

librairie arthème fayard

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2007-2008

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TRANSLATED FROM RUSSIAN

Piotr Alechkovski, born in 1957 in Moscow, is one of the most talented and famous names of the young "post-Soviet" literature. Trained as an archeologist, he published his first writings in the early 1990s in literary reviews such as *Droujba narodov*, *Oktiabr*, and *Iounost*. A collection of short stories, *Stargorod*, and *The Harlequin*, a historical novel about the life of the Russian poet Trediakovski in the first half of the 18th century, were published in Moscow in 1995. *The Polecat* was shortlisted for the 1994 Russian Booker Prize.

"An embodiment of the Slavic soul torn between the forces of wilderness and the need for spirituality, the Polecat symbolizes the fate of Russia searching for its own identity, painfully confronting the demons of freedom." Pages des libraires

PIOTR ALECHKOVSKI

BACK LIST

✦ *The Polecat*

The only reason Daniil, a.k.a "the Polecat," was ever born is because his mother, Zoia, the greengrocer, did not get an abortion early enough. He spends the first years of his life in the countryside, in care of his pious grandmother, but he goes back to the city when she dies. Shunted around by his alcoholic mother and her lovers, whom he robs surreptitiously on a regular basis, the Polecat withdraws into total silence. A somber and violent boy, he roves about the small town's dark alleys, and discreetly disposes of the local young thug who mistreated his girlfriend... Growing up, this Russian wild kid will meet a mystical priest and a homosexual, run away in the forests of the Great North, and undergo a kind of religious initiation with a hermit monk who will suddenly vanish without leaving a trace.

Moved by instincts a world remote from any sense of human morals, yet haunted by an intense need for spirituality, craving for a typically Russian quest that leads him to embrace wilderness, the Polecat strays between the forest and the city, as if embodying the wounds of a deeply torn and mysteriously anguished country.

1999 - 290 pages

World rights except for English, Russian (Tekst) and German

TRANSLATED FROM PERSIAN (Iran)

Iranian novelist, poet and critic **Réza Barahéni** was born in Tabriz. Forbidden to write in Azeri, his mother tongue, he has published over fifty books in Persian and English. Imprisoned and tortured under the regimes of both the Shaw and the current Islamic Republic of Iran, he has been living in Canada for ten years where he teaches comparative literature in Toronto. His works have been translated extensively, including, in French, *Les The Infernal Seasons of the Young Ayyaz* (Pauvert, 2000), *Sheherazade and Her Scribe* (2nd edition, Fayard, 2002) and *Elias in New York* (Fayard, 2004).

“Although all but unbearable at times, it allows some mysterious poetic quality to surge in the most striking manner, darkly illuminating the coarsest prosaic writing.”

Hervé de Saint-Hilaire, *Le Figaro*

RÉZA BARAHÉNI

NEW

✦ *Lilith*

Seen through the filter of Greco-Roman tradition, Lilith is the mere equivalent of Dionysus, a representation of drunkenness, sensuality and the call of the Earth, an evil fairy in other words forever banished from Judeo-Christian history. In a fascinating journey through the ages, Lilith takes us from the Garden of Eden to a Babylonian prison (of both yesterday and today) by way of a brothel, places emblematic of the subjugation of womankind and poets alike. Giving us the true story of her origins (she appeared well before Adam and Eve to see her influence overthrown by the usurper who religious tradition would call “God”) Lilith, from her perpetual exile, denounces tyranny, physical torture and the abuse of the spirit and heart.

Condemned like his heroine to eternal wanderings, Réza Barahéni gives us a poetic and political sum-up of his work: a liberating feminist cry denouncing gender prejudice, tyranny and the censure of self. A Persian miniature exploring the heart of Barahéni's work.

2007 – 112 pages

World rights except for Persian

BACK LIST

✦ *The Infernal Seasons of the Young Ayyaz*

The fragrant air of the Firouzi gardens is filled with the haunting sound of voices lifted in prayer, but the aromatic nights and intoxicating atmosphere can't hide the gruesome crime committed in the shadow of the palace walls. The Queen mother's seduction of the young slave Ayyâz is only the prelude to his victimization by the King, her son. Then, before the eyes of an angry mob, the King and Ayyâz dismember the living body of a man who is part prophet, part martyr, with remarkable and horrifying precision. Over the course of these shockingly violent and erotic scenes, individual bodies, as well as the collective body of the state, are sacrificed to the pleasure of the powerful and to the power of pleasure.

The publication of this sumptuous and terrifying novel was the first of its kind and marked a turning point for the Iranian novel and for the Persian language. At a time when realism was just emerging in Iranian fiction, when all descriptions of the body and of sexuality were

considered degrading by the academic community, Réza Barahéni defied the norm and experimented with a new mode of writing that, thirty years after its publication, is still unknown to the Iranian public. The book was banned in Iran in 1969, the same year that Barahéni himself was arrested by the Shah's secret service. Its recent publication in French has allowed readers access not only to a new side of modern Persian literature, but also to a new vision of the history of Iran.

2000 – 432 pages

World rights except for Persian

✦ *Sheherazade and Her Scribe (2nd edition)*

This surprising and unconventional novel tells the story of an author, Réza Charifi, who suddenly finds himself under attack by two of his own characters. The fierce general Châdâr and the carpenter Bib-Oghli, frustrated with Charifi's power over their life and death, have sworn to destroy him. The besieged author is helped in his struggle by Âzâdeh, an enchanting incarnation of Shéhérazade, the heroine of *A Thousand and One Nights*. Âzâdeh – whose name means “freedom” – travels through time and across national and cultural boundaries, blurring the lines between fiction and reality, reason and nonsense, to realize what Barahéni calls the “unimpossible”. With her thousand-and-one lives, the hands of a Rodin and the feet of a Picasso, is she the essential woman at the heart of every storyteller or a thousand and one women rolled into a single time-less being?

2002 – 528 pages

World rights except for Persian

✦ *Elias in New York*

This elaborate work travels back in time while weaving between the realms of fact and fiction. It is easy to recognize Barahéni's own travels in the journeys taken by his characters, from his early childhood in Tabriz, to a sojourn in the 1970s United States, through his return to post-revolutionary Iran.

A handful of poignant and evocative scenes bring us the defining moments of a childhood: the figure of a father-turned-Patriarch, the simultaneous loss of mother and mother-tongue, and an innocent yet incestuous encounter with an aunt who reveals not only the secrets of the flesh but of the narrator's own identity... Meanwhile, two writers from Tabriz find themselves wandering the streets of New York City, deep in discussion. The city, plunged into darkness by a blackout, provides the perfect backdrop for their inquiry into problems both artistic and existential in nature, as well as an opportunity for them to live labyrinthine experiences.

This novel journeys into strange territory, crossing through the kingdom of death and the Garden of Eden. It is a journey at once privilege and punishment for the poet at its center who has gone blind in search of a higher truth.

2004 – 352 pages

World rights except for Persian

TRADUIT DU RUSSE

This forty-something Russian writer lives in Zurich, Switzerland. *The Capture of Izmail* was originally published in the *Znamia* review, and was awarded the Russian Booker Prize in December, 2000. The French translation of this novel received the Pierre-François Caillé 2004 Award for Translation, given by the French Society for Translators.

