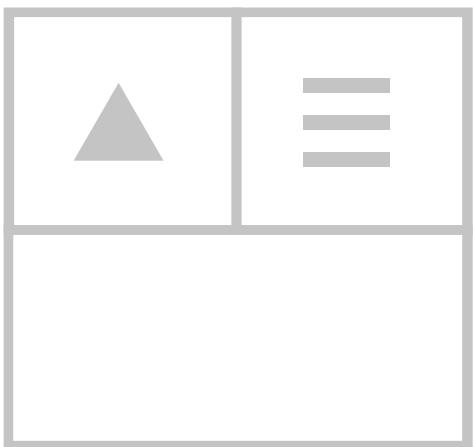




EDITORIAL  
MUÑECA  
DE TRAPO

CHILEAN  
DELEGATION  
20-24 OCTOBER







## INTRODUCTION






To define Chile, even from its origins, there are many voices. Some of them say that its name comes from the Trile bird (*Xanthornus cayenensis*) that, when flying over the skies, sings “thrile”, which later evolved into Chile. Others claim that it comes from the Quechua word 'chiri', which means cold or snow, as the tall mountain range of Los Andes, which crosses it from north to south, or like the crystalline glaciers. However, the most accepted definition would come from the Aymara word “chilli”, which has two meanings: “the end of the world” and “the deepest place on Earth”.

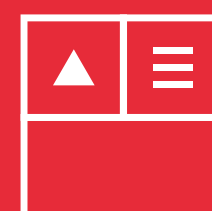
Chilean literature has a position as a Latin American referent, writing its own history, yesterday thanks to the poetry of its Nobel Prizes Gabriela Mistral and Pablo Neruda, today with a well-stocked ecosystem of books that enables one to integrate aesthetical, symbolic, cultural, and politic values to the debate.

In 2020, the pandemic crashed into the reality of the world, and also of the publishing industry. The difficulties went from the logistics in the chain of production to the intermittent closure of the markets. However, the Chilean publishing scene was able to do the unthinkable, and digital and physical copies in all genres followed an upward trend.

According to the 2020 statistical report by the ISBN agency, digital publications grew in an historical 166.9%, compared to 2019. Physical books did not stay out of the explosion of publications, and grew in a 15.96%.

In this ecosystem, as well, the coexistence of digital and physical books was complementary. While university and academic publishers are successful with the digital books, there are also those who mix physical and digital, installing specialized topics with a bold design, and those who deliver entertainment, understanding, and adventures to children in innovative formats and materials that favor the experience of reading physical books. Because the 10 publishing houses that have arrived to the Frankfurt Book Fair, thanks to the coordination of the Ministerio de las Culturas, las Artes y el Patrimonio, through the Consejo Nacional del Libro y la Lectura and the Ministerio de Relaciones Exteriores through ProChile, is only the tip of the iceberg of a very talented literary industry based on Chile, which is nowadays looking forward to internationalize their catalogues.





INTERVIEW





## INTERVIEW

### EDITORIAL MUÑECA DE TRAPO

MACARENA MORALES

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The main objective of this publishing house is that whoever picks up one of their books would feel the same love for them as the girls of other generations felt for their ragdolls. To know their objectives and challenges, we spoke with Macarena Morales, a graduate in Literature and Linguistics from Pontificia Universidad Católica and a master's in social communication from the same university, and the founder who brought this project to life.

M U Ñ E C A *de* T R A P O  
EDICIONES

**INTERVIEW**  
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**Your trademark in Muñeca de Trapo is to bring back the focus to the book in its physical form. How to face that great challenge in the digital era in which we are living?**

I think the challenge in this digital era is to focus on books for adults. Because at least at Muñeca de Trapo, where we only create books for children between the ages of 0 and 10 years, we have noticed that parents look to motivate the access to the book precisely as an object to treasure. And now, especially in times of the pandemic, since we began quarantine in May last year, we saw a gigantic increase in the sales of physical books. I do not offer digital books, so I do not have a point of comparison. But at least the physical book saw an increasement in its sales, and that is particularly due to parents confined in their homes, having to entertain their child, and one way to keep them away from screens has been the book.

Thus, this digital era of confinement and pandemic has favored the approach to books, unlike what one would tend to think. I do not see it as a challenge; at least for this age range, the physical format still predominates.

**In the time you have been working with authors, what elements do you consider the key to qualify the literary quality of the works you are publishing?**

What is literary quality and what is not, there you have a very personal trademark coming from the editor, which in this case is me. I studied literature in the university, and the first thing to which I pay attention is that it is well-written, without spelling mistakes, that it has a good redaction. Many times I receive topics that are poorly redacted, and I discard those books immediately. That is the minimum. The literary quality, the basis, would be spelling and redaction. Then, getting into the details, the way in which the narration is told. For example, we may have something that has been overly approached: The Little Red Riding Hood, but if the text I receive has an innovative perspective, in which it is not told from her perspective, but from the wolf, and then the child may put themselves in the place of another character. I mean, it is like putting the story the other way around and, in that sense, when we publish, we pay attention to texts that touch upon topics that have not been previously approached, that are 100% original. That is the most difficult part, because there is an increasing number of books for this age range that are being published, and we ensure that our texts have the necessary literary quality, and we do not focus so much on the commercial criteria. We do not worry about if the book is going to sell well or not. Because, if it is well written, if it is an original topic, or if the illustrator presents us with innovative illustrations, we will opt to publish it, even when it will not become a bestseller, or if the topic is not so commercial, as in the case of 'La nia que se esconda demasiado' (The Girl who Hid Too Much), an



**INTERVIEW**  
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album book about an orphan girl who enters a foster home, and the way in which it is written is very original, and that is exactly the reason why it won the Colibrí medal the year after its publication.

