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Rights Guide

London 2010



»Sandig is without doubt one of the most notable young German lyricists.« SPIEGEL online

Ulrike Almut Sandig



Ulrike Almut Sandig, born 1979, grew up in Riesa and now lives in Leipzig. She studied Religion and Indian Studies and subsequently enrolled at the German Literature Institute in Leipzig. Her publications to date are the poetry volumes ZUNDER (2005) and STREUMEN (2007), the audio book DER TAG AN DEM ALMA KAMILLEN KAUFTE (the day alma bought camomile, 2006, with Merlen Pely) and the radio play HUSH LITTLE BABY (2008). She has been honoured with many awards for her poetry, most recently the Leonce und Lena Award, one of the highest for poetry. FLAMINGOS is her first prose publication.

Ulrike Almut Sandig, *Flamingos*

The poetry volumes of Ulrike Almut Sandig were enthusiastically received by both readers and critics and the response to her stories which are now appearing under the title FLAMINGOS will no doubt be the same. The stories introduce the voice of a new, quite exceptional prose author, who has already made a name for herself in the world of poetry and been awarded numerous prizes. Ulrike Almut Sandig's prose is so new, so fresh, so exceptional and so exceptionally good. Her stories are characterised by the play of memory and the creative power of the imagination, not forgetting fairy tale elements, which she deploys with admirable sureness of touch and precision. A wonderful new voice of whom we can expect a great deal in years to come: The birth of a story-teller.

RIGHTS SOLD:

Bulgaria: Messechina
India (Hindi) (first serial): Saar Sansaar
Ukrainia (first serial): Vsesvit literary magazine

»Flamingos stand in groups, but each one is alone. They keep their distance. They are watchful. We find them ugly. We find them beautiful. They look as if they're burning, but it's not true. They look as if they're unbreakable, but that is not true either. They give the impression of not being there at all. But they are there. They stand right here among us and they're heavy. Yet on the surface of the shallow water they get away from us. And then they fly up.«

»Can lyric poets write prose? No, says prejudice. Yes, proves Ulrike Almut Sandig with her collection of 11 ambiguous stories, FLAMINGOS. (...) Sandig is without doubt one of the most notable young German lyricists: She has already won two major new talent awards, the Merane Lyric Award and the Leonce und Lena Award. (...) She has consciously labeled her prose texts »stories« – not classical short narratives, not aiming at punch lines, not obsessively trying to create a surprise effect. Sometimes her texts are carried by a fairytale-like tone – sometimes suspending the boundaries between what is probable and what is surreal, without ever slipping into the absurd. (...) FLAMINGOS is interspersed with various motives, adroitly and unobtrusively staged and neatly held together. Ulrike Almut Sandig is a prose writer who abides by the autonomy of the fictional. With FLAMINGOS, she has opened a playing area for herself.« SPIEGEL Online

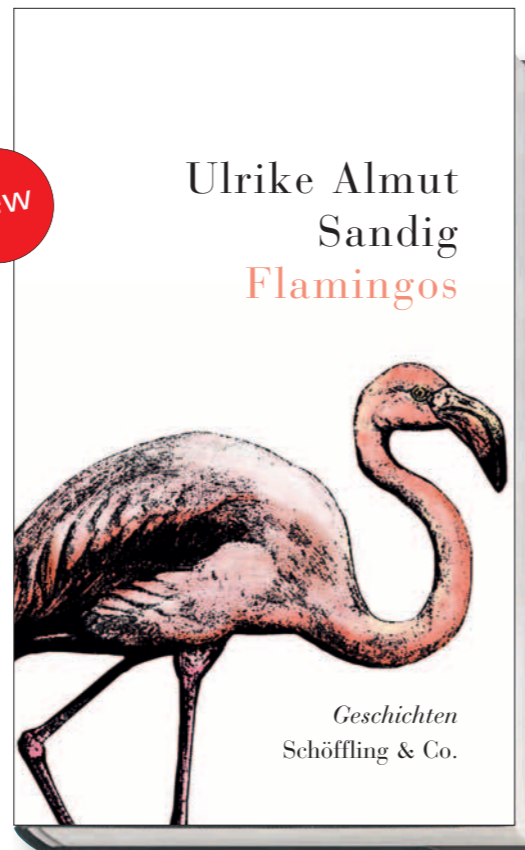
»Our Top Winter Pick.«

tubuk.com

»A beguiling discovery.«

Die Berliner Literaturkritik –
Most Beautiful Books 2010

new



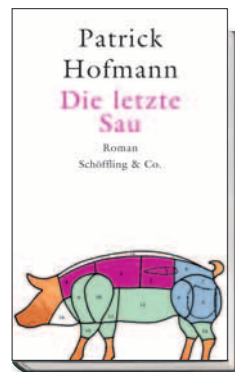
stories. 176pp
36,900 words



Patrick Hofmann



Patrick Hofmann, born in 1971 in Borna, studied Philosophy and German Lit in Berlin, Leipzig and Strasbourg, and wrote a dissertation on Husserl's theory of description. After having lived in Athens for the past years he now lives in Berlin. DIE LETZTE SAU is his first book and has won the Robert Walser Award for Best Prose Debut.



