Marie Desplechin

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Writing
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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.
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 magnific Bartholomé in J’envie ceux qui sont dans ton cœur [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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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 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 miserable (Victor Hugo is not far away) and of Bohemia; Montmartre where, on the evenings of popular gatherings, they sing Le Temps des cerises [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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2 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.

3 "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! [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 transfigurate 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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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.

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“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 coeur des enfants.

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, Arnaud, devenu réalisateur, Fabrice, diplômé, et sa sœur Raphaëlle, scénariste. Elle n’a pas perdu l’accord 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 (SPLJ), 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 Morgan, Marie-Aude Murail, Géraldine Solotareff ou encore Claude Ponti. « Et il y en a 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 moi ? 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 superfragile. 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’anéantit. Ses emportements empathiques font aussi le charme de cette autrice engagée qui ne se laisse jamais déconnectée de son enfance. « C’est fantasmatique 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 cracants 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 adolescents Dong/Oui 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 éditrice 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 XIXème 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 bon moment. Il se déroule à la fin du XIXème 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.
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 et Verde, 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.

“With this Grande Ourse, I feel like I’m getting a lifetime membership card to the fair,” she smiles. “Why am I 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-vivid!” 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 mingle 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 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 Haux, 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
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.

Un livre, ça vous console, ça vous dérange. Vous n’êtes jamais seul.

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

Des vies abîmées

Elle-même dégoûtée par l’odeur, Marie desplechin commence par transférer dans la communication. Un calvaire, une peine mentale qui elle décrit dans le fait de décrire des faits, des émotions, des souffrances. Elle continue sa carrière dans l’écriture, en se mettant à parler de ces souffrances, de ces blessures qu’elle a subies elle-même. Elle écrit des livres, des romans, des essais, en essayant de faire comprendre aux autres que la vie est belle, que tout est possible, que rien n’est jamais perdu.

Un livre, ça vous console, ça vous dérange. Vous n’êtes jamais seul.

Lire ? Un plaisir, pas une punition

Après avoir été l’auteure de plusieurs romans et de nombreux essais, elle se tourne vers la littérature pour transmettre ses idées. Elle publie de nombreux livres, dont La vie d’un ange, qui est un best-seller. Elle est considérée comme l’une des auteurs les plus populaires de nos jours.

Des vies abîmées

Elle-même dégoûtée par l’odeur, Marie desplechin commence par transférer dans la communication. Un calvaire, une peine mentale qui elle décrit dans le fait de décrire des faits, des émotions, des souffrances. Elle continue sa carrière dans l’écriture, en se mettant à parler de ces souffrances, de ces blessures qu’elle a subies elle-même. Elle écrit des livres, des romans, des essais, en essayant de faire comprendre aux autres que la vie est belle, que tout n’est jamais perdu.

Un livre, ça vous console, ça vous dérange. Vous n’êtes jamais seul.

Vos yeux se détachent, votre esprit se libère, vous n’êtes plus jamais seul.
AWARDS’ LIST

**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’Échapée-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)

**FILMS**

2006: Grand Prize for Short Film at the Amiens International Film Festival, for *Conte de quartier* [*Neighbourhood story*]

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
**BIBLIOGRAPHY**

**CHILDREN’S LITERATURE**

**Novels**

1993


New edition:

L’école des loisirs, 1997, in the series « Mouche »

1994


New edition:

Corps 16, 1996, 139 p., in the series « Jeunes Corps 16 »

_Rude samedi pour Angèle_[Rough Saturday for Angèle], Paris, L’école des loisirs, 1994. 87 p. (Neuf)

1995

« Dis-moi tout ! »_[Tell me everything!], ill. Yan Nascimbene, _Je bouquine_, 1995, n°140

New editions:

Bayard Jeunesse, 1998, 90 p., in the series « Envol, 505 »
Bayard Jeunesse, 2008, in the series « Les Romans de « Je bouquine », 150 »

_Tu seras un homme mon neveu_[You will be a man, my nephew], Paris, L’école des loisirs, 1995. 154 p.

_Une vague d’amour sur un lac d’amitié_[A wave of love on a lake of friendship], Paris, L’école des loisirs, 1995. 167 p. (Neuf)

New editions:

L’école des loisirs / Maximax, 1997.

