editor-in-chief of a literary monthly, he has also written for several domestic and foreign journals, magazines and anthologies. He works as an archivist at the Museum of Czech Literature.

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English sample translation available

Klára Vlasáková

BODIES

An image of old age as a power struggle

With her second novel, *Bodies*, the author and screenwriter Klára Vlasáková has again drawn a strong response from readers and critics, confirming her position as a talented writer who focuses on contemporary issues. Once more, she gives a voice to those who, for various reasons, find themselves on the margins of society – this time, older women. Marie, a submissive woman in her sixties, earns some extra money babysitting and caring for the infirm in order to support her grown-up daughter, who belittles and financially exploits her. Vlasáková vividly demonstrates that it is not just one complicated mother–daughter relationship which

is to blame here, but the wider social context in which older women become invisible. The worship of youth and the reinterpretation of the lives of previous generations has led to us losing the notion that age equals wisdom. Moreover, in connection with the second sex, there is hardly an abundance of capital that can be used to buy off time for a while. Vlasáková has the ability to spot revealing contrasts in things and weave her essayistic/journalistic style into a powerful story of the maternal bond and the vulnerability of bodies – something that unites all of us in spite of our differences.



Těla
Listen, 2023, 200 pp



Photo: Ondřej Lipár

Klára Vlasáková (1990) is a novelist, dramatist and journalist. Her first novel, *Praskliny* (Cracks, 2020), was nominated for the Jiří Orten Prize, awarded to authors under the age of 30. In addition to writing scripts for film – the drama *Běžná selhání* (Ordinary Failures) directed by Cristina Groșan premiered at the 2022 Venice International Film Festival–, television, comics and radio plays, she writes for several Czech media outlets. *Těla* (Bodies) is her second novel. In December 2023, the book became the fiction book of the year in a poll by the Czech daily *Deník N*.

“Written in language that is down-to-earth yet precise, *Bodies* is an intimate and harrowing work of introspection.”

—*Respekt*

“A psychological exploration of the female soul that has long been lacking in Czech literature.”

—*Czech Television*

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English sample translation available

Stanislav Komárek

BALBINUS THE JESUIT

A novel about the life of the scholar, man of letters, priest and educator Bohuslav Balbín (1621–1688)

Stanislav Komárek chose an unusual subject for his fourth novel: Bohuslav Balbín. This versatile Baroque intellectual, historian and hagiographer, teacher and writer, who was a defender and promoter of the Czech language long before the National Revival, has quite a lot in common with Komárek. This is probably the first reason why the author's latest work of prose is so successful: Komárek has a genuine fondness for his character and treats Balbín like a buddy. And so the period following the Battle of White Mountain, often referred to as an age of darkness, is suddenly an age of light. An era when things were happening; when people were suffering from terrible poverty and the pain and

destruction of war but at the same time great strides were being made in language, education, culture and history. And since Komárek is writing a work of fiction, he creatively develops a number of motifs in his own way: Balbín the forerunner of the Scouting movement, Balbín the rambler, Balbín the practitioner of homoeroticism. And always with narrative gusto and verve, always with a flair for comical language and situations, with an inventive metaphor at virtually every turn. This is the second reason why his novel works so well. And the third reason is the author's natural ability to span borders or bring together different threads, whether in terms of geography (from exile in Austria to years spent wandering the globe), disciplines (from Darwin to Jung) or genres (a writer of lyric poetry, epic poetry and drama in one). With all of this under one roof, the Jesuit Balbinus, who has been dead for more than four hundred years, suddenly comes alive.

"A delightful, light-hearted and truly necessary book!"

—*Reflex*

"A very original biographical novel in a style that is halfway between a work of fiction and an essay."

—*Týdeník Echo*



Jezovita Balbinus
Academia, 2023, 152 pp

Photo: author's archive



Stanislav Komárek (1958) is a biologist, philosopher and writer, a professor of Philosophy and History of Science at Charles University in Prague and chair of the board of doctoral studies for this subject. He has written about twenty academic books and books of essays as well as four novels. After graduating in biology (1982), he spent several years in exile in Austria (1983–1990). He is a recipient of the Tom Stoppard Prize for essay writing (2006).

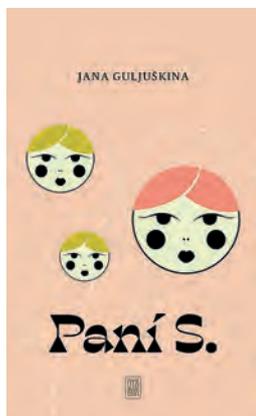
Jana Guljuškina

MRS S.

Contemporary Russia “from below” and the trap of the maternal role come together in a novel verging on reportage.

In her latest book, the Czech Russian expert Jana Guljuškina returns to her favourite subject: modern-day Russia, its inhabitants, and the various forms of aggravated misunderstanding that accompany the culture clash between people from different geographical backgrounds as well as social classes and sociopolitical bubbles. When the main character of this autobiographical novel moves to St Petersburg with her Russian husband and young child for the husband’s work, she has no idea what is in store for her: solitude within

the anonymity of the megapolis, bureaucratic bullying, poverty and powerlessness, but also – and most importantly – an increasingly tense political atmosphere and the toxic influence of Putin’s propaganda on family relations, further deepening the misunderstanding. In the midst of all this, she has to come to terms with her new role as a mother and the claustrophobic fate of a housewife, from which there is no escape. While their liberal-minded friends flee, the young family stubbornly remain on the sinking ship of the dictatorship.



Paní S.
Dybbuk, 2023, 200 pp

“Jana Guljuškina confirms that she is the best-kept secret of recent years.”
—*Lidové noviny*

Photo: author's archive



Jana Guljuškina (1984) studied Russian language and literature at Charles University in Prague and Masaryk University in Brno. She specializes in contemporary Russian literature.

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Jaroslav Rudiš

RAILWAYS: A USER'S GUIDE

A literary journey across the railways of Europe

The author, who has been fascinated by the world of railways since he was a child, intersperses his absorbing historical account with fascinating tales from his many travels – from Palermo in Sicily to Lapland in Finland, on the overnight train from Kyiv to Lviv or on the local train from Český ráj to Jedlová. He travels through Germany, Switzerland and Austria, crossing the Alps to Trieste and Venice in Italy. Never

again will you mind missing a train, as another one will always come along. You'll swap the fastest routes for slower, more scenic ones, learn to appreciate the beauty of railway cathedrals, understand the "song" of the locomotives and discover why a railway goddess watches over our destinies. This personal and poetic guide for all train lovers was first published in German by Piper Verlag.

"A book which fans of Jaroslav Rudiš have secretly been hoping for and which has probably been taking shape in the mind of the author, a lover of train travel, for years. And now its time has come."

—Právo

"Rudiš filters absolutely everything, the whole world, through railways. Trains can be heard in his music and they offer him a way into literature, art, theatre and film. Where there's a train, there is a kind of basic understanding and meaning. Wherever a railway track stretches out, wherever a station is sited, wherever a station clock ticks, there you'll find peace and quiet and harmony – there, all is right with the world."

—MF Dnes



Návod k použití železnice
Translated from the German by Michaela Škultěty
Labyrinth, 2023, 328 pp.