“Mikhaïl Chichkine’s The Capture of Izmail is a novel of exceptional narrative scope, in which stories frantically follow on from each other, and the most diverse literary genres are blended with remarkable consistency.” Pages des libraires

NEW

Mikhaïl CHICHKINE

✦ *Venus’s hair*

The novel’s hero is an interpreter for the chief of police, who spends his days interrogating young fugitives asking for political asylum. They all talk about the atrocious events they went through, or heard about, or made up – same difference... The human race is a blend of cruelties and the deceptions that feed upon cruelty. The tragic repetitiousness of these police protocols makes for the rhythm of this book, in which other voices are heard: an aspiring opera singer writing her diary as her fiancé has gone fighting in World War One; the letters sent by the narrator to “Nabuchodonosor,” the king of an island that is his sole dominion, drawing from all the absolutist regimes of ancient empires and from all evils of all times. The intricate layers of the book seem haunted by an eternal question, like a nursery rhyme: Why is it so? – Because it is so! Everyone leaves a trace in the book of complaints of History’s police station; lives unfold in a great migrating wave, ever expanding the branches of the human race, and men fall like dead leaves. Having moved to Paris, the opera singer finds herself on the trail of Abélard and Héloïse; the great book of life is incongruous; and the interpreter irredeemably loses his wife’s love for him, in Rome, where he’d gone to patch it up... Venus is an elusive creature, always a hair’s breadth away!

2007 – 456 pages

World rights except for Italian (Voland), Russian (Vagrius) and German

Rights sold : Bulgarian (Fakel Express)

✦ *The Russian Swiss*

The Russian Swiss is a literary and historical guide in seventeen chapters recounting the odyssey of Russia and Russians in Switzerland. Mikhaïl Chichkine takes us on a journey from the 18th century to the present, regaling us with the most unexpected comments by Russian visitors of the Confederation: young noblemen on a cultural Grand Tour, like the sons of Count Stroganov; exiled revolutionaries like Lenin or Bakunin, courted by Nechaïev; Stravinsky, writing *The Soldier’s Tale* with Ramuz; Nabokov and Solzhenitsyn, who miss the only chance they would ever have to meet, at the Montreux Palace in 1974...

The scope of this story is immense, as Switzerland has held a prominent place in Russia’s education and dreams. Souvorov’s crossing of the Alps remains a mythical cornerstone of history to this day; Tolstoï wrote his sarcastic *Lucerne* there; Russian painters crowded at Calame’s door to learn how to paint the mountains; Marina Tsvetaïeva and her sister stayed in Lausanne, where Marina’s husband, hired by the KGB of the time, will later set up the murder of a former Soviet agent; a butterfly hunter will take up residence just a few blocks away and write a novel called *Lolita*...

This teeming, exhilarating and instructive book reveals much more about Russia and Switzerland than one would have suspected, and it raises a question that is Russian *par excellence* and recurrent in Mikhail Chichkine's writings: why does the Russian man run away from himself so often?

2007 – 540 pages

World rights except for Russian (Vagrius) and German (Limmat Verlag)

BACK LIST

★ *The Capture of Izmail*

2003 – 418 pages

World rights except for Russian (Vagrius) and German

Rights sold : Italian (Voland)

TRANSLATED FROM RUSSIAN

Andrei Dmitriev was born in Pskov in 1956 and lives in Moscow. Hailed for his work's originality and poetic style, he is considered one of the most talented novelists of his generation. His works with Fayard include *The Phantom of the Theater* and *A Closed Book* (2005) as well as *Elistratov proletarian*, which appeared in a collection of short stories entitled *The Russian Contemporary Prose*.

"In Dmitriev's book, art is the only possible option when Chechnya breaches into literature." Philippe Jean Catinchi, *Le Monde*

"The rhapsodic quality of the narrative is only an appearance. The subtle prose displays a great richness of themes. And the characters, even when barely sketched, leave their mark as odd and imposing figures." Jean-Maurice de Montrémy, *Livres Hebdo*

Andrei DMITRIEV

NEW

✦ *In the River Bend* and *The Way Back*

This book unites two allegorical tales on the theme of passage: the passage from one life to another symbolised by a river's course in the first, and the passage from here to an elsewhere, symbolised by a path's direction in the second. Dark and poetic in tone, the Chekhovian characters of Dmitriev's stories wander from place to place in life without any real hope of change.

In the River Bend brings together three people on a bus heading to a hypothetical destination, the protagonists taking refuge in either their daydreams - a boy dreams of an elusive elsewhere at the river's end - or in the absurd - a young woman on her way to a convent wonders if she shouldn't follow instead the man who has happened to fall asleep on her shoulder.

The Way Back is another version of the impossibility of change, expressed here by a regression in time and in the human condition. A simple and naïve young woman, a children's nanny, inadvertently returns to her past life as a prostitute after accepting an invitation to a soldier's ball. Escaping again from her personal hell, she finds herself destitute with only a small volume of Pushkin's poems, symbols of the paradoxes born of Russia. Dmitriev's deeply poetic vision imbues the reader with a subtle yet forceful sense of the human condition long after the book is closed.

2006 - 216 pages

World rights except for Russian (Vagrius)

BACK LIST

✦ *A Closed Book*

The anonymous narrator of this work, a Russian merchant marine boat captain held up in the port of Hamburg, decides to write a book in which "nothing is imaginary, almost everything is imagined and everything is truth." Lingering on various moments from the past, he chronicles the destinies of three generations of ordinary men from his native village, taking us from post World War II Russia up until today.

2004 - 256 pages

World rights except for Russian (Vagrius)

✦ *The Phantom of the Theater*

The setting: a small Russian theater. The cast: a much-loved director and a talented theater manager, Serafima. The night of the story the company is mounting a representation of King Lear and Serafima is missing. In a mixed up chain of events - more Twelfth Night than King Lear in tone - a neighbor informs the troupe of the terrible hostage crisis in the theater on Doubrovka Street where Serafima has supposedly gone to see the musical. A terrible dread grips the entire company, while Serafima, in fact, is spending the night with the director's impresario! In a Shakespearean chain of mix-ups and misunderstandings, this "Twelfth Night" reenactment takes a look at the threat of terrorism and the various forms of blackmail omnipresent in contemporary Russian society. Dmitriev's eloquent pessimism is free of pathos.

2004 – 160 pages

World rights except for Russian (Znamia)

TRANSLATED FROM RUSSIAN

Irina Emélianova, after Pasternak's death (1960), was arrested and like her mother and sent to a gulag for two years. Since 1985 she has lived in Paris where she teaches Russian at the Sorbonne. In 1978 Fayard published the memoirs of Olga Ivinskaïa entitled *Hostage to eternity*.

"Irina Emelianova uses as much discretion as tenderness as she evokes her encounters with Boris Pasternak, whom she and her mother nicknamed The Classic. He used to call on them in their small apartment on Potapov Street, where, a few decades later, Irina and her husband, the poet and translator Vadim Kosovoi, would continue to entertain their foreign friends and a cast of Soviet intellectuals."

Daniel Vernet, *Le Monde*

Irina EMELIANOVA

BACK LIST

✦ *The Legends of Potapov Road*

Irina Emélianova, daughter of Olga Ivinskaïa and last companion of Boris Pasternak, puts together here a magnificent portrait of her mother, the poet, their love and their entourage, the couple immortalised in *Doctor Zhivago*. She also paints a picture of life in Moscow in the Fifties and Sixties in and around the flat in Potapov Road, and the persecutions by the KGB which its inhabitants were victim of.

