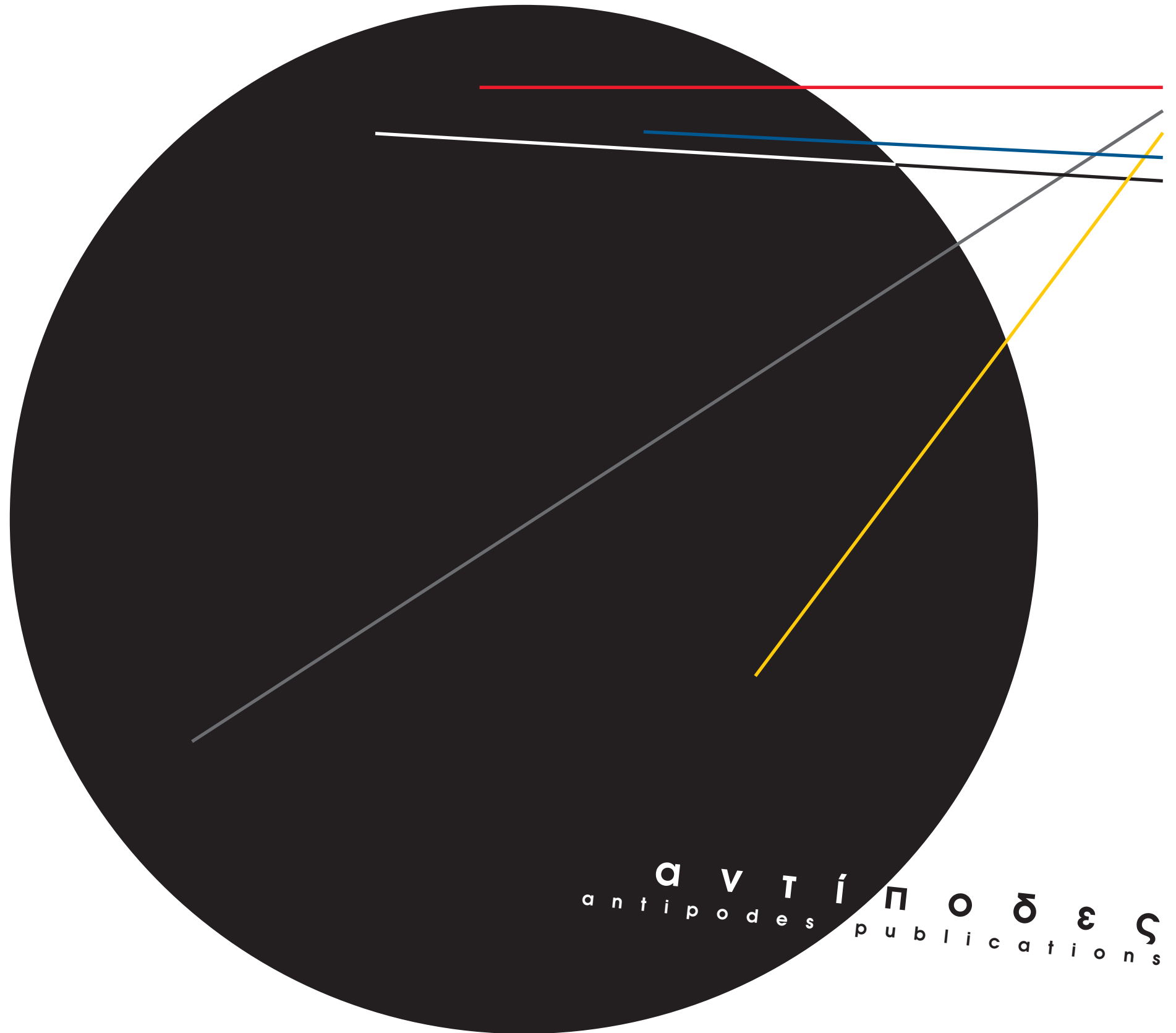


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a v t í π ο δ ε ς
a n t i p o d e s p u b l i c a t i o n s

about antipodes

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www.antipodes.gr

Antipodes Publications was founded in 2014 by Kostas Spatharakis and Thodoris Dritsas, two editors and translators with fifteen years of experience in the publishing sector. After the experience of launching their own magazine, *Levga*, focused on politics, arts, and criticism, they started Antipodes with the intention to unify in one series Greek and foreign literature along with academic and critical texts, putting special emphasis on the quality of the translations and the beauty of the typography.