Patrick Hofmann, *The Final Cut*

Saturday, December 5, 1992. Muckau, a village south of Leipzig. The old Schlegels are the last. Their departure from house and home is imminent. That is why the family has come together to slaughter Albrecht's last pig. But in the morning the slaughterer who appears isn't a man but a woman, and she casts her spell over the three generations of this East German family, who were once the pillars of the German Democratic Republic. Little by little, as they carve up, prepare and consume the pig, personal histories and familial problems come to light, historical events and current problems are discussed, and a spectrum of attitudes toward the still unfamiliar present and the socialist past is revealed to the stranger – all this with much meat and sausage, noise, laughter and song.

RIGHTS SOLD:

Serbia and Montenegro: Albatros Plus
Taiwan (Chinese complex): Linking

»The symbolically charged comedy novel mirrors German collective knowledge about life in times of war and dictatorship, about survival by guile and frankness, in an existential butcher's feast with its outrageous, sensual excrences.« Robert-Walser-Preis, Jury Statement

»Little is known of the modern realities of the former GDR. The fate of the ordinary people who went from ›real existing socialism‹ to the brave new world of free market capitalism overnight has been largely hidden from view. How refreshing then, to read Patrick Hofmann's DIE LETZTE SAU, ostensibly a family drama in a small village outside Leipzig in the early 1990s, but one in fact which tackles wider political and economic themes without ever losing its humane core. (...) Hofmann captures with precision and acuity the interaction and tension between the rural and the (post-)industrial in the Schlegels' rhythms and rituals as timelessness rubs shoulders with a specific historical moment. (...) Humour becomes part of their defence mechanism against a world they increasingly struggle to understand.« new books in german

»Thumbs up: Here's one contemporary German novel that does not explore the sensitivities and identity crises of the mid-thirties generation (...) but looks into a rural lifestyle that has long gone beyond the pastoral. Hofmann knows better than to follow the cliché of the »pampered city slickers« versus the seemingly »authentic, unspoiled« village life – his perception is too fine, his writing too restrained to fall into that trap. (...) All in all, a surprisingly felicitous book. Much more is to be expected from an author who presents such a determined and fresh debut.« Frankfurter Allgemeine Zeitung

»Pig processing meets political allusion, and has found an enormously gifted author in Patrick Hofmann. How he stages the appearances of the female butcher – part fairy, part whore, part witch – in the hyperrealistic surroundings of the Schlegel home, is beyond comparison. A composition of death and sex: Is that what capitalism looks like.« Süddeutsche Zeitung

Svenja Leiber



Svenja Leiber, born in 1975 in Hamburg, studied German Lit and Art History. She now lives in Berlin. She has been awarded the Award of the Prize for Outstanding Promise of the Bremen Literature Prize, the ›Grenzgänger‹ stipend and most recently the Werner Bergengruen Prize. BÜCHSENLICHT is her prose debut.



Svenja Leiber, *A Good Light (for Shooting)*

Frau Leites makes elderflower juice in empty schnapps bottles, the kids hang around by the bottle bank, an ex-junkie sands down the pig-sty doors and the supermarket lorry sounds its horn at the bus terminus. In the north German countryside people love and marry, murder and die, and almost everyone has had a problem with the bottle at some time or other. BÜCHSENLICHT sounds like a song – a song from the North.

RIGHTS SOLD:

audio book: Hörkultur
paperback: Berlin Verlag

stories. 154pp
27,700 words

»There's music in the language of this author, who uses all the possibilities available to her. A poet of polished harshness and sparkling wit, cruel, tender and cruelly tender, who wants to know how a sentence is going to go, opening up a chasm, nothingness or a treasure of warm-heartedness before right away closing it again.«
Speech on the award of the Prize for Outstanding Promise of the Bremen Literature Prize

»This is Svenja Leiber's language – not laconic, but lyrical. Not pared down, but exuberant. Measured against the current popular aesthetic ideal which tends to the taciturn that is a gain.« Süddeutsche Zeitung

»Svenja Leiber is an author who strikes powerful notes. Her stories are gems from a seemingly unfamiliar hinterland, where – fortunately – neither latte macchiato nor salmon carpaccio are served.« Neue Zürcher Zeitung

»Svenja Leiber reduces her sentences to what is absolutely necessary. Not an ounce of fat, nothing superfluous – but all the more power and urgency. She achieves a succinctness and precision which is rarely encountered in the many all too garrulous books of her young colleagues.« Deutschlandradio

»BÜCHSENLICHT is in hunter's terminology the daylight or moonlight which is sufficient to get in an accurate shot. In Svenja Leiber's book A Good Light (for Shooting) is the time at which people are at their most vulnerable. She doesn't shoot them down with her stories. But she strikes them in the heart with her direct and poetic language.« Literataz

»This book, once you've fallen for it, becomes a life-long drug.« Eva Menasse, Die Welt

Ulrich Becher



photo: Kurt Wyss

Ulrich Becher, born in 1910 in Berlin, ranks among the most significant exile writers in the German language. As a student, he belonged to the circle around the painter and caricaturist George Grosz. Becher's first book was burned in 1933 as »degenerate« literature. Becher fled to Vienna and married the daughter of the satirist Roda Roda. After years in exile – in Brazil, Paris and New York, among other places – Becher lived in Basel until his death in 1990.