The author uses a very personal style here, without pathos, to relate a rich and tragic life. 2002 - 384 pages.

World rights except for Russian (Elis Lak; Vagrius) and Ukrainian

TRANSLATED FROM RUSSIAN

Olga IVINSKAÏA

Olga Ivinskaia was Boris Pasternak's companion during the last fourteen years of his life. She was the model for Lara, the unforgettable heroin of *Doctor Zhivago*. She was 34 when she met the great Soviet writer in 1946 at the *Novy mir* review; he was 56, married to another woman, famous, but condemned to silence under the yoke of Jdanov.

Those fourteen years spent with her were crucial for Pasternak, from a literary as well as personal standpoint, as they correspond to his writing of *Doctor Zhivago*, his struggle with the Soviet bureaucracy (he was put under permanent pressure, culminating with his arrest and Olga Ivinskaia's deportation), the thaw, his submission of *Doctor Zhivago* to the Italian publisher Feltrinelli through an intermediary and its subsequent publication in the West, the Nobel Prize affair in 1958 (Pasternak first accepted then turned down the award) and finally his death.

BACK LIST



Hostage to Eternity: My Years With Pasternak

Olga Ivinskaia's memoirs are a fascinating document. First, they shed new light on Pasternak's personality (his hesitations under the various influences of his closest circle, his whims) and on some events that happened before she met him (his role in the Mandelstam affair, his historical phone conversation with Stalin, his relationship with the female poet Tsvetaieva, etc.). They also offer priceless insights into the world of literature in the USSR under Stalin and up to 1960. The biographic guidelines included at the end of the book, as well as the many letters, conversations, and quotes that are scattered throughout the text, make for a true panoramic survey of Soviet literature.

1978 - 486 pages

Rights sold : Hebrew (Zmora Bitan), Estonian (Varrak)

World rights except for Russian (Libris ; Vagrius)

TRANSLATED FROM ALBANIAN

Ismail Kadaré's work, published with Fayard, is comprised of novels, narratives, short stories, poems and plays. The first ten volumes of his complete works have just been published. His writings have been translated in over forty countries, and Kadaré is considered one of the greatest writers alive today.

After breaking with the the regime of Tirana, Ismail Kadaré sought political asylum in France in 1990 and has been living between France and Albania for the past few years. In 1996, he was elected associate foreign member of the *Académie des Sciences morales et politiques*, Karl Popper seat. Several of his works of fiction have been adapted to screen (*Behind the sun* by Walter Salles, *General of the dead Army*, *Doruntine*, etc.).

Ismail KADARE

"... a writer like no other in contemporary literature ..." Dominique Fernandez, *Le Nouvel Observateur*

"In a world bound to change, Kadaré, one of the greatest novelists of our time, firmly sets his bearings." Nicole Zand, *Le Monde*

"Ismail Kadaré, whether in a humorous or tragic vein, is a major writer of our time."
Guy Le Clec'h, *Le Figaro*

NEW



Hamlet

At thirteen years old, in a remote corner of communist Europe, Ismail Kadaré, then a naïve Albanese adolescent, takes over and brings his own peculiar corrections to Shakespeare's *Hamlet*: "I remember this sunny winter day when I picked the book from the shelves, not to copy it down this time, but with an altogether different idea in mind. All the others can keep their *Hamlet* as it is – fine by me; I'll have my own!"

More than half a century later, we can finally discover Kadaré's *Hamlet*. The play is set a very long time ago, almost back to the time of Christ, yet one could hardly find a story that would be more relevant to the inhabitants of this planet. Everyone has been fascinated and has mulled over it endlessly. The riddle starts right from the play's opening line, in the castle of Elsenor plunged in fog and darkness, waiting for the apparition of a ghost, and it comes down to one question: "Couldn't it be that the story you watch unfolding on stage actually hides another one? One that Shakespeare couldn't, wouldn't, wasn't at liberty to tell?" In order to solve the mystery of the most complex character in the world history of drama, Kadaré takes us all the way back to his berth, in Jutland's icy dunes, in Icelandic sagas, in the darkest folds of the stories of Oedipus and Orestes, and observes as he is remolded into the man he calls the "external Hamlet," the one who roams the earth, in the world of the living. This *Hamlet* seems to stand precariously on an intermediary position: he cannot stay with us, yet he cannot leave... This may be the essence of his fate; a contemporary of Jesus Christ, he does not go to Heaven, but stays among us.

2007 - 216 pages

World rights : Fayard represented by The Wylie Agency

BACK LIST

- *The Blind Firman and other stories*
- *The Siege*
- *Chronicle in Stone*
- *Twilight of the Steppe's Gods*
- *Broken April*
- *Three-Arched Bridge*
- *The Niche of Shame*
- *Invitation to an Official Concert and other stories*
- *Doruntine*
- *The Black Year followed by The Bridal Party has freezed in Ice*
- *Aeschylus : The Great Looser*
- *The File on H.*
- *Poems 1958-1988*
- *The Concert*
- *The Palace of Dreams*
- *Albanian Spring : The Anatomy of Tyranny*
- *The Monster*
- *Invitation to the Writer's Workshop followed by The Cross's Load*
- *The Pyramide*
- *Clair de lune*
- *The Big Wall*
- *The Shadow*
- *The Eagle*
- *Spiritus*
- *Elegy for Kosovo*
- *Bad Season on the Mount Olympus*
- *November on a Capital City*
- *The Great Winter*
- *We needed this mourning to meet. Diary of Kosovo's War*
- *Spring Flowers, Spring Frost*
- *The Life, Game and Death of Lul Mazreku*
- *Agamemnon's Daughter*
- *The Successor*
- *A madness mood followed by The Morgue and Binge Days*
- *Complete Works (twelves volumes published)*

World rights : Fayard represented by The Wylie Agency

TRANSLATED FROM RUSSIAN

Born in Jitomir in 1937, Mark Kharitonov lives in Moscow. One of his short stories, *A Day in February*, was published in the 1970s. But the text that brought him to the fore is his novel, *Lines Fate*, the third installment of a trilogy entitled *A Provincial Philosophy*, published in the *Droujba narodov* review in February, 1992. In December of the same year, he was awarded the Russian Booker Prize for this novel. In 1997, *A Way of Living* was awarded the Prix du Meilleur Livre Etranger Essai (Best Foreign Non-Fiction Book) in France.

"This maverick of literature is probably the most puzzling writer of his generation: eschewing the helter skelter of History, he went through the long winter of the Brejnev era writing a work of genius in the secret of his private lair. Where does he belong? Nowhere. Elsewhere. In a magical world, where dreams constitute the last resort against the folly of men. With his magic lantern, Kharitonov has ruthlessly shed light on the deceptions of his time, lighting up the fires of the marvelous under the coat of ice of realism." André Clavel, *L'Express*

Mark KHARITONOV

NEW



Amores Novi

Amores Novi is divided into three parts, bringing up all the themes that are intimately linked to the imaginary canvas of Mark Kharitonov's universe: in *Lightning of a Storm at Night*, a very young girl tells, in a quite obscure way, of the fright that the secret of life inspires in her. She was in love with a young man; he disappeared; she was left with this incomprehensible word, whispered by all around her: abortion. In the thick cotton-like fog of her solitude, she wanders about, looking for him, seeing him everywhere, and she ends up in a special zone of dachas for people preserved from the ordinary world.

