

RIGHTS GUIDE 2025



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DAS LETRAS

FICTION

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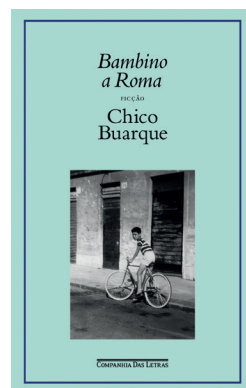
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FICTION

BAMBINO A ROMA

CHICO BUARQUE

A series of impressions of a lived and imagined childhood, *BAMBINO A ROMA* finds in Chico Buarque's memories the raw materials for his fiction.



COMPANHIA DAS LETRAS

Via San Marino, 12. On the first floor of the short, yellow building, the boy draws paths in the world map covering his bedroom wall. The nausea felt during the sea voyage from Brazil to Italy is left behind, and the cartographic travels are displaced, in a smaller scale, into the streets of a town yet to be discovered. Many reminiscences make up the route: the first manifestations of desire; playing football with Amadeo, the grocer's

son; escaping from school; love notes written to a classmate; the pain of appendicitis.

In his nickel bike with white tires, Chico Buarque zigzags through Rome, sometimes drops the handle and attempts a fine balance between memory and imagination. In this delicate ride, glimpses of his relationship to his father, mother and siblings add to the formative experiences projected by a narrator touring his past.

Rights sold: Penguin Random House (Portugal), Penguin Random House (Spain), Métailié (France), Feltrinelli (Italy), Portugalský inštitút (Slovakia)

Previous titles sold into over 25 territories.

NOVEL

Original title: *Bambino a Roma*
Imprint: Companhia das Letras
Pages: 168
Format: 14.4 x 21.6 cm

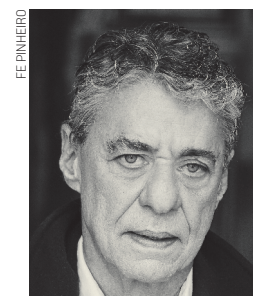
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l.laluyaux@rcwlitagency.com

“Chico Buarque’s new fictional incursion through his family history, now in 1953-4 Rome. In this cartography of memory, childhood joys and fears blend together, reliving a near-magical day-to-day: Pius XII’s nose and a valse with Alida Valli, bike rides and games in the park, *The Bandit* at cine Rex and Vargas’s suicide. A vibrant etching of places and dreams, drawn by the ‘tormented writer’ in a language of various sources: *‘Tu pensi que cachaça é acqua? Cachaça non è acqua, no’*”.

— MAURÍCIO SANTANA DIAS

“How can it be that childhood has passed and we didn’t see it’, noted the poet Carlos Drummond de Andrade. In his mature years, Chico Buarque looks at times past to tell and enjoy his childhood in Rome, as if watching a movie where all characters seem to just be passing by. ‘Abroad’, he says, ‘everything’s foreign.’ In the past, the *bambino brasileiro* ignores his mother’s suggestion of keeping a diary. He chooses forgetting, opening the space for fictional imagination to cover his memory lapses.”

— SILVIANO SANTIAGO



FRANCISCO BUARQUE DE HOLLANDA was born in Rio de Janeiro, in 1944. Composer, singer and fiction writer, he's the author of the plays *Roda viva* (1968), *Calabar*, written with Ruy Guerra (1973), *Gota d'água*, with Paulo Pontes (1975), and *Ópera do malandro* (1979); the novella *Fazenda modelo* (1974) and the children's book *Chapeuzinho amarelo* (1979). When publishing *publicar Estorvo* (1991), his first novel, Chico established himself as one of the great Brazilian prose writers. Companhia das Letras has published his *Benjamim* (1995), *Budapeste* (2003), *Leite derramado* (2009), *O irmão alemão* (2014), *Essa gente* (2019), *Anos de chumbo e outros contos* (2021) and *Bambino a Roma* (2024). In 2019, he was awarded the Camões Prize for his body of work.

WHERE THEY COME FROM

JEFERSON TENÓRIO

From the award-winning author of *O avesso da pele* [*The Dark Side of Skin*], which faced censorship and sold over 200,000 copies, *WHERE THEY COME FROM* is a coming-of-age novel set against the background of the first racial quota students entering university in a country marked by prejudice and exclusion.