**Looking towards the year 2022, which are the projects on which Muñeca de Trapo is going to focus?**

We have recently published a book titled 'Un nuevo barrio' (A New Neighborhood), with a die-cutting cover and the house on it. This book is inspired by a true story that occurred here in Santiago, in the San Ramón district, 'San Raponce' in the book, because we have clearly changed the names. Cassandra rerenovated the entire neighborhood, which had its walls covered in graffiti and covered in trash. She was able to motivate her entire community to transform this neighborhood, which at the beginning was so dirty. We made this book with María José Arce, creator of the idea, and who illustrated it. We were almost finished with it, when we noticed the book was lacking something to be hundred percent ready, which was a narrative story. That is when we decided to incorporate Josefina Hepp, who is an expert in nature, seeds, and environment, and had her write informative texts. Thus, finally, this book is a mixture between narrative and informative formats, something that is being done a lot in England. At least, I have not seen something like that in the Spanish-speaking Latin American market, so it was an invention with which we decided to take a risk. The whole book is playing at a design level with narrative and informative elements. It was recently printed off last week, so this would be the novelty of the semester.

We have also sent to print another book that plays with the narrative and informative formats, which is the legend of "El niño del Cerro El Plomo" (The Boy of El Plomo Hill). The story is completely fictional, and the author tells how the boy from El Plomo Hill travels from Cusco to Santiago de Chile, and invents, based on historical texts, what would have meant to that child to have left their family behind, without understanding very well why he would have to be sacrificed. Back then they did not refer to it as a sacrifice, but in our contemporary eyes, it is a sacrifice, and it tells that whole journey. And as there are many complex concepts, every page comes with a type of glossary that seeks to give a historical and geographical context to the different elements of narration, from what means to be a yanacona to the Inca as the ruler of the Empire. This book was recently sent to print.

Lastly, this year we are going to make two baby books, aimed at two different kinds of audiences, one more mainstream and the other one niche. And for the next year, we are going to make a small book, pocket-sized, like a photograph, in dimensions. It is a poetry book and is aimed at an older audience of children between 10 and 14 years old, something that we have never done for that target audience. It is a story told through haikus and is being written by Cecilia Pisos. Moreover, this next year we are going to explore, for the first time, in humor, with an album book aimed at children of 3-7 years old, for their parents to read to them. It is a short story, but it contains humor. None of the previous books by Muñeca de Trapo has explored humor before.

