

# Marie Desplechin



**Hans Christian Andersen Award 2024**  
**Writing**

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## BIOGRAPHY

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### *Marie Desplechin*

Marie Desplechin was born in 1959 in Roubaix, in the North of France. She now lives in Paris. Writer, screenwriter, journalist and environmental activist Marie Desplechin has written around a hundred books.

Marie's ultimate goal in life was to become a successful writer. Her first book, *Le Sac à dos d'Alphonse* [Alphonse's Backpack] was published in 1993 at L'école des loisirs. It was followed by *Rude samedi pour Angèle* [Rough Saturday for Angèle] and *Et Dieu dans tout ça?* [And what about God?], both published in 1994 at L'école des loisirs.

In her books aimed at young people, Marie explores different literary veins: the historical novel with "Les Filles du siècle" [The Girls of the Century]: *Satin grenadine*, *Séraphine* and *Capucine*; the multi-voice novel, where fantasy and contemporary reality meet, with *Verte* [Green], *Pome et Mauve* [Violet]; the hilarious tale of adolescence with *Le Journal d'Aurore* [Aurore's diary]; fantasy and the strange with *Le Monde de Joseph* [Joseph's World] and *Elie et Sam* [Elie and Sam]; or a manifesto for the environment, such as *Ne change jamais !* [Never change!], aimed at "budding citizens". In 2020, she was awarded the "Grande Ourse" award by the Salon du livre et de la presse jeunesse, "for having made a lasting impression on children's literature". At the same time, she has also published for adults: a collection of short stories, *Trop sensibles* [Too sensitive]; novels, notably *Sans moi* [Without me] (L'Olivier), which has been exceptionally successful; four-handed stories such as *La Vie sauve* [Life saved], written with Lydie Violet (Le Seuil), which won the Médicis prize in 2005, and *Danbé*, written with Aya Cissoko (Calmann-Lévy), among others. She works regularly as a journalist for various magazines.

Marie Desplechin is a committed human being; she is a member of the sponsoring committee of the French Coordination for the Decade which preaches non-violence and the culture of peace, and militates for the right of every child to have access to books and reading.



Marie desplechin

# NOMINATING MARIE DESPLECHIN: THE REASONS BEHIND THE CHOICE<sup>1</sup>

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## *Children always come first*

Even though Marie Desplechin has written several acclaimed novels for adults, it's writing for children that she enjoys the most. Since *Le Sac à dos d'Alphonse* [Alphonse's Backpack], published in 1993 by L'école des loisirs, the publisher of most of her novels, there have been more than 25 titles, some published by Bayard, others by Gallimard.

What strikes the reader of Marie's novels is their diversity.

**Diversity of age groups.** From the first titles published in the "Mouche" collection (*Ma Collection d'amours* [My Collection of loves], *Entre l'elfe et la fée* [Between the Elf and the Fairy]) to *Le Journal d'Aurore* [The Diary of Aurore] - a great success with a teenage audience - many of her novels are aimed at the fragile and anxious age of pre-adolescence, the age of metamorphoses that will feed the fabric of her stories. From the age of existential questions - *Et Dieu dans tout ça ?* [What about God?] - questions to which adults rarely provide satisfactory answers - to the age of rebellions, Marie Desplechin explores the range of feelings and emotions of childhood: boredom, fear of the night, of death, the incomprehension of adults, sadness and the desire to be loved.

"Do you love me? But do you really love me?" An essential question (at all ages) that the author unfolds through a gallery of characters, rebellious girls, eager to explore, shy boys, ill at ease with themselves, hiding treasures of generosity, like the magnificent Bartholomé in *J'envie ceux qui sont dans ton coeur* [I envy those in your heart]. Alongside them are parents who are often overwhelmed, sometimes absent, and adults who are a little out of touch, sometimes socially "incorrect", "free" and amazing adults who help children to build themselves, and to find some answers that will allow them to live a better life.

**Diversity of novelistic genres as well.** Marie narrates the adventures of childhood in various types of stories: writing about intimacy, mirroring the daily life of the child, of the teenager, like in *Le Journal d'Aurore* [Aurore's Diary]. This familiar universe is sometimes - often - tinged with magical or even fantastic colours. Fairies and witches haunt many of her novels. Another aspect of this work is its historical dimension and the successful resurrection of a particular year in the past and of a long-gone Paris with *Satin Grenadine* and *Séraphine*.



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<sup>1</sup> Based on « Marie Desplechin, passeuse de voix » [Marie Desplechin, She-Who-Transmits-Voices] by Claude Ganiayre, in *Secrets d'auteurs* [Writers' secrets], *La Revue des livres pour enfants*, Hors série n° 2, BnF – Centre national de la littérature pour la jeunesse, Paris, 2015, pp. 55-59.

## Writing about the intimate life

*Le Journal d'Aurore* [Aurore's Diary] presents three years in the life of a "never happy", "always angry" teenager, in conflict with sisters, parents, friends and teachers. "It's clear, everyone writes their diary, especially girls, especially average girls, I know that." Following the rhythm of school years, family celebrations, life's adventures, (...) the diary adopts a resolutely modern tone with its outrageous confidences: "I'm ugly, the more I look at myself, the uglier I am", and "I'm alone in the world. No big deal. My life is a festival of detestations".



A funny scene of family meals, meetings with the shrink, failed holidays or relationships with teachers who do not take kindly to Aurore's provocations. The "tragic" vision of the misunderstood teenager contrasts with the alert and casual tone of the comments. Humour sometimes gives way to nostalgia: "I didn't feel like growing up, I told Grandma: - I was forced to!" And the diary of the "always angry" ends with a reconciliation with oneself - and with others: from now on Aurore will write songs. No more time to write her diary, "Everything takes me time to live".

This slice of teenage life touches the reader by its authenticity and the "lucid distance" introduced by the use of humour. The writer's art consists in giving us the illusion of an adolescent narrator.

## Magic, familiar witches and mysterious quests

The children have a taste for magic, live imaginary adventures (*Entre l'elfe et la fée* [Between the Elf and the Fairy]), and are always hoping for "miracles", like Angèle who is looking for the one who can make her mother smile again (*Rude Saturday for Angèle* [Rough Saturday for Angèle]). Or Séraphine who regularly invokes - and with some success! - Saint Rita, patron saint of desperate causes. Because in Marie's novels, miracles happen thanks to a meeting (*La prédiction de Nadia* [Nadia's prediction]), a word (*Babyface*)... and then life changes colour. At the age of all possibilities, what fate awaits all these children? Perhaps chance should be encouraged. This will be the role of the Witches in particular. The great success of *Verte* [Green] (Prix Tam-Tam 1997), and then of *Pome*, comes not only from the polyphonic narration, but also from the practical and joyful use of magic: a book of recipes handed down from (female) generation to generation; exercises in restorative witchcraft that make it possible to find a father or... to heal a sprain and ensure the miraculous resolution of family conflicts. This amiable magical fantasy, which can also be read as a metaphor for the metamorphoses of adolescence, is resolutely treated in a humorous, even parodic way.



Stranger, more mysterious, *Le Monde de Joseph* [The World of Joseph] and *Les Yeux d'or* [The Golden Eyes] belong to a fairy tale and/or fantasy register.

*Le Monde de Joseph* is an initiation tale, set in the Middle Ages of legend. The very young Joseph is designated to become one day the Sage of the village, the Master of Knowledge. To do this, he must leave his family behind, live as a little Robinson from another age in an enchanted forest clearing, in the company of a tiny fairy and a grumpy warthog "who has the gift of tongues". Soon there are perilous trials, the discovery of the marvellous Garden of Eden and revelations of the afterlife where the souls of the dead fly to await a new fate. In addition to the dreamlike character of the story, its references to Greek and Nordic myths, and its ambitious plot, the beauty of this tale lies in the magic of the writing. One cannot forget the image of this hut in the hollow of the forest, illuminated at night by a strange jellyfish lamp: "Their colours gave the forest a touch of mystery, like a tiny fair in full swing"...



## **The Time of the Cherries**

Marie Desplechin likes to immerse herself sometimes in another time to which she feels linked, "the time of my grandmothers, so foreign to today's children".

In delightful novels, Marie has succeeded in bringing back to life two teenage girls, Lucie-des-beaux-quartiers (*Satin Grenadine*) and Séraphine-de-la-Butte, in a Paris that no longer exists, by giving them a voice in a first-person narrative system. It is 1885, a period of upheaval when the young French Republic is looking for its path, when socialism and anarchism are frightening the bourgeois, when, despite the amnesty granted to the deportees, the bloody memory of the repression of the Commune<sup>2</sup> is still very vivid, symbolised by the construction in Montmartre of "that big stone wart of the Sacré-Cœur". It's also a time of feminist demands, in particular for the education of girls and their emancipation.



Highly documented, bearing witness to a moment in history, these two stories remain resolutely novelistic with their share of chance events, encounters, surprises and recognitions, where the reappearance of certain characters from one novel to the next creates a realistic effect in this little "human comedy." The red thread being the character of a seamstress, Madame Sponze, and the taste of young girls, even emancipated ones, for beautiful fabrics.

The novelist invites us to a beautiful resurrection of the past, through images - the washing ceremony in bourgeois houses, the cabarets of the Butte and the tree of vows dedicated to Saint Rita - but also through the nocturnal discovery of a long-gone Paris.

Thus, through the eyes of Lucie, who takes a trip far from the beautiful neighbourhoods, we discover the Paris of Les Halles, the noises, the flavours, the smells, the carts of "these earthy kings, laden with garlic, mint and turnips"... A nice nod to Zola's *Le Ventre de Paris* [The Belly of Paris]

With *Séraphine*, we also discover the faubourg Saint-Antoine, "with its little iron, glass and wooden shacks, planted in a ramshackle manner, bravely leaning against each other", and the Montmartre of the misérables (Victor Hugo is not far away) and of Bohemia; Montmartre where, on the evenings of popular gatherings, they sing *Le Temps des cerises*<sup>3</sup> [The Time of the Cherries] with hope and nostalgia.

## **Not the least afraid!**

From this novel, so rich in its diversity, can we retain a few constants? **First of all, a beautiful philosophy of life, a philosophy of confidence in life.**

Let's listen to Aurore: "Maybe it's a political idea to have parties together. Maybe it's a political idea not to abandon each other."

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<sup>2</sup> The Paris Commune was a French revolutionary government that lasted for about two months (from 18 March to 28 May 1871). This rebellion set up a self-management-like organisation for the city of Paris. It emerged, among other things, as a reaction to the French defeat in the Franco-Prussian war of 1870-1871 and the capitulation of Paris two months earlier, and thus opposed the government of the National Assembly, which had a monarchist majority (and had just been elected by universal male suffrage). The Paris Commune came to an end when Adolphe Thiers' troops took Paris back from the Communards during the Bloody Week, in a violent repression.

<sup>3</sup> "Le Temps des cerises" is a song with lyrics written in 1866 by Jean Baptiste Clément and music composed by Antoine Renard in 1868. Although the song predates it, it is nevertheless strongly associated with the Paris Commune of 1871, the author being himself a communard who fought during the Bloody Week.

In a recent collective book, published on the initiative of the association Envols d'enfance, *Même pas peur* !<sup>4</sup> [Not the least afraid!], Marie Desplechin justifies the tone of her stories: "*Fear is an emotion I know well. That's why the books I write today always end well. I would hate to give a few more dark thoughts to someone who already has too many.*"

The heroes of her novels, beyond the defeats, the malaise, the hardships of life, always find the taste for living and growing with others. "*My job,*" she says, "*is to repair. That's what fiction is for*".

Marie knows how to find and restore the emotions and voices of childhood and adolescence; that's her great writing quality. As she has often said in interviews, "*I don't mind writing for children. I don't mind going back to 10, 12 years old. I don't write especially for children, I write with my childhood.*"

Beyond this childhood horizon, her writing touches her readers by its visual quality, its creation of new, tender or unusual images, which transfigure reality. For example, the evocation of two children joining their sleeping mother: "*It looked like two little rabbits tiptoeing down a fox hole. We are not rabbits, she is not a fox, but the duvet covering the bed makes a good burrow.*" (Rude Samedi pour Angèle).

Or the superb evocation that opens *La prédiction de Nadia* [Nadia's prediction]: "*Some people think that the Victorine estate looks like a spaceship, big and round, abandoned in the middle of a wasteland by careless Martians. They are mistaken. In fact the Victorine looks like Noah's Ark. The good Lord has stuffed a whole bunch of disparate people in there...*"

Finally, a large part of the seduction of Marie's writing lies in the humour which invites the reader to play down the difficult moments, which is also a certain way of seeing the world and not taking oneself too seriously.

The narrator of *Saltimbanques* [Trampers] evokes the mysterious power of books "*that magic key that opens the door to knowledge and dreams*".

Marie Desplechin's books hold that power.

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<sup>4</sup> Envols d'Enfance : *Même pas peur* ! [Not the least afraid!]. Gallimard Jeunesse, 2012, pp. 82-83.

## INTERVIEWS AND ARTICLES

### ENCOUNTER WITH MARIE DESPLECHIN<sup>5</sup>

by Marie-Ange Pompignoli

Marie Desplechin began writing novels for young people at the age of 34, and has therefore had a "previous life" in which she first exercised her pen in the fields of journalism and communication. She has since published some thirty novels for adults and children.

