

ASIA LITERARY AGENCY

FRANKFURT 2019 HIGHLIGHTS

ERDOGAN RISING: THE BATTLE FOR THE SOUL OF TURKEY
by Hannah Lucinda Smith - Turkey correspondent for THE TIMES



Publication: 5 September 2019
WEL with William Collins/HarperCollins

Initial responses have been very positive, with requests for events/speaking engagements pouring in for her and which so far include: the prestigious Centre for Turkey Studies (CEFTUS), whose members include former ambassadors and dignitaries; the How To Academy (Hannah to be in conversation with Anthony Loyd); Sandhurst Military Academy; Cambridge University Centre of Islamic Studies; and with appearances so far booked in at Cheltenham Literary Festival with Elif Sharak (Cheltenham Lit Fest being one of the most sought-after in the UK alongside Edinburgh, for example) and at Wimbledon Lit Fest – this just for now, with more likely to follow.

Hannah is a hardworking and gifted journalist who has earned her stripes. Plus, as a bonus, she is good company - fun to be around.

Advance quotes:

'Warm, funny, engaging and always informative, Smith's writing stands among the finest of a new generation of journalist authors. Essential reading.' - **Anthony Loyd**

‘A brilliant guide, filled with insights, into Erdogan the leader and Erdogan the man. Not only essential reading for those wanting to understand contemporary Turkey, its politics and those of the wider region; essential reading full stop.’ - **Peter Frankopan**

And we've just had a brilliant review in *The Saturday Times* - an out-take:

‘This book is a comprehensive and nuanced account of Erdogan’s rule and the way he has ridden the tides of politics. For anyone interested in Turkey it is a must, but it also roams widely through the study of power and populism, full of revealing detail about Erdogan’s relationship with the City, Nato and the EU...Smith has a subtle intelligence; she deftly weaves the blowback from the collapse of Syria into her contemporary story while never losing sight of the looming presence of Ataturk, the founder of the republic. She writes very well, with an engaging mix of personal anecdote, acute observation, interviews and well-informed research; there’s no fat on this book and never a dull page.’

Copy:

Who is Recep Tayyip Erdogan, and how did he lead a democracy on the fringe of Europe into dictatorship? How has chaos in the Middle East blown back over Turkey’s borders? And why doesn’t the West just cut Erdogan and his regime off?

Hannah Lucinda Smith has been living in Turkey as *The Times* correspondent for nearly a decade, reporting on the ground from the onset of the Arab Spring through terrorist attacks, mass protests, civil war, unprecedented refugee influx and the explosive, bloody 2016 coup attempt that threatened to topple – and kill – Erdogan.

Erdogan Rising introduces Turkey as a vital country, one that borders and buffers Western Europe, the Middle East and the old Soviet Union, marshals the second largest army in NATO and hosts more refugees than any other nation. As president, Erdogan is the face of devotion and division, a leader who mastered macho divide-and-rule politics a decade and a half before Donald Trump cottoned on, and has used it to lead his country into spiralling authoritarianism.

Yet Erdogan is no ordinary dictator. His elections are won only by slivers, and Turkey remains defined by two warring cults: those who worship Erdogan, the wilful Muslim nationalist with a tightening authoritarian grip, and those who stand behind Ataturk, the secularist, westward-looking leader who founded the republic and remains its best-loved icon – now eighty years dead.

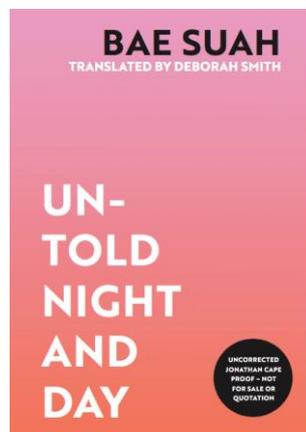
Erdogan commands a following so devoted they compose songs in his honour, adorn their homes with his picture, and lay down their lives to keep him in power, *Erdogan Rising* asks how this century’s most successful populist won his position, and where Turkey is headed next?

Bio:



Hannah Lucinda Smith is *The Times* correspondent in Turkey, where she has covered conflicts, a coup attempt and the rise of controversial president Recep Tayyip Erdogan. During her time in the country, she has also reported from inside rebel-held Syria, on the front lines of battle against ISIS in Iraq, and joined the mass movement of migrants on their journey to Europe in 2015.