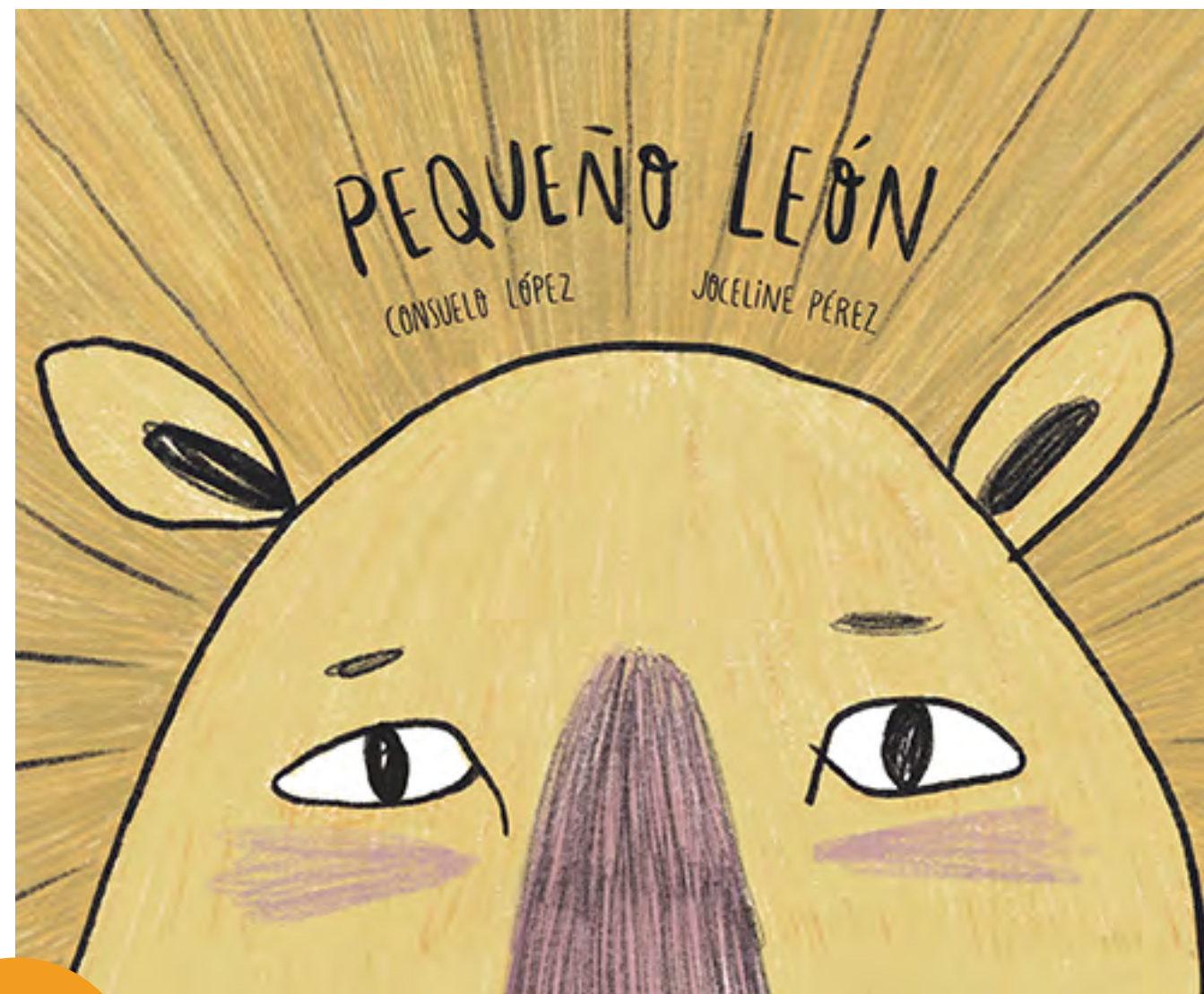
## EDITORIAL MUÑECA DE TRAPO

If the digital era goes forward and forward, for those who bring Muñeca de Trapo Ediciones to life there is something that never changes: children have a better approach to reading through physical books. The dynamic formats and colors that awake dreams are irreplaceable for the first childhood, audience to which our publishing house dedicates its days and nights. For its founder, the physical book represents some sort of flag. One that is raised for considering pages as an object worth of being treasured. Why? Because this publishing house is about invaluable treasures, such as were the ragdolls to our mothers and grandmothers. That doll that accompanied them throughout their entire childhood and then was inherited by their descendance. That is the feeling that they look to replicate in the heart of their readers.

M U Ñ E C A *de* T R A P O  
EDICIONES



ISBN 978-956-9829-18-5



### PEQUEÑO LEÓN (LITTLE LION)

Authors. Consuelo López and Joceline Pérez

Genre. Picture Book

40 pages / Hard cover / Year 2020

The main character of this beautiful story published in 2020 lived with his family in the African Savannah. As any cub, he liked to sunbathe on rocks, pull his father's mane, and play with the pompom of his mother's tail. Until when one day, he inadvertently walked too far away from his pack. After a heavy blow to the head, everything had changed. The harsh reality of animal captivity is the heart of this illustrated book, based on a lion named Gaucho, who spent more than four years confined in the trailer of a Chilean circus.

ISBN 978-956-9829-29-1



### EL NIÑO DEL CERRO EL PLOMO (THE BOY FROM EL PLOMO HILL)

Authors. César Sandoval and Gabriela Germain

Genre. Informational Picture Book

36 pages / Year 2021

Descendents from the last members of the Colla nobility, his parents knew from the first moments that they saw Cauri Pacssa that his future would be different. The story tells the experiences and the ceremony in which the little boy is offered as a sacrifice to the volcano and Spirit Apu Wamani, and is situated in the Inca era. This is the boy of El Plomo Hill, and his story.

ISBN 978-956-9829-12-3



### EN LA TELA DE UNA ARAÑA (ON A SPIDERWEB)

Authors. Pilar Muñoz Lascano and Matías Acosta

Genre. Book for babies

22 pages / Board Book / Año 2020

We all know how this nursery rhyme goes. But this time, the protagonist is not an elephant, but the entire jungle comes to balance. A toucan, a monkey, a lion, a cocodrile, and an elephant will balance on a spiderweb, but... How many animals can it resist? Pilar Muñoz Lascano brings to life this fun story whose characters are masterfully illustrated by recognized Uruguayan illustrator, Matías Acosta.



ISBN 978-956-9829-23-9



### UN NUEVO BARRIO (A NEW NEIGHBORHOOD)

Authors. María José Arce and Josefina Hepp

Genre. Informational Picture Book

48 pages / Hard cover with cuttings / Year 2021

Right out of the oven, this book is a breath of strength and inspiration to encourage children, teenagers, adults, and grandparents to become part of their environment. Inspired in real events, it is about a girl who set herself to make of her neighborhood "the most beautiful in the world", and with perseverance, she succeeded. Through delicate drawings, we learn how community and team work are the key to happiness.