Reading and writing are two activities that have always been necessary for her. After a degree in Classics at university, she trained as a journalist. In this double training, she says she experienced how much writing can be codified, the codes being very different in high school, university and journalism school: success is more a matter of mastering these codes, of being able to adapt to them and to play with them than of having absolute talent. She has retained the conviction that the coherence of a text is based on what the author has to say and on the relevance of the tools he decides to use among all those that fill his toolbox.

Writing literature seemed, at that time, too difficult, inaccessible, although Marie had participated in collective books on 19th century painters.

Her sister Raphaëlle, a translator from English, met Geneviève Brisac, an editor at Gallimard and, after convincing Marie to write for children, gave the publisher her first manuscript. Geneviève Brisac, who had meanwhile moved to L'école des loisirs, asked Marie Desplechin to adapt her text, which Marie took as a refusal.

But a few years later, after a conversation with Geneviève Brisac, she worked on the text. The result was published under the title *Le Sac à dos d'Alphonse* [Alphonse's Backpack], and then Geneviève Brisac encouraged her to write a second book, then a third...

On her way of writing, she says:

"I don't imitate a child who speaks, I speak like a child". It's not a technique she uses, it's her "other voice", the child's voice that speaks within her. When she is sent other people's texts to read (people are often looking for an opinion, a kind look), it is almost impossible for her to correct a text that doesn't work: you can see that the tone is not there, but that's all.



« Le petitane et dotre conte,  
mon premié livre dor,

Marie, cinq ans et demi, été 1964 »

[The first « golden book » created by Marie  
at the age of five and a half, summer 1964]

<sup>5</sup> « Rencontre avec Marie Desplechin » [Encounter with Marie Desplechin], by Marie-Ange Pompignoli, in *La Revue des livres pour enfants* n° 235, dossier « L'écriture romanesque », BnF – Centre national de la littérature pour la jeunesse, Paris, 2007, pp. 127-130.



"A novel is a dreadful thing to write, it takes over your mind at the expense of other things, it needs all the space. A short story is the same, but it takes less time, and it is easier to make a masterpiece with a short story, because in a novel, there is always dross", she confides.

Imagination is not a problem for her, "*I have too much inspiration!*", she stresses. The work is in the formatting: a sentence does not exist until it is written.

"*You have to find the right words to put a thought into shape. Words, like clay, will serve to form an idea, a sentence. It's not obvious at all*". And besides, "*if one day you're happy [with your work], that means there's something problematic*". So writing is always a pain? "*At least a discomfort, it never happens as you imagine it*".

The most important thing about working is to have time, to be able to write at your own pace. Marie doesn't really have a writing ritual, and finds it very productive to alternate between sleeping and writing: she falls asleep saying to herself: "*I have to find the solution to this problem*", and when she wakes up, she sometimes has it. She also likes to write in a noisy environment, with the radio playing, for example, because it forces her to concentrate, except of course when the programme is very interesting...

Marie insists on the importance of proofreading for her: she rereads her text all the time: "*Only when I am happy with a passage can I continue*". She does not make a synopsis in advance, but she knows what genre she wants to write in, sees the image of specific scenes. She gives the example of an image she used for *Le Monde de Joseph* [Joseph's World]: that of a little boy with glowing-in-the-dark potatoes. She also uses the image of a little girl trying on a blue dress in a living room, with a seamstress putting pins in place (a scene that is repeated in *Satin grenadine*). Her writing is therefore very visual: "*I need to see*", she insists. "*When I write, I can describe everything effortlessly, I visualise everything*".

Marie Desplechin does not claim any literary affiliation: "*I belong to my generation*", she says, "*so you can, if you want, find a typical profile*".

"*I am not digging a furrow, a work for which I have found a path*," she insists.

What all her books have in common is undoubtedly that they contain humour, whether they are in a realistic or imaginary vein.

For example, *Verte* [Green], in which the fantasy conveys the magic of the female body that transforms during adolescence, speaks in mirror image of her own daughter, who was ten years old when the novel was written... The author realised the correspondence only afterwards. At the time, she wrote *Verte* because she had to write, without any preconceived idea: she started on the kitchen Mac, a room where she lives a lot, grumbling because she felt like grumbling and she remembered what she thought of her own mother when she grumbled about her when she was ten. The other characters came naturally,

"*It was logical that it would build up like that*," she says.

Marie finds it difficult to put herself in the shoes of the male characters, but she has no problem putting herself in the shoes of Séraphine. *Satin grenadine* and *Séraphine*, which take place at the end of the 19th century, are very well documented. Her sources of documentation are very rich, thanks in particular to the nineteenth-century novels (Balzac, Hugo, etc.), which she has read extensively, and to her work on the Impressionists. Marie Desplechin also had access to hygiene reports and all sorts of documents that gave her a good knowledge of the context: it was an exciting time, she says, when the world was changing, when, at the end of the century, ideas were being formed (socialism, feminism...). Moreover, she also had family memories: for example, her father told her how her great-grandmother, a baby in Paris during the Commune, used to suck on strings dipped in grease because her mother had no more milk.

To the question "*You don't allow yourself to deal with death in children's literature?*", she replies that writing for children means not wanting to hurt them, and she adds: "*I don't see the point of knocking out someone who is 12 years old.*"

She always sends the beginning of her texts to her editor, because, she confides, "*I need someone to tell me it's good*".

Marie doesn't really think about the readers, although she sometimes knows what emotions will be aroused in them. She does not think about the vocabulary she will use, it is self-evident for her; reading is not so much a question of vocabulary or structure, but rather of theme: "*You don't have the same concerns at 8 and 12 years*". For example, for *Entre l'elfe et la fée* [Between the elf and the fairy], the lexicon is a bit difficult, you have to want to dive in.

She does not write texts for albums: "*I don't have the writing skill for a four-year-old*", she explains, "*whereas others, such as Ponti, Sendak, Lobel or Solotareff, know perfectly well how to address this age*". Her own children do not read much, and are wary of books written by their mother, even though these books sometimes give them a little extra social value, because their friends know *Verte. Élie et Sam* [Elie and Sam], for example, tells the story of a great friendship between two elves named after her son Élie and Sam, his best friend since the age of 4; while Sam was greatly touched by the book, her son has not even opened it and doesn't seem concerned when it is mentioned in front of him.

"*My books are not for my children,*" she concludes. She understands her children's mistrust: "*It's complicated to have someone at home who is likely to use everything that happens in it, but it's not because my children don't like it that I'm going to stop writing*".

Marie believes that children's literature has allowed her to recreate a space of freedom where it is possible to escape the competition, avoiding prizes, the literary "season" ..., as if sheltered from the tumultuous world of literature for adults. But "*at some point, I have things to say that don't concern children, I have also to write for adults.*"

# L'autrice Marie Desplechin sait parler au

● Ouest-France  
Anne-Flore HERVE.

Publié le 29/11/2020 à 10h00

**Littérature.** L'écrivaine vient de décrocher la Grande Ourse, décernée par le Salon du livre de jeunesse de Montreuil, le plus important de France. Une distinction qui salue son écriture.

À peine le seuil de son appartement franchi, Marie Desplechin propose un café à son hôte. Cette enfant de Roubaix n'a rien oublié des habitudes de la région où elle a grandi avec ses deux frères, Amaud, devenu réalisateur, Fabrice, diplomate, et sa sœur Raphaëlle, scénariste. Elle n'a pas perdu l'accent de la région non plus. « Dès que j'y retourne, il revient », assure-t-elle avec une pointe de fierté.

Autrice de nombreux romans jeunesse à succès, dont *Le journal d'Aurore* et *Verte*, Marie Desplechin, 61 ans, vient de recevoir la Grande Ourse. Cette distinction, créée en 2019 par l'équipe du Salon du livre et de la presse jeunesse (SLPJ), met à l'honneur celles et ceux dont l'œuvre marque durablement la littérature jeunesse. « Marie Desplechin, c'est une écriture claire et forte qui autorise les enfants, même les plus réticents, à la lecture, à devenir lecteurs », argumente Sylvie Vassallo, directrice du salon qui estime que ce choix, en cette année si particulière, a « la force de l'évidence ».

## « Mes obsessions »

L'écrivaine y voit aussi un signe amical, celui d'une communauté sociale et artistique qu'elle affectionne et qu'elle retrouve tous les ans depuis plus de trente ans à Montreuil. Cette année, le salon se fera à distance, via une chaîne de télévision, mais la fête de la littérature jeunesse aura lieu quand même du 2 au 7 décembre.

« Avec cette Grande Ourse, j'ai l'impression d'obtenir une carte de membre à vie du salon », sourit-elle tout en s'interrogeant : « Pourquoi moi ? » Elle cite Susie Morgenstern, Marie-Aude Murail, Grégoire Solotareff ou encore Claude Ponti... « Et il y en a plein d'autres qui ont des œuvres considérables. » Mais elle ne boude pas son bonheur et compte bien jouer son rôle d'ambassadrice de la littérature jeunesse pendant toute l'année. « Si j'ai l'occasion de l'ouvrir sur l'une de mes obsessions, je ne vais pas me priver. »

Des obsessions, cette mère de famille en a un paquet. Dont un certain Prosper Mérimée, encore étudié en quatrième. « Mais bon sang, pourquoi ? Personne ne lit Mérimée à part les quatrièmes ! Je ne suis pas contre la transmission de la littérature classique. Mais il faut être au préalable doté d'outils. » Elle reprend son souffle. « La lecture, c'est super-



Marie Desplechin dans son appartement du X<sup>e</sup> arrondissement de Paris. (PHOTO: ANNE-FLORE HERVE)

fragile. À l'école, souvent, les enfants ne comprennent pas ce qu'on leur demande de lire. Ils sont mis en situation d'incapacité par rapport au texte, c'est une expérience d'humiliation. Ça me rend dingue. »

Galvanisée, l'écrivaine reconnaît que ce sujet l'énerve énormément. Ses emportements empathiques font aussi le charme de cette autrice engagée qui ne s'est jamais déconnectée de son enfance. « C'est fantasme et reconstruit, mais c'est supervivant ! » Elle apprécie aussi beaucoup la compagnie des enfants. « Je préfère passer un après-midi avec un enfant de 10 ans que je ne connais pas, plutôt qu'avec une personne inconnue de mon âge. »

Elle trouve aussi les ados craquants et ne mâche pas ses mots lorsqu'il s'agit de défendre leur engagement

pour le climat et de leur témoigner sa confiance. Comme ses lettres adressées à Greta Thunberg, dans la revue pour les collégiens *Dong !* Ou encore son manifeste *Ne change jamais* (L'école des loisirs).

## De la lecture à voix haute

Écrire pour la jeunesse n'était pourtant pas une vocation pour cette journaliste de formation débarquée à Paris à 18 ans. Elle a d'abord travaillé dans la communication avant de devenir journaliste indépendante dans les années 1980. À ce moment-là, elle ne cache pas son envie d'écrire. Sa sœur lui présente alors une editrice qui l'encourage à s'adresser aux enfants. L'idée séduit celle qui a « toujours lu de tout ».

Désormais, son nom est indissociable de la littérature jeunesse. Et elle continue de dévorer des romans pour

ados et adultes avec les deux ados de la maison. « Je crois beaucoup à la lecture à voix haute. » Lors du premier confinement, elles ont lu *La Vie devant soi* de Romain Gary, *Marie-Claire* de Marguerite Audoux, « un chef-d'œuvre de la littérature du XIX<sup>e</sup> siècle », réédité par les éditions Talents Hauts, et *Jusqu'ici, tout va bien* de Gary D. Schmidt à l'École des loisirs. « Il est génial. »

*La capucine*, son dernier roman (L'école des loisirs), est aussi génial pour passer un très bon moment. Il se déroule à la fin du XIX<sup>e</sup> siècle à Bobigny où Louise, métisse de 13 ans, travaille la terre pour nourrir Parisiens mais aussi Londoniens et Russes. Il est question d'émancipation, de socialisme et de liberté... Des sujets galvanisants, forcément !

Anne-Flore HERVE.

Verte



PHOTO: L'ÉCOLE DES LOISIRS

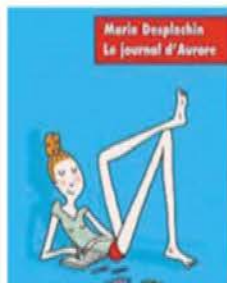


PHOTO: L'ÉCOLE DES LOISIRS

NE CHANGE JAMAIS!



PHOTO: L'ÉCOLE DES LOISIRS



PHOTO: L'ÉCOLE DES LOISIRS

Ma vie d'artiste



PHOTO: L'ÉCOLE DES LOISIRS



PHOTO: L'ÉCOLE DES LOISIRS



# The author Marie Desplechin knows how to talk to children

**Literature.** The writer has just won the Grande Ourse, awarded by the Montreuil Children's Book Fair, the most important in France. A distinction that salutes her writing.

As soon as the threshold of her flat is crossed, Marie Desplechin offers her guest coffee. This child of Roubaix has forgotten nothing of the habits of the region where she grew up with her two brothers, Arnaud, who became a director, Fabrice, a diplomat, and her sister Raphaëlle, a scriptwriter. She has not lost the accent of the region either.