COMPANHIA DAS LETRAS

WHERE THEY COME FROM is set in Porto Alegre in the mid-2000s, when the law of racial quotas in Brazilian universities came into effect. In the story, we follow Joaquim, the narrator and one of the first beneficiaries to enter universities through affirmative action, and the awakening of his racial awareness amidst a hostile environment.

An orphan who has to care for his ailing grandmother, unemployed and with no money, he tries against all odds to keep his love of books and literature alive. The novel, about a reader's coming of age, portrays a journey made up of obstacles at a time when policies to combat inequality were seen as a problem, instead of a solution.

Rights sold: Penguin Random House (Portugal).

Previous publishers include: Penguin Random House (Portugal), Mondadori (Italy), Mémoire d'Encrier (Canada/ French), Charco Press (UK), Lijiang (China), Tranan (Sweden), Textofilia (Mexico), Portugalsky Institut (Slovakia), L'Agulla Daurada (Spain/Catalan)

NOVEL

Original title: *De onde eles vêm*
Imprint: Companhia das Letras
Pages: 208
Format: 14 x 21 cm

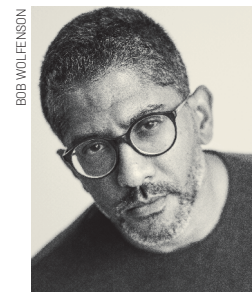
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“A fundamental work to understand contemporary Brazil and, in particular, what it means to be Black in this configuration of a country where racial issues arise as important markers in interpersonal and State-person relationships. Even though it isn't a direct sequel, *WHERE THEY COME FROM* gravitates in the universe of *The Dark Side of Skin*, because education is the character that imposes itself. Fiction might, once again, come in to help the hard exercise in empathy needed in this country.”

— ELIANA ALVES CRUZ

“In lean, raw prose, akin to a personal avowal, Jeferson Tenório intertwines the lives of people marked by poverty, prejudice, and exclusion. The characters weaving this narrative are so real they seem to escape any and all fictional exercises. But that's precisely Jeferson Tenório's unusual art: in the cracks in the world, he finds the blaze of light. It's in this fleeting, unlikely revelation that these common people discover the answer to the question asked by the book's title: where do they come from? Where are these extraordinary moments born, when the humanity and the life inside us are revealed?” — MIA COUTO

“Great admiration for Tenório's work” — CHICO BUARQUE

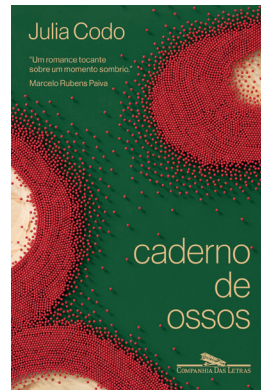


JEFERSON TENÓRIO was born in Rio de Janeiro in 1977. Living in Porto Alegre, he's a Doctor of Literary Theory from PUC-RS. His first novel was *O beijo na parede* (2013), elected as Book of the Year by the Associação Gaúcha de Escritores. His writing has been adapted into theatre and some of his short stories have been translated into English and Spanish. He's the author of *O avesso da pele* (2020), which won the Jabuti Prize in 2021 and has been translated into eight languages.

NOTEBOOK OF BONES

JULIA CODO

An excavation-novel about a family's secrets, the disappearances in the military dictatorship, and a country's future.



COMPANHIA DAS LETRAS

Amidst a personal crisis, an unstable marriage, and years of living in England, the protagonist of this novel returns to São Paulo. At her grandfather's old home, where he struggles with a severe degenerative disease, what begins as a brief visit unexpectedly turns into an unpredictable journey. Her discovery of a notebook written by her aunt, Eva, intertwines the narrative with the stories of those who disappeared during Brazil's military dictatorship

and the Perus clandestine mass grave. Unearthed in 1990, this site concealed the remains of over 1,000 people, including political prisoners.

A huge crater opened in the garage, a glass eye and the gravitational pull of cosmic abysses will join the comings and goings of bones and childhood memories, as Julia Codo guides us through an intimate, familiar drama where secrets come to the fore—like old, sleeping skeletons in dust-laden closets.

NOVEL

Original title: *Caderno de ossos*
Imprint: Companhia das Letras
Pages: 216
Format: 14 x 21 cm

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“A touching novel about a dark period.”

— MARCELO RUBENS PAIVA , author of *I'm Still Here*
(adapted into the Oscar-winning feature film)

“A refined literary perception of the darkness of recent Brazil, woven through the sensitive eyes of a subtle, original narrator that sees herself in her family's story.”