Photo: Tomáš Vodňanský, Český rozhlas, 2023

Jaroslav Rudiš (1972) is a writer of novels and screenplays as well as theatre and radio plays. His debut novel *Nebe pod Berlinem* (The Sky Under Berlin) was published in 2002. He has written four novels and two novellas in Czech, which have been published in many languages and have even been made into films. For the novel *Winterbergova poslední cesta* (Winterberg's Last Journey, 2019), which he first wrote and published in German, he was nominated for the Leipzig Book Fair Prize and awarded the Chamisso-Preis/Hellerau in 2020. In 2022 he also received the Karel Čapek Prize for this work. He collaborated with the artist Jaromír 99 on the cult graphic novel *Alois Nebel*. He is a member of the group Kafka Band. He lives in Czechia and Germany and writes in both Czech and German.

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German sample translation available

Petr Šesták BURNOUT

A novelistic pamphlet about the life of humans in a world of cars

Oscillating around the axis of polemic—novel—allegory, this text argues against the fetishization of the car as a symbol of progress, independence, power and privatization of the world. All cars have an allegorical undercurrent. The narrator is a courier who delivers food around town, pedals too much, thinks as much as he pedals,

and spends much of his day exchanging insults with other road users. Our delivery boy stands on one side of the barricades in the civil war of the streets. His harrowing travels through enemy territory and his implacable fight for justice (whether real or imagined) lead towards callousness and hatred.



Vyhoření
Host, 2023, 135 pp



Photo: author's archive

Petr Šesták was born in 1981 into a Czech-Jewish family in the Sudetenland of south Moravia. He is a graduate in Czech from the Faculty of Education of Charles University in Prague. He has written screenplays for a travel show broadcast on Czech Television and was involved in its filming in Mongolia and islands of the French West Indies. For two years, he lived in a motor home as he travelled about Europe with a mobile exhibition of photographs. His experiences of the nomadic life are captured in the poetic, philosophical travel book *Kočovníá galerie* (A Nomad's Gallery, 2014). His debut novel, *Kontinuita parku* (Continuity in the Park, 2021) received excellent reviews and resonated strongly with readers.

“*Burnout* is one of the most interesting things contemporary Czech prose has to offer.”

—Aktuálně

“The author has come up with another topical novel which again confounds readers' expectations.”

—Host

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English sample translation available

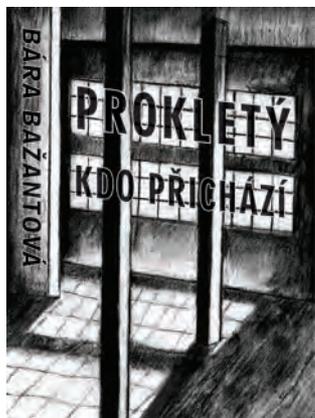
Bára Bažantová

CURSED ARE THEY WHO COME

An imaginative journey through the squats of Barcelona, where the rhythm of life is different.

In the semi-autobiographical novel *Cursed Are They Who Come*, the narrator describes the time she spent in Barcelona's squats. They mainly come alive at night – not least because the streets of Barcelona are unbearably hot during the day – and this night-time existence, filled with endless parties and altered states of consciousness, is described by the author using exceptionally imaginative language. This conjures up a picture of Barcelona's squats as a city within a

city which has its own rules. However, even this parallel world eventually begins to be infiltrated by outside influences such as social hierarchy and the desire for money. The fact that the author does not turn a blind eye to these aspects of the main character's time in the squats ensures that her novel is not only a highly evocative piece of literature but also an incisive and sobering commentary on social structures and developments.



Prokletý, kdo přichází
Divus, 2023, 150 pp

“One of the most convincing [Czech] works of prose in recent months.”

— *Czech Television*



Photo: author's archive

In her art as well as in her writing Bára Bažantová deals primarily with the issues of social exclusion and life on the margins of society. From a background of anarchism, communal spaces and critical practice, she has become part of the institutional environment. In 2023, she published two books, *Hoří chemička, něco si přeješ* (Make a Wish, the Chemical Factory is Burning) and *Prokletý, kdo přichází* (Cursed are They Who Come). Her writing has been published in *A2*, *Kapitál*, *Revue Prostor*, *Tvar* and the critical monthly *Druhá směna*. She collaborates with the German-Czech online magazine *JÁDU*, the *tranzit.cz* initiative, the civic association *Ramus* and the contemporary poetry platform *Psí víno*. She is the founder of the *Pojď ven!* civic organization, which is dedicated to working with mostly Roma children growing up in excluded localities.

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Petra Hůlová

TRUMP CARD

Can a woman wake up one day and say #MeToo twenty years later?

Entering her fifties, Sylvie Novak looks back on her successful career as a partisan writer and reflects on her complicated personal life. She revisits memories of an initiatory relationship with an older writer, reevaluating what happened long ago. And then there is the present: touring with her new book of feminist essays, dealing with the signs of ageing, and fighting

the Invisible Woman Syndrome, all of which Sylvie does in her own way. But on top of everything, Sylvie's daughter Judita, has no scruples about standing up to her mother, and eventually plays the ultimate card against her. Against a backdrop of stereotypes, generational clashes, and various forms of social activism, the reader becomes a spectator of a struggle.

Photo: Richard Klíčník



Nejvyšší karta
Argo, 2023, 188 pp

Petra Hůlová (1979) is a fiction writer and the recipient of several literary awards, including Czechia's highest literary recognitions – the Magnesia Litera Award, the Josef Škvorecký Award and the Jiří Orten Prize. She studied languages, culture and anthropology at universities in Prague, Ulan Bator and New York, and was a Fulbright scholar in the US. Her first novel, *Paměť mojí babičce* (All This Belongs to Me, 2002), won the Magnesia Litera Award for Discovery of the Year. The English translation by Alex Zucker won the ALTA National Translation Award. Her fourth novel, *Umělohmotný třípokoj* (2006), won the Jiří Orten Prize for the best work of prose or poetry by an author under thirty; Alex Zucker's English Translation won the PEN Translates Award. In total, her novels and two plays of hers have been translated into more than ten languages. *Nejvyšší karta* (Trump Card, 2023) is her latest novel. She lives in Prague.

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English sample translation available

Poetry

Kamil Bouška

DOCUMENTS

Anger and observation combine with a touch of bravado to produce one of the most explosive Czech poetry collections of recent years.

It's not often that an author brings out three collections at once. Kamil Bouška has managed to assemble three new poetry collections into a single unit whose ingenious graphic design makes it look like an impersonal folder for storing documents and files. The collections *My Country*, *Document* and *For Life* are Bouška's report on the world we are living in today – or rather which is being lived in our social networks, relationships and dehumanized rituals. This is nervy poetry, furiously snapping at everything around it, but it is also filled with a specific form of humour

that is sometimes strangely affectionate, though still very dark and quirky. Bouška presents an ironic view of a dehumanized world which increasingly started to believe disinformation during the pandemic. Similarly, the poet parodies the infantilization of humanity. A poem will touch on the author's private life, only for some absurdity to shatter the sense of intimacy in the very next line. This is laughter through the tears: in Bouška's work, the greatest absurdities and collocations have a basis in the real world.