**"As soon as I return there, it comes back,"** she says with a touch of pride. The author of numerous successful novels, including *Le journal d'Aurore* and *Verte*, 61-year-old Marie Desplechin has just received the Grande Ourse. This distinction, created in 2019 by the team of the Salon du livre et de la presse jeunesse (SLPJ), honours those whose work has had a lasting impact on children's literature. **"Marie Desplechin's writing is clear and strong, allowing even the most reluctant children to read, to become readers,"** argues Sylvie Vassallo, director of the fair, who believes that this choice, in this very special year, has "the force of the obvious".

### "My obsessions"

The writer also sees it as a friendly sign sent from a social and artistic community that she loves and that she has been meeting every year for over thirty years in Montreuil. This year, the fair will be held at a distance, via a television channel, but the festival of children's literature will still take place from 2 to 7 December.



Marie Desplechin in her flat of the 10th arrondissement in Paris. PHOTO ANNE-FLORE HERVE

**"With this Grande Ourse, I feel the tools to do it. She catches her like I'm getting a lifetime membership card to the fair,"** she smiles, while asking herself, **"Why don't they understand what they are me?"** She mentions Susie Morgenstern, Marie-Aude Murail, Grégoire Solotareff and Claude Ponti. **And there are plenty of others who have considerable works.** But she does not shy away from her happiness and intends to play her role as an ambassador of children's literature throughout the year. **"If I have the opportunity to open it on one of my obsessions, I won't miss it."**

This mother has a lot of obsessions. One of them is a certain Prosper Mérimée, who was still being studied in the fourth-grade. **"But why on earth? Nobody reads Mérimée except the fourth graders! I'm not against passing on classical literature. But you have to have**

**breath. "Reading is super-fragile. At school, children often being asked to read. They are put in a situation of incapacity in relation to the text, it's a humiliating experience. It drives me crazy"**

Galvanised, the writer admits that this subject irritates her enormously. Her empathetic outbursts are also the charm of this committed author who has never disconnected herself from her childhood. **"It's fantasised and reconstructed, but it's super-vidid!"** She also really enjoys the company of children. **"I'd rather spend an afternoon with a 10-year-old I don't know than with a stranger my own age."**

She also finds teenagers charming and does not mince words when it comes to defending their

commitment to the climate and showing her confidence in them. Like her letters to Greta Thunberg in the magazine for schoolchildren *Dong !* or her manifesto *Ne change jamais !* (L'école des loisirs).

### Reading aloud

Writing for young people was not, however, a vocation for this trained journalist who arrived in Paris at the age of 18. She first worked in communications before becoming a freelance journalist in the 1980s.

At that time, she did not hide her desire to write. Her sister introduced her to a publisher who encouraged her to write for children. The idea appealed to the woman who had **"always read everything"**. Her name has become inseparable from children's literature. And she continues to devour novels for teenagers and adults with the two teenagers

in the house. **"I'm a strong believer in reading aloud."** During the first confinement, they read *La Vie devant soi* by Romain Gary, *Marie-Claire* by Marguerite Audoux, **"a masterpiece of 19th century literature"**, republished by Talents Hauts, and *Jusqu'ici, tout va bien* by Gary D. Schmidt at the École des loisirs. **"He's brilliant."**

*La capucine*, her latest novel (L'école des loisirs), is also great for having a wonderful time. It takes place at the end of the 19th century in Bobigny, where Louise, a 13 year-old mixed race girl, works the land to feed Parisians but also Londoners and Russians. It is about emancipation, socialism and freedom... Galvanising subjects, of course!

Anne-Flore HERVE

Verte



PHOTO L'ÉCOLEDESLOISIRS

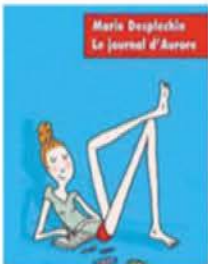


PHOTO L'ÉCOLEDESLOISIRS

NE CHANGE JAMAIS!



PHOTO L'ÉCOLEDESLOISIRS



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PHOTO L'ÉCOLEDESLOISIRS



# La femme qui murmure à l'oreille des ados

Qui se cache derrière Aurore, Pome, Verte, Mauve, La Capucine, Séraphine, Lily et tant d'autres personnages accrochant irrémédiablement les jeunes à la lecture ? Portrait de Marie Desplechin.

PORTRAIT  
CATHERINE MAKEREEL

**V**ous voyez la capucine, cette plante grimpante qui se cramponne aux palissades ? Prenez Marie Desplechin dans la peau de la capucine et les ados dans le rôle de la palissade et vous commencerez à saisir le phénomène qui accompagne chaque nouvelle parution de la romancière française. Comme la capucine, non seulement les œuvres de Marie Desplechin sont délicieusement comestibles, mais elles accrochent irrémédiablement les jeunes. Mais quel est donc le secret de celle qui a vendu *Le journal d'Aurore* ou en encore la trilogie *Verte, Pome, Mauve* à des millions d'exemplaires ? Comment expliquer le succès de cette ancienne journaliste, capable de se plonger dans une banlieue française d'aujourd'hui, pour la série *Quartiers sensibles*, comme dans le Paris du XIX<sup>e</sup> siècle (*Séraphine, La Capucine, Satin Grenadine*) ?

Pour comprendre le pouvoir magique de cette autrice phare de l'École des Loisirs, pas besoin de grimoire. Il suffit de plonger avec elle dans une enfance où l'ennui, des parents foudroyés et surtout les livres ont fait des merveilles. Née dans la petite bourgeoisie de Roubaix, dans une fratrie de quatre enfants (dont Arnaud Desplechin, devenu cinéaste), la petite fille succombe très tôt à la lecture.

« Mes parents ont été privés d'études mais ils adoraient lire, aller au cinéma », se souvient-elle, quand nous la rencontrons à Bruxelles. « A table, ils nous parlaient des films qu'ils voyaient, on leur parlait des livres qu'on lisait, c'était très joyeux. On a joué d'une grande liberté. Les adultes ne prêtaient pas attention à nous. On pouvait choisir de disparaître à l'étage ou chez les cousins, ou on pouvait choisir d'être dans les pattes des grands et les écouter. Mes parents étaient très engagés politiquement, alors il y avait les réunions avec les camarades à la maison ou on allait aux manifs avec eux », décrit celle qui milite volontiers aujourd'hui, notamment pour l'écologie.

## Lire ? Un plaisir, pas une punition

Après avoir dévoré la comtesse de Ségur ou *Le Club des Cinq*, elle passe très vite à des lectures plus sérieuses. A dix ans, elle dévore Balzac, lit la biographie d'André Maurois ou de Benjamin Disraeli, Premier ministre juif de la reine Victoria. « Quand j'y pense maintenant, je me demande bien ce que j'y comprenais mais ça me faisait plaisir parce que je n'étais pas obligée. Quand il a fallu lire par obligation au lycée, j'ai arrêté de lire. Comme j'adorais l'histoire, l'écriture, les écrivains, je savais très bien faire les dissertations en lisant simple-

« Un livre, ça vous console, ça vous éduque. Vous n'êtes plus jamais seul. » ■ DOMINIQUE DUCHESNE

Obliger à lire des livres parce que c'est au programme est absurde

”



Pour Lily  
★★★★☆  
MARIE DESPLECHIN  
École des Loisirs  
140 p., 12, 50 €  
Dès 9 ans.



Le ciel de Samir  
★★★★☆  
MARIE DESPLECHIN  
École des Loisirs  
140 p., 9 €  
Dès 9 ans.



ment les résumés. »

Aujourd'hui, Marie Desplechin est très remontée sur la façon dont on amène la littérature à l'école. « A l'éducation nationale, ils pensent que lire un livre, c'est être capable de déchiffrer des petits signes gris dans un livre. Mais lire, ce n'est pas ça. C'est mettre vos images et votre capacité à créer du récit sur ces petits signes noirs. Il n'y a rien dans ces signes. C'est vous qui allez tout faire, sortir les couleurs, les odeurs, les personnages, les visages, les lieux, l'intensité. C'est pour ça que je peux lire Disraeli à dix ans, parce que c'est moi qui y mets les images. »

« Obliger à lire des livres parce que c'est au programme est absurde. Il faut chercher avec eux, selon ce qu'ils sont et non selon l'âge qu'ils ont, ce qui va leur permettre de faire cette chose incroyable de recréer un récit dans sa tête. Si on ne fait pas ça, les jeunes sortent du collège en se disant que les livres ne sont pas faits pour eux, que ça va juste leur valoir des mauvaises notes, des humiliations, des emmerdements. Et je ne suis pas contre les classiques. A quatorze ans, on est capables de comprendre un conflit cornélien et d'adorer ça, d'adorer comment ça sonne ! Ça me désole quand ce qui est une telle possibilité de bonheur devient un truc punitif. »

## Des vies abîmées

Elle-même dégoûtée par l'école, Marie Desplechin commence par travailler dans la communication. Un calvaire, une prison mentale qu'elle décrira dans le formidable *Sans moi*. Traductrice chez Gallimard, sa sœur lui suggère alors d'écrire pour les enfants. Elle se lance, pond *Le sac à dos d'Alphonse*, et n'a plus jamais arrêté depuis. « La littérature jeunesse est bien plus cool que le milieu des adultes, qui est très violent », soupire-t-elle. Ses personnages, elle les pioche tout près d'elle. C'est ainsi que Lily, Samir ou encore Babyface, que l'on retrouve dans la série *Quartiers sensibles*, sont inspirés de ces mômes que l'autrice a croisés dans la banlieue popu-

laire d'Amiens. De ces enfants en difficulté scolaire, et aux parcours entravés, elle a retenu des visages, des situations socio-économiques, des vies abîmées et, par conséquent, des accès de colère, des archétypes qui racontent une ville, une école, des profs, des parents, et autant de trajectoires qui nourrissent aujourd'hui de courts et intenses romans.

Quand ce n'est pas à Amiens, c'est à Roubaix, dans le grenier de la maison familiale, fourmillant de photos, de poèmes et même de livrets d'opéra écrits par ses ancêtres, que la romancière pioche ses héroïnes. Car oui, ce sont souvent des femmes qui peuplent l'univers de cette autrice élevée dans une sorte de gynécée, père et oncles - représentants de commerce pour la plupart - étant souvent partis. Berçée par les récits de ses grands-mères, dont les parents ont connu la Commune de Paris, elle en fait la moelle épinière de *Séraphine, Satin grenadine* ou encore *La Capucine*, romans qui plongent dans le XIX<sup>e</sup> siècle parisien, à la rencontre de figures historiques comme Louise Michel.

Des récits propres à sauver les jeunes lecteurs comme ils l'ont maintes fois sauvée elle-même. « Quand on sait ce qui peut se passer avec un livre, que c'est notre pouvoir à nous, on ne sera plus jamais seul. Un livre, ça vous console, ça vous éduque. Je me souviens de mon fils qui était super-jaloux quand il a commencé à avoir des amoureuses. Il en était malade. Je lui ai alors passé *Un amour de Swann* de Proust. Il est revenu en me disant "Je ne peux pas lire ça, c'est ma vie !" Finalement, il a lu les 100 dernières pages en pleurant. En fait, il avait trouvé un endroit où mettre sa peine. Et moi, quand j'étais petite, j'avais de grosses angoisses. J'étais insomniaque pendant des années. Aujourd'hui, lire me console. Je peux m'endormir sans lumière mais je ne peux pas m'endormir sans confier mon cerveau et tout ce qui l'agit à un autre cerveau. Tous les soirs, je me dépose à quelqu'un et je peux alors m'endormir. »



## AWARDS' LIST

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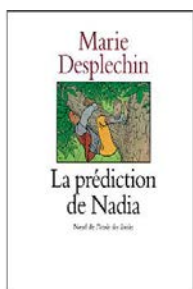
### ***Babyface***

2013: Bernard Versele Prize, 5 owls



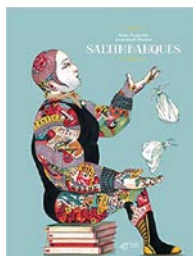
### ***Mon Petit théâtre de Peau d'âne* [My little theatre of Peau d'âne]**

2011: Pépite du Livre d'Art, Montreuil Children's Book and Press Fair



### ***La prédiction de Nadia* [Nadia's prediction]**

2000: Paul Hurtmans Week Prize



### ***Saltimbanques* [Trampers]**

2012: BolognaRagazzi Award [Bologna, Italy], Fiction, Mention



### ***Une vague d'amour sur un lac d'amitié* [A Wave of Love on a Lake of Friendship]**

1995 : Cercle d'or du Livre de jeunesse, Novel



### ***Verte* [Green]**

1996: Tam-Tam du livre de jeunesse J'aime Lire  
1997: Beaugency Prize [Funniest book of the year]  
1997: Jacques Asklund Prize  
1998: 1000 jeunes lecteurs Prize, 11-14 ans  
1998: Graines de Lecteurs Prize  
1998: L'Échappée-livre Prize [Annecy]



2011: **Officer of the Order of Arts and Letters.**



2020 : **La Grande Ourse Prize** for her whole work (Montreuil Children's Book and Press Fair)

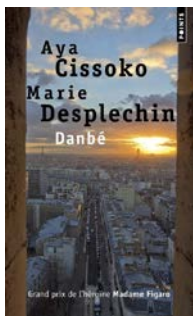
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2006: Special Jury Mention at the Cannes International Film Festival, for *Conte de quartier* [**Neighbourhood story**]

2006: Audience award at the Créteil International Women's Film Festival, for *Schéhérazade* [**Scheherazade**]

## ADULT LITERATURE



### *Danbé*

2011: Prize of the heroin "Madame Figaro", for *Danbé* [co-written with Aya Cissoko]



### *La Vie sauve* [**Life saved**]

2005: Médicis Prize, essay

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*Verte* [Green], movie adaptation. Available in : *Le roi de la forêt des brumes* [The King of the Misty Forest], director Serge Elissalde. Paris, France Télévisions Distribution [éd.], Warner home vidéo France [distrib.], 2003. 1 video cassette (VHS)

Other edition :

1 DVD

« Verte » [Green] in : *Les grands textes de l'enfance* [The great childhood texts]. Serge Elissalde, director ; Marie Desplechin, author ; Frank Ekinci. Paris: Doriane films. 2017. 1 DVD

*La traversée* [The crossing]. Florence Miailhe, director, scenario ; Marie Desplechin, scenario. Issy-les-Moulineaux: ARTE France développement, 2022. 1 DVD + 1 booklet. 20 p.