Their first two books were a kind of declaration: *Peri Bathous* by Alexander Pope, is one of the great satirical works of the past three hundred years, while the short story collection *Gjak* by Dimosthenis Papamarkos, sought to sound out the emerging voices of the new generation of Greek writers. The runaway success of *Gjak* was followed by a rapid succession of short story collections by the new voices of Greek letters: *The Power of Mr. D** by Agis Petalas, *Venusberg* by Dimitris Karakitsos, *Automata* by Kostas Peroulis, and *Final Warning* by Panagiotis Kechagias. *Gjak* was awarded the Academy of Athens Prize 2015 and the 2015 Prize for short story collection by the most prominent Greek literary magazine *O Anagnostis*. The 2016 Prize was awarded to Kostas Peroulis' *Automata*.

The translated works published by Antipodes were similarly well received. The house publishes both classic works such as *Heart of a Dog* by Mikhail Bulgakov, *The Spectre of Alexander Wolf* by Gaito Gazdanov, and *A Prayer Journal* by Flannery O'Connor, as well as books by new and exciting voices such as *East of the West* by Miroslav Penkov. All translations are made by experienced translators, while the novels and short story collections are translated by the new generation of Greek writers, such as Akis Papantonis, Giannis Palavos, and Panagiotis Kechagias.

Committed to breaking new ground, Antipodes recently made their first foray in the novella with *The Difficult Art* by Dimitris Eleftherakis; they launched their poetry series with the collection *Useful Children's Games* by Danae Sioziou; and published one of the more important texts on Russian literary theory, *Tolstoy or Dostoevsky* by George Steiner.

Upcoming by Antipodes are, among other works: *The Violent Bear it Away* by Flannery O'Connor, *Shipwreck with Spectator* by Hans Blumenberg, *The Hour of the Star* by Clarice Lispector, *White Blight* by Athena Farrokhzad, *Petersburg* by Andrei Bely, *Stork Mountain* by Miroslav Penkov, and *Prodigals* by Greg Jackson.

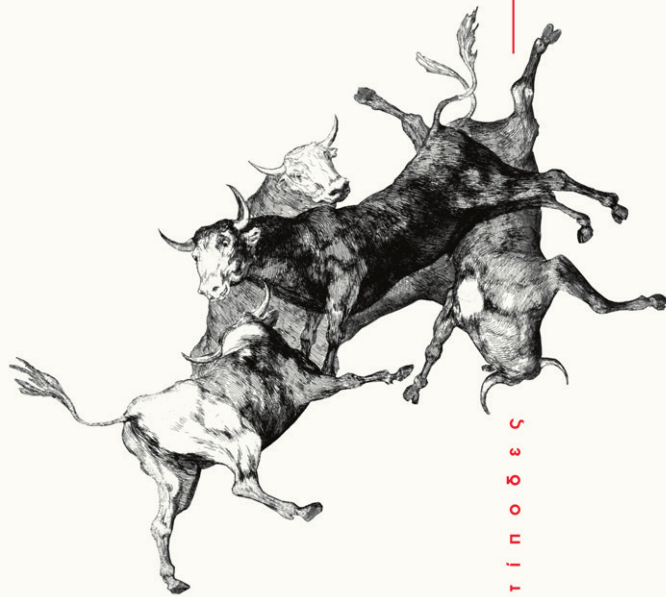
GJAK

BY

DIMOSTHENIS PAPAMARKOS

A masterfull collection of stories about disenfranchised veterans of the Greco-Turkish war, that chronicle the dread of war and the agony of recovery.