Awards:

Swiss Schiller Foundation Prize

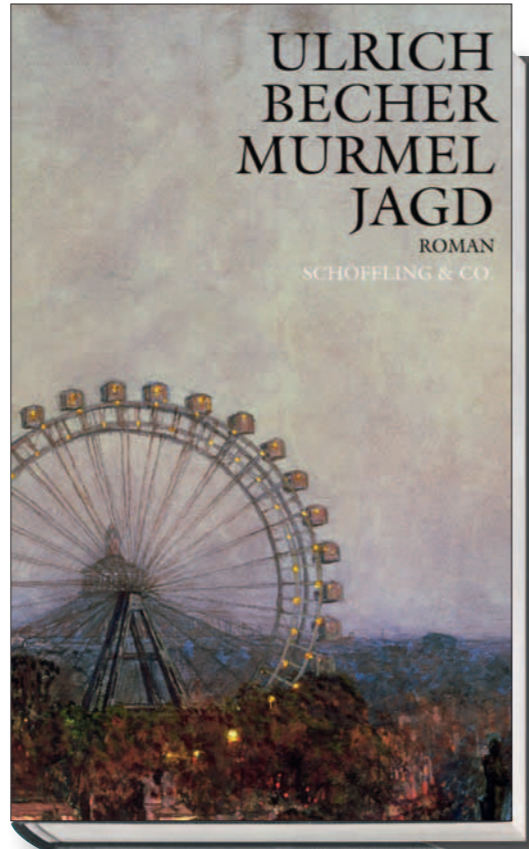
Austrian Federal Cross of Merit, First Class,
for Literature and Science

»An epochal novel. (...) MURMELJAGD is one of the best books that have been published in the German language after 1945.«

Neue Zürcher Zeitung

novel. 704pp
193,200 words

#2 on ORF List of Best Books



Ulrich Becher, *The Woodchuck Hunt*

The Viennese journalist Trebla, fighter pilot in the First World War, is able to escape from Nazi-occupied Austria to neutral Switzerland. But news from the Reich reaches even this refuge, amid the banality of the tourism industry. Ulrich Becher has an exceptional eye for situations in which absurdity and tragedy intermingle. With pleasure in the bizarre detail and the dramatist's knack for dialogue, he leads his hero Trebla through the glittering, flashing and effervescent Vienna Prater. In Trebla's memory of untroubled youthful days, the movement of the Ferris wheel freezes into a macabre symbol of a meaningless time. The up and down of the marionettes, the mechanics of the shooting gallery figures come to reflect manipulated fates, which ultimately make the horrible appear normal and the everyday absurd. MURMELJAGD is Becher's masterpiece – a parable of a mad, disturbing time; a great novel about delusion and peril, absurd errors and a manhunt for which the author quite consciously employs elements of the crime novel.

RIGHTS SOLD:

Previously published (rights reverted):

France: Editions Seuil
US: Crown Publishing

audio book: Spektral
paperback: btb

»This book, once you've fallen for it, becomes a life-long drug. It is like a space ship, capable of leaving time and space, departing into the oddest, most hilarious and menacing realms. It is one of those very rare books that seize you with almost physical violence, make you hear, smell, taste, suffer their story.« Eva Menasse, Die Welt

»A wondrously magnificent book: thankfully, it's been made available again! A challenge that, fortunately, we may choose to take! An almost offensively lavish novel: Let us be gifted with it! Readers will follow this ride on the ghost train of a dark age breathlessly yet with composed cheerfulness, thanks to the eminent wit, fathomless self-mockery and deep black humour of this narrator who does not differentiate between the tragic and the grotesque of his time. (...) Today, in an age of rapid linguistic impoverishment, readers will admire the amazing richness of language and the art of differentiation shown by this virtuosic author who was at home in many languages and aptly employed sociolects and dialects to characterize his figures. Becher's language, soaked with wit and irony, has aged surprisingly well over the last four decades. The novel features delightfully eccentric characters, whimsical dialogue, scenes of grotesque folly, of high tension, abundant historical detail, tragic as well as funny elements. (...) A great novel that, hopefully, will find many readers before finally taking its place in the mausoleum of modernism.« Frankfurter Allgemeine Zeitung

»Becher's magnum opus stands for everything that characterizes this author's work: His wit of language, his talent for word creation, his power of observation and literary dissection (...), here's a rich imagination, paired with a radical sense of reality, with anger, courage, fear, and fierce, uncompromising morals. All this makes the author Ulrich Becher, as we find him in this book.« Frankfurter Allgemeine Sonntagszeitung

»With this voluminous novel, akin in its meticulous construction to the works of the old masters, Ulrich Becher has written his magnum opus: An inventive and fact-laden read with strong characters, in which recent history is mixed with fictitious fates to produce an exemplary story.« Der Spiegel

»Is it permitted to laugh about the horrors of national socialism? As for the cast of Ulrich Becher's narrative, they do, piercingly and extensively, like a reflex. MURMELJAGD is a turbulent, dizzying struggle of words, and the novel of a lifetime.« Frankfurter Rundschau