*La Vraie fille du volcan* [The real daughter of the volcano]. The first version of this text was broadcasted on France Culture le 23-11-2003, before its publication at L'école des loisirs in 2004.

## School manuals

### 1993

Defebvre, Christian ; Carton, Jean-Luc ; Desplechin, Marie and Alain

*Le cahier du citoyen, 3e : la France, État républicain, la démocratie américaine, la démocratisation de l'ex- URSS...* [The citizen's booklet, 9th grade: France, the republican state, the American democracy, the democratisation of the former USSR...] Paris, Hachette éducation, 1993. 95 p. (Éducation civique)

New editions:

*Le cahier du citoyen, 3e : éducation civique : la France, État républicain, la démocratie américaine...* [The citizen's booklet, 9th grade: France, the republican state, the American democracy...], Hachette éducation, 1995, in the series « Éducation civique »

*Éducation civique, 3e : la France, État républicain, la démocratie américaine, la démocratisation de la Russie, la vie internationale* [Civic education, 9th grade: France, the republican state, the American democracy, the democratisation of Russia, International life], Hachette éducation, 1997, in the series « Le cahier du citoyen »

*Education civique, 3e : le citoyen, la République et la démocratie...* [Civic education : the citizen, the Republic and the democracy...], Hachette éducation, 1999, (Le cahier du citoyen)

### 1994

Defebvre, Christian ; Carton, Jean-Luc ; Desplechin, Marie et Alain

*Le cahier du citoyen, 6e : l'institution scolaire, la vie démocratique dans la commune* [The citizen's notebook, 6th grade: the school institution, democratic life in the community]. Paris, Hachette éducation, 1994. 64 p. (Éducation civique)

New editions:

*Le cahier du citoyen, 6e : éducation civique : le sens de l'école, les droits et devoirs de la personne...* [The citizen's notebook, 6th grade: civic education: the meaning of school, the rights and duties of the person...], Hachette éducation, 1996, in the series « Éducation civique »

*Le cahier du citoyen, 6e : éducation civique : le sens de l'école, les droits et les devoirs de la personne, les responsabilités vis-à-vis du cadre de vie et de l'environnement* [The citizen's notebook, 6th grade: civic education: the meaning of school, the rights and duties of the person, the responsibilities regarding the quality of life and the environment], Hachette éducation, 1998.

*Le cahier du citoyen, 6e : éducation civique : le sens de l'école, les droits et les devoirs de la personne, les responsabilités vis-à-vis du cadre de vie et de l'environnement* [The citizen's notebook, 6th grade: civic education: the meaning of school, the rights and duties of the person, the responsibilities regarding the quality of life and the environment], Hachette éducation, 2000. 63 p.

### 1995

Defebvre, Christian ; Carton, Jean-Luc ; Desplechin, Marie et Alain

*Le cahier du citoyen, 5e : éducation civique : le département, la région, diversité des hommes et solidarités...* [The citizen's notebook, 7th grade. Civic education: the department, the region, human diversity and solidarity...], Paris, Hachette collèges, 1995. 79 p. (Éducation civique)

New edition:

*Le cahier du citoyen, 5e : éducation civique : la sécurité, l'égalité, la solidarité* [The citizen's notebook, 7th grade. Civic education: security, equality, solidarity], Hachette éducation, 2001. 63 p.

## 1998

Defebvre, Christian ; Carton, Jean-Luc ; Desplechin, Marie and Alain

*Éducation civique, 4e : les libertés et les droits, la justice en France, les droits de l'homme et l'Europe* [Civic education, 8th grade : liberty and rights, justice in France, human rights and Europe], Paris, Hachette éducation, 1998. 80 p. (Le cahier du citoyen)

New edition:

*Le cahier du citoyen, 4e* [The citizen's notebook, 8th grade], Hachette éducation, 2002, in the series « Le cahier du citoyen »

## 2013

Récits d'enfance [Childhood stories], Tahar Ben Jelloun, Andrée Chedid, Marie Desplechin, Annie Ernaux ; dir. Cécile Pellissier. Paris, Magnard, 2013. 79 p. (Classiques & contemporains, Collège, LP, 148)

### **Other publications**

Desplechin, Marie ; Bone, Betty

*Ta race ! : moi et les autres* [Your race! Me and the others]. Paris: Éditions Courtes et longues : Muséum national d'histoire naturelle-Musée de l'homme, 2017. 87 p.

Desplechin, Marie

*L'école de ma vie* [The school of my life], illustrations by Glen Chapron. Paris: l'École des loisirs, 2017. 76 p. (Mouche)

Desplechin, Marie ; Ponti, Claude

*Enfances* [Childhoods]. Paris: l'École des loisirs, 2018. 128 p.

Desplechin, Marie

*Ne change jamais !* [Never change!], illustrated by Aude Picault. Paris: l'École des loisirs, 2019. 170 p. (Neuf)

New edition:

Illustrated by Aude Picault. Paris: l'École des loisirs, 2020. 170 p.

### **Prefaces**

Gripari, Pierre

*La sorcière de la rue Mouffetard et autres contes de la rue Broca* [The Witch of Mouffetard Street and other tales from Broca Street], ill. Puig Rosado. Paris, Gallimard Jeunesse, 2012. 137 p. (Bibliothèque Gallimard Jeunesse)



Grimm, Jacob ; Grimm, Wilhelm

*Contes de Grimm* [Tales of the Grimm Brothers], illustrated by Arthur Rackham ; translated by Armel Guerne ; preface Marie Desplechin,... ; presentation, Carine Picaud,... Paris: Bibliothèque nationale de France, 2017. 189 p.

## LITERATURE FOR ADULTS

### *Novels and short stories*

#### 1995

*Trop sensibles* [Overly Sensitive]. Paris, Éd. de L'Olivier, 1995. 201 p.

New edition:

Seuil, 1997, in the series « Points, 408 »

#### 1998

*Sans moi* [Without Me]. Paris, Éd. de L'Olivier, 1998. 251 p.

New editions:

Le Grand livre du mois, 1999

Feryane, 1999, 344 p., in the series « Roman » [Édition en gros caractères]

France loisirs, 1999

Seuil, 1999, in the series « Points, 681 »

Read by Françoise Miquélis, Livraphone, 2003, 6 CD

Livraphone, 2006, 1 CD MP3

#### 2003

*Dragons*. Paris, Éd. de L'Olivier, 2003. 308 p.

New editions:

Le Grand livre du mois, 2003

Read by Sophie Barjac, Livraphone, 2003, 6 CD

Seuil, 2004, 227 p., in the series « Points, Roman, 1147 »

Read by Sophie Barjac, Livraphone, 2006, 1 CD MP3

#### 2005

*La photo : roman* [The Photo: a novel], ill. Éric Lambé. Blandain-Tournai (Belgique), Paris, Estuaire, 2005. 115 p. (Carnets littéraires)

New edition:

Points, 2007, in the series « Points, P1717 »

*Un Pas de plus* [One more step]. Lille, Page à page, 2005. 179 p. (La Nouvelle[s] collection)

New edition:

Points, 2006, in the series « Points, P1488 »

*Le sac à main : roman* [The Handbag: a novel], ill. Eric Lambé. Blandain-Tournai (Belgique), Paris, Estuaire, 2005. 106 p. (Carnets littéraires)

New edition:

Points, 2006, in the series « Points, 1580 »

## 2006

*9 m<sup>2</sup>*, Jane Evelyn Atwood, Florence Aubenas, Ruedi Baur, ... [et al.]. Vevey (Suisse), Le Cadratin ; Arles, Actes Sud, 2006. 113 p.

Eighteen contributions: short stories, interviews, drawings and photographs, make up this book published in support of the "Too much is too much" campaign for the respect of the numerous clausus in prison, led by Bernard Bolze, founder of the International Observatory of Prisons.

*L'album vert* [The Green Picture Book] Paris, Nicolas Chaudin, 2006. 109 p.

## 2007

« La plume du diable : conte traditionnel malakoffiot » ["The Devil's Feather: a traditional Malakoffi tale], by Marie Desplechin, in Sophie Calle : Prenez soin de vous : exposition. Arles, Actes Sud, 2007. 1 vol n.p. + 4 DVD video

Bloch, Serge ; Desplechin, Marie

*La rue de l'Ours* [The Street of the Bear]. Paris: l'Iconoclaste, 2018. 175 p.

Desplechin, Marie

*Au bois dormant* [Sleeping in the woods]. Paris: Éditions des Busclats, 2018. 99 p.

Weiss, Sabine ; Desplechin, Marie

*Émotions* [Emotions]. Paris: Éditions de La Martinière, 2020. 253 p.

## **Other publications**

## 2001

*La France, 3 : Nord-Pas-de-Calais Picardie*, fotogr. Harry Gruyaert. Paris, National Geographic, 2001. 289 p.

## 2002

*Traversée du Nord* [Crossing the North]. Paris, National Geographic [France], 2002, Ed. Phileas Fogg. 78 p. (France vagabonde)

## 2003

*Les arpenteurs* [The land surveyors]. Lille, Page à page, 2003. 19 p.

## 2005

Desplechin-Monory : *parfois je meurs mais jamais très longtemps* [Sometimes I die but never for very long]. Vitry-sur-Seine (Pavillon du Musée, carrefour de la Libération ; 94400), MAC/VAL, 2005. [34] p. (Fiction, opus1)

## 2006

*Bobigny centre-ville* [Bobigny City Centre], fotogr. Denis Darzacq. Arles, Actes Sud, 2006. 159 p.

## 2009

*La Galerie de Psyché* [The Gallery of Psyche]. Paris, Nicolas Chaudun / Fondation pour le Domaine de Chantilly, 2009. 23-[71] p. (Trésors de Chantilly, 3)

## 2013

*La classe* [The Classroom], les élèves du collège Verlaine et les étudiants de Sciences-Po Lille, avec Marie Desplechin. Paris, O. Jacob, 2013. 212 p. (Documents)

### *Collective work, short stories*

## 1999

*Fêter : 10 nouvelles inédites* [To Celebrate: 10 unpublished short stories], Fanny Chiarello, Marie Desplechin, Christine Desrousseau [et al.]. Lille, Page à page, 1999. 160 p. (Nouvelles latitudes)

## 2003

*Des Nouvelles pour la liberté* [Short Stories for Liberty], Tahar Ben Jelloun, François Bott, Geneviève Brisac [et al.]. Paris, Le Cherche Midi / Amnesty International, 2003. 175 p.

## 2004

*Nouvelles migrations* [New Migrations], Marie Desplechin, Christophe Paviot, Olivier Adam [et al.]. Lille, Page à page, 2004. 153 p. (Lille 2004 migrations)

Collection of eight short stories written by eight French and foreign authors on the theme of migration. Each story is based on the work of Marie Desplechin.

*Onze fois l'OM : le tackle et la plume : nouvelles sportives* [Eleven times OM: the tackle and the pen: sports news], Didier Daeninckx, Xavier-Marie Bonnot, Marie Desplechin [et al.]. Marseille, Ecailler du Sud, 2004. 120 p. (Spéciales, 12)

*Pour une poignée de degrés* [For a handful of degrees]; photographies, Klara Beck, Antoine Bruy, Cyrus Cornut... [et al.]; Marie Desplechin, Thierry Salomo, in *La Madeleine : Light motiv*, 2017. 115 p.

## **Other publications**

### **1995**

Théry, Irène, dir.

*Recomposer une famille : des rôles et des sentiments* [Recomposing a family: parts and feelings]. Paris, Textuel, 1995. 168 p. (Le penser-vivre)

### **1997**

Des Trains passent la frontière : frontière belge 97 [Trains crossing borders: Belgian border 97], William Cliff, Marie Desplechin, Sylvie Granotier... [et al.]. La Tour-d'Aigues, Éd. de l'Aube, 1997, 185 p. (Regards croisés)

### **2001**

*Les Vacances on y a droit !* [The holidays are ours to enjoy!], Michelle Demessine, Marie Desplechin, Éric Holder, fotogr. Le Bar Floréal. Paris, Éd. Cercle d'art, 2001. 125 p.

### **2002**

*Encres nomades* [Nomadic inks], Velibor Colic, Marie Desplechin, Benamar Mediene, Patricia Nolan. Lille, Nuit Myrtide, 2002. [68] p.