1996


New editions:

L’école des loisirs / Maximax, 1997
L’école des loisirs, 2004, in the series « Neuf »
L’école des loisirs, 2007, in the series « Neuf »
Read by Sylvie Ballul and Anne Montaron, L’école des loisirs, 2009, 3 CD, in the « Chut ! » series
L’école des loisirs, 2012, in series the « Neuf »

Comic book adaptation:


1997

« Copie double » [Double copy], ill. Yvan Pommaux, Je bouquine, 1997, n°157
New editions:

Bayard Jeunesse, 2000, 91 p., in the « Les Romans de « Je bouquine » » series
Je bouquine, 2008, n°287

J’envie ceux qui sont dans ton cœur [I envy those who are in your heart], Paris, L’école des loisirs, 1997. 250 p. (Médium)
New editions:

L’école des loisirs / Médium club, 1999
Paris: l’École des loisirs, 2019. 244 p. (Médium poche)

La prédiction de Nadia [Nadia’s prediction], Paris, L’école des loisirs, 1997. 120 p. (Neuf)
New editions:

L’école des loisirs / Maximax, 1999
L’école des loisirs, 2007, in the « Neuf » series

1998


1999


2000


« Ma vie d’artiste » [My artist life], ill. Götting, Je bouquine, 2000, n°201
New editions:

Paris: l’École des loisirs, 2019. 72 p. (Neuf poche)

New edition:

2001


2002


2004


*La Vraie fille du volcan* [The real daughter of the volcano], L’École des Loisirs, 2004. 78 p. (Théâtre)

2006


2007


« Les démons » [The Demons], beginning of a short story written by Marie Desplechín for the Je bouquine literary competition, in *Je bouquine*, 2007, n°284. Teenagers are invited to finish the story.

New edition:


New edition:

Illustrations by Magali Le Huche. Paris; l’École des loisirs, 2018. 170 p. (Neuf poche)

Comic book adaptation:


2008


2009


2010


New editions:
Read by Frédéric Chevaux, L’école des loisirs, 2011, in the series « Chut ! ». 2 CD

Comic book adaptation:


New edition:
Gallimard Jeunesse, 2012, in the series « Folio junior, 1638 »

2011


2013


2014

Mauve [Purple], Paris, L’école des loisirs, 2014. 204 p. (Neuf)

New editions:

2015

Debussy, Claude (Compositeur) ; Desplechin, Marie. La boîte à joujoux [The jewelry box], text Marie Desplechin, ill. Delphine Aki, music Claude Debussy, narrated by Eric Ruf, performed by the Radio France Philharmonic Orchestra conducted by Mikko France. Arles, Actes Sud Junior / Paris, Radio-France, 2015. 37 p. + 1 CD

2017

Nous étions deux ombres [We were two shadows], Paris: Éditions Thierry Magnier, 2017. 48 p.

2018

Ça va faire des histoires [It's going to make a fuss]; illustrations by Glen Chapron. Paris: l'École des loisirs, 2018. 76 p. (Mouche)

2020


Series

Les filles du siècle [Girls of the Century]

New editions:

New editions:

Le journal d’Aurore [Aurore’s Diary]
New edition:


Comic book adaptation:


Desplechin, Marie; Maupré, Agnès

Quartier sensible [Sensitive neighbourhood]


*Le ciel de Samir* [Samir’s sky]. Paris: l’École des loisirs, 2022. 80 p. (Neuf Poche)

*Pour Lily* [For Lily]; illustrated by Olivier Balez. Paris: l’École des loisirs, 2022. 180 p. (Neuf)

Adaptations

*Jamais contente* [Never happy]. Émilie Deleuze, director, scenario; Marie Desplechin, author, scenario; Laurent Guyot, scenario; Olivier Mellano, comp.; Léa Magnien, Patricia Mazuy, Philippe Duquesne... [et al.], act. Paris: Ad vitam [éd.]; Boulogne-Billancourt : TF1 vidéo, 2017. 1 DVD

*La Prédiction de Nadia* [Nadia’s prediction], adapted for the tv (France 3) by Arnaud Sélignac. Available in : À nous la vie ! [Here’s to life!], director Arnaud Sélignac. Paris, Éd. Montparnasse, 2006. 1 DVD


Other edition :

1 DVD


*La Vraie fille du volcan* [The real daughter of the volcano]. The first version of this text was brodcasted 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 »

*Éducation 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

New edition:  

**1998**

Defebvre, Christian; Carton, Jean-Luc; Desplechin, Marie and Alain  
New edition:  
*Le cahier du citoyen, 4e* [The citizen’s notebook, 8th grade], Hachette éducation, 2002, in the series « Le cahier du citoyen »

**2013**


**Other publications**

Desplechin, Marie; Bone, Betty  

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  

Desplechin, Marie  
New edition:  

**Prefaces**

Gripari, Pierre  
Grimm, Jacob ; Grimm, Wilhelm


**LITERATURE FOR ADULTS**

**Novels and short stories**

1995

New edition:
Seuil, 1997, in the series « Points, 408 »

1998

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 Miquelis, Livraphone, 2003, 6 CD
Livraphone, 2006, 1 CD MP3

2003

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

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 »
New edition:
Points, 2006, in the series « Points, 1580 »

2006

9 m², 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 numerus clausus in prison, led by Bernard Bolze, founder of the International Observatory of Prisons.