— CRISTOVÃO TEZZA

“Fearlessly written, a novel of rare expression and delicacy.”

— ANDREA DEL FUEGO



JULIA CODO was born in São Paulo in 1983. With a bachelor's degree in Literature from Universidade de São Paulo and a graduated degree in Publishing and Cultural Journalism from the Roma La Sapienza University, she's an editor, writer, screenwriter and translator. In 2019, she was among those selected for the *Leia mulheres anthology* (Jandaíra). She's the author of the short stories in *Você não vai dizer nada* (Nós, 2021). *Caderno de ossos* is her first novel.

TROPICAL ANIMALS

JAVIER A. CONTRERAS

Set against the geographic beauty of Terra Luminosa, a microcosm of an archaic Brazil, two journalists embark on an investigation into the disappearance of a colleague. Their search leads to a shocking massacre amidst the region's bucolic landscape. In this vertiginous novel, Javier A. Contreras weaves a profound reflection on a nation's identity with a gripping thriller, akin to cult movies such as *The Wicker Man* and *Midsommar*.



COMPANHIA DAS LETRAS

Journalists Emílio and Sara travel to an isolated floriculture community in search of clues about a mysteriously missing colleague. When an accident forces them to stay, the story of Terra Luminosa begins to unfold, intricately linked to the life of João Salvador—the son of an overseer employed by the land's most powerful man. In this bucolic space, the Salvador family rises from decades of subservience

to attain power, all while striving to preserve a sense of purity, far from big-town degeneration.

In *TROPICAL ANIMALS*, Javier A. Contreras masterfully blends genres such as thriller and folk horror, showcasing his versatility and unyielding critical lens. Through his narrative, Contreras engages with Latin America's social and political distortions, exploring its deep-rooted history of authoritarianism.

“*Animais Tropicais* reinforces that the evil within us is inscrutable.”

— ANA PAULA MAIA

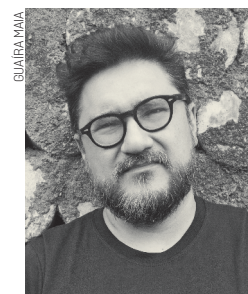
“In his new novel, Javier A. Contreras proves himself as a master of suspense. With inventive prose, never giving up on telling a great story, Contreras uses horror, pop culture and social criticism to create trauma-images translating our social and historical impasses.”

— CRISTHIANO AGUIAR

NOVEL

Original title: *Animais tropicais*
Imprint: Companhia das Letras
Pages: 176
Format: 14 x 21 cm

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JAVIER A. CONTRERAS was born in 1976 and worked as a crime reporter. He has written a journalistic book and four novels, including *Soy loco por ti, América*. He was elected one of the twenty best young Brazilian writers by English magazine *Granta*, and was a finalist of the foremost Brazilian literary awards, such as São Paulo de Literatura and Jabuti. He was awarded the APCA for *Crocodilo* (2019), published by Companhia das Letras, that also had its rights optioned for film.

AFTER THE THUNDER

MICHELINY VERUNSCHK

Micheliny Verunschck masterfully wields language, following in the tradition of authors like Guimarães Rosa and Maria Valéria Rezende, to illuminate the contradictions and humanity of Brazil's hinterlands. A literary tour de force, this novel is yet another vital contribution to the ongoing exploration of a country shaped by violence.



COMPANHIA DAS LETRAS

During the 17th and 18th centuries, the Portuguese Crown financed expeditions through the Brazilian Northeast, aiming to eradicate Indigenous peoples in a long and brutal conflict known as the 'Barbarians War.' Pioneers from São Paulo, called *bandeirantes*—such as Domingos Jorge Velho—led many of these campaigns, leaving devastation in their wake.

These battles serve as the backdrop for *AFTER THE THUNDER*, which follows Auati, the son of an Indigenous woman and a Jesuit priest. Taken by his father at a young age, he is forced to become part of the destruction, ultimately reinventing himself as Joaquim Sertão. What can he do, torn between victimhood and complicity of such atrocities? How does war brutalize someone to the point where they hide who they truly are?