Texts from the meeting of the four authors in the Escales des lettres literary centre, Nord Pas-de-Calais.

### **2004**

*Beaucoup plus que l'amour : 12 récits recueillis à Bobigny par Marie Desplechin* [Much more than love: 12 stories collected in Bobigny by Marie Desplechin], ill. Éric Lambe. Bobigny, Bibliothèque municipale, 2004. 107 p.

### **2005**

Violet, Lydie; Desplechin, Marie. *La vie sauve* [Life saved]. Paris, Seuil, 2005. 127 p.

New editions:

Versailles, Feryane, 2005. 196 p. (Édition en gros caractères)

Points, 2006, 153 p., in the series « Points, P1470 ». Expanded edition with readers' letters.

### **2006**

*Florence Mialhe : chroniques d'ici et d'ailleurs* [Florence Mialhe: chronicles from here and elsewhere], textes de Marie Desplechin, dir. Florence Mialhe. Issy-les-Moulineaux, Éd. du Gard-Temps / Arte, 2006. 128 p. + 1 DVD

The book features a portrait of the artist by Marie Desplechin.

*Naissances : récits* [Births: stories], Marie Darrieussecq, Hélène Villovitch, Agnès Desarthe [et al.], dir. Isabelle Lortholary, pref. René Frydman. Paris, L'Iconoclaste, 2006. 178 p.

New edition:

Points, 2007, in the series « Points »

*Quatrième de couv'* [Back cover], pref. Jean-Marie Ozanne. Montreuil, Folies d'encre, 2006. 167 p.



To mark the 25th anniversary of the Folies d'encre bookshop, Jean-Marie Ozanne asked authors to compose "fourth covers" based on the word "librairie" or "libraire". Paul Fournel, Daniel Picouly, Didier Daeninckx, Muriel Bloch, Marie Desplechin... have all played the game.

## 2011

Cissoko, Aya ; Desplechin, Marie, *Danbé*. Paris, Calmann-Levy, 2011. 182 p.

New editions:

Le Grand livre du mois, 2011

Points, 2012, in the series « Points, P2769 »

## 2013

Darzacq, Denis

*La chute* [The Fall], fotogr. Denis Darzacq, text by Marie Desplechin, trad. in English by Kate Moses. Trézélan (Côtes- d'Armor), Filigranes, 2013. 68 p.

Bilingual French-English edition.

*Le voyage en Arménie* [The journey to Armenia], scenario Ariane Ascaride, Marie Desplechin and Robert Guédiguian. La Madeleine (Nord), Lett Motif, 2013. 148 p. (Scenars, 18)

New edition:

LettMotif, 2015, 166 p., in the series « Scénars,18 »

### ***Prefaces, Postfaces***

Duplan, Jean-Pierre and Le Brun, Éric, fotogr. ; Leroy, Hervé, textes

*Roubaix : l'imaginaire en actes* [Roubaix: imagination in action], preface by Marie Desplechin. La Madeleine (Nord), Light motiv, 2005. 111 p. (Passages en ville)

Fanny, Raoul

*Opinion d'une femme sur les femmes* [A woman's opinion of women], presentation Geneviève Fraisse, afterword Marie Desplechin. Le Pré-Saint-Gervais (Seine-Saint-Denis), Le Passager clandestin, 211. 69 p. (Reprint)

Gidlund, Kristian

*Dans mon corps : voyage jusqu'au bout de ma vie* [In my body: a journey to the end of my life]: trad. from Swedish by Hélène Hervieu and Magdalena Jarvin, pref. Lydie Violet, Marie Desplechin. Paris, Presses de la Cité, 2014. 358 p. (Documents)

Guérin, Annie

*Instants...*, pref. Marie Desplechin. Crux-la-Ville (Nièvre), La Tête à l'envers, 2014. 99 p.

Kosiak, Géraldine

*Au travail : les écrivains au quotidien* [At work: writers in their daily lives], pref. by Marie Desplechin. Paris, Les Cahiers dessinés, 2013. 125 p. (Les cahiers dessinés)

Mansfield, Katherine

*Les nouvelles* [The Short Stories], trad. from English by André Bay, Geneviève Brisac, Clémence Boulouque, [et al.]. Paris, Stock, 2006. 945 p. (La cosmopolite)

Marty, Laurent

*La boîte à mots : ateliers d'écriture épistolaire entre enfants et adultes : quelques lettres... et refaire le monde !* [The word box: letter-writing workshops between children and adults: a few letters... and recreate the world!] preface Marie Desplechin, ill. Edith Henry. Paris, L'Harmattan, 2003. 162 p.

Rossard, Cécile

*Un bisou de poisson rouge : roman* [A goldfish kiss: a novel], preface Marie Desplechin. Plancoët, Diabase, 2006. 61 p.

Scotto, Serge

*Saucisse dans le métro* [Sausage in the metro], preface Marie Desplechin. Marseille, Jigal, 2004. 143 p. (Jigal poche)

Smith, Alison

*Tout ne porte pas un nom : récit* [Not everything has a name: a story], trad. from English (USA) by Isabelle Chapman, preface Marie Desplechin. Paris, Plon, 2006. 399 p.

Kasischke, Laura

*Mariées rebelles* [Rebel Brides]; translated from English (USA) by Céline Leroy ; preface by Marie Desplechin. Paris: Éditions Points, 2017. 171 p. (Points : poésie ; P4630)

## FILMS AND THEATRE

### *Films / Short films*

*Conte de quartier* [Neighbourhood story]

In : *Chroniques d'ici et d'ailleurs* [Chronicles from here and elsewhere], dir. Florence Miailhe. Paris, Éd. du Garde-temps / Issy-les-Moulineaux, ARTE, 2006. 1 DVD

Other editions:

Paris: Éd. du Garde-temps ; [Issy-les-Moulineaux] : ARTE, 2006. 1 DVD

In : *Contes pigmentés* [Pigmented tales], dir. Florence Miailhe. Paris, Doriane films, 2010. 1 DVD

*Histoire d'un prince devenu borgne et mendiant* [Story of a prince who became a one-eyed beggar]

In: *Chroniques d'ici et d'ailleurs* [Chronicles from here and elsewhere], dir. Florence Miailhe. Paris, Éd. du Garde-temps / Issy-les-Moulineaux, ARTE, 2006. 1 DVD

Other edition:

Paris: Éd. du Garde-temps ; [Issy-les-Moulineaux] : ARTE, 2006. 1 DVD

*Les Mondes parallèles* [Parallel Worlds], a Petr Václav film. 2001

*Suivre sa princesse* [To Follow one's princess], a Petr Václav film, 2006

*Schéhérazade* [Scheherazade], produced by Florence Mialhe, in : Short cuts : a selection of 6 subtitled short films that stood out in 1995/96. Paris, Unifrance film international [distrib.], 1996. 1 cass. vidéo

Contains 6 short films presented at the Montreal International Short Film Festival in March 1996.

Other editions:

In: *Chroniques d'ici et d'ailleurs* [Chronicles from here and elsewhere], produced by Florence Mialhe. Paris, Éd. du Garde-temps / Issy-les-Moulineaux, ARTE, 2006. 1 DVD

Paris: Éd. du Garde-temps ; [Issy-les-Moulineaux] : ARTE, 2006. 1 DVD

Dans : *Contes pigmentés* [Pigmented tales], dir. Florence Mialhe. Paris, Doriane films, 2010. 1 DVD

*Le voyage en Arménie* [The journey to Armenia], dir. Robert Guédiguian, scénario Ariane Ascaride, Marie Desplechin and Robert Guédiguian, comp. Arto Tunçboyacıyan, act. Ariane Ascaride, Gérard Meylan, Simon Abkarian... [et al.]. Paris, Diapana distribution, 2007. 1 DVD

Adaptation of a book (general literature) by Marie Desplechin into a film. 2007

*Sans moi*, film adapted from the novel of the same name, dir. and screenplay by Olivier Panchot, act. Yael Abécassis, Clémence Poesy, Éric Ruf... [et al.]. Paris, France Télévisions distribution [ed.] ; [Suresnes], Gaumont Columbia Tristar home vidéo [distrib.], 2008. 1 DVD

## **Theatre**

### **2009**

*Au bois dormant* [Sleeping in the woods]. Theatre. Staging Patrice Chéreau and Thierry Thieû Niang. Théâtre de la Cité Internationale.

### **2010**

*Proposition d'un jour d'été* [A summer day proposal] [Spectacle] / text by Marie Desplechin, glances and gestures Thierry Thieû Niang, costumes Merima Trailovic, with Ariane Ascaride  
Performance in Avignon, at the Lycée Saint-Joseph, 2010-07-19

## **FOR FURTHER INFORMATION**

### **Website**

"Marie Desplechin" [Online]. Available from: <https://www.ecoledesloisirs.fr/auteur/marie-desplechin> . Part of "L'école des loisirs" [online]. Available at: [www.ecoledesloisirs.fr](http://www.ecoledesloisirs.fr) (Accessed 11.01.2023).

With three videos.

## **Monograph**

Chérier, Sophie

*Mon écrivain préféré : Marie Desplechin* [My favourite writer: Marie Desplechin]. Paris, L'école des loisirs, 2003. 60 p. (Mon écrivain préféré).

[https://www.ecoledesloisirs.fr/sites/default/files/auteurs\\_pdf/desp.pdf](https://www.ecoledesloisirs.fr/sites/default/files/auteurs_pdf/desp.pdf)

## **Articles (press, dictionary)**

"Le Bal des ardents" [The Ball of the passionate], *Le Matricule des anges*, 2003, n°43.

About her novel *Dragons*

Bonin-Descurninges, Laurence

"Rencontre avec les auteurs de " La cinquième saison " autour de Marie Desplechin" [A meeting with the authors of « The fifth season » with Marie Desplechin, *L'École des lettres collèges*, 2006, n°3, pp. 15-22.

Cespedes, François

"À nous la vie : du roman à l'écran" [Here's to life! From novel to screen], *L'École des lettres collègue*, 2006, n°10.

Desplechin, Marie

"Interviews with Marie Desplechin (pp. 97-98), Claudine Galea, Virginie Lou and Rascal" pp. 95-100, in: *La littérature jeunesse, une littérature de son temps? Proceedings of the symposium organised by the Salon du livre et de la presse jeunesse en Seine-Saint-Denis. Communications and interventions by Jeanne Benameur, Emile Bravo, Bernadette Bricout, [et al], preamble by Sylvie Vassallo. Montreuil, Centre de promotion du livre de jeunesse en Seine-Saint-Denis, 2007. 221 p.*

Ganiayre, Claude

In: "Dictionnaire du livre de jeunesse: la littérature d'enfance et de jeunesse en France [Dictionary of children's books: children's and youth literature in France]", edited by Isabelle Nières-Chevrel and Jean Perrot; and the scientific responsibility of Claude Ganiayre, Michel Manson, Isabelle Nières-Chevrel... [et al]. Paris, Cercle de la librairie, 2013, pp. 279-281.

"Marie Desplechin, passeuse de voix" [Marie Desplechin, spokesperson], *La Revue des livres pour enfants*, 2013, n°271, pp. 112-117.

"Marie Desplechin : Passeuse de voix" [Marie Desplechin, spokesperson], interview by Claude Ganiayre in May 2013, in : *Secrets d'auteurs, Hors-série n°2 de La Revue des livres pour enfants*, 2015. Paris, Bibliothèque nationale de France / Centre national de la littérature pour la jeunesse, 2015, pp. 54-59.

"Marie Desplechin écrit dans sa cuisine" [Marie Desplechin writes in her kitchen], *Lire*, 2003.

"Profession : bricoleuse d'histoires" [Profession : handywoman for stories], *Le Monde des ados, l'hebdo*, 2003, n° 22



Pompignoli, Marie-Ange

"Rencontre avec Marie Desplechin" [A meeting with Marie Desplechin], *La Revue des livres pour enfants*, 2007, n°235, pp. 127-130. Available online at: <http://cnlj.bnf.fr>

Savigneau, Josyane, Interview by

"J'aime l'idée de partager le livre, son temps, son espace" [I like the idea of sharing the book, its time, its space], *Le Monde*, 26 March 2011, pp.24.

About *Danbé*, written with Aya Cissoko.

Sieuzac, Laurence

"Satin grenadine" by Marie Desplechin, *L'École des lettres collèges*, 2010, n°8, pp. 37-56.

"Tous les livres de Marie Desplechin, écrire un livret biographique" [All the books by Marie Desplechin, writing a biographical booklet], *L'École des lettres*, 2005, n°1.

### ***Audio and audiovisual documents***

Marie Desplechin, author or participant

*Interdits et transgressions : table ronde du 29 janvier 2008* [Prohibitions and transgressions, panel], [Conference. 2008-01-29], present. Antoine Perraud, aut. of the text Stéphane Zagdanski, Marie Desplechin, Philippe Di Folco... [et al.]. Paris, Bibliothèque nationale de France, 2008. 1 fichier numérique (Conférences de la Bibliothèque nationale de France)

*Lira... lira pas...* [Will read.... Will not read...], real. Arnaud Selignac, Raphaëlle Desplechin, aut. Raphaëlle Desplechin, Charlotte Szlovak, voice Arnaud Seligniac, comp. Marc Perier, participants Sara, Claude Ponti, Marie Desplechin... [et al.]. Paris, Bibliothèque publique d'information, 2009. 1 DVD

First broadcast on Arte in 2005.