ΔΗΜΟΣΘΕΝΗΣ
ΠΑΠΑΜΑΡΚΟΣ
ΓΚΙΑΚ
ΔΙΗΓΗΜΑΤΑ



* English translation sample available upon request.

PRIZES

Academy of Athens Prize 2015

O Anagnostis Prize 2015

17,000 COPIES SOLD

In the aftermath of the First World War, young soldiers, mostly farm-boys from the poor countryside of the Greek mainland, return broken by the horrors of a war that saw them fighting far away from home, in the remote reaches of Asia Minor. Upon their arrival back home, they are challenged both by the pain of their own trauma but also by their effort of reintegration in their rural communities. Papamarkos' oral, fast-paced, and gritty narrative immerses the reader in a world of primal forces. These short stories, arranged like fragments of a novel, revolve around the central themes of blood ties and tradition, cruelty and affection, and the transformative as well as debilitating effects of war.



SHORT BIO

Dimosthenis Papamarkos was born in 1983. He is the author of four books, as well as a script writer for comics and films. He has written two novels: *Brotherhood of Silicon* (Armos, 1998) and *The Fourth Knight* (Kedros, 2001); two short story collections: *MetaPoesis* (Kedros, 2012) and *Gjak* (Antipodes, 2014); the script for the graphic novel *Erotocritos* (Polaris, 2016); the script for the film of Yannis Economides, *A Ballad for a Pierced Heart* (currently in pre-production). His latest short-story collection, *Gjak*, has been awarded the Prize of the Academy of Athens and the Prize of the literary magazine *O Anagnostis* (in the short story category). *Gjak* has topped the best-seller lists in the year since its publication and has already been adapted for the stage by the Northern Greek State Theater Company and the Skrow Theater Company. Dimosthenis Papamarkos' work has appeared in the international press (e.g. *Il Manifesto*, *El Espectador*). Currently he is a Ph.D. candidate of Ancient Greek History at the University of Oxford.

PRAISE FOR GJAK

"The monophonic style of these stories is perfectly suited to the representation of a rural

community in the beginning of the 20th century but before modernity, when the value of individuality, of a personal style and stance, has not yet emerged."

Labrini Kouzeli, *To Vima*

"Papamarkos' prose, written in the oral language of the rural areas, with sporadic flashes of the Albanian idiom used in some parts of Greece, is rooted in a virtually unseen modernism. The oral narration sets light on the mysterious ways of a mind that tries to recollect."

Lefteris Kalospyros, *I Kathimerini*

"The first person-narration of the writer, strictly personal and with the harsh tension of honesty, turns the world and its values upside down and brings out the old rules of tradition." Eleni Ghika, *Ethnos*

"The war in these stories is not a patriotic war and certainly does not serve as an excuse for individual crimes: the book shows the human being stripped of all its pretext in the struggle for survival."

Vaggelis Chatzivasilou, *O Anagnostis*

"[Papamarkos] managed to reconstruct a truth deeper and richer than reality itself."

Mikella Chartoulari, *I Efimerida ton Syntakton*

"Here is a book really worth reading. Its formidable language combines popular and academic style and the result is absolutely effective."

Dimitris Stamatopoulos, *I Efimerida ton Syntakton*

"It is obvious that the decisive factor in Papamarkos' modern oral narration is the vision of the solitary hero who draws on the gaucho in Borges' stories."

Tina Mandilara, *LIFO*

THE DIFFICULT ART

BY

DIMITRIS ELEFThERAKIS

A violent and turbulent novella that explores the antinomies of the Greek historical consciousness, while ingeniously channeling Thomas Bernhard.



Δημήτρης Ελευθεράκης
Η δύσκολη τέχνη

* German translation sample
available upon request.

The teacher expounds in a tor-
rential monologue on the Greek
identity and its relation to the West,
in parts maniacal in his rage and in
others sunken in self-loathing. With
cyclical and repetitive prose, stippled
with references to the most disparate
sources, he presents a palimpsest on
which the fantasy of the neoclassical
purity is painted over by the needs of
the everyday life and the inevitable
waste of people and things.