ISBN 978-956-9829-01-7



### LA NIÑA QUE SE ESCONDÍA DEMASIADO (THE GIRL WHO HID TOO MUCH)

Author. Joceline Pérez Gallardo

Genre. Picture Book

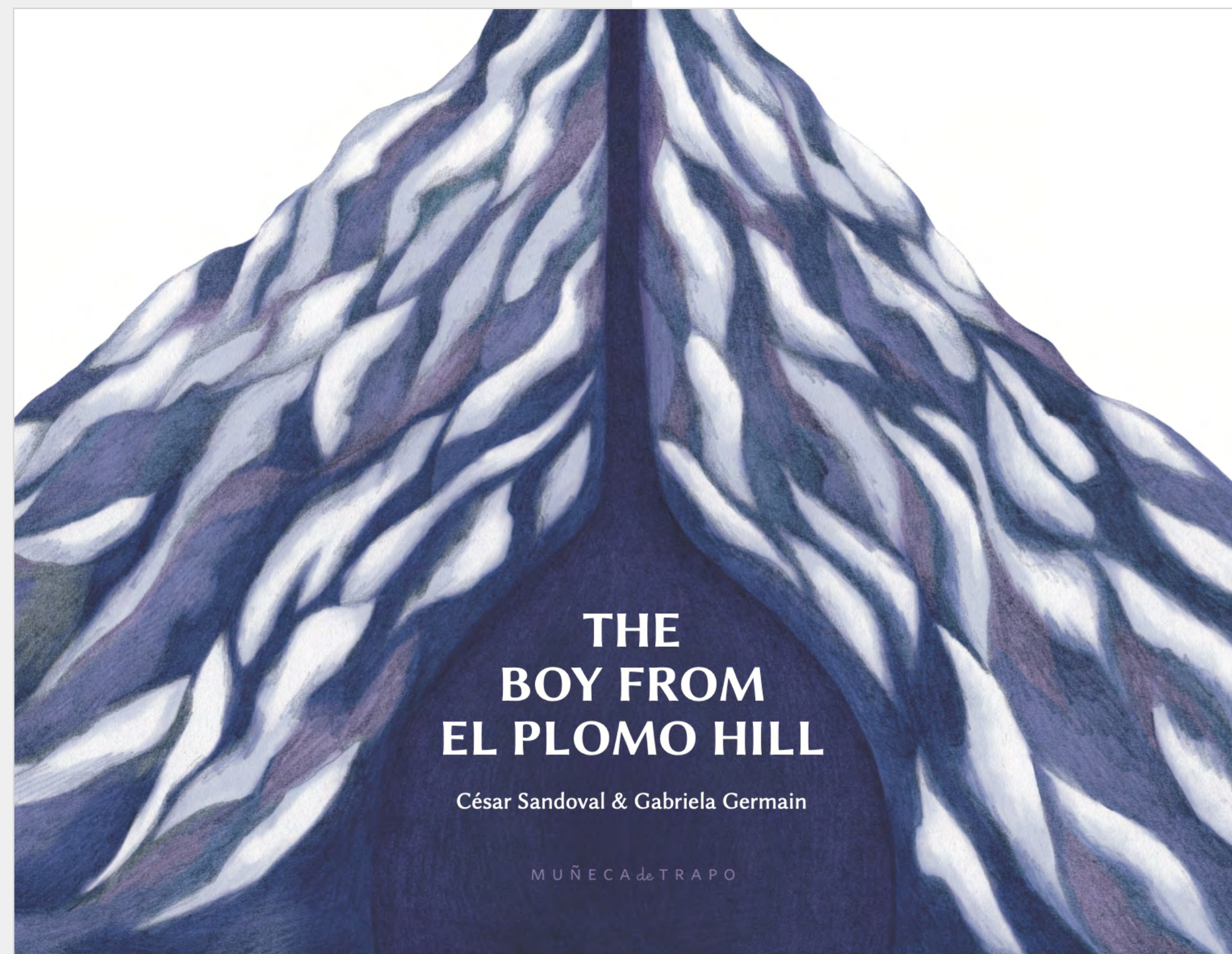
36 pages / Hard cover / Year 2017

Dignity and insecurity in children at Chilean foster homes are the main topics in these pages. But, above all, they are about love. That love that the girl never had and made her hide too much, to fear the children at the place where she lived. That is until companionship won. In colors and illustrations, this mediation and adaptation work was the first work to be published by Muñeca de Trapo in 2017. Just one year later, it was awarded an IBBY Chile medal in the category of best picture book.