“If the Czech State Prize for Literature was awarded for the greatest literary achievement, then in 2024 it would have to go to Kamil Bouška for his box file called *Documents*. Anyone who wants to know where we stand as humanity, the Czech Republic or as individuals shouldn't miss *Documents*.”

—*Lidové noviny*

Dokumenty
Trigon, 2023, 112, 80 and 64 pp



Photo: Jana Plavec, 2018

Kamil Bouška (1979) is a Czech poet based in Prague. His collections *Oheň po slavnosti* (A Fire After a Party, 2011) and *Inventura* (Inventory, 2018) were nominated for the most prestigious Czech annual literary prize, the Magnesia Litera Award. English translations of his poems have been widely published in literary magazines in the United States and elsewhere.

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English sample translation available

Radek Štěpánek

NICE WEATHER

Ecopoetry, but above all a supremely poetic account of life per se – life that is not the exclusive preserve of mankind, even though the term is often used interchangeably with human existence.

The mood in the collection *Nice Weather* shifts back and forth between joy in life itself (stemming in part from the happiness the poet finds in his role as a father and the presence of his young daughter) and concerns about mankind's future in an environment that is unmistakably becoming increasingly hostile to life. Through calm and detailed lyrical observations, Štěpánek describes our rapidly transforming world and the changes to the global ecosystem that can be observed by anyone middle-aged or older when they look back and compare the climate in their childhood memories to the one we are familiar with now.

Nevertheless, in this poetry collection, the act of remembering is not simply nostalgia; it is part of a non-confrontational analysis of a world that is slipping out of our control and crying out for help in an increasingly loud voice. However, despite appearances, it is not really nature itself Štěpánek is examining but the experience of human beings as a fundamental part of the ecosystem, where the very sustainability of life is entirely dependent on people's behaviour and capacity for self-reflection. This presents a purely poetic challenge, which Štěpánek takes up with disarming sincerity and commitment to a worthy cause.



Hezké počasí
Host, 2023, 63 pp

“Radek Štěpánek is fascinated by the landscape whatever the weather and notices even the simplest of things which are soon washed away by time.”

—*maomai*

Photo: Alžběta Procházková



Radek Štěpánek (1986) is originally from Prachatice and now lives with his wife and daughter in Telč. He works for the Podyjí National Park Administration. He has published several poetry collections, works with Czech Radio Brno and is active as a freelance editor and organiser of book readings.

RIGHTS:
Dana Blatná Literary Agency
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English sample translation available

Jiří Dynka

MOTHER LIKED CHERRIES

With restraint and a refined feel for language, humour and playfulness, Jiří Dynka explores male ageing against the backdrop of the death of his mother.

Dynka skilfully negotiates the territory of emotional candour and graphic accounts of the deterioration of the body, walking a fine line between gravity and levity. In the gaping maw of retirement, he finds room for a quiet, loving partnership but also for unflagging eros which can provide amusement (for oneself and others). His mother has died and the lyrical subject observes the effect this has on his world and life month after month in the period following her

death. He monitors the impact of this momentous change over the course of a year, with the poetic records of these observations forming the main section of this sensorily rich collection. In a brief introductory conceptual section, he examines the plight of the poet in today's Czechia. In addition, creative work is a recurring theme throughout the collection as a whole, with occasional glimmers of almost Zen-like advice from this eternally youthful master of poetry.

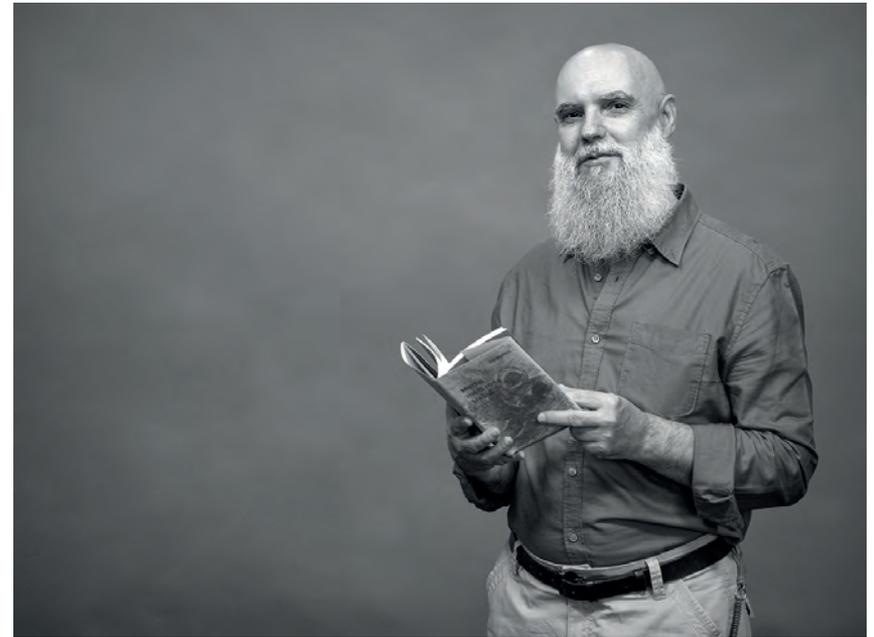


Matka měla ráda třešně
Druhé město, 2023, 68 pp

“To some extent, *Mother Liked Cherries* is a book of poetry in the style of a documentary, offering a glimpse behind the curtain of a poet's creative efforts. In it one can discern honesty, humanity and self-doubt, but also a commitment to life and new experiences.”

—*iLiteratura*

Photo: author's archive



Jiří Dynka (1959) was born in Gottwaldov (now Zlín). He spent his childhood in Luhačovice and since 1989 has been permanently based in Prague, where he began working as a boiler attendant at the Strahov College dormitory in 1987. He was later employed at the Institute of Clinical and Experimental Medicine (IKEM) as a dispatcher. He retired in 2020. He has published eleven poetry collections. His poems have regularly been published in journals and anthologies and have also been dramatized (for radio, theatre and television). He has twice been nominated for the Magnesia Litera Award for Poetry.

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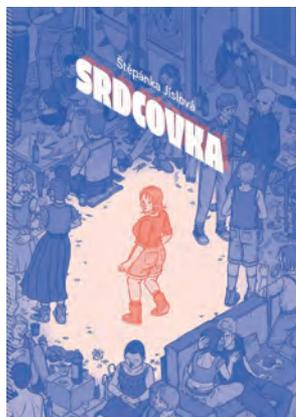
Comics

Štěpánka Jislová HEARTCORE

Štěpánka Jislová's autobiographical graphic novel looks at the toxicity of some modern relationships and sexual violence. It does so with courage, determination and a real flair for the language of comics.

Growing up on a housing estate in the post-Velvet Revolution years of the 1990s – sexual violence, anxiety around love, toxicity in relationships, and casual sex as both a placebo and a refuge. The intimate personal themes which Štěpánka Jislová broaches and then examines in detail in her autobiographical graphic novel *Heartcore* have been largely absent from Czech comics up till now. Ambitious, original and inventive in its use of a variety of techniques, this book by one of the most distinctive Czech comics writers of the past decade still comes across as very authentic and lived and will have no trouble standing up to the global competition.