Revolt can be described as a questioning introspection, in which the narrator wonders, for example, why he says "I" and why he uses the masculine rather than the feminine when talking about himself. A woman appears by his side, telling him about two persons who loved and were forbidden to love each other, and had to raise their arms again and again to pluck an apple from a tree. Adam and Eve is the story of paradise lost – the story of all and any human love. Adam and Eve was a story of revolt – but against what?

Grains of sand between the pages: the book that *he* is reading, the presence of *her*, the loss of the forbidden zone, a fresco eaten away by the passage of time on the walls of a church, where one can still glimpse the figure of Eve self-consciously covering her intimacy... The dialogue between *him* and *her* finally overcomes everything else: they exchange words of endless wonder for each other's bodies, for they change together and grow old together.

Amores novi testifies to the originality, to the calligraphy of strangeness in Kharitonov's writing; but more, this master of contemporary Russian literature also picks up the thread of ancient erotic poetry, conjuring up the lovers of Catullus and Propertius, in a modernized version where lyricism, though subdued, can be apprehended by the reader on the look-out. 2007 - 128 pages

World rights except for Russian (Novoié Litératournoié Obozrénié)

BACK LIST

- *A Provincial Philosophy* :
- *Prokhor Menchoutine*
World rights except for Russian (Novy mir)

- *Netchaïsk*, followed by *Ahasvérus*

World rights except for Russian (Novy mir)

- *Lines of Fate*

World rights except for Russian (Moskovski rabotchi)

Rights sold : **English** (The New Press), **Dutch** (Van Gennepe), **Chinese** (Lijang)

- *The Two Ivan*

World rights except for Russian (Novy mir)

- *A Way of Living*

World rights except for Russian (Novoïé Litératournoïé Obozrénié)

- *Study about Masks*

World rights except for Russian (Novy mir)

Rights sold : **Serbian** (Clio)

- *A day in February*

World rights except for Russian (Novy mir)

Rights sold : **Portuguese** (Teorema)

- *The Guardian*

World rights except for Russian (Moskovski rabotchi)

- *The Prophet*

World rights except for Russian (Novy mir)

- *Return from Nowhere*

World rights except for Russian (Vagrius)

- *The Teacher of Lie*

World rights except for Russian (Novoïé Litératournoïé Obozrénié)

Rights sold : **Czech** (Baobab)

- *Pouchkine's Spirit*

World rights except for Russian (Novy mir)

- *The Approach*

World rights except for Russian (Novy mir)

TRANSLATED FROM SERBO-CROATIAN

DaniLO KIŠ

DaniLO KIŠ was born in Subotica on the Yugoslav-Hungarian border. The son of a Hungarian Jew and a Montenegrin, he was - as he often said in interviews - an "ethnological rarity". His childhood was spent in Voivodine and then in Hungary, following the "cold days" of Novi sad. His father disappeared at Auschwitz. Along with his mother and sister he settled in Montenegro after the war where he was raised by his uncle, a famous museum president and Njegoš specialist. After studying comparative literature in Belgrade, he went on to become an exceptional translator of French (Baudelaire, Verlaine, Molière, Mallarmé, Queneau etc.), Hungarian (Ady, Petofi, Attila etc.) and Russian (Tsvetaieva, Ahmatova, Mandelstam etc.). In a Joycean exile, he would spend the last ten years of his life in Paris. On October 15, 1989 DaniLO KIŠ died.

DaniLO KIŠ is a unique figure in Yugoslavian letters. Unclassable author, precursor of modernity in both his own country and abroad, his strong personality and his status as the victim of "the biggest post-war literary affair" would make him a cult writer in contemporary Yugoslavia where he was particularly revered and imitated by the independent elite and young people. The resounding trial that put an end to the affair and the resulting work "Anatomia Lesson" (1976) gave him the opportunity to write a definitive work on nationalism that has become a classic the world over. Translated into twenty languages, considered in international literary circles as one of the most important writers of the second half of the 20th century, KIŠ' works include novels, short stories and essays. Called the "Borgès of the Balkans" by the paper Le Monde and considered a serious contender for a Nobel Prize, his premature death in the late eighties deprived Yugoslavia of a much needed voice during the dramatic events of the years to come.

"One must consider DaniLO KIŠ as the epitome of the cosmopolitan writer: one who cannot be said to belong to any fixed identity; one who freely chooses his own lineage." Guy Scarpetta, *Le Nouvel Observateur*

TO BE RELEASED

Complete Works

BACK LIST

- *Early Sorrows*

World rights

Rights sold : Chinese (Wisdom & Knowledge), English (New Directions PC), Finn (Kari Klemelä), German (Carl Hanser Verlag), Hebrew (Carmel Pub.), Italian (Adelphi), Japanese (Sogenska Tokyo), Rumanian (Polirom), Slovak (Slovenska Literarura Agentura), Swedish (Bokförlaget Lind & Co)

- *Family Circus* (trilogy : *Early Sorrows* ; *Garden, Ashes; Hourglass*)

World rights

Rights sold : Greek (Kedros), Polish (Czarne Pub)

- *Encyclopedia of the Dead*

World rights

Rights sold : **Chinese** (Wisdom & Knowledge), **Czech** (Mlada Fronta), **English** (Farrar, Strauss & Giroux Inc.), **German** (Carl Hanser Verlag), **Greek** (Exandas Publishers), **Hungarian** (Europa Könyvkado), **Italian** (Adelphi), **Japanese** (Sogenska Tokyo), **Polish** (Swiat Literaki Publishers & Festival), **Rumanian** (Polirom), **Slovak** (Fragment Publishing House), **Spanish** (Alfaguara)

- *Homo poeticus*

World rights

Rights sold : **German** (Carl Hanser Verlag), **English** (Farrar, Strauss & Giroux Inc.), **Polish** (Swiat Literaki Publishers & Festival)

- *Garden, Ashes*

World rights

Rights sold : **English** (Harcourt Brace), **Finn** (Mansarda), **German** (Suhrkamp Verlag), **Hebrew** (Am Oved), **Rumanian** (Univers Publishing), **Slovak** (Slovenska Literarua Agentura)

- *Anatomia Lesson*

World rights

Rights sold : **German** (Carl Hanser Verlag)

- *Mechanical Lions and other stories*

World rights

- *Lute and scars*

World rights

Rights sold : **German** (Carl Hanser Verlag), **Turkish** (Can Yayinlari)

- *Mansard : satirical poem*

World rights

Rights sold : **German** (Carl Hanser Verlag), **Polish** (Swiat Literaki Publishers & Festival), **Spanish** (Opera Prima)

- *The amer residue of experience*

World rights

- *Hourglass*

World rights

Rights sold : **English** (Farrar, Strauss & Giroux Inc.), **Finn** (Mansarda), **German** (Carl Hanser Verlag), **Hebrew** (Am Oved), **Hungarian** (Europa), **Italian** (Adelphi), **Japanese** (Shoraisha), **Portuguese** (Companhia das Letras – Brésil), **Rumanian** (Univers Publishing)

- *A Tomb for Boris Davidovitch*

World rights

Rights sold : **Catalan** (Angle Editorial), **Chinese** (Wisdom & Knowledge), **Czech** (Mlada Fronta), **English** (Penguin Books), **German** (Carl Hanser Verlag), **Greek** (Kedros), **Rumanian** (Polirom), **Slovenian** (Zalozba Mladinska Knjiga)

TRANSLATED FROM CROATIAN

Renowned essayist on the Slavic world, Pedrag Matvejevitich was born in 1932 to a Russian father and a Croatian mother. He holds a chair in Slavic Studies at the University of Sapienza in Rome and is the author, notably, of the critically acclaimed *Mediterranean Breviary*, 1992 and *Epistolary of the other Europe*, Fayard, 1993.