UNTOLD NIGHT AND DAY - a novel
By Bae Suah
Translated from the Korean by Deborah Smith



Publication: spring 2020
UK/Comm with Jonathan Cape/Penguin Random House
USA with Duckworth

Original publication with Jaeum and Moeum 2013

We are getting lots of call-ins from foreign publishers for this title.

Advance quotes:

The fever-dream/Lynchian description (in the quotes) is apt, and promising...

‘I loved [*Untold Night and Day*]. I loved its uncanny beauty, its startling occurrences. As it unravels you feel, if only a little, yourself unravelling, too. A Lynchian triumph.’ Daisy Johnson, Booker Prize-shortlisted author of *Everything Under*

‘As cryptic and compelling as a fever dream, *Untold Night and Day*, is a vivid and disorienting exploration of identity, artifice and compulsion... Bae Suah is one of the most unique and adroit literary voices working today.’ Sharlene Teo, author of *Ponti*

‘Bae's intriguing new title [*A Greater Music* – also translated by Deborah Smith] is another multi-layered elegy, sure to find shelf space beside recent internationally lauded Korean imports.’ *Library Journal*

‘Bae Suah offers the chance to unknow – to see the everyday afresh and be defamiliarized with what we believe we know – which is no small offering.’ *Music & Literature* on *Recitation*, trans. by Deborah Smith

‘Bae dissolves conventional linear narrative, as though it were impossible for cause and effect to exist concurrently with such repression.’ *The National* on *Recitation*, trans. by Deborah Smith

‘*Nowhere To Be Found* [Bae's first novel translated into English] is a psychological novella, but in the most engaging manner, emotionally and aesthetically. Bae presents a psyche, in living depth, without psychoanalyses, without the pretense that psyches are chartable.’ *Quarterly Conversation*

Copy:

For two years, 28-year-old Kim Ayami has worked at Seoul's only audio theatre for the blind. But Ayami has just been made redundant, and thinking about the future feels like staring into the unknown.

Open to anything, Ayami spends a night in the company of her former boss, searching for a mutual friend who has disappeared, and the following day looking after a visiting poet who turns out to be not what he seems. Walking the streets of the city with each man in turn, Ayami talks about art, love and the inaccessible country to the north. But in the sweltering heat of Seoul at the height of the summer, order gives way to chaos and the edges of reality start to fray, with Ayami becoming an unwitting guide to its increasingly tangled threads.

Blisteringly original, *Untold Night and Day* explores the possibility of worlds beyond the one we live in – and shows why Bae Suah is considered one of the boldest voices in Korean literature today.

Bio:



Bae Suah, who has an undergraduate degree in chemistry and became a writer at the relatively late age of twenty-eight. Her first short story, which she wrote while learning how to type, was published in a literary magazine. Prior to that, she had never taken any creative writing or literature classes. In 2001 she moved to Berlin, where she took a break from writing to learn German and in 2008 she began translating German literature into Korean. She is one of the most highly acclaimed and innovative contemporary South Korean authors.

Her novels (*Recitation*, *A Greater Music*, *Nowhere To Be Found*) and stories (*North Station*, *Highway with Green Apples*, *From Noin Ula*) are influenced by the German authors she translates – including Kafka, W G Sebald and Jenny Erpenbeck, but also by the authors Clarice Lispector and Borges, et al.

She has gained cult status, with an extremely devoted and enthusiastic fanbase. Her own themes often address ‘the sensuous interpolation of past and present, of I and thou, of life and literature’. Suah’s novels and stories are gifted to us in English by the most notable and award-winning translators: Man Booker Prize-winner, Deborah Smith, Sora Kim Russell and Janet Hong, all of whom vie for her attention. She has received the prestigious *Hanguk Ilbo* Literary Prize, as well as the Tongseo Literary Prize. She speaks English, German and... Korean.

Untold Night and Day marks Suah’s debut in the UK with a major publisher.

Her short story, ‘Milena, Milena, Ecstatic’ was recently chosen, alongside five other Korean authors (including ALA’s own Han Yujoo), to be published by Norwich Writing Centre’s chapbook-publishing project, Strangers Press.