SHORT BIO

Dimitris Eleftherakis was born in Athens in 1978. He studied Greek and comparative literature in Athens, Thessaloniki, and Edinburgh. His poems were first published in the magazine *Nea Estia* in 1998. He edited the new editions of the poems of K. G. Karyotakis (2010) and C. P. Cavafy (2011) and published, in cooperation with the poets Dimitris Aggelis and Stamatis Polenakis, the book *With Mayakovsky's Handgun: a Conversation on Poetry* (2010). He has published five poetry collections. For *Encomia* (Patakis, 2013) he was awarded the 2013 Prize of the literary magazine *O Anagnostis*.

PRAISE FOR THE DIFFICULT ART

"A monologue, dense, intelligent, current, and full of meaning, which is placed in the best tradition of literature that discomforts and the art that frightens. The Greek identity and its relation with the West occupies the author's thought."

Mikella Chartoulari, *I Efimerida ton Syntakton*

"A high-intensity but balanced text that echoes the apostolic word of Zarathustra, the autistic rhythms of Beckett, the voices of Fellini's sad and ridiculous clowns, and the admonitory style of Persian and Indian narratives. The story is an allegorical and sad fairy tale for the quest for identity in a new world, for the reassessment of Greekness, for the finding of meaning in the years of a 'destroyed' generation, with which the Greece of myth passes into the jurisdiction of historians. Finally, though, maybe it is a not that allegorical and not that sad confrontation with the past, a stochastic placement in the present, facing our choices, a virtuosic essay, newly minted for those that are troubled by the actual governing during turbulent times."

Labrini Kouzeli, *To Vima*

"Is a doodle art? A sink turned upside down? A tattoo on the arm? Is a *Venus of Milo* with drawers art? Or a pile of clothes? Is graffiti art? And what if it is drawn on a neoclassical building of Athens? Or on Leonardo da Vinci's *Mona Lisa*? These are the questions posed by the novella of the –mainly– poet Dimitris Eleftherakis. His story is written with force and violence, with essayistic skill and denunciatory imagery. It is fermented with indignation and shot through with the aversion against the *soi-disant* respectable, and the fanatics of aesthetic purity. His writing itself is a rejuvenating force that comes to pull art out of the formalin and to show that all that is fossilized is dead."

Giorgos Perantonakis, www.bookpress.gr

AUTOMATA

BY
KOSTAS PEROULIS

Ten gripping short stories that illustrate the repetitiveness and alienation of ten completely different occupations, from a lawyer to a grape farmer to a gay prostitute.



α ν τ ι π ο δ ε ς

ΚΩΣΤΑΣ
ΠΕΡΟΥΛΗΣ

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PRIZES

O Anagnostis Prize 2016

In the ten stories of this book the heroes have been assimilated by the automation and repetitiveness of work. An intensive internal rhythm guides the movements of the body and the mind, and imprints itself in the language of the various narrators. The mechanistic flow and loneliness of work, though, lead the heroes to a transcendent moment of awareness, when an external stimulus pushes them to a fleeting comprehension of their role, their position, and their own self. Through a precise recording of reality that adopts the rhythm and lingo of each profession, *Automata* offers a faithful image of the social life, but also a way of escape.



SHORT BIO

Kostas Peroulis was born in 1974 in Piraeus. He studied law and literature. He was a co-writer of the script for Kostas Avranas' award-winning movie *Miss Violence* and has also works as a dramatist for the stage. *Automata* is his first book. His articles and essays regularly appear in magazines and newspapers.

PRAISE FOR AUTOMATA

"Looking through a powerful microscope, the first-time author Kostas Peroulis watches ten 'professionals'. His short story collection *Automata* invites us to rethink our daily routines and to discover in the automated world of the workplace the beyond-alienation humanism. Peroulis' heroes don't have names. Their name is their profession. And this mechanistic work, with its repetitiveness, its quirks, and idiolect, is not a simple décor for the stories, but the plot itself in each one."