»Where is there a German storyteller today whom one can charge with an overabundance of reality? Are they not more often a bit thin-blooded, too reflective, somewhat meager in their passion? Becher's unique position consists in being the opposite pole.« Süddeutsche Zeitung

»A most authentic piece of history, telling you much more from the day-to-day life in the Third Reich than any history books could ever do.« ZEIT magazine

Valentin Senger



Valentin Senger, born 1918 in Frankfurt am Main, worked as a technical designer after training as a draughtsman. After the Second World War he became a journalist and worked first for the Sozialistische Volkszeitung and later for the Hessischer Rundfunk. Valentin Senger died in 1997 in Frankfurt am Main. KAISERHOFSTRASSE 12 was first published in 1978; it was followed by the books KURZER FRÜHLING (Brief Spring, 1987), DIE BUCHSWEILERS (The Buchsweilers, 1994), DAS FRAUENBAD UND ANDERE JÜDISCHE GESCHICHTEN (The Women's Bath and other Jewish Stories, 1994), DER HEIMKEHRER (The Homecomer, 1995) and DIE ROTE TURNHOSE UND ANDERE FAHNENGESCHICHTEN (The Red Gym Shorts and Other Flag Stories, 1997).

Valentin Senger, Kaiserhofstrasse 12

The 1930's: On Kaiserhofstrasse in Frankfurt am Main live actors, transvestites, ladies of easy virtue, members of student fraternities – and the Senger family. Because they were Jews and Communists they had fled Tsarist Russia and found a new home here – until Adolf Hitler seizes power in 1933. Valentin Senger's mother recognises the seriousness of the situation early on. With forged documents she conceals the traces of her origin. But the fear of being uncovered is now with the family every day. Young Valentin Senger goes his own way and falls in love for the first time. But how can he become more intimate with the girl without risking the survival of the whole family? With the help of numerous friends, neighbours, courageous officials and a large amount of luck the family gets through this terrifying time.

RIGHTS SOLD:

audio book: Eichborn

Previously published (rights reverted):

Israel: Beit Imud

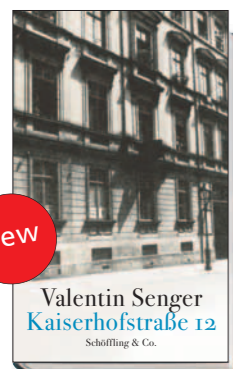
The Netherlands: De Kern

Norway: Aschehoug

Sweden: Tryckt Hos Schmidt

UK: Sidgwick and Jackson

US: Dutton



new

memoir. 320pp
71,600 words
with numerous
illustrations and
an afterword
by Peter Härtling

»If there were any miracles in the twelve years of Hitler's rule, then the charmed survival in the middle of Frankfurt of a Russian-Jewish family with Communist links is surely one of the biggest.« Neue Zürcher Zeitung

»What the author of Kaiserhofstrasse 12, Valentin Senger, tells is an almost incredible tale. In an artless, straightforward and non-nonsense way he describes how he himself and his family survived in the face of nearly impossible odds: As a family of five Eastern Jews in Nazi Germany during the years leading up to and including World War II. The constant threat under which he and the rest of the Senger family must have lived should, one would assume, have produced a lifelong trauma. Yet thirty years after the events described, the author manages to give us a blow-by-blow account of how he and the remaining two members of his family survived the Holocaust right in the heart of Hitler's Germany.« World Literature Today

»An outstanding author.« new books in german

Markus Orths



Markus Orths, born in 1969, studied Philosophy, French and English Literature and lives as an author in Karlsruhe. For his novels and short stories he has received various awards, among them the Sir Walter Scott Award, Limburg Award, North Rhine-Westphalia Award, Marburg Literature Award, Heinrich Heine Scholarship, Moerser Literature Award, Floriania Award, Lower Rhine Literature Award, and won the Berlin open mike contest. DAS ZIMMERMÄDCHEN received the Telekom Austria Prize at the German Literature Days in Klagenfurt.

Markus Orths, Figments

A young writer tries desperately to write his second novel. His name is Kranich, the English and German teacher known to the reader from the bestseller LEHRERZIMMER (Staff Room). After publishing his school experiences, Kranich fails: Write, Machine!, a bitter reckoning with the literary industry, is rejected by the publisher »V«.

RIGHTS SOLD:

France: Liana Levi

audio book: Audiobuch
paperback: Random House/btb



novel. 160pp
27,500 words

HIRNGESPINSTE is a wonderfully grotesque farce about an author's dark side: corrupted by the literary industry, full of delusions of grandeur and hidden complexes, the craving for approval and the desperate wish to create something sublime – brilliantly witty, a fireworks display of self-irony and a merciless unmasking of that which is capable of making an industry out of human beings.

»A subtle feat on the fringe of slapstick, farce, persiflage and literature (business).« Süddeutsche Zeitung

Markus Orths, The Chambermaid

Lynn Zapatek cleans rooms in the Eden Hotel and she cleans them very thoroughly indeed. She stays longer and longer in the rooms, fascinated by the things she finds there. Every Tuesday night Lynn lies under the guests' beds and eavesdrops on what's going on above her. The guests are at once near and far away, as if they were invisible. Then, on the seventh Tuesday, something happens that could change everything. DAS ZIMMERMÄDCHEN is the powerful portrait of a wayward, obsessive young woman, the intimate story of a seeker.

