

## Norstedts, 2017, approx. 180 pages

« An author who really has the capacity to create a new Swedish novel that dares to risk everything. » – *Helsingborg Dagblad*

Jonas fails to obtain his doctorate in a humiliating way. In the following weeks he loses control over his life and his relationship, ending up with nowhere to stay and no plans for the future. The only remnant of his former life is his job at the library. So, he drifts aimlessly around the campus and starts a love affair with his second supervisor Pia.

When Stefan, the Rockstar-professor and Jonas' first supervisor, returns from one of his many stays abroad, a plan slowly evolves. If Stefan had helped him with his PhD, he would not have failed, would he? Jonas lures Stefan into the maze of the library, claiming he had found another, as yet unknown, letter written by Michel Foucault ...

An intellectual and entertaining novel about the fear of failing, and not even doing that convincingly.

### La presse sur *Damage*:

« It is like listening to a virtuoso soloist. » – VLT

### L'auteur:

Born in 1974, Martin studied creative writing at the University of Gothenburg. Since 2005 he has worked for *Ord & Bild*, the oldest culture magazine still



in print in Sweden, of which he was chief editor from 2010 to 2014. He is also one of the founders of the literary magazine *jmm*. He now lives in Gothenburg with his family.

Martin's debut was a collection of short stories « Tecknen runt huset » (The Signs Around the House) published by Norstedts in 2006. He was awarded the **Adlerbertska arts stipendium** in 2012. For his novel « Ta skada » (Damage), Martin Engberg was awarded the **2013 Albert Bonniers stipendium** for Swedish writers of works of literary importance. In 2016 he was awarded the prestigious **Gothenborg stipendium** for authors. This is his fourth novel.

« Economic with words and feelings, the prose is effective – not much talk, but many happenings ... Engberg's really good novel describes the protagonist's isolation in terms not just of personal qualities, but of collective processes. » – Martina Lowden, SR kulturnytt