THE WANDERING – a novel
By Intan Paramaditha
Translated from the Indonesian by Stephen Epstein

[COVER BEING DESIGNED NOW]

UK/Comm with Harvill Secker/Penguin Random House – for publication spring 2020

First published by Gramedia Pustaka Utama in 2017

Advance quotes:

‘*The Wandering* offers not only an incisive commentary of the cosmopolitan condition [but also] a literary vindication of the unashamedly unfettered female.’ Tiffany Tsao, reviewing the Indonesian edition for the *Jakarta Post*

‘Intan’s concerns for increasing conservatism and neo-authoritarianism are conveyed through sarcasm and dark humor.’ *Kompas*

‘Woman constrained by stifling societies find new avenues of escape, or subversion, and inflict fierce revenge on orthodoxy and chauvinism. Brittle, bloody and brave.’ *Belfast Telegraph*

‘Sometimes disturbing, often humorous, but always unapologetically feminist... [*Apple and Knife* is] a deeply, brilliantly macabre, visceral collection which pulls very few punches.’ Mariella Frostrup, Open Book interview

‘[U]nsettling and intoxicating. Often revising fairytales, the stories are reminiscent of Angela Carter’s *The Bloody Chamber*, though the direct manner of narration resembles the narrative style of Haruki Murakami, who also has a penchant for the Gothic... Paramaditha’s stories are shockingly bold and macabrely funny, powerfully defamiliarising the cultural lore of patriarchy. What makes them special is their lack of interest in representing women as victims – here, the taboo of feminist anger is flagrantly and entertainingly broken.’ *The Saturday Paper* (Australia) on *Apple and Knife*

‘The women in [Intan’s] fiction, as the porcelain doll puts it, despise having their feet bound.’ Norman Eriksson Pasaribu in the *Mekong Review* on *Apple and Knife*

‘A sharply subversive feminist retread of fairy tales and myths... [these] darkly humorous, sometimes viscerally violent tales are inspired by horror stories, exploring taboos and the female body in the modern world’ the *I* (a London paper reviewing *Apple and Knife*)

Copy:

***The Wizard of Oz* meets *Red Shoes* by Anne Sexton meets *Faust* – this novel is already the recipient of the *Tempo* magazine award for best work of literary fiction 2017 and the PEN Heim Award for translation.**

This innovative novel engages with issues of mobility and displacement in a globalised world. The reader, addressed as ‘you’, assumes the role of the protagonist: a young woman who makes a pact with the devil to escape her dull life in Jakarta. The devil, reminding the protagonist of Faust’s tragic story, gives her a pair of red shoes that then whisk her away on the journey that she desperately longs for far beyond the borders of Indonesia. The trope of red shoes pays homage to other stories that highlight dreams of travel from *The Wizard of Oz* to Hans Christian Andersen’s ‘The Red Shoes’, and Anne Sexton’s poem of the same name.

So, inspired by the transformative power of the sparkly red slippers Dorothy inherits from the Wicked Witch of the East, and by subversions of folklore, fairytale and horror, *The Wandering* invites you to inhabit the main character as she goes on her journey and wear the shoes yourself, and to discover yourself as you venture out on this Faustian journey to New York, to the city of rats, to the Tijuana Border, to a church in Haarlem or a mosque in Jakarta, in an airless taxi or on a train that does not stop, with fellow passengers dead or alive, or bored.

The Wandering invites readers to follow a variety of different yellow-brick roads including, if you'd like, a path straight through.

Like Intan’s previous fiction, such as the well-received *Apple and Knife* (Brow Books 2018 and Harvill Secker, 2019), [she reframes the narrative] with a feminist perspective. *The Wandering* underlines the agency of women who travel and “experiment at the borders” with a tagline ‘good girls go to heaven, bad girls go wandering’.

The novel’s presentation of the complexities of transnational lifestyles also engages with questions of home...and Indonesia not as a static, romantic land left behind but a fast-moving, neoliberal urban space where Islamic resurgence, legacies of authoritarianism, and voices of resistance collide. As Asri Saraswati notes in a review for *Kompas*, ‘Intan’s concerns for increasing conservatism and neo-authoritarianism are conveyed through sarcasm and dark humor.’ Yet the ability to travel brings the protagonist/reader closer to traumatic events in Indonesian history like the 1965 communist massacres and the anti-Chinese riots of 1998 as Suharto’s regime fell.

This novel is a magical matryoshka, multi-layered and contextual, full of deeper meaning and symbolism.