Mikella Chartoulari, *I Efimerida ton Syntakton*

"The financial crisis penetrates (whenever it penetrates) what is happening without being able to influence it (automation rarely gets affected by external factors), and so the idioms

to which Peroulis resorts aren't actually idioms but a nightmarishly massive parataxis of technical details: the maelstrom of obsessions that every professional act throws on a concrete wall. In this way we are not only very far from realism, treading a mostly symbolic landscape, but we see, much more, the way of construction of social images by an author who has from the beginning left behind the individual and the private, manages to bounce back to the collective without one whit of didacticism, moralizing, or partisanship."

Vaggelis Chatzivasiliou, *To Vima*

"Every story by itself maybe would not appear as something exceptional, it wouldn't have shown its true worth. But all together, ten of them, each one throwing light on the others, framing –before or after it– the next one, in the same rhythm, the same chain of narrative, create a polyptych, a decaptych, of voices that when folded presents a panorama, a multidimensional tableau of our society that creates the mold which we use to build on, that plays the music that we dance to. Life, this repetitive treadmill, this lesser or greater Golgotha of survival, is here, and with it Greek society."

Giorgos Perantonakis, www.bookpress.gr

"Going beyond the mechanical heroes of the *Castle* and the *Trial*, the people that comprise today's *Automata*, which is the title of this extremely imaginative short story collection by Kostas Peroulis, are no other than today's employees, freelancers, men prostituted by other men, and actors who sell their art for peanuts. There is no mercy in these professional roles and the illusions soon stop. The stories are written with surgical precision, alternating settings and styles."

Tina Mandilara, *LIFO*

THE POWER OF MR. D*

BY

AGIS PETALAS

A scathing satire concerning the business affairs of the Devil in an Athens governed by neoliberal policies.

ΑΓΗΣ ΠΕΤΑΛΑΣ
Η ΔΥΝΑΜΗ
ΤΟΥ ΚΥΡΙΟΥ



An elegant gentleman with refined manners, an aesthete that supports the arts, as well as a shrewd investor, the Luciferian Mr. D* visits working-class apartments, pawnshops, brothels, and grill restaurants, while also enjoying the rarefied conversation in the aristocratic salons of the most fashionable quarter of Athens. Mr. D* defends bourgeois values whenever and wherever they are threatened, and his power crushes the backward small-time shop owners, geriatric freeloaders, and lewd tax evaders, aiming to restore order to the dire financial situation of the country, to reward innovation, and to effect the triumph of the elite.

* French translation sample available upon request.



SHORT BIO

Agis Petalas was born in Athens in 1978. He studied law. He lives in Athens and works as a lawyer. His short stories have been published in the literary magazines *Nea Estia* and *Levga*. *The Power of Mr. D** is his first book.

PRAISE FOR *THE POWER OF MR. D**

“Twenty-four short stories, brief vignettes concerning the meetings and choices of a cunning, ruthless, aesthete bourgeois businessman, who undertakes to vindicate his class, in words and actions, in a city-hell during a time when the banality of Evil is once again front and center. Short stories woven with skill, built on the constant reversals, visible and invisible, intensely theatrical, that afflict person-types, and that through symbolism and hyperbole cause one to smile, despite the savagery of the circumstances.”

Titika Dimitroulia, *Le Monde Diplomatique*

“Agis Petalas mocks the modern world, with a satirical pen and biting irony, that demolishes political correctness, choosing from the various dramas that plague it the merriment

of the absurd. The pretentious sophistries, the sarcastic misunderstandings, the puns and linguistic corruptions, apart from showing the author’s technical mastery, contribute to the design of an uncanny and incoherent spacetime, where no disaster deserves compassion, since they have all lost their significance and meaning following their total ridicule.”

Lina Pantaleon, *I Kathimerini*

“The main character in the short stories of Agis Petalas is described as ‘Luciferian’. Mr. D* is a tireless champion of the free market, he expounds on its merits, on the joy of luxury and the misery of survival, he loves to burrow into the lives of people, to take up their companies, to promise patronage, to crush the dreams of young dreamers, to consort with moth-eaten society ladies, to move almost spectrally through his life and the lives of others. The stories are all extremely well-written, and use the long tradition of similar texts that balance between cynical irony and existential angst, such as Bulgakov’s *Master and Margarita* or the short stories of Gogol, to leave a bitter half-smile lingering on the lips after the reader is through with them.”