2007


Bloch, Serge ; Desplechin, Marie

Desplechin, Marie

Weiss, Sabine ; Desplechin, Marie

Other publications

2001


2002


2003

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


2009


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


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.


*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].

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

2002

Encres nomades [Nomadic inks], Velibor Colic, Marie Desplechin, Benamar Mediene, Patricia
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

2005

New editions:

2006

Florence Miailhe : chroniques d’ici et d’ailleurs [Florence Miailhe: chronicles from here and
elsewhere], textes de Marie Desplechin, dir. Florence Miailhe. Issy-les- Moulineaux, Éd. du Garde-
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.],
New edition:
Points, 2007, in the series « Points »

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


New editions:
Le Grand livre du mois, 2011
Points, 2012, in the series « Points, P2769 »

2013

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

Le voyage en Arménie [The journey to Armenia], scenario Ariane Ascaride, Marie Desplechin and Robert Guédiguian. La Madeleine (Nord), Lett Motif, 2013. 148 p. (Scénars, 18)
New edition:
LettMotif, 2015, 166 p., in the series « Scénars, 18 »

Prefaces, Postfaces

Duplan, Jean-Pierre and Le Brun, Éric, photogr. ; Leroy, Hervé, textes
Roubaix : l’imaginaire en actes [Roubaix: imagination in action], preface by Marie Desplechin. La Madeleine (Nord), Light motif, 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

Kosiak, Géraldine
Mansfield, Katherine

Marty, Laurent

Rossard, Cécile

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

Smith, Alison

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]
Other editions:

Histoire d'un prince devenu borgne et mendiant [Story of a prince who became a one-eyed beggar]
Other edition:
Les Mondes parallèles [Parallel Worlds], a Petr Václav film. 2001

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


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

Other editions:


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

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

With three videos.
Monograph
Chérer, Sophie


**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 collègès, 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 collège, 2006, n°10.

Desplechin, Marie


Ganiayre, Claude

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


Pompignoli, Marie-Ange

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

"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


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.


Videos on the website of L’école des loisirs: https://www.ecoledesloisirs.fr/auteur/marie-desplechin
Translated Books
Sorted by Language

Catalan

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. Patakas, 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

JAPANESE
Le ciel de Samir. Bunken Shuppan, 2007
Verte. Bunken Shuppan, 2002

KHMER
Verte. SIPAR, 2022

KOREAN
Verte. Dahli, 2005
**Norwegian**

Le journal d'Aurore - Tome 2 - Toujours fâchée. Like sint. Samlaget, 2010

**Polish**


**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 3 - Rien ne va plus. Se acabó. SM ediciones, 2011
Verte. ¡Por fin bruja! SM ediciones, 2002

**Turkish**

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
TOP TEN BOOKS

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’ECOLE 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’Aurore [Aurore’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 Picault, 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 Seraphine 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.
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.”

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 capitare, 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, scorticata, vestita male, con la rispostaccia sempre pronta. Quando a casa la solitudine è troppo, 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 váglielo a far capire. Sarà una buona notte sull’autostrada e l’affetto di un cucciolo ad aprire una breccia nella postura della ragazze.

Raccontato in prima persona da Raja, famiglia di orgine 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 balzo, mentre il ritratto del vigilante, come quello dei genitori di Raja peraltro, è davvero iscueto e mette sull’apoggia la figura di un adulto estraneo (non è un famigliare 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), Camerolzampa 2019, 112 p., euro 12,50

Source: https://biblioragazziletture.wordpress.com/2019/09/13/babyface/
Babyface

Type(s) de contenu et mode(s) de consultation : Texte note ; 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


Impression : 37-Chambray-lès-Tours : Impr. Gibert-Clarcy

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 cœur !

Notice critique : Réédité à l'occasion de la sortie du titre Pour Lily, ce roman paraît 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
“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.
Marie Desplechin: Aldri tilfreds

Auroradagbøkene

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

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

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

Source: https://nynorskbok.no/aldersgruppe/ungdom/marie-desplechin-aldri-tilfreds/
"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.

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 condescenante, 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’autrice 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


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


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


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.
daughter 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)