NOVEL

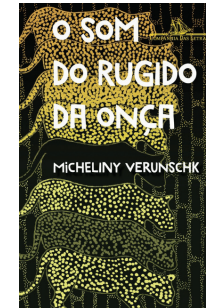
Original title: *Depois do trovão*
Imprint: Companhia das Letras
Pub date: June 2025

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MICHELINY VERUNSCHK was born in 1972 in Pernambuco. Writer and historian, she won the São Paulo Literature Award with *Nossa Teresa: vida e morte de uma santa suicida* (Patuá, 2014). *O som do rugido da onça* (2021), her first novel published by Companhia das Letras, won the 2022 Jabuti Prize for best literary novel, and was one of the Oceanos Prize-winning books. *Caminhando com os mortos* (2023), won the 2024 Oceanos Prize.

Previous novels:



THE SOUND OF THE JAGUAR'S ROAR O SOM DO RUGIDO DA ONÇA

*2022 Jabuti Award-winning novel

The story of two Indigenous Brazilian children kidnapped by German explorers from the Bavarian Academy of Sciences—zoologist Johann Baptist von Spix and botanist Carl Friedrich Martius—who arrived in Rio de Janeiro in 1817 on a mission to explore the Brazilian heartland and document its animal life, plant life, and people. Three years and over six thousand miles later, Spix and Martius returned to Munich, bringing with them not only a detailed account of their journey but also a Juri boy and girl. The main character is the girl, Iñe-e, whom they rename Isabella. The 19th-century narrative intertwines with present-day Brazil through the eyes of Josefa, a young woman who visits an exhibition featuring illustrations from Spix and Martius' book—only to realize she bears a striking resemblance to the Indigenous girl, Isabella. Determined to reconstruct her own history and fill the gaps in her past, Josefa embarks on a journey that will ultimately lead her to Germany.

Rights sold: Norton (US), Marmer (Netherlands),
Paulsen (France), Elefanta (Mexico), Laika (Portugal).



WALKING WITH THE DEAD CAMINHANDO COM OS MORTOS

*2024 Oceanos Prize-winning novel

A shocking crime shakes a small town in Brazil's countryside: a woman is burned alive in a ritual with religious significance, meant to purify the victim and set her on the "path of goodness." Violence seems to blend into the landscape—ever since the Evangelical Christian community settled in the region, such incidents have become increasingly common. It's up to the reader to piece together the fragments and follow the clues left by a woman determined to make sense of these tragic events—all while grappling with her own trauma and the absence of a dear friend.

Rights sold: Dead Ink (UK), 66thand2nd (Italy),
Laika (Portugal)

HOUSEHOLD

PAULA FÁBRIO

São Paulo, 2019. Worried about her fading memory, a woman attempts to reorder the events of her life and the people around her who forged her identity: her mother, her father, her brother, and those others, the maids, who followed the family history from behind an invisible, and more and more fragile barrier.



COMPANHIA DAS LETRAS

HOUSEHOLD is an evocative and poignant "late diary" by Soraia, a woman who, fearing the loss of her memory, is determined to capture every fragment of her past.

Set between 1983 and 2019, with a particular focus on the 1980s (the end of Brazil's military regime and the beginning of the country's re-democratization), the narrative centres around the moment when Soraia's mother is

diagnosed with Multiple Sclerosis and becomes bedridden. This diagnosis shatters the family, leading them to hire caregivers and maids to help manage her care, and in turn, unravelling the family's cohesion. As Soraia pieces together her memories, the powerful voices of the women in her life—especially the housemaids—resonate strongly throughout the novel.

NOVEL

Original title: *Casa de família*
Imprint: Companhia das Letras
Pages: 296
Format: 14 x 21 cm

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fernando.rinaldi@companhiadasletras.com.br

"A haunting story that might, right now, be happening next door."

— MICHELINY VERUNSCHK

"Paula Fábrio delves deep into the national wounds, echoing the discomfort of the colonial legacy still present in the world of work."

— FOLHA

"Unattached from time, events generally unfold through their consequences before revealing their motivations and origins, adding depth and verisimilitude to the plot. After all, do we believe that memory—whether healthy or impaired—operates in a straight line?"

— ESTADÃO

"Casa de Família is a sharp critique of the structures of power and the class and gender relations that permeate our daily lives. Through Soraia's narrative, Paula Fábrio suggests that every home, every family, is a microcosm of the complexities and contradictions that shape Brazilian society."

— O GRITO



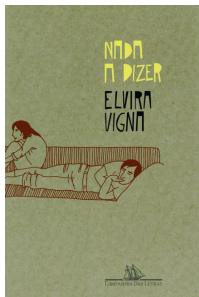
PAULA FÁBRIO was born in 1970 in São Paulo. She is known by her novels, all of them finalists in important awards, including *Desnorteio*, that won her the São Paulo de Literatura Award. *Casa de família* originally won the Carolina Maria de Jesus Prize in 2023.