Marie Desplechin – Pierre Trividic : debate, 14 October 2004. Paris, Bibliothèque nationale de France, 2004. 2 disques compacts (collection Écrire – filmer)

*Littérature : Marie Desplechin au salon du livre et de la presse jeunesse de Montreuil*. [Literature: Marie Desplechin at the Montreuil Book Fair], interview by Marian Naguszewski, 1 December 2022. Duration: 7 min 20.

Videos on the website of L'école des loisirs: <https://www.ecoledesloisirs.fr/auteur/marie-desplechin>

# TRANSLATED BOOKS SORTED BY LANGUAGE

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## CATALAN

**Le journal d'Aurore - Tome 1 - Jamais contente.** *Mai contenta. El diari de l'Aurora.* Cruïlla, 2008

**Le journal d'Aurore - Tome 2 - Toujours fâchée.** *Sempre enfadada. El diari de l'Aurora,* 2Cruïlla, 2010

**Le journal d'Aurore - Tome 3 - Rien ne va plus.** *S'ha acabat el bròquil! El diari de l'Aurora.* Cruïlla, 2010

**Verte.** *Quina Bruixa, La Verda!* Cruïlla, 2001



## CHINESE (COMPLEX)

**Verte.** Asian Culture, 2005

## CHINESE (SIMPLIFIED)

**Enfances.** Post Wave / Gingko, 2020

**Pome.** Thinkingdom, 2013

**Verte.** Thinkingdom, 2013

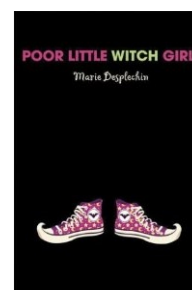


## CROATIAN

**Enfances.** Znanje d.o.o., 2019

## ENGLISH

**Verte.** *Poor Little Witch Girl,* Bloomsbury USA, 2006



## FRENCH (GERMANY)

**Verte.** Reclam, 2015

## GERMAN

**Babyfaces.** Klett Sprachen GmbH, 2019

**Et Dieu dans tout ça ?** Arena, 1998

**Une vague d'amour sur un lac d'amitié.** Arena, 1999

**Verte.** *Endlich Hexe!* Bertelsmann, 2001



## GREEK

**Une vague d'amour sur un lac d'amitié.** Patakis, 1999

**Verte.** Ellinika Grammata, 1999



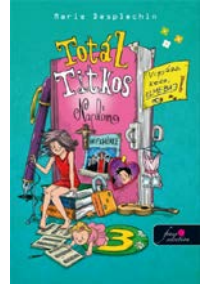
## HUNGARIAN

**Le journal d'Aurore - Tome 1 - Jamais contente.** Könyvmolyképző, 2012

**Le journal d'Aurore - Tome 2 - Toujours fâchée.** Könyvmolyképző, 2014

**Le journal d'Aurore - Tome 3 - Rien ne va plus.** Könyvmolyképző, 2014

**Verte.** Könyvmolyképző, 2012



## ITALIAN

**Babyfaces.** *Babyface*, Camelozampa, 2019

**Une vague d'amour sur un lac d'amitié.** *Una goccia d'amore in un mare d'amicizia*, San Paolo, 2008

**Verte.** *Strega No*, Salani, 2005



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**Le ciel de Samir.** Bunken Shuppan, 2007

**Verte.** Bunken Shuppan, 2002



## KHMER

**Verte.** SIPAR, 2022



## KOREAN

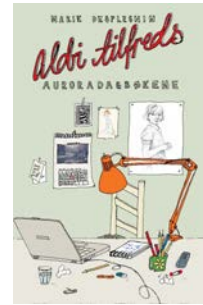
**Ma collection d'amours.** Bir Publishing, 2007

**Verte.** Dahli, 2005

## NORWEGIAN

**Le journal d'Aurore - Tome 1 - Jamais contente.** *Aldri tilfreds.* Samlaget, 2009

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## POLISH

**Verte.** *Zielinka - Zbuntowana czarodziejka.* Nasza Księgarnia, 2007

**Saltimbanques.** *Cyrkowcy.* Format, 2012



## PORTUGUESE

**Pome.** Fio da Palavra, 2009

**Verte.** Fio da Palavra, 2009

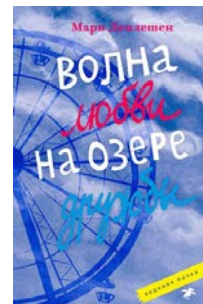
## RUSSIAN

**Le journal d'Aurore - Tome 1 - Jamais contente.** Azbooka, 2014

**Le journal d'Aurore - Tome 2 - Toujours fâchée.** Azbooka, 2013

**Le journal d'Aurore - Tome 3 - Rien ne va plus.** Azbooka, 2013

**Une vague d'amour sur un lac d'amitié.** Волна любви на озере дружбы. Albus Corvus, 2020



## SPANISH

**Et Dieu dans tout ça ?** *Preguntas al cielo.* Noguer y Caralt, 2000

**Le journal d'Aurore - Tome 1 - Jamais contente.** *Nunca contenta.* SM ediciones, 2008

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**Le journal d'Aurore - Tome 3 - Rien ne va plus.** *Se acabó.* SM ediciones, 2011

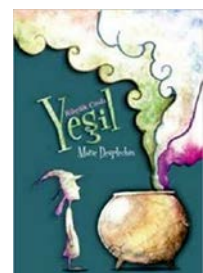
**Verte.** *iPor fin bruja!* SM ediciones, 2002



## TURKISH

**Saltimbanques.** *Cambazlar.* Nesin Yayinlari, 2000

**Verte.** *Yesil,* Tudem, 2013





## UKRAINIAN

**Le journal d'Aurore - Tome 1 - Jamais contente.** Azbooka, 2013

**Le journal d'Aurore - Tome 2 - Toujours fâchée.** Azbooka, 2013

**Le journal d'Aurore - Tome 3 - Rien ne va plus.** Azbooka, 2013

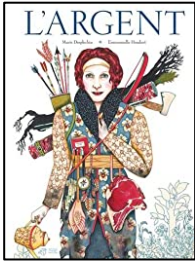
## VIETNAMESE

**Verte.** *Câu chuyện của Verte.* The Gioi, 2007



## TOP TEN BOOKS

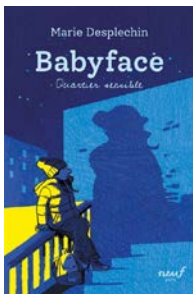
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### L'ARGENT [THE MONEY]

ILL. EMMANUELLE HOUDART. PARIS, THIERRY MAGNIER, 2013.

Money conditions our relationship with the world and with others, and this is particularly noticeable in family relationships. The preparations for Sylvia's wedding, which is going to bring the family together, provoke in each family member a different reaction, often linked to social statuses and the thickness of the wallets. Each in turn pours out his or her heart in a monologue. This series of portraits is brought together in a large and beautiful book. From the greedy with their unbridled selfishness to the carefree bohemian and the one who has difficulty coping with the necessities of life, the story of each person, child or adult, demonstrates how they deal with money and how they value it, according to their upbringing and their life experience. These dense texts have a convincing force, thanks to the very concrete way in which they expose such diverse behaviour. One goes from repugnance, even fright, to surprise or empathy. The large illustrations that accentuate the caricatured side of each personality play a major part in the success of this powerful book.



### BABYFACE

PARIS, L'ÉCOLE DES LOISIRS, 2010 (NEUF)

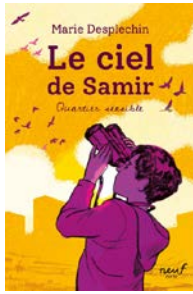
This novel takes a tender look at people on the margins of society, through the portrait of Nejma, 10 years old, left to her own devices. Tall and fat, in this neighbourhood cut in two by the motorway, she scares everyone. However, she has two friends, Freddy, her little neighbour, and Isidore, the supermarket guard. They will be there for her the day she is wrongly accused of leaving a classmate for dead... The author's humour and optimism save the novel from a somewhat sordid depiction of the suburbs. Remarkable!



### CAPUCINE

PARIS, L'ÉCOLE DES LOISIRS, 2020 (MÉDIUM)

After *Satin grenadine* and *Séraphine*, a new "girl of the century" joins the band! We are at the heart of a changing society where socialism and feminism are simmering. And we can say that at 13 years old, Louise does not lack character! A hard-working, impetuous and passionate gardener, she proves to be much more talented than the landowner's son. Once again, Marie Desplechin's lively pen offers us a history lesson in a thrilling novel. From the fertile soil of the market gardens of Bobigny to the bourgeois houses of Paris, she sketches life and people with great detail - and always with benevolence and humor. The incredible Bernadette in whose skirts Louise takes refuge is such a figure! Cook in the country, improvising as a fortune-teller in the city, she's there to remind us that if times (morals, rules) could change, for the better, and for more people, it is thanks to the dreams of simple men and women.



## LE CIEL DE SAMIR [SAMIR'S SKY]

PARIS: L'ÉCOLE DES LOISIRS, 2022 (NEUF: QUARTIER SENSIBLE)

L'école des loisirs has reissued this very short novel, published in 1997 under the title *La prédiction de Nadia* [Nadia's prediction] on the occasion of the release of the third unpublished part of the « Quartier sensible » [Sensitive neighbourhood] series. The silent Samir is one of the inhabitants of the housing estate La Victorine. Quiet and slow, he has few friends. His life changes the day Nadia tells him that he will risk his life to save a friend and become a hero. Wanting to do everything to thwart this prediction, he will finally make it come true. An engaging story with endearing characters!



## LE JOURNAL D'AUORE [AUORE'S DIARY]

PARIS, L'ÉCOLE DES LOISIRS, 2011

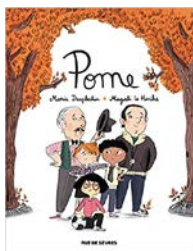
Aurore has the feeling that she is always ruining everything and making a fool of herself. In this novel, which takes the form of a diary, she goes from laughter to tears, from feelings of failure to excessive exaltation. A young girl full of good sense who also knows how to act in bad faith... The three volumes of this saga: *Jamais contente* [Never happy]; *Toujours fâchée* [Always angry] and *Rien ne va plus* [Nothing's right] are reproduced here in a single volume. A grumpy, vivacious teenager whose main problem is that she's too happy... and who can make you laugh on almost every page!



## NE CHANGE JAMAIS ! [NEVER CHANGE!]

ILL. AUDE PICAUT, PARIS, L'ÉCOLE DES LOISIRS, 2020

Marie Desplechin's manifesto stands out by being aimed at a young audience and by adopting a hybrid form, halfway between fiction and documentary. While acknowledging the inevitability of climate change, clearly stated in the introduction, this book nevertheless bears witness to faith in the strength of childhood and its potential for rebellion; Greta Thunberg is an example of what can be done. Sometimes bordering on youthism, the manifesto, carried by the critical voice of a teenager, details twenty environmental problems and sets out ways of reacting to them, ranging from sharing to civic or family disobedience! A successful mix of pragmatism and idealism.



## POME

ILL. MAGALI LE HUCHE, PARIS, RUE DE SÈVRES, 2018

After *Verte* [Green] and while waiting for *Mauve* [Violet], here is *Pome*, the new adaptation into comics by Magali Le Huche of Marie Desplechin's little witches' adventures. Everything is going well for *Verte*: she is learning witchcraft with her grandmother, she has found her daddy, she has a friend, Soufi. A little girl her own age moves into her building and the two kids get along wonderfully and quickly become inseparable. *Pome*, the new girl, looks quite interesting: she lives alone with her mother and seems to be of the same species as her friend, a little witch. Anastabotte, *Verte*'s grandmother, will take charge of the education in witchcraft of the two girls, but they must remain very discreet and not reveal themselves to the outside world. Strangely enough, it won't be as simple as that... Just as successful as *Verte* in its comic book adaptation.



## SÉRAPHINE

PARIS, L'ÉCOLE DES LOISIRS, 2020 (MÉDIUM)

After *Satin grenadine*, set in the Parisian bourgeoisie, Marie Desplechin takes us, with *Séraphine*, to the poor districts of the Butte Montmartre, at the end of the 19th century. The two novels are linked by certain characters who are present in both texts, but they can be read separately. *Séraphine*, 13 years old, is an orphan who has been brought up by Jeanne, a seamstress. She has a vague feeling that her personal history, of which she knows only bits and pieces, is marked by the history of the Commune. *Séraphine* is a revolutionary at heart; she wants to improve life around her, to alleviate misery, and above all, to live fully, totally, to savour her existence. This story, rich in historical facts and characters, has the merit of enlightening us on a period very rarely dealt with in novels for young people; but Marie Desplechin's real talent is to give her characters a real presence, to make us feel close to them. We read and are transported to the Butte, we listen to *Séraphine* make her humorous incantations to Saint Rita, patron saint of desperate causes, we are immersed in smells, colours, sounds, we live with the characters... Marie Desplechin's unique and delicious humour and her wonderful storytelling skills make this novel a real delight to read!