This unapologetically frank story about the painful search for oneself in solitude and in relationships and about first-hand experience of sexual abuse is presented with humour and objectivity. At the same time, it combines artistically elegant stylization with unvarnished honesty in its depiction in order to communicate something that is otherwise virtually impossible to convey. Part generational testimony, part analytical (self)disclosure, with an element of indictment and at least a hint of manifesto, it all adds up to an exceptional graphic novel about what it was like to be a young woman not so long ago and what it is like today, and about the complex and sometimes almost unbearably confusing and traumatic world of modern partnerships and intimate relationships.

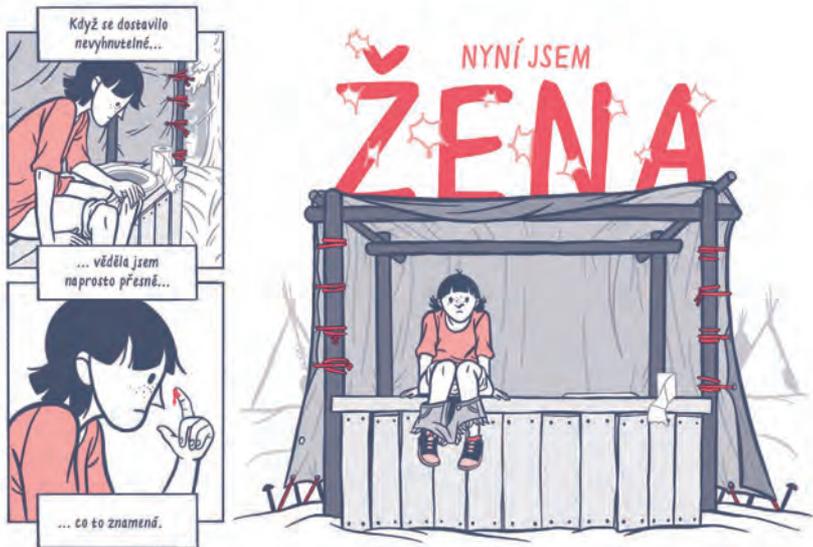


Srdcovka
Art by Štěpánka Jislová
Paseka, 2023, 240 pp

RIGHTS:
Paseka publishers
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jurackova@paseka.cz
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English and German sample translations available





HEARTCORE



HEARTCORE



HEARTCORE



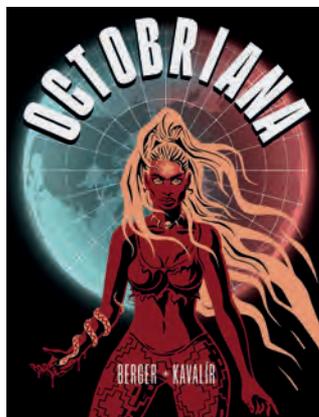
HEARTCORE

Marek Berger & Ondřej Kavalír OCTOBRIANA

The only former Eastern Bloc comics superheroine returns!

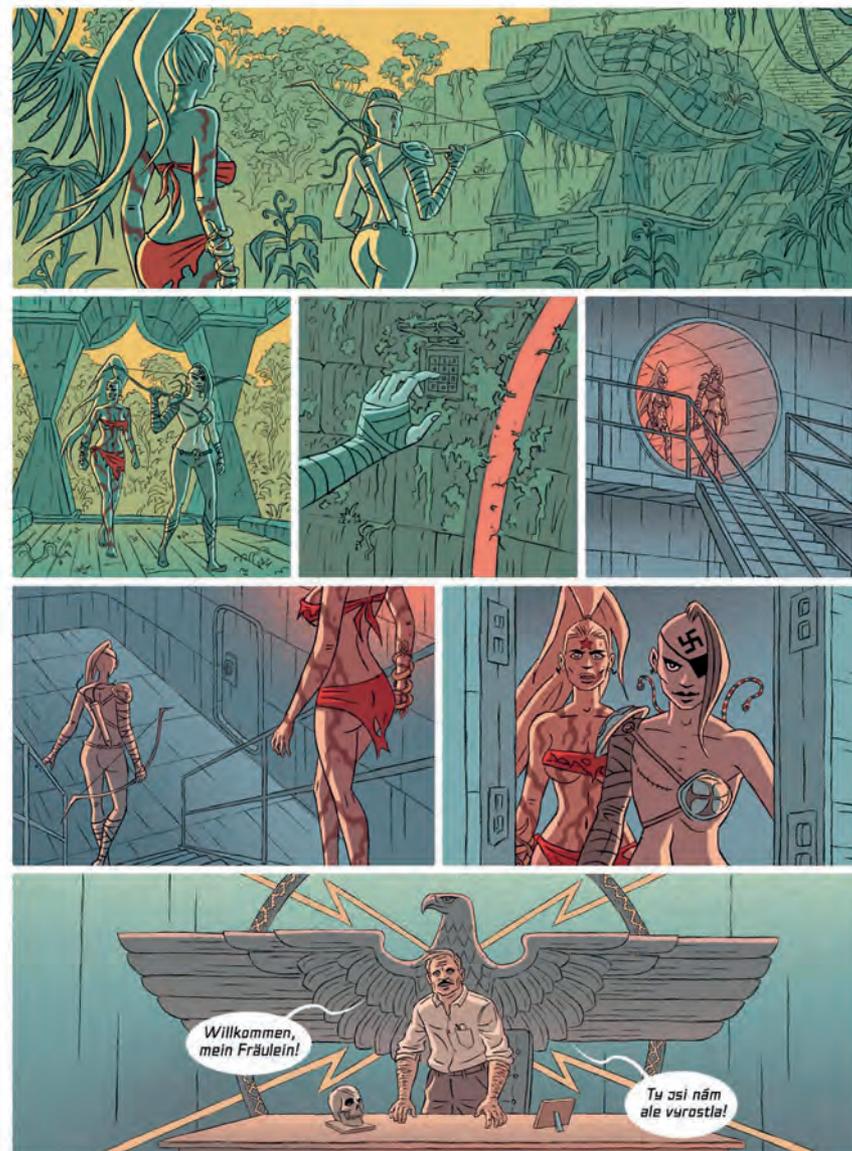
Octobriana is the most internationally famous Czech comics character, even though she was created in the early 1970s as a fake by one of the biggest hoaxers of the time Petr Sadecký, and the comics of which she was supposed to be the main heroine never actually existed. The scantily clad (super) heroine, who leads a band of noble revolutionaries in their fight against the Stalinist Soviet regime as well as against capitalism and imperialism, inspired comics artist and writer Bryan Talbot in the 1970s and later other British, American and European creatives. However, the first full-scale graphic novel with Octobriana as the main character has appeared only now.

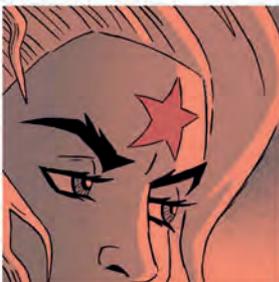
Graphic artist Marek Berger and writer Ondřej Kavalír were inspired by many elements of the comics sketches that Sadecký once used to fool Western European publishers, creating a spectacular new story which takes place in an alternative past reality. It is 1971 and the threat of nuclear war between Western countries, led by the USA, and the Soviet Union, dominated by communist generals, is ever-present. Octobriana works as a Soviet Special Agent and during a new assignment deep in the frozen wastes of the Arctic she has a mystical initiation experience that frees her from the communist regime and connects her to the mythological Lilith. The future fate of the planet and humanity itself depends on her encounters with the adversary Amazon operating in the middle of the Amazon rainforest and her relationship with the unpredictable Lilith.