Katerina Malakate, *diavazontas*

“The prose of Agis Petalas seems to aim at subtle irony and subversion and the first-person voice of the narrator is meticulously crafted, an original mix of humor, distinguishment, sarcasm, and expressive intelligence. The author has managed to create an utterly original Antihero with an equally interesting field of action: austerity-era Athens. In this way the author has managed to idiosyncratically fuse the absurd and fantastical with reality and realism.”

Elena Maroutsou, *www.bookpress.gr*

FINAL WARNING

BY

PANAGIOTIS KEHAGIAS

Four short stories and a novella that use the methods of Borges and Ballard to chart the limits of storytelling.

ΠΑΝΑΓΙΩΤΗΣ
ΚΕΧΑΓΙΑΣ
ΤΕΛΕΥΤΑΙΑ
ΠΡΟΕΙΔΟΠΟΙΗΣΗ



α ν τ ι π ο δ ε ς

The five short stories that comprise *Final Warning* compose virtuosic narrative labyrinths, leading the reader in a paradoxical though familiar universe. Architectural mirages and spectral images, ideas, and objects create an in-between place where the high art of taumomancy is practiced; the coming of bliss hinges on a telephone call; the map of a village is augmented to a holy relic; an ancient fortress becomes the cause of a strange academic dispute; and Mr. Glass transverses all alone a new America.

* English translation sample available upon request.



SHORT BIO

Panagiotis Kechagias was born in Athens in 1978. The short story collection *Final Warning* is his first book.

PRAISE FOR *FINAL WARNING*

“Working with passion, sense, and sensibility, Panagiotis Kechagias insists on according successive homages to everyone and everything that started him on the adventurous game of words, to the strain of literature that invites to the same table Borges and Kafka, David Foster Wallace and Thomas Pynchon. Kechagias orchestrates his stories with chess-like logic, with extraordinarily careful moves, with system and method.”

Giorgos-Ikaros Babassakis, *LIFO*

“[Kechagias] is first and foremost preoccupied with the nature of the narrative itself, its construction, its dynamic, its limits. The maps, labyrinths, fortresses, and mysterious architectural objects that parade in the book are all both real objects as well as texts that have to be read, interpreted, and decoded.”

Christos Kythreotis, *I Efimerida ton Syntakton*

Contrary to the literary and philosophical western canon where every utopia hides the

promise of an attainable eutopia, Kechagias highlights the dead-end of this deception used for the ordering of the world, the division of values, and the methodical promotion of a metaphysical morality. In reality, he tells us, every obvious explanation either eludes us or does not exist, and he continues to invent new plots, subverting the human need for control, order, and cohesion. His demonstrable suspicion for the objective access of reality becomes more and more accented in the denuding of any fictional devices, reminding at every step the reader that the telling of a story is defined and shaped by the language that forms it.”

Irini Stamatopoulou, www.oanagnostis.gr

“It’s evident that the author is preoccupied with the narrative as process. In theory he is disconcerted by the kaleidoscopic realities created by the narrative, but actually he is delighted by them. He adapts, he inflates, he makes variations, he twists his narratives testing not only his expressive abilities, but also the limits of the narrative itself.”

Labrini Kouzeli, *To Vima*

“The illusory geography of the book, or else the author’s ‘creative cartography’, emerges stippled with signals, i.e. graves. Even though he immerses his gaze in a ‘vertiginous kaleidoscope’, Kechagias contemplates a paradoxical landscape, charted with narrative footnotes, shadows of people, and mirages of mirroztvtr images. Visible and invisible, encoded or wide-open, dreamlike or nightmarish, the landscapes of this book deserve to be populated by the readers’ gaze, which, quite like the touches on Kechagias’ Globe Memorial, will accentuate ‘a new geography formed from spontaneous admiration.’”