"Following the footsteps of Ancient Greek poets, Matvejevitich is a passionate collector of those small facts that have more resonance than all the big bells of official History, a man in love with words, the preciousness and musicality of which he knows how to appreciate." Michel Grodent, *Le Soir*

Pedrag MATVEJEVITCH

BACK LIST

✦ *The Other Venice*

Away from the tourist attractions and gondoliers Pedrag Matvejevitich invites the reader to explore the heart of Venice, taking us off the beaten track in this poetic inventory rich in telling detail. From the weeds, wells and wall sculptures to the bridges, islands and rust, we discover the barbershops, the inns, the cemeteries, the seagulls, the map and the mapmakers whose works illustrate the pages of the book.

More than a practical guidebook, Matvejevitich's work is a lovingly depicted portrait of an often overlooked Venice.

2004 – 160 pages

Rights sold : **English** (Reaktion Books), **Polish** (Boderland Foundation), **Spanish** (Pre-Textos), **Turkish** (Yapi Kredi)

World rights except for German, Croatian, Italian (Garzanti Libri), Macedonian, Serbian, Slovenian

✦ *Mediterranean and Europe, Lessons at the Collège de France and other essays*

2005 – 224 pages

World rights except for German, Croatian, Italian (Garzanti Libri), Macedonian, Serbian, Slovenian, Spanish

✦ *Mediterranean Breviary*

1992 – 264 pages

Rights sold : **Arabic** (Toubkal Editions), **Greek** (Patakis Publications), **Hebrew** (Yediot Aharonot), **Hungarian** (Corvina), **Japanese** (Heibonsha), **Macedonian** (Kultura Edition), **Polish** (Borderland Foundation), **Portuguese** (Quetzal Livros), **Slovenian** (Cankerjeva).

World rights except for German, Spanish and Italian

✦ *The « Ex » World*

1996 – 288 pages

Rights sold : **Japanese** (Mirai Sha)

World rights except for German, Spanish (Anagrama), Italian (Garzanti Libri)

✦ *Epistolary of the Other Europe*

1993 – 352 pages

World rights except for German, Italian (Garzanti Libri), Spanish (Pre-Textos)

TRANSLATED FROM JAPANESE

Kenji Nakagami was born in 1946 in the ghetto of Shingu, a small town by the seaside, east of Osaka. After graduating from high school, he worked as a loader at Tokyo's airport. He published his first short stories in 1973, then won a major literary award with *The Cape (Misaki)* in 1975. In 1977, *The Sea of Dead Trees (Karekinada)* received another award, and Nakagami became a regular contributor to numerous magazines, as well as a movie and TV screenwriter. He died in 1992, leaving a legacy of many unpublished works.

"One of the most fascinating writers in contemporary Japan, translated for the first time – finally! (...)

The translation admirably captures the strength of this extraordinary novel, in which the chaos of words, sprouting on the page as if erupted, break into the narrative, time and again, offering glimpses of a mesmerizing world between the sliding doors of complaint and pleasure." Philippe Pons, Le Monde

Kenji NAKAGAMI

BACK LIST

- ✦ *A thousand years of pleasure*
1988 – 288 pages
World rights
Rights sold : German (Carl Hanser)
- ✦ *The Sea of Dead Trees*
1989 – 320 pages
World rights
- ✦ *On the Sun's wings*
1994 – 392 pages
World rights except for English, Japanese
- ✦ *Hymn*
1995 – 448 pages
World rights except for English, Japanese

TRANSLATED FROM RUSSIAN

An honorary professor at Geneva University, Georges Nivat wrote extensively about the Russian symbolists, including Andrei Biely (he also translated several of his books). He also wrote a biography of Solzhenitsyn (1980), *Towards the End of the Russian Myth* (1983 and 1988), *Russia and Europe: The End of the Divide, Impressions from Russia, Year One* (1993), and *Looking at Russia, Year VI* (1998). He co-edited the *History of Russian Literature* in six volumes, published by Fayard.

Associates of the first volume : Anton ARJAKOVSKI, Wladimir BERELOWITCH, Sergueï BOROVNIKOV, Marianna BOUBTCHIKOVA, Andreï BOURLAKOV, Sergueï BYTCHKOV, Nikolai CHEÏKO, Tatiana CHTCHÉPANSKAÏA, Ékatérina DMITRIÉVA, Evguéni ERMOLINE, Iakov GORDINE, Vilen GORSKI, Timofeï JIVOTOVSKI, Tatiana KALOUGUINA, Ioulia KANTOR, Boris KIPNIS, Vladimir LAPINE, Guéorgui NÉFÉDEV, Alexandre NOSSOV, Iouri PIRIOUTKO, Mikhaïl ROJANSKI, Andreas SCHÖNLE, Geneviève TASSIS, Ivan TOLSTOÏ, Polina VAKHTINA, Lioudmila VINOGRADOVA, Boris VOLODINE.

Georges NIVAT (Dir.)

NEW

✦ *Russian Places of Memory*

Here is a history of Russian civilization that is neither based on a chronology of events, nor on historiography, nor on collected essays about various sociological or anthropological topics. This book was modeled after Pierre Nora's *Places of Memory*, published twenty years ago in France.

In the case of Russia, the reformation of historic studies has only just begun. Russian historiography still proceeds along problematic lines of thought such as "West vs. Russia," or "Slavic vs. Western", that is, along strong ideological structures, even among some of the most renowned and talented Western historians. This book was meant to reconstruct the workings of Russian memory by establishing links between all its constitutive elements, which gives rise to a picture of the *usus* of Russian life, such as Roman Jakobson defined it: what the Russians have in common, beyond the shifting immensity of their territory or their frail institutions, often prone to collapse.

Volume 1 : A Geography of Russian Memory

This first volume is an attempt at "mapping the geography" of Russian memory: first, the landscape, memorized by each and everyone in Russia, and canonized by Russian painters in the second half of the 19th century, especially the Ambulants; then, the different kinds of cities, towns, villages, and hamlets, which lend to the Russian landscape a sense of hierarchy much more strongly differentiated than in the West; the museums, the great monasteries, and the gardens (the Academy member Dimitri Likhatchev had written a whole book on this topic); the necropolises and the social role they have played up to this day; the secular and the religious educational structures; the theater as well, which was an institution almost as important as religion during the 19th and 20th centuries; and the places "brought along" by the emigrants – which is a place of memory in its own right, and has now become a force of renewal for Russian memory since it was "repatriated."