Octobriana
Labyrinth. 2023, 264 pp

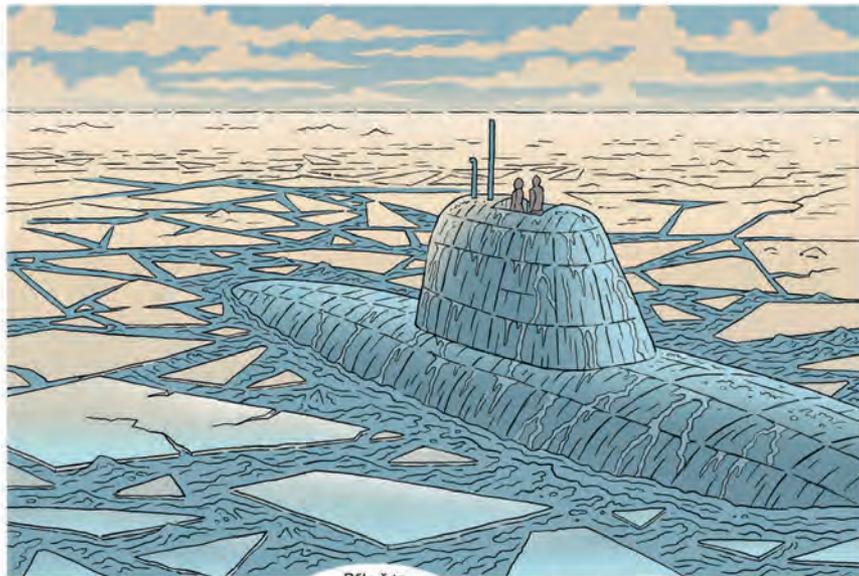
RIGHTS:
Labyrinth publishers
Petra Nováková:
petra@labyrinth.net
www.labyrinth.net





Nech to být.

OCTOBRIANA



Dál už to ne půjde. Poklopu netěšni a s naší vzbavou se neopravíme.

I kdubuchom se mohli ponořit, pod ledem bych to neriskoval.



Tak poďme pěšku. Už to není daleko.



A co tam nademe? Tahle honba za pokladem nedává smysl!

Na nějakou polární výpravu nemáme vybavení ani zásoby.



Jako kapitán říkám NE!

OCTOBRIANA

Viktor Svoboda & Štěpánka Jislová SUPRO: HEROES ON CREDIT

A satirical look at the world of superheroes, combining social commentary with romance and suspense

At the very start of the comics we learn that there are four ways to become a superhero: you have to be fired up with determination, not be afraid of making waves, live with the wind at your back and courage in your heart, and have adventure at your fingertips. It sounds like something from a flyer for a personal development course. What appears to be the prologue to a superhero narrative quickly transforms into an advertising slogan promoting the mysterious Supro corporation. It promises that it will help clients who sign up for its services to discover

and activate their superhero gene. The desire to have special abilities is so great that many people borrow money on such unfavourable terms that they will never be able to get out of the debt trap. Some readers might see it as a straightforward updating of the Faust story, others as an allegorical satire on the predatory practices of modern-day capitalism. There is no shortage of images of a dystopian near future involving social networks, marketing strategies, the media, concrete jungles and genetic experiments.



Supro: Hrdinové na dluh
Crew, 2023, 160 pp

RIGHTS:
Crew publishers
Michaela Šerá:
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SUPRO: HEROES ON CREDIT



SUPRO: HEROES ON CREDIT

Children's and
Young Adult

David Böhm NOW

This pictorial and textual meditation on the meaning of time is based on the Einsteinian principle that our perception of time is relative. And yet each of us is faced with the challenge of making sense of it.

Subtitled *By the Time You've Read This Sentence, 21 Children will Have Come into the World*, this lavish paperback is not merely an encyclopaedia of data about the quantity which mysteriously gives everything on Earth a fourth dimension, including memory and the stamp of impermanence. There is astonishing ingenuity behind David Böhm's conceptual approach to the illustrated reference book, which he has already successfully employed in his previous books exploring the functioning of the head, modern urban planning and the role of Antarctica in our planet's ecosystem.