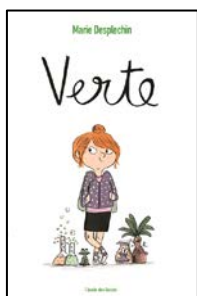
## UNE VAGUE D'AMOUR SUR UN LAC D'AMITIÉ

PARIS, L'ÉCOLE DES LOISIRS, 2018 (MÉDIUM)

Parents' obsession with school results can sometimes be a good thing. One day, Suzanne meets Tim, an English student who is supposed to help her make huge progress in English. English is quickly put aside because both Suzanne and Tim are interested in having long conversations about serious and exciting subjects, which is absolutely impossible when all you can say is hello, good-bye and what time is it?

Tim speaks French; a French full of delicious mistakes, but rich enough to talk about Rudyard Kipling's books, life, friendship and love. This is the first time Suzanne has met an adult who gives real answers to real questions, and even does so with pleasure.

One day, however, a problem occurs: Tim is unhappy because he has had a fight with his fiancée, and the damage seems irreparable. But Suzanne is determined to help him...



## VERTE [GREEN]

PARIS, L'ÉCOLE DES LOISIRS, 2017 (NEUF)

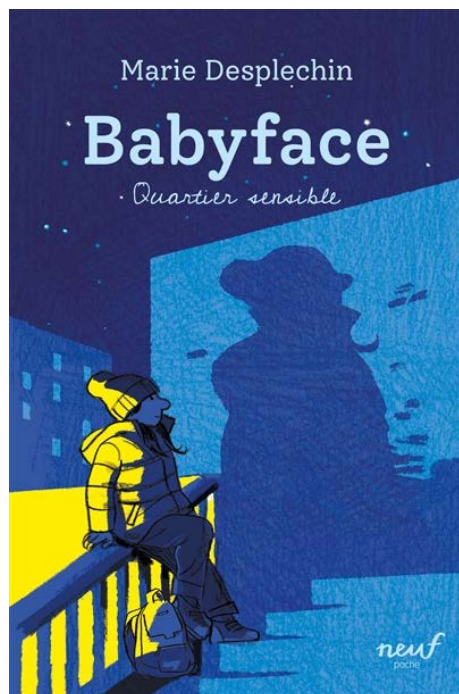
At age eleven, *Verte* hasn't shown a single sign of talent for witchcraft. And worse than that--she wants to be normal. In fact, she even dreams of settling down someday and getting married! But with a mother who tells you that you're a witch, how can anything feel normal? But there is hope in the form of a loving grandmother--also a witch--who takes *Verte* under her wing. Told in alternating points of view, *Verte* is the funny, tender story of a young witch who just wants to be herself.



## BOOKS SENT TO THE JURORS

### BABYFACE

PARIS, L'ECOLE DES LOISIRS, 2010 (NEUF)



At school, nobody likes Nejma. She is ugly, badly dressed, and she doesn't have good grades. On top of that, she spits on the floor. But no one ever says anything to her, because everyone knows not to push someone who has nothing to lose.

So the day Jonathan Suyckerbuck, a great wrestling fan, is found unconscious behind the canteen door, it is Nejma who is accused. She defends herself, but no one believes her. She makes an ideal culprit.

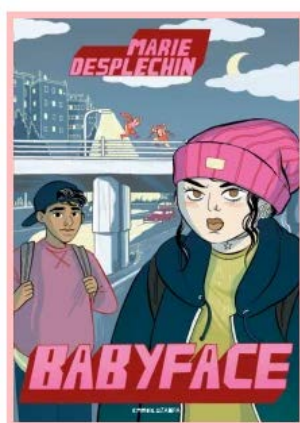
But Nejma is not as alone as she wants to believe. Her neighbour and friend Rajanikanth, alias Raja, alias Freddy, whom she has always protected, wants to pay her back. He will stand with her.

And let's not forget Isidore, the guard of the supermarket where Nejma takes refuge after school. Isidore values Nejma. He sees her differently. He has even said these magic words: "You are not fat, you are powerful."

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## LE LETTURE DI BIBLIORAGAZZI



La "rocade" di Amiens, come la chiamano i suoi abitanti, è una successione di superstrade e tratti autostradali che fa il giro della città; così può capitarti, se abiti in periferia, che per andare a scuola o al lavoro tu debba attraversare ogni giorno una passerella sotto cui sfrecciano veicoli ad alta velocità, proprio come fanno Nejma e Raja, vicini di casa e forse amici. Forse, perché in realtà a Najma non interessa nessuno o è il suo modo per crearsi una bolla di

isolamento, lei che pare non piacere a nessuno a scuola, grossa, scorbatica, vestita male, con la rispostaccia sempre pronta. Quando a casa la solitudine è troppa, gira per le corsie di un supermercato; Isidore, il vigilante, si accorge di lei e del potenziale che nasconde. Se nel quartiere infatti tutti parlano della nuova scuola/palestra di wrestling che sta per aprire, Najma è naturalmente dotata per l'atletica, ma vaglielo a far capire. Sarà una buia notte sull'autostrada e l'affetto di un cucciolo ad aprire una breccia nella postura della ragazza.

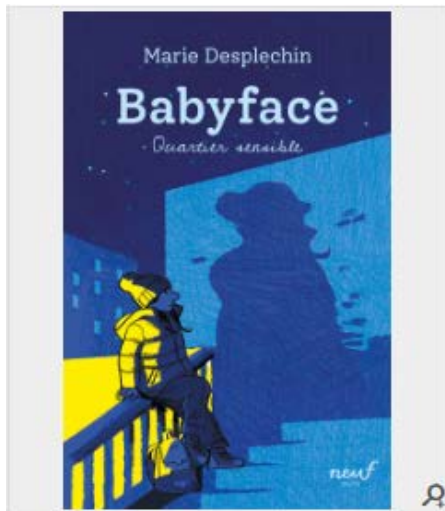
Raccontato in prima persona da Raja, famiglia di origine indiana, il romanzo breve è un curioso mix che alterna parti più riuscite ad altre meno: sono stereotipate, grottesche e anche un po' ridicole le figure di alcuni adulti come la preside della scuola o i due fratelli che vogliono aprire la scuola di wrestling e finiranno per gestirne una di ballo, mentre il ritratto del vigilante, come quello dei genitori di Raja peraltro, è davvero riuscito e mette sull'pagina la figura di un adulto estraneo (non è un familiare né un insegnante o un educatore; non appartiene al loro mondo stretto) che sa notare, vedere e trattare i ragazzi alla pari, mantenendo ciascuno il proprio ruolo. Ancora una volta, in accenno, si ritrova il ruolo che lo sport può avere come riscatto, cambio della percezione di sé e degli altri, attività in cui ritrovarsi.

Di Marie Desplechin i lettori italiani hanno da poco letto [Verde](#), di cui aspettiamo il seguito; l'autrice ha recentemente prestato la sua penna all'illustratore Serge Bloch per accompagnarlo in un divertente [racconto](#) della sua infanzia e della sua famiglia edito in Francia da L'Iconoclaste.

La copertina del romanzo è di [Eleonora Antonioni](#).

Marie Desplechin, *Babyface* (trad. di Sara Saorin), Camelozampa 2019, 112 p., euro 12,50





**Type(s) de contenu et mode(s) de consultation :** Texte noté : sans médiation

**Auteur(s) :** [Desplechin, Marie \(1959-...\)](#) ☰

**Titre(s) :** Babyface [Texte imprimé] / Marie Desplechin

**Titre d'ensemble :** Quartier sensible

**Lien au titre d'ensemble :** Appartient à : [Quartier sensible](#) ☰

**Publication :** Paris : l'École des loisirs, DL 2022

**Impression :** 37-Chambray-lès-Tours : Impr. Gibert-Clarey

**Description matérielle :** 1 vol. (132 p.) ; 19 cm

**Collection :** Neuf poche



Cette notice appartient à l'[univers jeunesse](#)

#### Infos du Centre national de la littérature pour la jeunesse :

Genre : Romans

Public destinataire : À partir de 9 ans

Avis critique : Coup de coeur !

Notice critique : Réédité à l'occasion de la sortie du titre Pour Lily, ce roman paru en 2010 aborde avec tendresse les personnes en marge de la société, à travers le portrait de Nejma, 10 ans, livrée à elle-même. Grande et grosse, dans ce quartier coupé en deux par l'autoroute, elle fait peur à tout le monde. Elle a cependant deux amis, Freddy, son petit voisin, et Isidore, le vigile du supermarché. Ils seront là pour elle le jour où elle sera accusée à tort d'avoir laissé pour mort un camarade de classe... L'humour et l'optimisme de l'auteure sauvent le roman d'une peinture quelque peu sordide de la banlieue. Remarquable ! - Le 20230101 , par Julie Le Douarin (publié dans La Revue des livres pour enfants)

Source: <https://catalogue.bnf.fr/ark:/12148/cb47100592g>

## LE JOURNAL D'AUORE [AUORE'S DIARY]

PARIS, L'ECOLE DES LOISIRS, 2011



“October 5

If you hadn't noticed the lock that you opened treacherously, let me remind you that this is my private diary. And that I curse in advance anyone who looks at it. May they be cursed for the rest of their lives, may they have allergies, dandruff and rubber band braces.”

“October 7

Boy, do I have an industrial amount of stuff to talk about. My days are packed with events. Sometimes I feel like they're going to explode. Plus, I never know if I'm super excited or super unhappy. My life is a Himalaya of hyper hesitation.”

For three of the most important years of her life, Aurore tells her diary about her traumatic experiences as a teenager. The first date, the attempt to run away, the private maths lessons, the camping holidays, the birth of her rock band... A very well written, easy to read, authentic... and funny text.

librouro



En algunas ocasiones las existencias pueden estar erróneas o no se lo podremos conseguir en el plazo señalado. Confiamos en su comprensión y le agradecemos la confianza depositada. Esperamos no defraudarle.

MARIE DESPLECHIN

### MAI CONTENTA. EL DIARI DE L'AURORA

978-84-661-2179-8 / 9788466121798

Autor: [MARIE DESPLECHIN](#)

Editorial: [CRUILLA \(SM\)](#)

Año: 2009

Lugar de edición: BARCELONA

Colección: [CARTES I DIARIS](#)

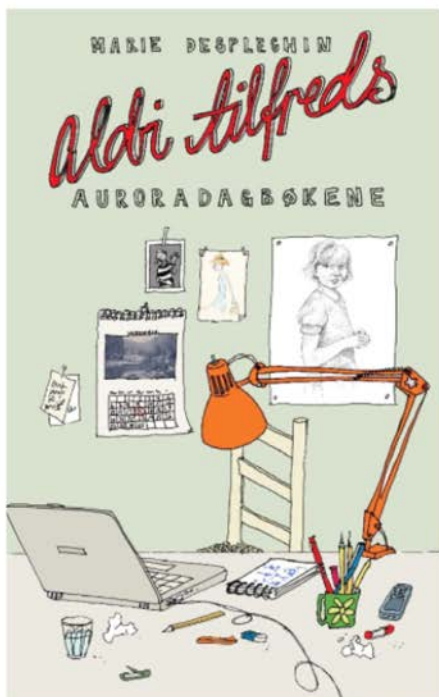
Materia: [Publicaciones infantiles en general. Libros infant](#)

### Comentarios

L'Aurora no està gens contenta. Té una família ensopida i pensa que no li passa mai res d'interessant. Però aquest any li portarà una pila de novetats: crisis familiars, amors impossibles, dubtes i més dubtes i atacs de golafreia. Per sort, l'Aurora té molts recursos i sempre troba la manera de sortir-se'n.

Source: <https://www.librouro.com/libro/ver/315704-mai-contenta-el-diari-de-laurora.html>

## Marie Desplechin: Aldri tilfreds



### Auroradagbøkene

Dette er ei intelligent, sjarmerande og underhaldande bok for tenåringar og dei som lengtar etter å bli det!

Aurora synest livet er så ur-kjedeleg at ho bestemmer seg for å skrive dagbok. Ho meiner at ingenting skjer, men lesaren ler høgt av gjenkjenning når ho skriv om dei irriterande systrene sine, den teite faren, den nysgjerrige bestemora, den håplause lærarinna og den smellvakre guten ho ikkje veit namnet på.

For denne fjortenårige forteljaren har ein vittig og sarkastisk penn, og ho er ein tenåringshybrid mellom Nemi og Bridget Jones (berre veldig uskuldig!).

Dette er ei intelligent, sjarmerande og underhaldande bok for tenåringar og dei som lengtar etter å bli det!

## KATEGORAR

9-12

Forlagsomtale

Ungdomsbøker

## NE CHANGE JAMAIS ! [NEVER CHANGE!] ILL. AUDE PICAULT, PARIS, L'ÉCOLE DES LOISIRS, 2020



“You hear the news coming from everywhere stating that the planet is in trouble. You are children, you have a large amount of neurons to learn, understand and retain. You are creative and courageous. And you will not be able to do what some of your elders have done: look the other way, cover your ears and shrug your shoulders. You will have no choice. You need to retain some of these qualities, instead of letting them fade away as you grow up. You will become better adults, for yourself, for others and for the planet.”

Marie Desplechin's manifesto stands out by being aimed at a young audience and by adopting a hybrid form, halfway between fiction and documentary. While acknowledging the inevitability of climate change, clearly stated in the introduction, this book nevertheless bears witness to faith in the strength of childhood and its potential for rebellion; Greta Thunberg is an example of what can be done. Sometimes bordering on youthism, the manifesto, carried by the critical voice of a teenager, details twenty environmental problems

and sets out ways of reacting to them, ranging from sharing to civic or family disobedience! A successful mix of pragmatism and idealism.