ELVIRA VIGNA

Elvira Vigna's prose holds a distinguished place in Brazilian literature. Defying both tradition and literary trends, she has, since the late 1980s, carved out a singular universe that expands with each novel and short story. Marked by sharp, unsentimental language and a caustic, disillusioned perspective, her characters drunkenly navigate landscapes of emotional, personal, and affective ruin.

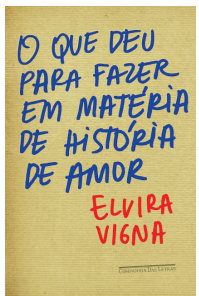
Starting this year, Companhia das Letras will re-release the author's entire oeuvre in a new collection, bringing back out-of-print titles and republishing her debut novel. A writer ahead of her time, Elvira Vigna created stories that continue to resonate deeply with the complexities of contemporary relationships and life, aligning with the works of authors like Elena Ferrante, Alba de Céspedes, and Joan Didion.

Main novels:



NOTHING TO SAY NADA A DIZER (2010)

This is the story of an affair, told from the perspective of the scorned woman. Yet, beyond a mere inventory of damage and loss, these pages offer a meticulous investigation into the motivations of all involved, alongside an implicit reflection on the possibilities of romantic understanding in contemporary urban life. Themes of loyalty, self-discovery, and cohabitation emerge as the novel unravels the fleeting love triangle between Paulo, his mistress N., and the unnamed narrator. A middle-aged alternative couple, shaped by the political and cultural revolutions of the 1960s, finds their relationship upended by a lover twenty years younger—someone they would have once dismissed as unmistakably 'bourgeois.'



WHAT COULD BE DONE IN TERMS OF A LOVE STORY O QUE DEU PARA FAZER EM MATÉRIA DE HISTÓRIA DE AMOR (2012)

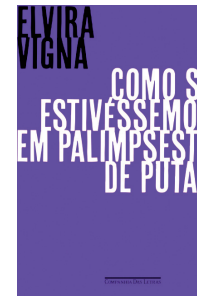
The narrator pieces together the lives of two dead people while sorting through an apartment to be sold, discarding objects and questioning what comes next. She imagines their lives as a love story to make sense of her own decades-long, undefined affair with Roger. Both stories—hers and the dead couple's—revolve around betrayal, and by reliving or inventing what happened between Rose and Arno, she seeks the truth of her own life.

MUST-READ CONTEMPORARY CLASSICS



IN WRITING POR ESCRITO (2015)

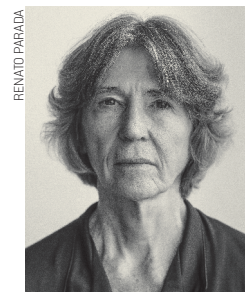
This novel tells the story of a separation—but don't expect weeping women pacing around the house. The lives of Molly, Izildinha, Valdevez, and the other characters are as unsettling and unpredictable as the author's prose. It is also a story of lost connections, where people fail to see what's right in front of them. What is onstage fades slowly, unnoticed, until only the unexpected.



AS IF WE WERE IN A WHORE PALIMPSEST COMO SE ESTIVÉSSEMOS EM PALIMPSESTO DE PUTAS (2016)

Two strangers meet during a scorching Rio de Janeiro summer. She's a designer searching for work; he's been hired to digitize a dying publishing house. Fate places them in the same room, where, day after day, he recounts his frequent encounters with prostitutes. She listens more than she speaks, filling in the gaps of his narrative. In this novel, Elvira Vigna crafts a powerful literary game of betrayal and insinuation, weaving a story about relationships, power, lies, and the blurred lines between truth and fiction.

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ELVIRA VIGNA (1947–2017) was a Brazilian writer, illustrator, and journalist. Born in Rio de Janeiro and raised in São Paulo, she earned a degree in literature from the University of Nancy in 1974 and later obtained a master's degree from the Federal University of Rio de Janeiro. She wrote for newspapers such as *O Globo* and *O Estado de S. Paulo* and edited the literary magazine *A Pomba*. Vigna began her career writing and illustrating children's books before transitioning to novels. Her works received several literary awards, including the Jabuti Prize, the Machado de Assis Prize, and the Oceanos Prize.