EXCERPTS

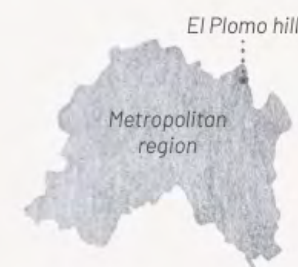




EL NIÑO DEL CERRO  
EL PLOMO  
(THE BOY FROM EL  
PLOMO HILL)

Authors. César Sandoval  
and Gabriela Germain  
Genre. Informational Picture Book  
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#### Apu Wamani

Name given by the Incas to El Plomo hill, the highest mountain in the valley of Santiago de Chile. In Quechua it means "guardian of the valley" or "guardian of the province"



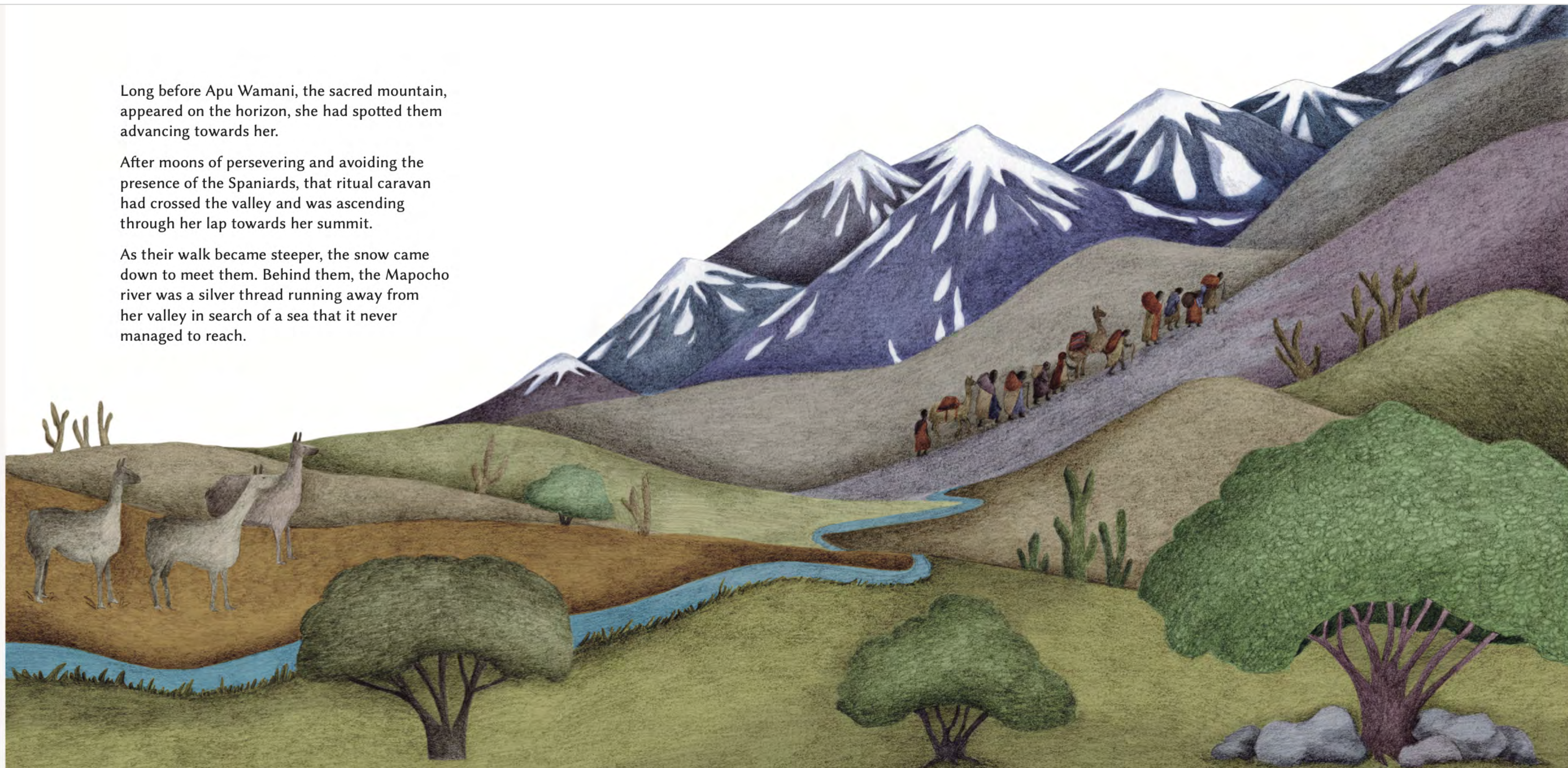
#### Moons

Andean peoples used solar movements and lunar cycles as a way of measuring time. The "passing of the moons" would be similar to the passing of the months.

Long before Apu Wamani, the sacred mountain, appeared on the horizon, she had spotted them advancing towards her.

After moons of persevering and avoiding the presence of the Spaniards, that ritual caravan had crossed the valley and was ascending through her lap towards her summit.

As their walk became steeper, the snow came down to meet them. Behind them, the Mapocho river was a silver thread running away from her valley in search of a sea that it never managed to reach.



#### Mapocho

Main river flowing through the city of Santiago de Chile. It is born in the El Plomo hill. Its current name comes from the Mapuche Mapuchuco, which means "water that penetrates the earth".





**Apus del valle**

From the Quechua apu, meaning "Sir/Mr From the Quechua apu, meaning "lord/ess". Mountains that, for the Andean peoples, were beings that cared for the people and nature of the region they dominated.

