

MARIE-AUDE MURAIL

AUTHOR



NOMINEE FOR
THE HANS CHRISTIAN ANDERSEN AWARDS 2018

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BIOGRAPHY

Marie-Aude Murail was born on May 6, 1954, in Le Havre (France). Her father is a poet, her mother a journalist, her brother Tristan is a composer, her brother Lorris and her sister Elvire (pseudonym Moka) are writers for children.

Marie-Aude Murail studied literature at La Sorbonne University; her PHD thesis¹ was about the adaptation of classic novels for young readers. She started by writing romances in women's magazines, with strict rules to follow on what her characters could and could not do. In 1985, Pierre-Marcel Favre published in Lausanne her first novel for adults, *Passage*, followed by *Voici Lou* [Here's Lou]. Her debuts in the field of children's literature date back to 1986, when she started writing tales, stories and novels published in the magazines of the Bayard Group, like *Astrapi*, *J'aime Lire* and *Je Bouquine*. In 1987, *Mystère* [Mystery] was published by Gallimard in Paris. She entered the catalogue of L'École des loisirs in 1988 and from then on devoted herself to writing for children.

Starting with Emilien, "The Rambo of nurseries", whom we met in *Baby-Sitter Blues*, moving on to Nils Hazard, the etruscologist detective, to the psychoanalyst Sauveur or Saviour, Marie-Aude Murail has a gift for creating characters who have a special bond with the reader.

Marie-Aude Murail's novels explore various themes (politics, history, love, adventure and fantasy) and are translated into more than 22 languages.

In parallel with her writing, she militates in favour of literacy for all and the development of all children's reading skills. She is also engaged in the defence of the rights of refugee and migrant children.

In 1996 & 1998, she was nominated for the Hans Christian Andersen book price. She was made « Knight of the Legion of Honour » - the highest French order for military and civil merits - in recognition for her work in the field of children's literature in 2004.



¹ The title of her PHD thesis is : *Pauvre Robinson ! ou pourquoi et comment on adapte le roman classique au public enfantin* [Poor Robinson! Or why and how the classical novel is adapted for a young public].

2 février → samedi 5 février. un petit docteur (lebs) ①

Chapitre 6

Josiane découvrait la face cachée de Venise. ^{venise était} une Morlevent, le ~~seul~~ ^{seul} fils de cet homme, Georges Morlevent, qui était passé dans sa vie, dans le vie de sa mère, y semant la tempête et leur laissant récolter Barthélemy.

- J'ai un Ken! annonça triomphalement Venise ^{en arrivant chez Josiane.}

- Un quène? s'interrogea Josiane qui fréquentait davantage les vieilles dames atteintes de cataracte que les fillettes de cinq ans.

Venise sortit sa poupée mannequin de son sac à dos.
- C'est Bart qui me l'a donné. Parce que j'avais pas de Ken pour faire l'amour avec mes Barbies.

Josiane tressaillit comme si un insecte l'avait piquée.

- Tu fais l'amour, toi, avec François? demanda la fraîche petite voix.

- Heu... oui, reconnut Josiane, déconcertée.

- C'est ce docteur là? C'est cette fille ~~et~~ ^{elle} pensait-elle encore être correctement éduquée? Si Josiane n'avait pas été obsédée par la déviance de son frère, elle aurait ri des curiosités de Venise. Ce n'était qu'une enfant-sans-parents qui se demandait par quel miracle elle était là.

Parce que tous les jours elle invoquait tournaient autour du mystère de Venise.

Elle tenait ses deux docteurs par le collet du cou de la comète psychologue. Mais Josiane cherchait déjà dans le regard d'un collègue psychologue pour le faire examiner.

- Ken, il a pas de zizi dans sa culotte, commente Venise en déboulonnant sa poupée. Bart, il en a un gros de zizi. Non, le vrai un? Et François, lui il a un zizi?

"Chapiro, Douché Chapiro!" Josiane, enlevé, avait retrouvé le vrai ~~docteur~~ ^{collègue} psychologue.

- Venise, ~~sur~~ ^{en} ~~la~~ ^{la} ~~main~~ ^{main} ~~de~~ ^{de} Venise puis une partie de cette cheville, ma

Hand written page from Oh, boy!

Chapitre 6 Quand «le vent se lève, il faut tenter de vivre»

Josiane découvrait peu à peu la face cachée de Venise. C'était une vraie Morlevent. C'était la fille de cet homme, Georges Morlevent, qui était passé dans la vie de Josiane et dans celle de sa mère, y semant la tempête et leur laissant récolter Barthélemy.