Les univers du livre  
“ACTUALITÉ”

LIVRES > CHRONIQUES

#PRESSE

### Ne change jamais, mais change le monde !

ROMAN JEUNESSE – Marie Desplechin, autrice de *Verte* ou encore du *Journal d'Aurore*, collabore avec l'illustratrice Aude Picault pour nous présenter *Ne change jamais*, publié à L'école des loisirs. Plus qu'un documentaire, cet ouvrage est une interpellation destinée à l'enfant, un appel à examiner sa propre posture face à notre monde et à la vie.

Le livre est divisé en 20 chapitres avec des thématiques du quotidien : s'entraider, voyager, cultiver, protester, entre autres... Marie Desplechin continue avec cet ouvrage son objectif d'accompagner l'enfant pendant qu'il grandit, de lui faire découvrir différents aspects du monde.

Avec une approche qui semble parfois condescendante, l'autrice commence chaque chapitre par l'expression de pensées ou paroles répétées au quotidien. Par ce procédé, elle réussit à faire ressortir les raisonnements, les excuses et les habitudes des adultes et des enfants d'aujourd'hui.



Si ces évidences évoquées peuvent de prime abord énerver, elles permettent par la suite de relativiser et de réfléchir. Avec des faits, des exemples et des explications claires, l'auteur montre l'autre face du sujet, les raisons qui contredisent ou expliquent ces idées préconçues. Pour des enfants aux positions encore fluctuantes, cet éventail des erreurs du quotidien a pour propos de faire naître en eux l'idée qu'agir différemment, ce n'est peut-être pas si mal et peut même être une force.

Chaque partie de son discours est clairement mise en place grâce à une mise en page et une typographie différente pour aider l'enfant à passer d'une idée à l'autre. À cela s'ajoutent les illustrations d'Aude Picault, qui animent tous les chapitres de manière similaire tout en soulignant leurs différences et valeurs propres.



L'illustratrice fait ressortir par son style aux traits simples et aux couleurs fortes l'engagement et la résolution du message à transmettre. Les personnages ont des postures et expressions faciles à comprendre, des exemples pour aider l'enfant à mieux comprendre et donc de mieux s'adapter à un monde qui change. Cela le pousse aussi à réfléchir à quel sera son rôle dans ce changement.

Le livre se veut porteur d'un message d'enseignement de la vie, porteur d'un message politique et écologique. *Ne change jamais* se veut être un manifeste de l'écologie destiné aux enfants, aux futurs adultes et décideurs de demain.

Par ce texte, Marie Desplechin et Aude Picault cherchent à faire grandir chez l'enfant un intérêt pour l'écologie et la vie en société, cela pour les pousser vers des habitudes qui les aideront à construire le monde de demain.

Et qui sait, peut-être, à responsabiliser et éduquer leurs parents ?

Carlotta Moisson

Marie Desplechin, ill. Aude Picault - *Ne change jamais ! : manifeste à l'usage des citoyens en herbe* - L'école des loisirs - 9782211304627 - 12 €

Source: <https://actualitte.com/article/10531/chroniques/ne-change-jamais-mais-change-le-monde>



## SÉRAPHINE

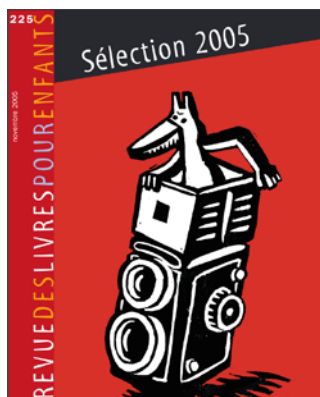
PARIS, L'ÉCOLE DES LOISIRS, 2020 (MÉDIUM)



After *Satin grenadine*, set in the Parisian bourgeoisie, Marie Desplechin takes us, with *Séraphine*, to the poor districts of the Butte Montmartre, at the end of the 19th century. The two novels are linked by certain characters who are present in both texts, but they can be read separately. *Séraphine*, 13 years old, is an orphan who has been brought up by Jeanne, a seamstress. She has a vague feeling that her personal history, of which she knows only bits and pieces, is marked by the history of the Commune. *Séraphine* is a revolutionary at heart; she wants to improve life around her, to alleviate misery, and above all, to live fully, totally, to savour her existence.

This story, rich in historical facts and characters, has the merit of enlightening us on a period very rarely dealt with in novels for young people; but Marie Desplechin's real talent is to give her characters a real presence, to make us feel close to them. We read and are transported to the Butte, we hear *Séraphine's*

humorous incantations to Saint Rita, patron saint of desperate causes, we are immersed in smells, colours, sounds, we live with the characters... Marie Desplechin's unique and delicious humour and her wonderful storytelling skills make this novel a real delight to read!



Marie Desplechin :

### ♥ Séraphine

*Séraphine* a 13 ans, elle est orpheline et sent confusément que son histoire personnelle, dont elle ne connaît que des bribes, est marquée par celle de la Commune. Révolutionnaire dans l'âme, *Séraphine* a envie d'améliorer la vie autour d'elle, de savourer l'existence... Ce récit a d'abord le mérite de nous éclairer sur une période très rarement traitée dans les romans pour la jeunesse. L'humour si particulier et savoureux de Marie Desplechin et sa formidable faculté de raconter font de la lecture de ce roman un vrai délice !

**L'École des loisirs, Médium**

ISBN 2-211-07934-2

9 €

À partir de 12 ans



Marie Desplechin, *Séraphine*

Il ne fait pas bon être orpheline sur la Butte en 1885 — mais Séraphine, dite Fifi, ne se plaint pas : elle a un toit, de quoi manger, un tablier et Jeanne, chez qui elle a été placée, lui a fort bien appris à coudre. Le jour de ses 13 ans, l'abbé Sarrault, qui œuvre autour de Saint-Lazare (l'hospice, pas la gare), lui offre une médaille de sainte Rita. Prières à la patronne des causes désespérées, rubans accrochés à l'arbre aux vœux, mais aussi regards affûtés sur son entourage vont aider Séraphine à affronter son destin. Pendant que se construit la basilique (dont la grandiloquence en prend pour son grade !), la Butte frémit encore des souvenirs de la Commune. Or, si la mère de Séraphine est morte en couches, la jeune fille ignore qui est son père. D'autres le savent, et comme dans tout roman bienveillant, père et fille se retrouveront – grâce à une chaîne d'amitiés révolutionnaires.

Ce roman pose sans mièvrerie la question de la pauvreté du Paris laborieux de la fin du XIX<sup>e</sup> siècle, une pauvreté physique et morale que les institutions peinent à éradiquer, ce qui en fera terreau du socialisme, puis de l'anarchisme. Une touche de féminisme, un va-et-vient entre survivances quasi-païennes et progressisme parfois anticlérical, en font certes un roman à thèses, mais la plume de Marie Desplechin nous invite à parcourir aussi un Paris oublié, des estaminets de Montmartre aux ateliers du faubourg Saint-Antoine, avec un détour par Argenteuil, celui des impressionnistes. L'espoir réside aussi dans le fait que chaque personnage a des côtés positifs, une attention à l'autre qui peut être brouillonne ou maladroite, mais qui ouvre vers des temps meilleurs – le temps des cerises. Un roman qui invite à la réflexion.

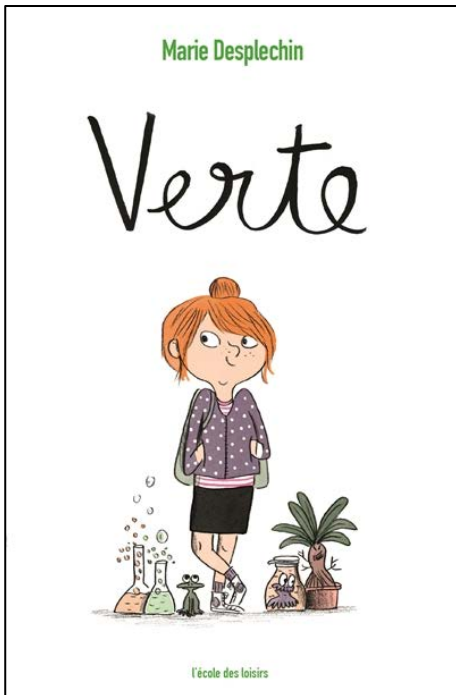
Dès 12 ans

Marie Desplechin, *Séraphine*, L'École des Loisirs, 2020, 256 p., 6,80 €. Réédition du roman paru en 2007.

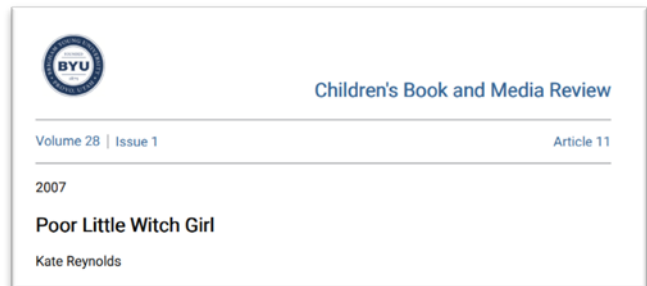
Source: <https://www.chouetteunlivre.fr/archive/2021/01/07/marie-desplechin-seraphine/47>



**VERTE [GREEN]**  
**PARIS, L'ECOLE DES LOISIRS, 2017 (NEUF)**



At eleven, little Verte still shows no talent for witchcraft. Worse than that, she says she wants to be a normal person and get married. She also seems to be interested in the boys in her class and does not hide her disgust when she sees a stew being cooked to poison the neighbours' dog. Her mother, Ursula, is appalled. It is so important for a witch to pass on the craft to her daughter. As a last resort, she decides to entrust Verte one day a week to her grandmother, Anastabotte, since they seem to get along so well. From the first session, the results are excellent. One could even say that they exceeded Ursula's expectations. A little too much, perhaps... Told in alternating points of view, *Verte* is the funny, tender story of a young witch who just wants to be herself.



Desplechin, Marie. *Poor Little Witch Girl*. Bloomsbury, 2007. ISBN 9781599901282. 144 p.

Reviewer: Kate Reynolds

Reading Level: Intermediate

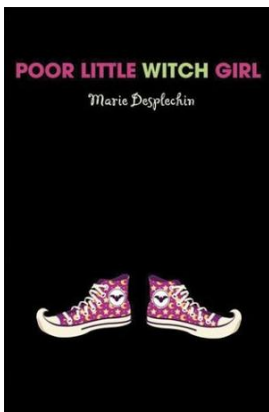
Rating: Significant shortcomings

Genre: Fantasy stories;

Subject: Witchcraft--Juvenile fiction; Mothers and daughters--Juvenile fiction; Grandmothers--Juvenile fiction; Interpersonal relations--Juvenile fiction; Books--Reviews;

Eleven-year-old Verbena hates the fact that she is destined to be a witch. She and her mother don't see eye to eye on their plans for her future, and so Verbena's grandmother steps in to take her granddaughter one day a week to help her understand more about her heritage.

The story is told in the first person by each character in turn: Verbena's mother, Ursula; Verbena's grandmother, Anastabotte; Verbena herself; and the boy she likes, Soufi. None of the characters really stand out or make the reader care about them in any way. The main conflict of the plot is that Verbena isn't so much afraid of being a witch as she is afraid of turning out like her mother; that however, is glossed over in the end with the almost random introduction of Verbena's father. Mediocre plot and even more mediocre writing (though this may be the result of the translation and not the author's style)--this book is probably only appropriate for exceptionally large collections looking for fantasy titles for girls not yet quite ready for Harry Potter.



## POOR LITTLE WITCH GIRL

BY MARIE DESPLECHIN & TRANSLATED BY GILLIAN ROSNER - RELEASE DATE: SEPT. 1, 2006

**D**aughter and granddaughter of witches, 11-year-old Verbena resents her fate. She'd prefer to be ordinary, to have a father, friends and a boyfriend. It's her grandmother who brings her together with Soufi, the interesting boy at school, and who shows her that her developing powers can be used to see the father she has never known. Attracted by her difference, Soufi becomes the boyfriend she hoped for and connects her to her father as well. Told in four alternating voices and smoothly translated, this gently humorous French import captures the moodiness of the preteen girl, as well as the friction between mother and daughter that never quite goes away. The scary content of Verbena's grandmother's basement workspace contrasts nicely with the domesticity of her teatime crepes; the exaggeration of her mother's vengeful witchcraft sets off the ordinariness of her father, the soccer coach. Middle-grade readers attracted by the premise will find the situation surprisingly familiar, although they may be disappointed that the mother has the first and last word. *(Fiction. 8-12)*

**Pub Date:** Sept. 1, 2006

**ISBN:** 1-58234-898-7

**Page Count:** 128

**Publisher:** Bloomsbury

**Review Posted Online:** May 20, 2010

**Kirkus Reviews Issue:** Aug. 1, 2006

**Categories:** CHILDREN'S SCIENCE FICTION & FANTASY | CHILDREN'S SOCIAL THEMES | CHILDREN'S FAMILY

Source: <https://www.kirkusreviews.com/book-reviews/marie-desplechin/poor-little-witch-girl/>