—What will happen? —asked to Apu Wamani the Apus of the valley, through the gliding of the condors.

—We have inhabited this valley since long before we met the first men and we will be after the last one to contemplate us —responded with the calm of the rain—. I have learned from life with its persevering strength and from death with its inevitable power. I have witnessed men in their eagerness to understand and defeat the inexorable. We are guardians of the valley, but not of its destiny —she concluded, and then fell into a silence of sunsets.



**Cóndor**

Bird of South America that inhabited the Andes Mountains. It is the largest non-marine bird on the planet. Its name comes from the Quechua kuntur. For the Incas it was a sacred bird that communicated the world of the gods with the earthly world.







#### Cauri Pacssa

It is uncertain whether Cauri Pacssa was the name of the child from El Plomo hill. It is so called due to a 17th century text that states "they sent Cauri Pacssa to Chile to sacrifice, and Munay Carhua to Titicaca...".

The sun had not yet crowned the eternal white hair of Apu Wamani, when Cauri Pacssa plunged his hands into the estuary. He stood watching the ripples his fingers formed in the water course, until the coldness turned into a sharp, oppressive pain, and he withdrew them with a slight groan.

—Leave it to me —said Tanta Carhua, his mother. She dipped her hands in the mountain waters and then ran them over her son's face, trying to memorize the softness of his cheeks and the serenity of his gaze in her hands.



#### Tanta Carhua

This name appears in a Colonial text, which talks about a young girl named this way, who was chosen to be offered in the ceremony of the Capacocha. The real name of the mother of the child from El Plomo hill is unknown.





### Santiago de Nueva Extremadura

Name under which the current capital of Chile was founded on February 12, 1541. When the Spanish conquistadors arrived, this area was part of the southern end of the Inca Empire, called Coya Suyu.



### Offering

It is an object left in a sacred place for ritual reasons. It is usually done to gain the favor of supernatural or divine forces.



### Inca

Name with which the leader of the Inca Empire was called. He was considered of divine origin because he was the "son of the Sun"; mediator between the world of the living and the world of the gods.





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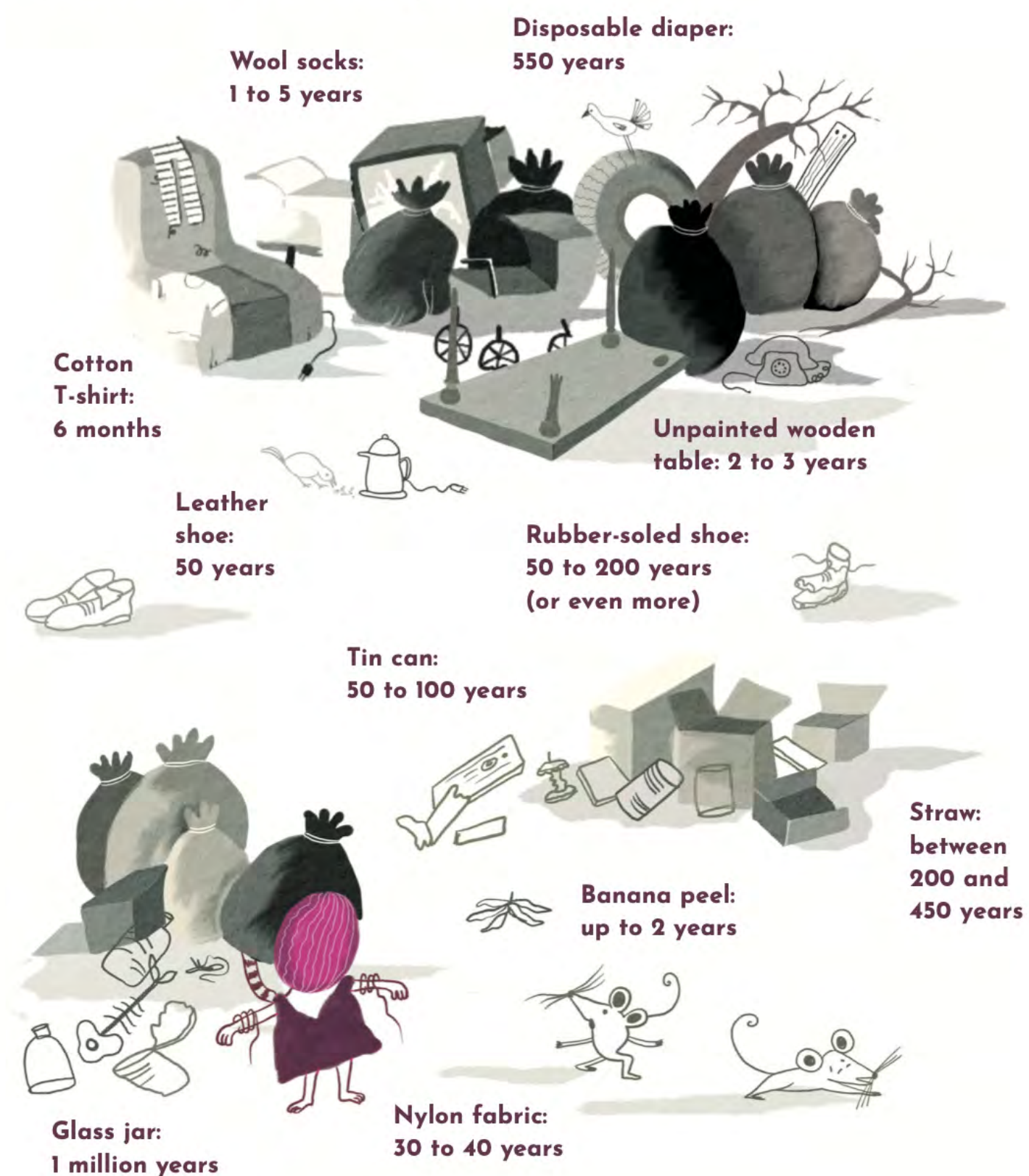