NON-FICTION

RAONI: THE VOICE AND LIFE OF AN INDIGENOUS LEADER

RAONI METUKTIRE

Mythical time, ancestral stories from his grandparents, extraordinary experiences as a shaman, and the struggles and journey of one of the country's foremost Indigenous leaders intertwine to form a unique narrative. Through it, Raoni articulates his vision of life, time, the forest, the white world, and the future.



COMPANHIA DAS LETRAS

The book was constructed based on never-before seen interviews with the Cacique (a Native American word for Indigenous chief or leader) Raoni. More than 80 hours of interviews were conducted entirely in Mëbêngôkre with him in his 90s, between 2020 and 2023, and the material was transcribed and translated into Portuguese through a meticulous and lengthy process led by a team of Mëbêngôkre translators, under the coordination of anthropologist Fernando Niemeyer, who also oversaw the writing and editing of the manuscript.

The reader will learn about Raoni's childhood and youth before contact with

colonizers, as well as his pivotal role in the fight for Indigenous land recognition—an effort that gained global visibility and culminated in his symbolic walk up the Palácio do Planalto ramp during the inauguration of President Luiz Inácio Lula da Silva.

Raoni's memoir invites us to view Brazilian history through the eyes of those who have always inhabited this land, who witnessed the sudden arrival of white people, and who, ever since, have devised strategies of resistance. It is the perspective of those who see the forest—rich, alive, and full of spirits—as their primary means of existence and who fight for it as an act of hope for the future.

MEMOIR

Original title: *Memórias do cacique*
Imprint: Companhia das Letras
Pages:
Format: 16 x 23 cm

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RAONI METUKTIRE, born in 1932, is an Indigenous Brazilian leader and environmentalist. He is a chief of the Kayapo people, an Indigenous group from the plains of Mato Grosso and Pará, south of the Amazon River and along the Xingu River and its tributaries. Internationally recognized as a living symbol of the fight for the preservation of the Amazon rainforest and Indigenous culture, Raoni gained global attention through musician Sting, who accompanied him on trips to 17 countries. In 2011, Raoni was named an honorary citizen of Paris and awarded the medal of the French National Assembly. In 2019, a group of environmentalists and anthropologists nominated him for the 2020 Nobel Peace Prize in recognition of his lifelong defense of the forest

THE FLOW OF THE WATER: STORIES FROM THE RIO NEGRO

DRAUZIO VARELLA

The result of over thirty years of Drauzio Varella's journeys along the Rio Negro, a major tributary of the Amazon River, this book offers a unique exploration of its landscapes and people, revealed through the author's curious and empathetic gaze.



COMPANHIA DAS LETRAS

Drauzio Varella travelled extensively along the Rio Negro, a river that spans approximately 1,200 kilometers of Brazilian territory, accompanying research teams studying the medicinal properties of Amazonian plants. These journeys not only deepened his knowledge of the region's exuberant plant life but also broadened his understanding of local ways of life. The forest is not merely home to extraordinary biodiversity—partly shaped over thousands of years by Indigenous peoples—but also to an unparalleled richness of language and culture, with more than twenty ethnic groups living from the upper to the lower Rio Negro. In a reality marked by constant tensions—

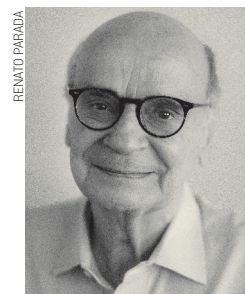
ranging from the predatory exploitation of natural resources to serious socioeconomic challenges—the local population endures daily hardships while maintaining a strong transcendental connection to their surroundings.

A tribute to travel narratives, **THE FLOW OF THE WATER** offers a profound understanding of the Rio Negro region through prose that captures its many voices and colors. The stories of merchants, mateiros, soldiers, missionaries, midwives, ribeirinhos, Indigenous people, and others who have grown up or settled in the region intertwine with the author's keen observations, creating a truly multisensory immersion.

MEMOIR

Original title: *O sentido das águas: histórias do Rio Negro*
Imprint: Companhia das Letras
Pages: 296
Format: 14 x 21 cm

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DRAUZIO VARELLA was born in São Paulo in 1943. After graduating in medicine from USP, he worked for twenty years at Hospital do Câncer. He has served as a volunteer doctor at the Carandiru penitentiary, at the women's prison in São Paulo, and currently works at the temporary penitentiary in the Belém neighborhood of São Paulo. He is the author of several books, including *Estação Carandiru* (1999), which won the Jabuti Award for Non-Fiction and Book of the Year.



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