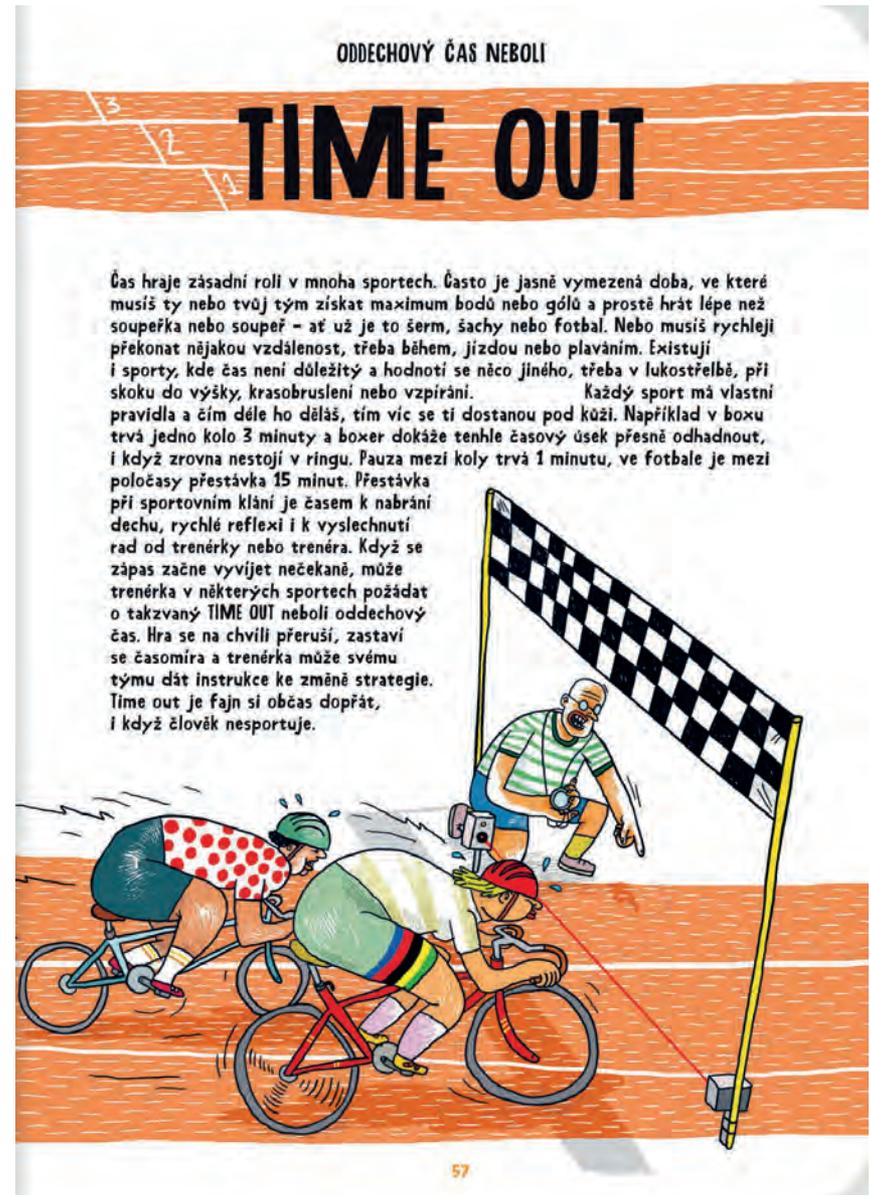
Age: 9+

In *Now* Böhm introduces older school-age readers to the variable length of time and its influence on our inner selves, poses philosophical questions about its purpose and also teaches us to allow ourselves moments of meaningful boredom within that relativity, while time continues to flow steadily on, driven by laws it is not necessary – or perhaps even advisable – for us to know about. The pace at which the book examines its subject is no less dynamic. Fun facts in the style of Dorling Kindersley alternate with collages and comic strips; a section in the form of a diary is followed by a striking visual call to action – in part an ecological one, so that we will still have something to measure with our timepieces in the future.



Ted. Než dočteš tuto větu, narodí se na Zemi 21 dětí
Art by David Böhm
Labyrinth, 2023, 120 pp

RIGHTS:
Dr. Hans-Gerd Koch
koch@karl-rauch-verlag.de
www.karl-rauch-verlag.de



Čas hraje zásadní roli v mnoha sportech. Často je jasně vymezená doba, ve které musíš ty nebo tvůj tým získat maximum bodů nebo gólů a prostě hrát lépe než soupeřka nebo soupeř – ať už je to šerm, šachy nebo fotbal. Nebo musíš rychleji překonat nějakou vzdálenost, třeba během, jízdu nebo plaváním. Existují i sporty, kde čas není důležitý a hodnotí se něco jiného, třeba v lukostřelbě, při skoku do výšky, krasobruslení nebo vzpírání. Každý sport má vlastní pravidla a čím déle ho děláš, tím víc se ti dostanou pod kůži. Například v boxu trvá jedno kolo 3 minuty a boxer dokáže tenhle časový úsek přesně odhadnout, i když zrovna nestojí v ringu. Pauza mezi koly trvá 1 minutu, ve fotbale je mezi poločasů přestávka 15 minut. Přestávka při sportovním klání je časem k nabrání dechu, rychlé reflexi i k vyslechnutí rad od trenérky nebo trenéra. Když se zápas začne vyvíjet nečekaně, může trenérka v některých sportech požádat o takzvaný TIME OUT neboli oddechový čas. Hra se na chvíli přerušuje, zastaví se časomíra a trenérka může svému týmu dát instrukce ke změně strategie. Time out je fajn si občas dopřát, i když člověk nesportuje.

CHRONOS



Chronos byl v řecké mytologii bohem času a trvání. Baroční malíř Pierre Mignard ho ztvárnil jako rozvášněného starce s plnovousem, jak zastihuje křídla bohu lásky Amorovi. Chronos ale nebyl sám. Bruhyň bohem času byl titul syn Kairos, boh příhodného okamžiku a vhodné příležitosti. Zobrazuje se jako spěchající mladík s křídly na kotnicích a zvláštním účesem. Má bujnou kadeř nad čelem, ale jinak je docela plešatý.

74

KAIROS



protože příležitost je třeba chytit za pačesy. I jen by Ameroři křídla nepřistříhali, ale naopak mu poradili, kdy šip vystřelit.

Chronos a Kairos ztělesňují protikladní pojetí času, právě proto se doplňují. Vhodný okamžik netrvá věčně a věčnost bez okamžiku, které stojí za to, by byla munda.

75

NOW

NOW

1904: Firma Cartier vynalezla pro královského letce jménem Albertu Santos-Dumont první pásové náramkové hodinky. Po první světové válce se jejich móda definitivně rozšířila.

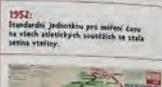


1927: Quartz – první krystalové řízené křemenné hodinky vyvinuté kanadským inženýrem Warrenem Marrisonem. Na fotografii jsou čtyři pásové křemenné oscilátory v Uhrdu pro standardy BIA, jejich nepřesnost byla asi 1 sekunda za 9 měsíců. Terza však ještě 40 let na se tuto technologii podařilo miniaturizovat a dostat na zteplosti ve formě kvartzných náramkových hodinek.



1929: 1. Úlip byl v Sovětském svazu zaveden Sovětský revoluční kalendář. Uden, ter, gajdinka, tvoj 5 dnů. Nežito byla zvolena nový křesťanský den volna a pracující byli rozděleni do pěti skupin: žlutá, červená, černá, modrá a zelená. Každá skupina měla volno jiný den v týdnu, aby se nemuseli přehodit pracovní v továrnách. Úpry: státnímno týden byl obnoven v roce 1940.

1949: První atomové hodinky. V tuhn chvíli napřesují technologie hodin, přesně se produkuje při kontrole jiných hodin, pro vědecké účely ve křemenných, v laboratorních a jsou umístěny na publikách divozit usazovacích systémech.



1952: Standardizace jednotky pro měření času, na všech světových soustředěných se stala sekunda vteřiny.



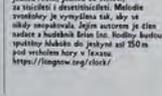
1967: Na Tour de France se začal měřit čas na vteřiny vteřiny.



1972: První digitální elektronické digitální hodinky. Vynalezla je švýcarská firma Hamilton Watch Company a je uvedeny ve filmu. Ú rák postojí se objevily na expozici Jamese Bonda ve filmu Žit z necht zvonit.



1996: Byla založena nadace THE LONG NOW. Jedním z cílů je vystavka obřích hodin, které uložou paměť za rok v hodinu fungovat 10 000 let. Hodinky budou spouštět vznikléna při vzácných přírodních jevech: roční, polnoční, roční, se zářivostí i desetletičností. Melodie vteřinový je vytrválna tak, aby se nikdy nepřekročila. Jejím autorem je člen nadace a hodinářka Elin Eric. Hodinky budou uplatňovat Makkou do jeskyně asi 150m pod vrcholky hory v Itálii: <https://longnow.org/now/>



2015: Firma Apple uvedla na trh první generaci Apple Watch.

2016: Byla dosažena rekordní přesnost atomových hodin – zprohřena 1 sekunda za přibližně 120 miliard let.

THE CLOCK
THE CLOCK
THE CLOCK
THE CLOCK
THE CLOCK
THE CLOCK
THE CLOCK

2010: Americký umělec Christian Marclay vystavil ve svém díle The Clock (Hodiny), se kterým o rok později vyhrál na Benátském biennale Zlatého lva. Jednalo se o čtyřicetivteřinovou filmovou smyčku, složenou z 100 000 záběrů na hodiny z mnoha a mnoha filmů. Čas, který ukazovaly hodiny na plátně, pak odpovídal reálnému času, kdy dívkou na projevci přišel.



2016: Byla dosažena rekordní přesnost atomových hodin – zprohřena 1 sekunda za přibližně 120 miliard let.