That morning Renata came out of her house and folded her arms. She looked around her rubble-strewn neighborhood and wondered how long it had all been there. Smoke was billowing from the cars and animals could be seen among the debris. Renata sighed wishing things were different.



## How long does it take for an element to decompose?





Her home was the opposite of her neighborhood. Everything always looked impeccable and tidy. Nothing was ever out of place. Ana, her daughter, asked if she could go play in the corner. "No," Renata replied sharply to the girl, "outside is too dangerous."



**The accumulation of garbage allows the proliferation of mosquitoes, rodents and birds that generate and transmit diseases.**



The little girl insisted. "Please, Mom. I'm itching to get out there and play." Renata looked at her little girl, frowned and changed her mind: —All right, you can go. But first let's clean up all that garbage we've accumulated over the years.

On average, a person in the world generates almost one kilogram of garbage per day (varying from 0.1 to 4.5 kilograms depending on the country and its resources).

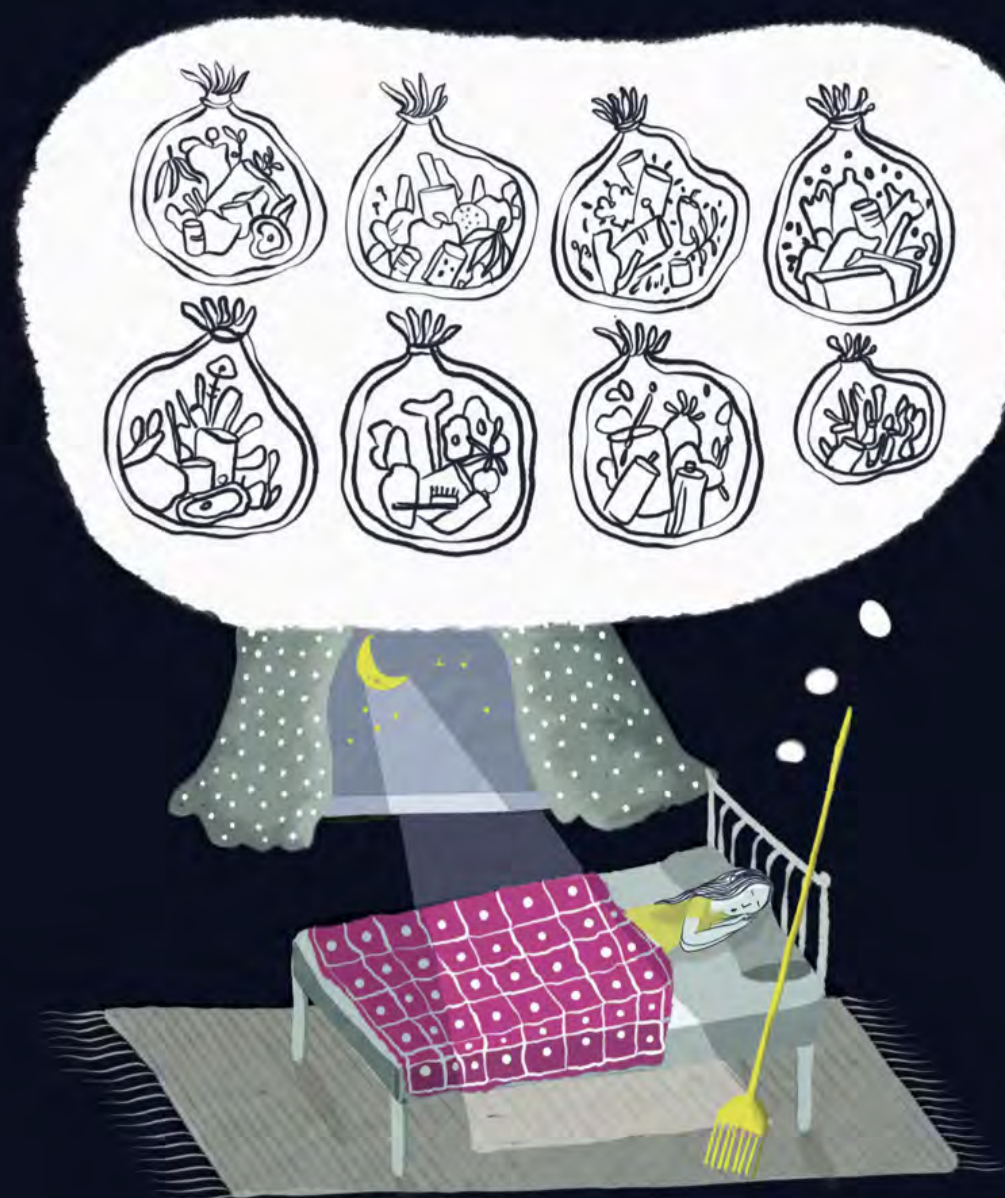


If a person lives 85 years and there are 365 days in a year, he or she will generate approximately 31,025 kilograms (about 31 tons) of waste during his or her lifetime.



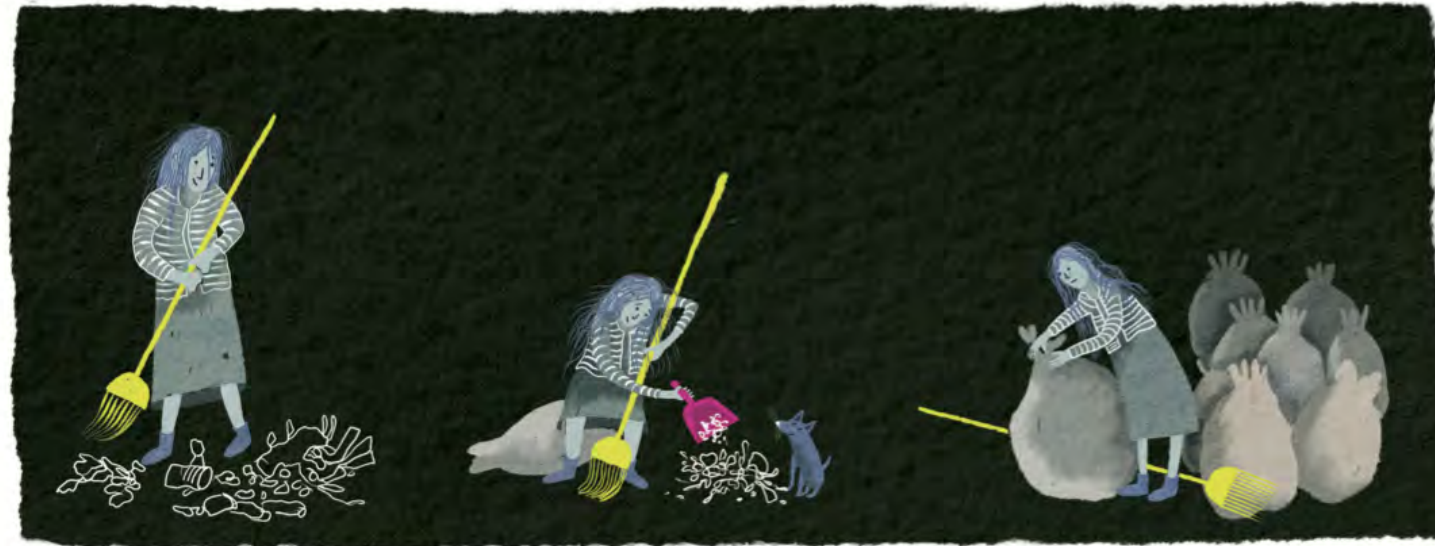
An adult elephant weighs 5000 kilos. So the garbage generated by one person in a lifetime is equivalent to 6.2 elephants.

