



PHOTO: LEA MELBYNDT

**MOTHERHOOD
HAS NO
RETURN DATE**

DANISH-AFGHANI NEW FEMINIST

Four year old Amiri and her family flee from Kabul to Copenhagen. After her beloved father dies, the family is abandoned by their community, but her tyrannical brother upholds the prevailing codes of honor. Until the day her in-laws break off her engagement, the young Amiri figures that one day highly educated immigrant women and the Danish system will eventually break down the dysfunctional systems women experience as immigrants, but things stay the same.

Throughout the book, Amiri returns to her 'Desert wanderings', referring to the time she spent on her own as a new Danish citizen, having escaped domestic violence. At 24 she emerges as the model citizen, educated and

POST-BIRTH NARRATIVE

Maja Lucas' widely praised fourth book about mothers, portrays a new mother's unflinching struggle to come to terms with motherhood, that ends up tragically shipwrecking her sense of self, and her relationship to her partner.

It is not a story about post-birth depression, rather is it about a woman without a mothering nature, set against the perfectionist parenting culture of contemporary Denmark. Poetic and surreal, mixed with the realism and the absurdity of the physical body. Shared blood in Lucas' story represents both the biological aspect, and the more menacing and destructive interdependence that follows parenthood. Compact and unsentimental, the gripping narrative is driven by an emotional whirlwind, where attempts at personal survival become ridiculous, and even a bit humorous.

Born in 1978, MAJA LUCAS debuted in 2007 with *Jegfortællinger* (First Person Stories), followed by *Min far kan lide fugle* (My Dad Likes Birds) in 2008, and *Katrine's hånd* (Katrine's Hand) in 2010. Lucas is a PhD fellow at the University of Southern Denmark.

MAJA LUCAS

Mor - En Historie om blodet
(Mother - A Story of Blood)

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