2007 - 880 pages

World rights

✦ *Russian Places of Memory, volume 2*

This second volume shall deal with the main protagonists of Russian memory, the great historians, of course, who also play more than a scientific role in the formation of the Russian psyche (Karamzin, for example, whose books have been constantly reedited), the many *krevedy*, or specialists of local mores, the folklore and the traditional storytellers (which is a form of memory), the object of a real craze during the Soviet era, religious, philological, and popular memory (the Russian mad-in-Christ in *Boris Godounov*), the great encyclopedias, those terrific incentives to Russian intelligentsia that were the academies and the great reviews, and finally the figure of the writer itself, the object of a peculiar cult in Russian memory, with thousands of national or local literary museums.

To be released in 2009

World rights

✦ *Russian Places of Memory, volume 3*

This third volume shall define what could be called the myths of Russian memory: the Reformist, the Tyrant, the Conservative, the Caucasian and Cossack myths, the myths pertaining to the Patriotic War and the Great Patriotic War, the figures of the great Exiles, such as Herzen or Solzhenitsyn, the figures of the Russian "Madman"... And finally, the pathologies of Russian memory, the amnesias staged by the Soviet regime, the cut-outs in the memory of peasants and workers, today's historic masquerades, the difficulty of creating a memory for the Gulag and the Russian civil war of the 20th century.

To be released in 2009

World rights

TRANSLATED FROM RUSSIAN

Alexei Peskov, a journalist and a teacher at the University for Humanities in Moscow, published a remarkable study on *Boileau in Russia*, as well as a chronicle about the life of the poet Baratynski (1990). He also wrote several books in the comical vein, under various aliases.

"This brilliant historian of 18th century ideas and of Russian culture at the wake of the 19th century delivers a wonderful sample of his talent, humor, and flawless scholarship."
Georges Nivat, *Le Journal de Genève*

Alexei PESKOV

BACK LIST

★ *Paul I, emperor of Russia, or November 7*

Written by a ghost-scrivener acting as a fictitious narrator in the introduction and the conclusion, this book could be a mere collection of trivia, such as were composed under the rule of all Russian sovereigns in the 18th century. The novelist Tynianov, in his famous short story, *Lieutenant Kijé*, had already depicted the emperor Paul I, Catherine the Great's son and scapegoat, as a mad autocrat who could give birth to virtual beings or get rid of real people with a single stroke of his pen. Yet Alexei Peskov, a specialist of Russian classicism, has achieved something more than a book of anecdotes: a considerable work of history. Through an all-pervading irony, through the subtle gravitas of the chronicler of human passions, through an extreme sense of distance, this cut-up of documents becomes a moving tale about the paradoxes of Russian history. The story takes place during the reign of Catherine II, the Enlightenment queen who was frightened by the French Revolution, followed by that of Paul, her son, who only ruled for four years, until he was assassinated by a few conjured men with the help of his own son, Aleksandr. The anachronism that is heir to the work of any historian is highlighted by the malicious titles and subtitles, winking at the 20th century, at the Russian Revolution of 1917, at the constant and painful paradoxes of all things Russian, that can only be reformed from the top down and through the lever of cruelty. November 7 is the day when Paul sat on the throne, and also the day when the Bolshevik seized power.

1996 - 288 pages

World rights except for Russian

TRANSLATED FROM RUSSIAN

Valeri Popov, born in Kazan in 1939, lives in St-Petersburg. He is a literary journalist and the author of some fifteen books. The senior editor of St-Petersburg's Pen Club review, and the President of the Writers' Union in St-Petersburg, he received the Bielkine award for best fiction, in Moscow, for his novel *The Third Breath*. He is one of the most respected writers in St-Petersburg. His many books, which have been translated in English, German, Hungarian, Czech, and Chinese, characterized by what could be termed the "metaphysical grotesque," inherited from Gogol and Kharmis.

"This reads like a play by Chekhov, an urban, working-class Cherry Orchard. (...) A delicate, realistic, ironic text." Page

Valéri POPOV

BACK LIST

★ *The Third Breath*

The story takes place in St-Petersburg in the fall and winter before the commemoration of the city's 300th anniversary. The contrast between the magnificence of the city and the reality of streets ruined by construction works is the first of many disruptions and dissonances in this text. At the heart of the book is the narrator himself, a poor, painstaking and toiling writer, harassed by his wife, a constant prisoner of alcohol-induced psychoses. This double portrait, cruelly and unabashedly drawn, is that of a generation who desperately wanted to believe that "it's a wonderful life," only to end up, at the threshold of old age, deprived of all its bearings in a thoroughly transformed world.

The Third Breath is the most "topical" of the "chronicle of the present time" that Valeri Popov is writing, almost day to day, based on events and circumstances of his own life. Here, the narrative is centered on his wife, Nonna, whose alcoholism, described with moving accuracy, becomes the occasion to question life and the choices it confronts us with, in everyone's daily existence as well as in History.

2005 - 342 pages

World rights except for Russian (Novy mir)

TRANSLATED FROM RUSSIAN

David Samoilov (1920-1990), a very famous poet in Russia, started writing his Memoirs at the end of the 1960s and was still working on them when he died. The originality of this book lies both in the generation the writer belonged to and in his own personal trajectory. It signals itself by its deep commitment to sincerity and by a highly intimate, almost conversational tone, which adds to its overall authenticity.

“Though left uncompleted, this is a reflection on memory, and the person, the very conscience that recaptures it, as much as a book about a lifetime of facts and events. As with any great Russian writer, David Samoilov’s style has deeply moral implications.” Christian Mouze, *La Quinzaine littéraire*

David SAMOÏLOV

BACK LIST



A Reminder

In this book, David Samoilov portrays Russia under Stalin and during the war, seen from inside and from “below.” His schoolmates, young aspiring writers, and brothers in arms, are all depicted in particularly moving ways. Neither a victim of the regime, nor a hero, nor a leader, he paints a true picture of daily social reality, mostly in the city, of course, but also in the countryside, on occasion. This is also the intellectual journey of a man whose personality slowly builds up, and who ceaselessly questions the double role of the intelligentsia and of literature in a country where they long stood as counter-elites. Following the evolution of his literary conceptions and political views – from a somewhat conformist position, though tinged with humanism, to an early and severe condemnation of the regime, for Samoilov distinguished himself by standing up repeatedly in favor of dissidence –, through the portraits of writers and of various personalities from the cultural sphere, the book eventually draws a subtly nuanced and dense panorama of literary and intellectual life in USSR in the years after the war.

1997 - 624 pages

World rights except for Russian (Mejdounarodnyé otnochénia)

TRANSLATED FROM RUSSIAN

Aleksandr Solzhenitsyn was born in Kislovodsk in 1918. He grew up a poor and fatherless child, yet managed to achieve brilliant studies in mathematics, physics, history, literature, and philosophy. Decorated by the Red Army during World War II, he was arrested in 1945 for criticizing Stalin, and sentenced to eight years in a labor camp. After another four years of relegation, he was rehabilitated in 1957.

He started writing in prison. In 1962, Khrushchev authorized the publication of *One Day in the Life of Ivan Denisovich*, but from 1965 on, all his books were banned in the Soviet Union. Clandestinely exported, they were immediately translated in several languages: *The First Circle*, *The Cancer Ward*, many short stories, and *The Gulag Archipelago*, for which he was arrested in 1974, then deprived of his citizenship, and finally expelled. He received the Nobel Prize in 1970, and lived in the United States for twenty years, where he completed the gigantic historic work he had started writing in 1936: *The Red Wheel*. He went back to his native country in May, 1994, and has lived in Moscow ever since.