RIGHTS SOLD:

Brazil: L&PM Editores

Bulgaria: Lettera

Czech Republic: Kniha Zlín

France: Liana Levi

India (Malayalam): DC Books

Italy: Voland

Korea: Sallim Books

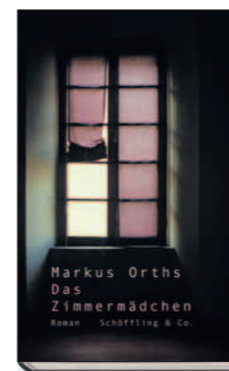
Lithuania: Gimtasis Zodis

Spain (Castilian, World): Seix Barral

Taiwan (Chinese complex): Muses

The Netherlands: Podium

audio book: Buchfunk
paperback: Random House/btb
film rights: Pandora



novel. 144pp
20,500 words

Telekom Austria Prize
Lower Rhine Literature Award

»Against the airy current of the Generation Pop, Markus Orths sets his brilliant ideas and down-to-earth originality. (...) He is a master of those irrevocable elements of life, of the existential and the lapidary.« Die ZEIT

»Seldom in German literature has the seemingly solid ground of traditional narrative been so earthshakingly shattered.« *Die Zeit*

Ror Wolf



photo: Jürgen Bauer

Ror Wolf was born in 1932, is, besides Thomas Bernhard and Arno Schmidt, one of the most idiosyncratic and prominent authors of German Literature after 1945. His writing style resembles that of a collage, joining often disparate pieces together, a technique he also uses for his famous surrealist picture collages. Since the early Sixties he creates surrealist collages. His radio dramas count among the most successful of German radio plays. Ror Wolf has received numerous awards, most recently the Friedrich Hölderlin Award in recognition of his contribution to German language and literature.

Awards (selection):

- Bremen Literature Award*
- Heimito von Doderer Award*
- Rhineland-Palatinate Regional Award*
- Main Award of the Bavarian Academy of Arts*
- Friedrich Hölderlin Award*

Ror Wolf, Various Ways of Losing One's Peace of Mind



The prose writing of the prize-winning author Ror Wolf is as idiosyncratic as it is extensive. Brigitte Kronauer's carefully compiled and knowledgeably annotated selection makes his prose texts very accessible to the reader. The anthology is an invitation to make the acquaintance of a unique, distinctive author – or to rediscover him.

»The surge of Wolf's universe showed me an anti-world, bursting with energy, sufficient unto itself, whose by-product was to reveal with the greatest clarity the impoverishment and emptiness of the official one. Here was someone who treated the shards of reality and of stories in a way I had not thought possible; their structure, drama, development were not at all laid down for all time by fageyish authorities. Wolf juggled with bits of everyday life, sensations, manic limitations and reports of catastrophes just as he wanted or needed to.«

Brigitte Kronauer

»Seldom in German literature has the seemingly solid ground of traditional narrative been so earthshakingly shattered.«

Die Zeit

»In his prose, his poetry and his word and sound collages Ror Wolf inimitably combines linguistic artistry and grotesque comedy with a terse and compassionate perception of reality and its fundamental constants, fear and hope, pleasure and decay. He is a master of the cryptic and utopian play with the primal matter of poetry.« Friedrich Hölderlin Award, Jury statement

208pp
49,500 words

Friedrich Hölderlin Award



200pp
36,200 words

Ror Wolf, Two or Three Years Later: Forty-nine Digressions

»Ror Wolf is a great artist. Unlike the very famous writers of his generation, he refrains from composing edifying sermons, dramatic life stories, or even a political agenda, no, his texts are literature for literature's sake, and they are exquisitely exhilarating.« *Berliner Zeitung*

RIGHTS SOLD:

audio-book: parlando



140pp
8,200 words,
with numerous illustrations

Best Radio Play

Ror Wolf, Raoul Tranchirer's Observations on Silence

RAOUL TRANCHIRERS BEMERKUNGEN ÜBER DIE STILLE is the keystone to the comprehensive Encyclopedia for Intrepid Readers, a lexicon comprising purely of literature: it brings the reader to his or her senses, a radical examination of the world. An indispensable book for all lovers of the unconventional elements of literature, complemented by the unmistakable collages of the author who has long-since enjoyed cult status in Germany.

»Ror Wolf is a Hieronymus Bosch of story-telling and Tranchirer's Lexicon is his ›Garden of Pleasures‹. The style of the text draws on late 19th encyclopaedias intended for a middle class readership or domestic how-to books of the same period, that is from a time when there was still an optimistic belief in mankind's steady progress towards a comprehensive scientific explanation of the world.

It's the popular version of this theory that Wolf undermines and deconstructs. He tears off the covers of the encyclopaedia, lets the individual parts simply lie there like the plucked prey of his thoughts, interrupts the pontificating flow, and between the cracks the uncanny wells up.