77

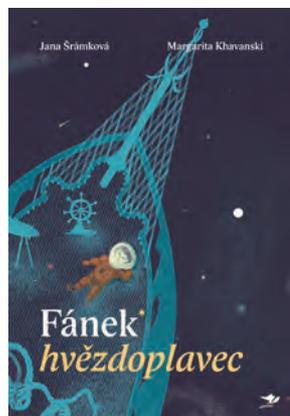
Jana Šrámková & Margarita Khavanski FÁNEK THE STARSAILOR

The poetic title of the book *Fánek the Starsailor* refers to a boy's vivid recollections of his father during a long separation. Margarita Khavanski's dream-like illustrations help to give the story its unique atmosphere.

Fánek recounts the times he spent with his dad reading a golden book about the biblical flood, around which they wove a shared fantasy of an ark floating through the starry sky. Shortly afterwards, his dad has to go far away for work, leaving him to deal with sad but ultimately routine worries about his mum and his ailing grandparents as well as new friendships. Time passes, Fánek grows up, and after his father's unexpected return they bond with

each other through a boat trip on a lake and the resurfacing of a treasured memory. Although the story is set in an unspecified time and place, it has a relevant message for contemporary readers. The Czech-Belarusian artist Margarita Khavanski has made use of various drawing techniques, and her illustrations with their soft-focus appearance and attention to detail resonate with Jana Šrámková's unique, linguistically rich text.

Age: 6+



Fánek hvězdoplovec
Art by Margarita Khavanski
Béžiliska, 2022, 52 pp

AWARDS:
2023 Magnesia Litera – For Children and Youth

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frantisek@beziliska.cz
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Před usnutím na ni vždycky myslím přes řeku, jak se asi má a jestli může spát. Myslím taky na tátu a na ty pány v čepici v jeho pokoji, jestli taky nahlas nenadávají. Pak zavřu oči a nabírám se svojí lodí rychlost, dokud se kýl nezvedne nad hladinu. Nestoupám ale hned mezi mraky. Nejdřív se stavím pro Marylku, někdy i pro tátu a až pak naberu výšku.

Není to vůbec pravda, že by Marylka neuměla mluvit, jak říká paní učitelka. Marylka mluví pořád! Moc hezky vypráví. Umí vymýšlet dlouhé a smutné příběhy. Většinou začínají podle nějaké pohádky, kterou jí kdysi vyprávěla babča, jenže babča u toho vždycky usne a Marylka se naučila příběhy domýšlet sama. Ke každé pohádce má v zásobě několik různých konců, většinou ukrutně složitých se spoustou koní, závojů a trumpet.

„Už stačí, Marylko!“ prosím někdy, když se sultán už popáté žení a dívka mu popáté přehá v noci přestrojená za chlapce oknem a uhání na černém koni do pouště. Marylka je ale neoblomná a neskončí, dokud vysílenou dívku konečně nedovede poslední měsíční paprsek k oáze, kam s karavanou právě přijíždí krásný bohatý mladík, který v ní

FÁNEK THE STARSAILOR



pozná dávno ztracenou sestru a odveze ji omdlenou v náručí do bezpečí otcovského paláce.

„Marylko, proč vlastně ve škole nemluvíš?“

Nechci, aby si myslela, že mi to vadí nebo že si o ní myslím něco špatného. Jenom mi přijde, že si to tím dělá zbytečně těžké.

„Nic neumím,“ pokrčila rameny.

„To není pravda!“ zlobil jsem se. „Navíc by stačilo občas něco přečíst z tabule...“

Podívala se mi do očí a skrz ty oči až někam dovnitř do hlavy, takže jsem se najednou nemohl ani pohnout. A pak pomalu zopakovala: „Nic neumím. Ani číst.“

Zůstal jsem koukat. Nemohl jsem tomu uvěřit, protože číst jsme se učili už před třemi roky! Jenže Marylka se to učit nemohla. Marylka neuměla číst, protože špatně vidí do dálky. Vlastně nevidí skoro vůbec. Tabule je pro ni jen velká černá skvrna.

Tereza Říčanová

THE FOREST

This declaration of love for trees and forests is also an environmental fable about the power of nature which offers a comforting yet cautionary tale.

Tereza Říčanová has made a name for herself in Czech children's literature through her distinctive style of illustrations as well as her themes, which often draw upon her own experiences of life in the country, where in addition to her artistic work she also looks after a farm and organizes workshops. This intimate story about a boy called Zbyšek in a welcoming but threatened forest is based around large-scale illustrations, with the author adopting a gentler tone than was characteristic of her work in the past.

Age: 6+



Les
Art by Tereza Říčanová
Baobab, 2023, 72 pp

Zbyšek and his companions – Kráska the mule and Macík the dog – initially enter the mysterious forest to shelter from the cold. The forest, which acts as another character in the story, albeit an elusive and thoroughly non-anthropomorphic one, takes them in, feeds them and lulls them to sleep. But alas, the Forest is attacked by an unstoppable steel monster, and the silence that is a song turns into an unpleasant absence of sound. However, at the point where you might expect the story to end with a depressing indictment of civilization, Říčanová is just getting started: the time has come for Zbyšek to bring life back to the forest with the help of the forest elves. In her intensely poetic text, Tereza Říčanová conveys the wonders of the forest to young readers through all its familiar physical manifestations: smells, subtle sounds and slight movements. She presents the forest as something alive, magical and mischievous. The vertical aesthetic of the forest is successfully conveyed by the book's elongated format.

RIGHTS:
Baobab publishers:
baobabooks@gmail.com
www.baobab-books.net/en



Na bílých pláncích šípá mráz. Projížděl zadem, za vřel.
Vpředu šla do snění zapřažená mula, naplň oslice, naplň
kobyłka. Na sáních seděl chlapec, mulu řídil opratěmi.
Kolem nich pobíhal psík. Strkal nos do sněhu, hrabal, funěl,
věřil. Snih se mu líbil.

Chlapec se jmenoval Zbyšek, byl poustař. Projížděl světem.
Rozhlížel se. Hledal, kde by se najedl, něco přiučil, kde je
řeba pomoci. Díval se na barvy krajiny. Poslouchal volání
světa. Na sáních vezl všechnen svůj majetek: deku, plášť,
sekerku, nůž, ocílku, pánvičku, kotlík, měch na vodu,
jehlu, nit, kousek slaniny a dvě vajíčka.



Udýchání stáli na hranici, která dělila známé a neznámé, minulé a budoucí, naše a jejich. Odhodlávali se vstoupit. Nejprve Zbyšek ukryl sítě pod větve sukáčtého krajního smrku, věci si vzal na ramena.

Slyší volání lesa: „Vejděte, malíci tvorové! Když pomůžete, ochráním, zahřeju, nasytím vás!“ „Pojdme.“ rozhodl Zbyšek.

THE FOREST



Šli dál, poslouchali hlasy lesních zvířat. Pták (jmenoval se Marciš) už svezl na jejich pachy, Bavošo ho běhat po sručních pěšinkách a plášt zajíce, který se schovával za rykotlaným pařezem. Běhat a slídit, číhat! Kráska se zatím naučila lesní pastvě: Slunce prosvítilo na mechovou kůži lesa, kam dosvitlo, tam vyrostla jahůdka. Přestala být zima, to bylo krásně!