Lina Pantaleon, *I Kathimerini*

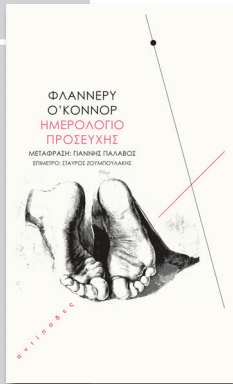
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 2. Dimosthenis Papamarkos, *Gjak* (short story collection)
 3. Mikhail Bulgakov, *Heart of a Dog*, translated by Eleni Bakopoulou
 4. Agis Petalas, *The Power of Mr. D** (short story collection)
 5. Gaito Gazdanov, *The Spectre of Alexander Wolf*, translated by Eleni Bakopoulou
 6. Dimitris Karakitsos, *Venusberg* (short story collection)
 7. N. D. Triantafyllopoulos, *Post-War Youth Magazines* (essay)
 8. Flannery O'Connor, *A Prayer Journal*, translated by Giannis Palavos
 9. Dimitris Eleftherakis, *The Difficult Art* (novella)
 10. Kostas Peroulis, *Automata* (short story collection)
 11. George Steiner, *Tolstoy or Dostoevsky*, translated by Kostas Spatharakis
 12. Panagiotis Kechagias, *Final Warning* (short story collection)
 13. Danae Sioziou, *Useful Children's Games* (poetry collection)
 14. Miroslav Penkov, *East of the West*, translated by Akis Papantonis
- Forthcoming
15. Hans Blumenberg, *Shipwreck with Spectator: Paradigm of a Metaphor for Existence*, translated by Thodoris Dritsas
 16. Flannery O'Connor, *The Violent Bear it Away*, translated by Alexandros Kotzias
 17. Clarice Lispector, *The Hour of the Star*, translated by Marios Chatzipropiou
 18. Athena Farrokhzad, *White Blight*, translated by Antonis Bogadakis
 19. Konstantinos Chatzinikolaou, *Iakovos* (novel)
 20. Andrei Bely, *Petersburg*, translated by Eleni Bakopoulou
 21. Greg Jackson, *Prodigals*, translated by Panagiotis Kechagias
 22. Miroslav Penkov, *Stork Mountain*, translated by Akis Papantonis



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Kostas Spatharakis
ISBN: 978-618-81646-6-6



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Alexander Wolf*
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Eleni Bakopoulou
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Flannery O'Connor
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translated by
Giannis Palavos
ISBN: 978-618-82242-0-9



Danae Sioziou
Useful Children's Games
ISBN: 978-618-82242-4-7



Dimosthenis
Papamarkos
Gjak
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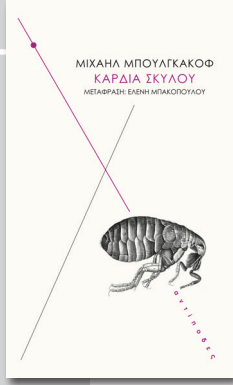
Dimitris Karakitsos
Venusberg
ISBN: 978-618-81646-7-3



Kostas Peroulis
Automata
ISBN: 978-618-82242-1-6



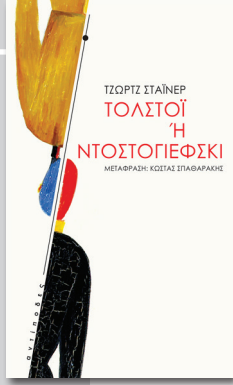
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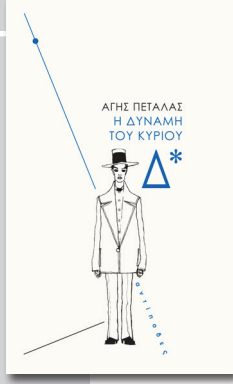
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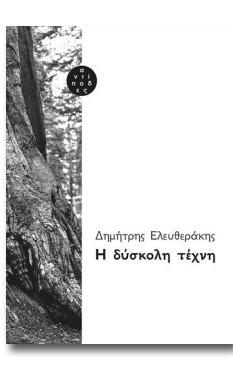
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