Ror Wolf, one of the most idiosyncratic figures of experimental literature, is able like no other to lull the listener with the appearance of respectable middle-class and academic probity, but then to deprive him of the possibility of consistent behaviour and logic, torpedoing his sense of reality, and even causing him to experience the loss as a pleasure. To the delight of the audience Wolf systematically interrupts trains of thought, denying and breaking up the plot.«

Best Radio Play 2007 – German Academy of Performing Arts, Jury statement



Ror Wolf Complete Works in preparation!

» With CORPUS DELICTI Juli Zeh has become the female George Orwell of the present.« Deutschlandradio

Juli Zeh

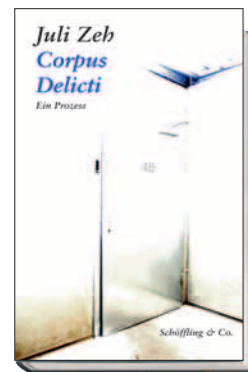


photo: David Frick

Juli Zeh, born in 1974, lives in Brandenburg. She studied European and International Law and at the German Literature Institute in Leipzig and has worked at the UN in New York and in Krakow. Juli Zeh has – among others – won the Caroline Schlegel Award, German Book Award, Bremen Literature Award, Rauris Literature Award, Hölderlin Award for Emerging Talent, Ernst Toller Award, Carl Amery Award, as well as the international Per Olov Enquist Award and the French Prix Cévennes for Best European Novel. The English edition of ADLER UND ENGEL was longlisted for the international IMPAC Award.

Awards (selection):

German Book Award
Bremen Literature Award
Rauris Literature Award
Per Olov Enquist Award
Prix Cévennes for Best European Novel
Gerty Spies Award
Solothurn Award for her »many-voiced and concise contemporary work«



novel. 264pp
46,600 words

Jürgen Bansemer & Ute Nyssen Award

Juli Zeh, Corpus Delicti. A Trial

Young, attractive, gifted and independent – that's Mia Holl, a thirty-year-old woman who must stand trial before a jury. She is charged with excessive love (to her brother), excessive intellect (she thinks scientifically), and excessive independence of mind. In a society in which the care of the body has supplanted all intellectual values, to possess these inner resources is sufficient to be classified as a dangerous subject. Mia Holl seeks to prove that her brother, convicted for an alleged rape, is innocent. Her love for her brother, who took his own life, is part of what drives her to assume a position against the system, known as »The Method.«

In CORPUS DELICTI Juli Zeh devises the science-fiction scenario of a dictatorship of health in the year 2057. She depicts a system that controls everyone and everything. In this system, health has become the highest civic duty.

CORPUS DELICTI deals with extremely contemporary questions: To what extent can and will the state restrict individual rights? Does the individual have a right to resistance? A visionary and highly suspenseful book about our future, which we are less and less able to determine.

»Juli Zeh is an olympic narrator who regards her characters from an extremely wide angle. (...) This author excels in creating experimental set-ups, sharp-witted intellectual ping-pong games, told with a narrative verve and sanguinity that is nowadays only to be found (yet slightly more awkward) in the works of Bernhard Schlink, and that Friedrich Dürrenmatt once brought to perfection. Der Spiegel

»The book of the hour. A work of prophetic historic pessimism, CORPUS DELICTI is closer to Aldous Huxley's »Brave New World« than to Orwell's »1984«. Juli Zeh pictures the lapse into brutality with a strange coldness. She is an analytic, apocalyptic writer in the

RIGHTS SOLD:

Bulgaria: Atlantis
Croatia: Fraktura
Denmark: Samleren/Rosinante
France: Actes Sud
Italy: Ponte Alle Grazie
The Netherlands: AmbolAnthos
Poland: W.A.B.
Sweden: Weyler
Taiwan (Chinese complex): Linking
Turkey: Metis
UK/Commonwealth: HarvillSecker/Random House
US: Optioned

audio book: Der Audio Verlag
bookclub: Büchergilde Gutenberg
paperback: btb/Random House

film rights: Cine plus

tradition of Jewgenij Samjatin, Ray Bradbury, and Philip K. Dicks. Her literary form is a juridical tragedy turned into prose, a treatise played out in various roles, a science fiction crime scenario, a fast-paced dispute. (...) Once again, the great issues of the past two centuries are at stake: Liberty and justice, civilization and nature, truth and propaganda.« Die ZEIT

»Juli Zeh's CORPUS DELICTI is a negative utopia that hits the nerve of our deeply frightened society. (...) While the principle of prevention slowly conquers all spheres of life, it is rarely met by artistic criticism, let alone has any narrative attempted to make the permanent state of emergency visible behind the promise of prevention. Now CORPUS DELICTI marks a radical change. (...) Again, we meet Juli Zeh as the moralist writer we remember from her previous novels »Adler und Engel« and »Schilf«, as well as from her frequent political statements. A lawyer by profession, she possesses the perspicacity and the professional knowledge to phrase her appeal against the spirit of our time so that it unfolds its full potential – yet never in an embarrassing manner. Untouched by the snobbish resentment that is readily thrown at any non-ironic attempt of cultural critique, Juli Zeh effortlessly translates analytical statements into literary form – in CORPUS DELICTI, she uses the utopian form that has always encouraged discourse. Thus analytical reason is inspired by literature, and vice versa: Narration and reasoning are inseparable. One can always count on this author to prove it.« Frankfurter Allgemeine Zeitung



novel. 384pp
84,000 words

SPiegel Bestseller List
ORF List of Best Books

»A novel from Juli Zeh's pen is always an adventure, because each of them opens up an entirely new world. (...) This is Juli Zeh's unique talent: Her sharp intellect absorbs the most complex issues, including elementary particles, to then put them into words with such playful precision it makes you swoon. (...) SCHILF takes the bird's eye view, unorthodox, nerve-racking, simply unforgettable – like Hitchcock's masterpiece.« Brigitte