Bio:



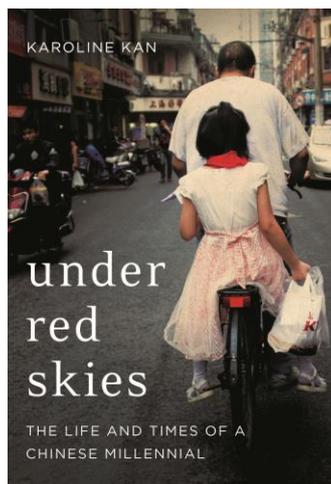
Intan Paramaditha is a novelist, short-story writer and an academic with a PhD from NYU and now based in Sydney at Macquarie University, where she teaches media and film studies.

Her collection of short stories, *Apple and Knife*, was translated from Indonesian into English by PEN Award-winner Stephen J. Epstein and published in 2018 by Brow Books and in 2019 Harvill Secker. Her novel *Gentayangan* (2017), was selected as *Tempo* Best Literary Work for Prose Fiction in 2017, has also been translated into English by Stephen Epstein. It will be published as *The Wandering* in 2020 by Harvill Secker.

Intan's short-story collection *Sihir Perempuan* (*Black Magic Woman*, 2005) was shortlisted for the Khatulistiwa Literary Award, and the collection *Kumpulan Budak Setan* (*The Devil's Slaves Club*, 2010) was written in collaboration with Eka Kurniawan and Ugoran Prasad.

**UNDER RED SKIES:
THE LIFE AND TIMES OF A CHINESE MILLENNIAL**
by Karoline Kan

WEL to Hachette Book Group USA – publication spring 2019
UK/Comm to Hurst – publication spring 2019
Spanish language rights to RBA – publication spring 2020
Portuguese rights to Bertrand – publication spring 2020



A selection of the various and glowing advance quotes:

‘Vivid and humane, Karoline Kan’s memoir of coming of age in China is richly revealing and contemporary, shaped both by the pain of history and the hope of the future – at turns bold and vulnerable, like China itself’ – Evan Osnos

‘At first glance, *Under Red Skies* is a simple coming-of-age story...but contained within is a sharply observed critique of all that is dysfunctional in Chinese society. You can learn more about China through this compulsively readable memoir than from weightier tomes’ – Barbara Demick

‘I couldn’t put this book down... [Karoline Kan] compellingly narrates the fervent story of China’s shift from farm to city while she lives it, breathes it, and feels it so that the reader does so, too’ – Rob Schmidt

‘Inspiring and heartfelt...this book should be read by people from all corners of the world’ – Xinran

‘Revealing and introspective... Kan fills a void in contemporary literature on [China]’ – Eric Fish

Copy:

Karoline Kan was born in 1989, the year of the Tianenmen Square massacre: her generation has always been caught between China’s authoritarian politics and its hyper-modern technology and economic boom. In her quest to understand the shifting sands of global, connected China, Karoline turns to her family, who have survived Maoism and its legacy by breaking with tradition. Navigating a society beset by poverty and often violent political unrest, the Kans swapped rural villages for crowded city streets in search of a better way of life.

Now a journalist, Kan recounts gripping tales of her grandmother, who struggled to help her family through the Great Famine; of her mother, who defied the One-Child Policy by giving birth to Karoline; and of her cousin, a factory worker scraping by on less than a dollar an hour. An ambitious millennial pursuing her career and personal life in a time of dizzyingly rapid social change, Kan discovers her own story’s roots in the China of previous generations.

Of course, Karoline’s story is one of millions of others – but through the story of her life we can see and understand what’s happening in China now, and how this will lead us into the future.

Bio:



Karoline Kan is a journalist living in Beijing and working for foreign media; formerly with Radio France International and *The New York Times*, she is now writing for *China Dialogue*, where she is an editor. Though she was born in and grew up in China, she says: ‘I dare not say I totally understand this country. I am still learning about it, seeing, hearing, feeling and touching it. And you will see China as I discover it myself. What is China? To me, it’s the people and their stories. My hope is that by telling my family’s and my own “micro history”, readers inside and outside of China can better understand the “macro history” of our country ... There are many others writing non-fiction about China, but most of them come from outside the country and see it through foreigners’ eyes. I was educated purely in China, so my perspective, coupled with my experience as a journalist writing for foreign media, gives my already unique point of view an even greater advantage. I am also the rarely heard voice of a young woman writing from and about China. She is fluent in English.

For all rights enquires please contact

Kelly Falconer

kelly@asialiteraryagency.org

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