"In History, there will be what came before and what came after the fabulous uprising of Solzhenitsyn's voice and writing." Jorge Semprun, *Le Journal du Dimanche*

NEW

★ *Reflections on the Revolution of February*

These four short essays were written between 1980 and 1983, and were meant to be used as conclusions for each volume of *March 1917*, the third and penultimate installment of *The Red Wheel*. However, on second thought, the author decided not to include them in his epic cycle, so as not to influence the readers and to preserve the openness of perspective prevailing in any literary narrative, where everything remains possible. In these essays, first published in the *Moska* review in 1995, and written in a concise and sharp style as in his best programmatic works, the author analyzes the paradoxical character of the Revolution of February: it set forth historic destiny, not only for Russia but for the whole world, and yet it happened for no apparent cause, without any deliberate move on the revolutionaries' part, but mostly because of the sole negligence and inertia of the authorities. It took three days for the centuries-old monarchy to collapse, without its opponents having anything to do with this demise.

2007 - 342 pages

World rights except for Russian

★ *Love the Revolution*

This is an uncompleted novel (rather than a short story) that contains the seeds of some future works by Solzhenitsyn: the main protagonist, called Nerjin (as in *The First Circle*), is a 23-year-old young man completing his studies in mathematics at the University of Rostov but whose interests rather bend towards history and philosophy. He arrives in Moscow to take the entry exam to the Institute of Philosophy and History on June 22, 1941, the very same day as the German attack. Discharged because of a tumor that may turn malignant, he cannot get enrolled, although his dream is to serve in the artillery. The whole narrative is both a psychological portrait of this ideal Soviet young man – sincerely devoted to the regime and to Russia, yet naively remaining somewhat independent in his judgments, and deeply intent on getting enrolled in the artillery against all odds –, and, through the missions he is assigned (to escort a convoy to the rear lines, then deliver a letter to an officer in Stalingrad), a

Alexandre Issaïevitch SOLJENITSYNE

scrupulously detailed and truthful description of Southern Russia (the region between Rostov and Stalingrad) during the first months of the war: a provincial town threatened by a constantly receding front, a gigantic convoy of carts and horses being pushed back to the rear, the Cossack issue, and an extraordinary evocation of traffic conditions and of train journeys in Russia during the war. The originality of the factual material is yet highlighted by the most carefully crafted style.

Eyes Wide Open is a reinterpretation of Griboiedov's *The Inconvenience of Being Witty*, in which Chatski appears as a precursor announcing the revolutionaries of the 20th century, and which brings to the fore certain aspects of the plot that have been generally ignored.

2007 – 200 pages

World rights except for Russian

✦ *One Minute a Day*

These 15-minute interviews were broadcasted from April to September, 1995, by the ORT channel, once every fortnight. Solzhenitsyn elaborates on his main ideas about the reformation of political and institutional life in Russia, about the problems of Russian society at the end of the 1990s. The most important issue for him is the idea of decentralization and popular self-administration – it features in almost all of his speeches, leading him to call for the recreation of an old institution: the zemstvo.

These texts are followed by some excerpts from his televised interviews: What law do we need about the soil? Is Russia a federation? The demographic situation in Russia, etc.; excerpts from his public interventions as well, in Novosibirsk, at the Universities of Rostov and Saratov, and a speech delivered at the Douma. Here is the explanatory note that is provided as a foreword to these texts: "The writer's interventions, every time he met with the representatives of society when traveling throughout Russia, were never prepared in advance, but were rebuttals addressed to people who had just spoken before him. Admittance was always free of charge, and the meeting rooms were packed. Anyone could speak up and express themselves, regardless of any "order of the day," on any topic: their pains, concerns, hopes, reflections, or suggestions. They would speak for 3 or 4 minutes, in front of an audience of 25 to 30 in each session. The talks were about politics, national issues, daily life, education, morals, religion, questions were asked about the meaning of life, about contrition – and the writer himself would sometimes be asked personal questions."

2007 - 300 pages

World rights except for Russian

BACK LIST

- *Complete Works* (last version)
 - **Tome 1 : *The First Circle***
World rights except for Russian
Rights sold : **English**, **Estonian** (Mediasat), **Spanish** (Tusquets Editores)
 - **Tome 2 : *The Cancer Ward, One Day in the Life of Ivan Denisovich and other stories***
World rights except for Russian
Rights sold : **Chinese** (Yilin Press), **Latvian** (Dauvaga), **Slovak** (Slovenski Spisovatel)
 - **Tome 3 : *Dramatical Works***
World rights except for Russian
Rights sold : **English** (Penguin Books)

- **Tome 4 : *The Gulag Archipelago*** (first volume)

World rights except for Russian

Rights sold : **English** (Harvill Press ; Harper Collins), **Norwegian** (Bokklubben)

- ***The Red Wheel***

Premier nœud : ***August 14***

World rights except for Russian

Rights sold : **Spanish** (Styria), **Hungarian** (Katalysator Kiado)

Deuxième nœud : ***November 16***

World rights except for Russian

Troisième nœud : ***March 17*** (4 volumes)

World rights except for Russian

- ***Pluralists***

World rights except for Russian

- ***Tanks know the Truth***

World rights except for Russian

- ***Ego***, followed by ***On the Line***

World rights except for Russian

- ***Rebuilding Russia***

World rights except for Russian

Rights sold : **Spanish** (Tusquets Editores)

- ***The Invisibles***

World rights except for Russian

- ***Youth***

World rights except for Russian

- ***The Russian Question at the end of the XXth Century***

World rights except for Russian

Rights sold : **Spanish** (Tusquets Editores)

- ***The Grain Between the Millstones***

World rights except for Russian

Rights sold : **Czech** (Academia), **German** (Langen Muller)

- ***Russia under Avalanche***

World rights except for Russian

Rights sold : **German** (Bohlau), **Japanese** (Soshisha), **Latvian** (Elpa), **Spanish** (Espasa Calpe)

- ***Two Stories of War***

World rights except for Russian

Rights sold : **German** (Langen Muller)

- ***Two Hundred Years Together***

- Tome 1 : ***1795-1915, Jewish and Russian before the Revolution***

World rights except for Russian

Rights sold: Czech (Academia), German (Langen Muller), Greek (Erodios), Hungarian (All Print Kanadai), Italian (Controcorrente), Latvian (Domas spe'ks)

- Tome 2 : 1917-1972, *Jewish and Russian during the Sovietic Era*

World rights except for Russian

Rights sold: Czech (Academia), German (Langen Muller), Greek (Erodios), Hungarian (All Print Kanadai), Italian (Controcorrente), Latvian (Domas spe'ks), Serbian (Paideia)

- *Hint of exile*

World rights except for Russian

Rights sold: German (Langen Muller), Rumanian (Humanitas)

- *Studies et miniatures*

World rights except for Russian

Rights sold: German (Langen Muller), Italian (Passigli Editore)

- *The Oak and the Calf*

World rights except for Russian

Rights sold: Czech (Academia), Hungarian (Katalysator Kiado),

- *One Day in the Life of Ivan Denisovich (reedition)*

World rights except for Russian

Rights sold: Czech (Academia), Italian (Einaudi), Polish (ISKRY), Spanish (Tusquets Editores)

- *The Gulag Archipelago*

World rights except for Russian

Rights sold: Czech (Academia), German (Scherz / Fischer Verlag), Japanese (Holp Shuppan book Ing), Spanish (Tusquets Editores)

- *The Cancer Ward*

World rights except for Russian

Rights sold: Czech (Academia), Estonian (Ersen), Hungarian (Europa), Polish (Czytelnik Mediasatgroup), Spanish (Tusquets Editores)

TRANSLATED FROM MACEDONIAN AND ALBANIAN

Luan Starova, a Macedonian writer born in Albania, is a former ambassador of Macedonia in Paris, and the translator of French writers such as Raymond Queneau. He teaches French literature at the University of Skopje.