»Features an elaborate, bewildering, and neatly designed plot. (...) Such delight to watch Juli Zeh play her entire repertoire of literary skill (...), challenging the conventions of the classical detective story with subtle irony while constantly breaking and reflecting the Many-Worlds Interpretation.« Die ZEIT

»Following down the corridors into the elaborate labyrinth of Juli Zeh's latest novel, we find an allusive love story, a duel between two scientists crossing the line between physics and metaphysics, a battle that will settle for no less than a world explanation, and a criminological game of chess. The most complex physical theories are being discussed in these corridors, and tested on the living object. This is about morals and guilt, about the interpretation and possible bending of reality. (...) Juli Zeh uses the structure of the detective novel like a composer uses his music book. And into this book she writes, with remarkable consistency, her musical score, not bothering too much with the traditional frame of the genre. Here's a piece of literature that takes the liberty to develop its very own rules, and to impose them upon an obsolete form, coming indeed very close to a musical work in its tenor and thematic variation. (...) One might think that such perfection, such erudition must leave the reader untouched, bored even (...) but it does not. For that, Zeh's labyrinth is built too cleverly, its corridors are adorned with witty elements, her sentences are of extraordinary brilliance.« Die Welt

Juli Zeh, Schilf

The gripping international bestseller that fuses an ingenious detective tale with stunning, cinematic storytelling – and a provocative riff on quantum physics – from Germany's foremost young literary talent.

A detective superintendent with a fatal headache – who loves a theory of physics and does not believe in coincidence – solves his final case. A child is kidnapped but does not know it. A doctor does what he should not do. One man dies, two physicists fight and a senior constable falls in love. In the end, everything is different from what the detective superintendent thought, yet exactly the same. A man's ideas are his score and his life is the twisted music.

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film rights: X-Filme
stage adaptation: world premiere at the Münchner Volkstheater

»Ana Novac's diary is, as far as one knows, the only diary surviving Auschwitz. It is a first-grade literary testimony of earth-shaking momentum.« *Welt am Sonntag*

Ana Novac



photo: David Ignazewski

Ana Novac, born in 1929 in Transylvania (Romania), was deported to Auschwitz in 1944. Transferred from one camp to the next, she lived to witness the liberation in May of 1945. After periods in Bucharest and Berlin, Ana Novac today lives in Paris, where she has published a number of novels and is also a noted playwright. DIE SCHÖNEN TAGE MEINER JUGEND appeared in 1966 in Hungary, 1967 in Germany (translated from the Hungarian), 1968 in France and later in Italy, 1970 in the Netherlands, 1997 in the United States and thereafter in Romania. In the 90s, DIE SCHÖNEN TAGE MEINER JUGEND appeared in France in a new version edited by the author, which serves as the basis for this German translation.



Ana Novac, *The Beautiful Days of My Youth*

DIE SCHÖNEN TAGE MEINER JUGEND is a unique document: the diary of a fourteen-year-old Jewish girl from Transylvania, which she kept in Auschwitz and other concentration camps. Neither a subsequently remembered account nor a non-fiction novel, it presents authentic testimony that even horror has an everyday dimension. It is a macabre, distorted world in which the young Ana Novac laughs and cries, starves and eats, gets beaten and must comprehend what it means to die or to survive. Yet it is strange, uncanny, understandable and unsettling how much the possession of the notebook and the pencil stub and ultimately writing itself become the content of her existence and the subject of the diary. I write, therefore I am.

RIGHTS SOLD:

Brazil: Companhia das Letras
Czech Republic: Paseka
Denmark: People's Press
France: Gallimard/Folio
India (Malayalam): DC Books
Japan: Hakusuisha
Romania: Editura Dacia
Spain: Destino
The Netherlands: Signatuur (pre-empt)

paperback: Random House/btb

208pp
49,500 words

»The French regard her as ›the Romanian Anne Frank‹, yet unlike her German fellow sufferer, the diary of Ana Novac does not end with her deportation to the concentration camp, but it starts right there (...). In Plaszow camp, under the sadistic rule of commandant Amon Görth, in Auschwitz, one of the most horrid extermination camps – is this possible? How would a young woman manage to write there, to hide her notes and even smuggle them outside? »It was very simple«, says Ana Novac, »Hitler was never interested in our thoughts, he only wanted our skins.« (...) An involuntary chronicler of the camp, she recorded what she observed from close range: life in the barracks, in the clothes magazine, the parade ground. She also describes her fellow sufferers, their relationships more often than not marked by envy, distrust, and selfishness rather than courage and kindness. (...) Later, in Paris, she meets Simone de Beauvoir and shows her the diary. Simone de Beauvoir is excited: A different, hitherto unheard-of view on the people in the camps! »What struck her as most incredible was that our misery had a strangely comical, a grotesque side.« ZEIT Magazine