„Klíh! Tudy, poutníci, ohněte záda! Dovedu vás k srdci lesa, tam každý najde všechno, co potřebuje. Pospěšte! Klíh!“ Dáteš jim přeletět nad hlavami, byli rádi, že mají průvodce.

THE FOREST

Milada Rezková, Jan Šrámek & Veronika Vlková YOU CAN'T STOP PROGRESS, MAN!

Technology can be overwhelming with its “I need it yesterday” mindset, but the special complicity between granddads and grandsons has been with us since time immemorial. And it's all the more indispensable in an era of harassed parents flitting between them.

The Wednesday-afternoon outings of a grandfather, Karel Kroupa, and his eight-year-old grandson with the same name previously delighted visitors to the 2020 Bologna Book Fair in *It's the Underground, Man!*, with their witty dialogue and pleasingly minimalist design by Jan Šrámek and Veronika Vlková. Now their adventures continue in this exploration of the surface of Prague. The smartphone

Age: 7+



Pokrok nezastavíš, čéče!
Art by Jan Šrámek & Veronika Vlková
Paseka, 2023, 148 pp

the grandfather hasn't yet mastered, which Karel's mother has made a prerequisite for the duo's dream trip to visit the London underground, becomes an excuse to test the hypothesis that every technological advance had to start somewhere – even the analogue ones. And so the grey-haired adventurer and his young protégé visit flea markets, brownfields and other corners of the city where these obsolete appliances can be unearthed. Along the way, they help each other out, because no-one is born wise, mobile apps won't always save us, and “common sense” and other “old-school” concepts don't belong on the scrap heap. The refreshing humour and deliberate use of repetition in the story reinforce the common ground between the childhood and old age of the two Karel Kroupas. Milada Rezková's empathetic approach breaks down the nonsensical modern-day divide between *Boomers* and *Zoomers* and demonstrates the cultivation of the male principle within the family, which is so vital for a child's discovery of the world.

RIGHTS:
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Analogové přístroje, nástroje a vychytávky





YOU CAN'T STOP PROGRESS, MAN!



YOU CAN'T STOP PROGRESS, MAN!



I, OCTOPUS



I, OCTOPUS

Grants for publishing Czech literature abroad

Every year, the Czech Ministry of Culture awards grants to support the publication of Czech prose, poetry, drama, essays, comics and children's literature abroad. The grants cover books, excerpts and magazines.

BOOKS

Publishers can apply for funding for:

- translation costs (up to 50% of the total cost of publishing)
- graphic design, typesetting and printing costs (up to 50% of the total cost of publishing)
- copyright costs (up to 15% of the total cost of publishing)
- promotion costs (up to 25% of the total cost of publishing)

In total, the grant can cover up to 70% of the total cost of publishing.

EXCERPTS

Publishers, agents and translators can apply for funding for:

- the translation of an excerpt of between 10–25 standard pages (1800 characters with spaces)

MAGAZINES

Magazines can apply for funding for:

- translation costs (up to 50% of the total cost of publishing) of an issue where at least 50% of the total content is dedicated to original Czech literature

REQUIRED DOCUMENTS

- completed application form
- contract with the copyright holder
- contract with the translator (applies only to publishers and literary agents)
- CV and translator's qualifications (education, translated titles)
- the publishing plan for this year and next year (applies only to publishers)

PAYMENT CONDITIONS

- The grant is paid to the applicant after the book / magazine has been published or excerpt has been translated. Proof of this has to be sent to the Ministry of Culture (for details see the grant application form).

APPLICATION DEADLINES

- 15th May for books and excerpts to be published in the same year as the application is submitted
- 15th November for books and excerpts to be published in the following year after the application is submitted

CONTACT PERSON:
Eliška Boumová, Ministry of Culture Czech Republic
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+420 257 085 221

For more information visit:
<https://mk.gov.cz/en/literature-and-libraries-en-1123>



MINISTRY OF CULTURE
CZECH REPUBLIC

Travel grants

The Czech Literary Centre offers subsidies to support Czech authors travelling to literary events abroad (festivals, readings, book launches, lectures, debates etc.). The applicant can be an event organiser or an author.

Event organisers can request support for appearance fees, travel expenses, meal allowances, accommodation, promotion, interpreting and moderation costs. The subsidy can cover up to 70% of total costs for the event.

Authors can request support for appearance fees, travel expenses and meal allowances. The subsidy can cover up to 100% of the total costs. Accommodation is provided by the event organiser.

REQUIRED DOCUMENTS

- completed application form
- budget for the event (applies only to event organisers)

PAYMENT CONDITIONS

- Event organisers: can receive 40% of the awarded amount before the event (based on an invoice and proof that the author will be taking part in the event) and 60% after the event on the basis of a final report, invoices and documentation. Alternatively, they can receive 100% of the awarded amount after the event on the basis of a final report, invoices and documentation.

- Authors: can receive 50% of the awarded amount within 15 days after the presentation of the planned event in the organisers materials (on the basis of documentation proving the author's travel expenses and proof of the author's presence at the event) and the remaining 50% on the basis of a final report, invoices and documentation. Alternatively, they can receive 100% of the awarded amount after the event on the basis of a final report, invoices and documentation.

APPLICATION DEADLINES FOR 2024 AND 2025:

- **31st May 2024** (for the period from 1st September 2024 to 15th December 2024)
- **31st October 2024** (for the period from 1st January 2025 to 31st August 2025)

Residencies for translators and Czech studies specialists

The Czech Literary Centre residency programme is intended for foreign translators of Czech literature, Czech studies specialists and literary scholars with an interest in Czech culture. The residents are accommodated in Prague or Brno for three to four weeks. Application deadlines are announced on the CzechLit.cz website twice a year — in the spring (for the autumn period) and in the autumn (for the spring of the following year).

THE RESIDENT RECEIVES

- a 250 EUR per week contribution to living costs
- accommodation in a studio apartment
- support from the Czech Literary Centre in the form of information, contacts, meetings etc.

REQUIRED DOCUMENTS

- completed application form (including a cover letter and a description of the project)
- CV
- bibliography

REQUIREMENTS FOR APPLICANTS

- ability to communicate in Czech or English
- at least one published translation or scholarly work (including in magazines)

The Moravian Library

The presentation of Czech book culture at book fairs abroad has a long tradition. The Moravian Library, one of the leading Czech heritage institutions, has been in charge of coordinating the Ministry of Culture's national expositions since 2014. In cooperation with the Ministry of Culture, authorities of Czech literary culture and Czech Centres abroad, the Moravian Library focuses not only on presenting major publishing houses but also on small publishers and printers. Significant Czech literary awards and their winners, along with a selection of current fiction and non-fiction are presented within the framework of a thematic national exposition. The accompanying cultural programme aims at bringing Czech authors together in the form of discussions and readings, especially at the Leipzig Book Fair (focused primarily on translations) or at the most important venue, the Frankfurt Book Fair. Czech book culture is presented in a similar scope also at the book fair in Bologna, which focuses on books for children, and at the London Book Fair. The Moravian Library is also the parent organisation of the Czech Literary Centre, which supports and promotes Czech literature abroad and in the Czech Republic.

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MINISTRY OF CULTURE
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