"A novel that seems to convey the time of the Golden Age, of the paradise of childhood, of pastoral symphonies, of milk and honey, of Boccadian groves, the ineffable time of harmony between peoples."
Marie-François Allain, *Le Monde diplomatique*

Luan STAROVA

BACK LIST

✦ *The Time of Goats*

The Time of Goats takes place in Macedonia, in the days immediately following the end of the Second World War, when the new regime, intent on creating a new proletarian class, tells the shepherds to leave their mountains and resettle in town. Thus, one day, the Plotchad, the main square of Skopje, suddenly turns all white, crowded with goats that the shepherds refuse to abandon. But the joyous scene soon turns into tragedy, when the authorities decide to exterminate the animals.

While this allegory represents a vivid lesson of hope in a way, it remains first and foremost a reflection on the dangerous vanity of ideologies that aspire to build a "new man," and a salutary meditation about the frailty of things in general, and more specifically about the precariousness, in the Balkans, of everything that seems to be set up once and for all.

1997 - 290 pages

World rights except for Macedonian and Albanian

Rights sold : German (Unionsverlag), Greek (Patakis), Italian (Tullio Pironti), Polish (Oficyna 21), Rumanian (Universal Dalsi Editura), Turkish (Yapi Kredi)

✦ *My Father's Books*

The main protagonist of Luan Starova's Balkan saga, the father, lived through the fall of three empires: the Ottoman, the Nazi, and the Stalinist. He and his family lost everything to it, and the only thing he managed to save was his books – which saved him in turn, crossing through empires with him. This is the epic narrative of the books in his library, each one telling a story that is linked to the others. The author thus reconstitutes the fifty-year chronicle of this library, which is the chronicle of his own exiled family as well. Some shelves represent different eras, chapters, and episodes of this story.

After *The Time of Goats*, Luan Starova once again confronts his Western readers to the tragedies of people from the Balkan peninsula. The father stands out as an impressive incarnation of a whole historic period, marked by the decline of the Ottoman domination, the rise of Atatürk, the birth of a new world, already plagued by new tragedies that have not ended yet. *My Father's Books* often recalls the works of Panait Istrati and his friend Nikos Kazantzakis. 1998 – 306 pages

World rights except for Macedonian and Albanian

Rights sold : Turkish (Yapi Kredi)

✦ *The Museum of Atheism*

There are peoples that seem fated to be burdened by the malediction of exile. Beyond the change of ideologies, the past and the present painfully collide into a never-ending history. Luan Starova's latest book, the third one to be published in France (after *The Time of Goats* and *My Father's Books*), takes up the chronicle of the family in exile, examined here through the perspective of the *return* – the return to the native country, viewed as a mythical symbol for the exiled family.

The author recounts the painful episode of his journey back to his native Albania, which happened to take place during the dark period of "aging" Stalinism, when the regime led by Enver Hodja decided to erase the three religions that had peacefully coexisted for centuries. This death sentence on all faith was grotesquely supposed to find its ultimate achievement in the creation of "museums of atheism" (the one in Shköder, for example, was one of the most caricatural). The narrator thus ends up drawn into the torments of an infernal joke. The dream of *returning* gets crushed under the disastrous reality of an ideology that destroys human lives by calling on the deeply ingrained impulse of self-immolation, which is still used to this day in these regions. Evidently, the real *return* is impossible; only the exodus goes on.

1999 – 320 pages

World rights except for Macedonian and Albanian

TRANSLATED FROM RUSSIAN

Korneï Tchoukovski (1882-1969) is a unique character in the Russian literary and cultural landscape of the 20th century. He was a shrewd literary critic and historian, a friend to many poets and painters from different generations (like Repin), a fine connoisseur of English literature, which he translated and introduced in Russia, a poet for children, and he was a master in the art of words – naked words, children’s words, which he liked to track down as wonderfully incongruous, futuristic-like inventions. For 68 years, Korneï Tchoukovski wrote a diary, which spans the years of social ascent, discoveries, revolutions, famine, and terror.

“A friend of poets and painters, fiction writers, publishers and musicians, Tchoukovski portrays the daily life of all the main figures of Russian culture before, during, and after the great upheaval of 1917 – Blok and Essenin, Bounin, Mandelstam, Maiakovski, Chaliapin, Nabokov and Repin, as well as other characters forsaken by the regime, other martyrs, smart, mediocre, or true men of genius.”

Edgar Reichmann, *Le Monde*

Korneï TCHOUKOVSKI

BACK LIST

✦ *Diary (2 volumes)*

This document is an extraordinary conversation of the writer with himself; it is also the product of long insomnias, fears, infertility anxieties, the difficulty to fight against stupidity and dictatorship. Yet in this *Diary*, what led so many other Russian intellectuals, fascinated and impeached by the Revolution, to succumb to the temptation of turning their accusations against themselves, is turned into a heightened sense of observation, and into silence. A multilayered chronicle – subtly political, passionately literary, indirectly intimate –, it tells the whole life of a Russian intellectual, spanning over two-thirds of our century. The suicide of literature is one of its major themes, starting with Maiakovski’s, and ending with Fadeiev’s suicides.

Tome 1 : **1901-1929**. 1997 - 593 pages

World rights except for English and Russian (Sovetski Pisatel)

Tome 2 : **1930-1969**. 1998 - 619 pages

World rights except for English and Russian (Sovetski Pisatel)

TRANSLATED FROM ENGLISH

Laurel Zuckerman, French of American origins, holds degrees in both literature and business. Before devoting herself to writing, she worked for 18 years in logistics. She is married, is the mother of two daughters and, like her heroine Alice, is a former town official and English agregation candidate.

BACK LIST

✦ *Sorbonne confidential*

Laid off at the age of 43 and tired of the National Employment Agency's endless meetings for the highly-qualified, Alice decides to devote a year to preparing the state examination for becoming an English teacher, the infamous agregation. As she is of American origins and attended the competitive business school H.E.C, she feels qualified to meet the task - despite her husbands warnings – and blithely joins the hoards of candidates hoping to integrate the ranks of the nationally employed.

The competition, however, is fierce, and Alice, like a Survivor contestant, must submit herself to a series of surrealistic tests. First there is her native English: not up to Sorbonne standards. Then her way of thinking: not Cartesian enough. And finally, her French: not that of the elite Ecole Normale university. As she vainly attempts to reformat herself to fit the system, she uncovers the incredible French process for the selection – and elimination – of English teachers. From then on, Alice decides to investigate, to bring to light the failures of the most prestigious state examination in France. Using techniques borrowed from both Descartes and Michael Moore and armed with a desire for truth and an irreverent sense of humor, she multiplies her contacts with jury members, administrators and others important figures, in a highly revealing portrait of a system producing the most timorous citizens of all of Europe when it comes to learning foreign languages.

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