After a long day mother and daughter managed to collect a total of eight sacks. Inside were everything from fruit peels to nails and broken toys. Renata swept up late and went to bed exhausted.





Renata went out to sweep the following nights as well. She realized that she liked it. She met some cats and the neighboring cook who was always late to the house; she heard the cries of Mrs. Berta's grandson, and some insects singing at night.



The neighbors looked at her as if she were crazy, but she didn't care, because all her attention was on sweeping.



When the garbage truck arrived, she helped load it and stopped to watch as everything collected was taken away.

## Where does all our garbage go?



Sanitary landfill is a better option than landfill, but it is not the ideal measure as there are still many negative effects, such as methane gas generation.

Methane gas is a potent gas that contributes to climate change.

### Sanitary Landfill:

It is a planned disposal of waste. For example, the bottom of the landfill is sealed to prevent contamination of the subsoil, and the garbage is compacted with heavy machinery so that it takes up less space.

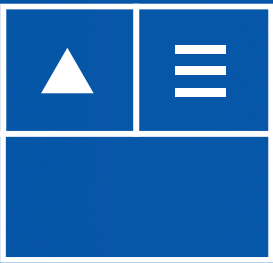


### Landfill or dump:

Open space where waste is deposited, often outside the norm.

## What else could we do with this "waste"?





PUBLISHERS CHILE  
FRANKFURTER  
BUCHMESSE 2021



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