»Most impressive, how intensely and vividly the author pictures the daily routine at Auschwitz. Ana Novac was only 14 or 15 at the time of her deportation. She describes the necessities of the camps from the perspective of a young woman. Her diary also provides deep insight into the life of the female prisoners that have scarcely been recorded before. How did they perceive the community, the relationship with other prisoners, especially with the overseer? (...) Some passages actually reminded me of ›Fateless‹ by Kertész. Parallels can also be drawn with regard to the literary depth of the text. (...) What touches me most is how Novac pictures the appalling, oppressive routine of the camps. And how the reader is taken to see the circumstances imposed on them through the eyes of the young girl she was. This book should also be read to understand how the camp prisoners were at the sole mercy of their oppressors and how hard they tried, in spite of everything, to survive, and to establish some kind of normality within the daily terror.«

Interview with historian and Holocaust expert Sybille Steinbacher (ZEIT online)

Schöffling & Co.

The focus on the authors – it is this simple credo that makes all the difference, and that has won Schöffling & Co. its reputation of being »the publishing house that plays a significant role in the shaping of Germany's literary future« (Spiegel online). Founded in November 1993, Schöffling & Co. has since emerged as one of Germany's most interesting and innovative independent literary publishing houses with a tightly-woven international network. An atmosphere of mutual confidence and esteem and an unceasing commitment to the authors and their works provide the basis for a fruitful literary relationship. Among our authors are established and renowned voices but we have also nurtured and published new German voices – most of which translated all around the globe. Our line of German contemporary fiction is complemented by an ever-growing list of contemporary authors in translation, among them Juan Gabriel Vásquez, Sadie Jones, Olga Tokarczuk, Elizabeth Hay, Peter Behrens, Arthur Philipps, Jennifer Egan, Miljenko Jergović, or Morten Ramsland.

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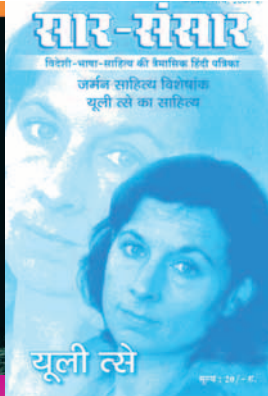
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Inka Parei
El principio de la oscuridad
Traducción de Richard Urbel



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MARTIN
GŪLICH
L'Étreinte



Gunther Geltinger
MENS ENGEL



Juli Zeh
Det sidste spørgsmål



ترجمة: زياد سعي



インゲへの手紙



ANA NOVAC
De mooie dagen van mijn jeugd



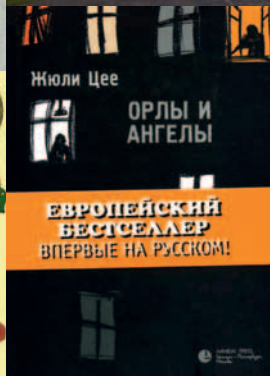
Franziska Gerstenberg
Hoeveel vogels



MARKUS ORTHS
Femme de chambre



Mareike Krügel
La hija de mi padre



Жюли Це
ОРЛЫ И АНГЕЛЫ



Juli Zeh
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La camarera



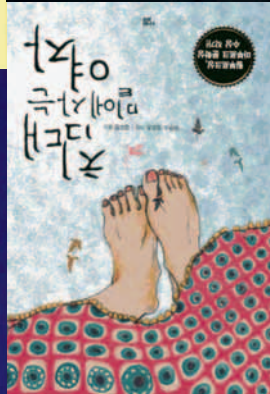
Skuggboxerskan



Мирко Бонне
Ледяные небеса



Rudolf Lorenzen
Alles behalve een held
Roman



Juli Zeh
L'Ultime Question



קטלונה



NÄR VI MÖTS
KÄRLEKSBREV 1935-1941
REINHARD KAISER



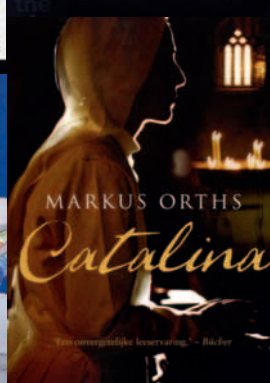
Eagles and Angels
Juli Zeh



HELG M. NOVAK
C'EST LÀ QUE JE SUIS



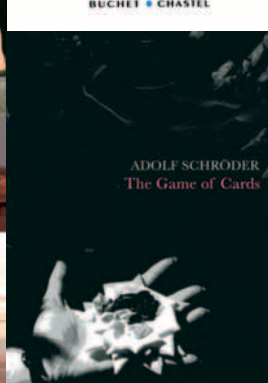
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Презръкмата



MARKUS ORTHS
Catalina



MARKUS ORTHS
Het kamermeisje



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