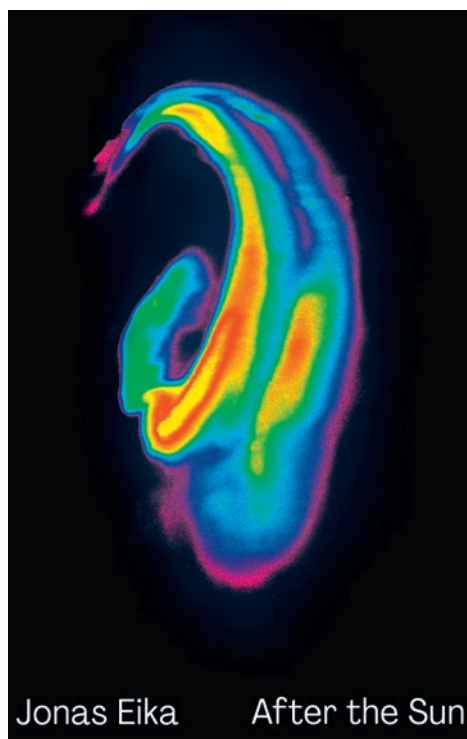




Reading Guide



After the Sun

Jonas Eika

Translated by Sherilyn Nicolette Hellberg

Lolli Editions

thebookerprizes.com

What the judges said

'Jonas Eika's darkly surreal *After the Sun* explores class, capitalism, power and sexuality with an intimacy and eroticism that is as unsettling as it is thrilling. Sherilyn Nicolette Hellberg captures these lurid, luminous tales in a translation that dazzles and sears.'

About the book

Under Cancún's hard blue sky, a beach boy provides a canvas for tourists' desires, seeing deep into the world's underbelly. An enigmatic encounter in Copenhagen takes an IT consultant down a rabbit hole of speculation that proves more seductive than sex. The collapse of a love triangle in London leads to a dangerous, hypnotic addiction. In the Nevada desert, a grieving man tries to merge with an unearthly machine.

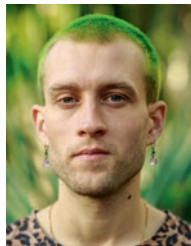
After the Sun opens portals to our newest realities, haunting the margins of a globalised world that's both saturated with yearning and brutally transactional. Infused with an irrepressible urgency, Eika's fiction seems to have conjured these far-flung characters and their encounters in a single breath. Juxtaposing startling beauty with grotesquery, balancing the hyperrealistic with the fantastical, he has invented new modes of storytelling for an era when the old ones no longer suffice.

About the author

Jonas Eika (b. 1991, Aarhus) is one of Denmark's most exciting writers. His debut novel, *Marie House Warehouse*, was awarded the Bodil & Jørgen Munch-Christensen Prize for emerging Danish writers in 2016. *After the Sun* was awarded the Nordic Council Literature Prize in 2019, as well as the Michael Strunge Prize, the Montana Prize for Fiction, and the Blixen Literary Award. He lives in Copenhagen.

About the translator

Sherilyn Nicolette Hellberg was born in West Islip, New York in 1991. She has published translations of Johanne Bille, Tove Ditlevsen, and Ida Marie Hede. In 2018, she received an American-Scandinavian Foundation Award for her translation of Caspar Eric's *Nike*. She lives in Copenhagen.



The author says...

'One of the stories, "*Rachel, Nevada*", came from something I dreamed: an elderly woman comes home from a concert, uplifted, almost exalted, and tells her partner that the artist approached her during the show, saying something like "We've met before. We met on the radio". I woke up and had that scene in my mind (and a vague sense of a hazy, desert-like place), and then writing the story was about finding out what might lead up to it, and who the artist might be.'



The translator says...

'A challenge that may seem small but was actually quite frustrating was the punctuation. Danish is much more liberal with its commas, which can be used to divide independent clauses, like in German. This can lend a piece of writing a totally different rhythm or feel than is possible in English. I think we managed to get the rhythm across in different ways, but I still wish it were more possible to use commas in English like you can in Danish!'

Further reading

Ursula Le Guin *The Dispossessed*
Octavia Butler *Parable of the Sower*
Olga Ravn *The Employees*
Tove Ditlevsen *Dependency*
Tove Ditlevsen *The Faces*
Bjørn Rasmussen *The Skin Is the Elastic Covering That Encases the Entire Body*
Inger Christensen *If*