- J'ai un Ken! annonça triomphalement Venise en arrivant chez Josiane, ce samedi de février.

- Un quène? s'interrogea Josiane qui fréquentait davantage les vieilles dames atteintes de cataracte que les fillettes de cinq ans.

Venise sortit sa poupée mannequin de son sac à dos.
- C'est Bart qui me l'a donné. Parce que j'avais pas de Ken pour faire l'amour avec mes Barbies.

Josiane tressaillit comme si un insecte l'avait piquée.
- Tu fais l'amour, toi, avec François? demanda la fraîche petite voix.

- Heu... oui, reconnut Josiane, déconcertée.

Était-ce donc trop tard? Cette petite fille pouvait-elle encore être correctement éduquée? Si Josiane n'avait pas été obsédée par la déviance de son frère, elle aurait ri des curiosités de Venise. Ce n'était qu'une enfant-sans-parents qui se demandait par quel miracle elle était là. Mais Josiane cherchait déjà dans sa

The same page in the printed book

Marie-Aude Juval

NOMINATING MARIE-AUDE MURAIL: THE REASONS BEHIND THE CHOICE

In over 30 years, Marie-Aude Murail has written nearly a hundred books for children and young adults. She has been made « Knight of the Legion of Honour » in recognition for her work in the field of children's literature, and has received prestigious literary awards. Her work is well known by young readers, librarians, booksellers, publishers, and lovers of books for children, in France and abroad.



Marie-Aude Murail at the Lycée français Anna de Noailles in Bucarest

A PROLIFIC WRITER

"[The world of childhood] amazed, dazzled, and impressed me. And in the parental nursery where I took my son, the children of others seemed also very amazing to me. I listened to them, really, at their height. What they had to tell me seemed much more interesting than anything anyone could. Luminous, powerful, touching, stirring. It's this force of childhood that I try to show in my novels".²

Through her writings for children and young adults, Marie-Aude Murail has explored diverse literary territories. She started by telling stories about everyday life (The "Émilien" series), then she turned to adventure stories (The "Nils Hazard" series) and fantasy novels (*Amour, vampire et loup-garou* [Love, vampire and werewolf] or *Tom Lorient*). Afterwards, she started writing historical novels, such as *Miss Charity*, inspired by Beatrix Potter's life, a book in which she portrays a heroine full of character in Victorian England. Then her novels become more and more engaged in social themes: *Oh, boy!*, *Maité coiffure* [Maité Salon], *Papa et maman sont sur un bateau* [Daddy and mummy are on a boat], etc., and more recently the "Sauveur et fils" [Saviour and son] series; all of them are acclaimed by both young readers and critics. For every text, she renews her writing, in a constant search for improvement. Marie-Aude Murail even rewrote some of her novels before they were reprinted, in order to adapt them to the young readers of today.

² In "Marie-Aude Murail se livre [Marie-Aude Murail confides], *La Revue des livres pour enfants* n° 293, Paris, February 2017.

Marie-Aude Murail's texts have been translated into 23 languages. It is very important for her to meet her readers, not only in France but also abroad. She travels frequently to various countries for meetings with her readers. She also likes to collaborate, as much as possible, with the translators of her works.

"I try to meet [my translators] when I'm in their countries. Sometimes, Tobias³ and I read aloud in public in English and German, combining our two voices. I keep an internet connexion with my translators who wish it. For example, my Hungarian translator told me recently about her torments with Maité coiffure. [...] She also wrote to me, in a very touching way, that she had the impression of hearing my voice in her head while translating, as if I was reading her the story".⁴

A PASSIONATE COMMITMENT TO READING

Marie-Aude Murail not only researches her subjects deeply before writing, she also encounters children and young adults in various places and on numerous occasions. From the Zones of Educational Priority (ZEP) to the international schools, Marie-Aude Murail establishes a dialogue with readers and non-readers.



Marie-Aude Murail meets 4th graders at Saint-Pierre-des-Corps.

"In my archives I have examples of poems or raps, comics, photo-stories, drawings, collages, new covers for my books; I watched theatre plays, puppet shows, I took part in school radio broadcasts, videos on the internet, etc. So yes, I "compromised" myself with the schooling system; I even participated in the training of teachers. At the end, we all want the same thing: the best for the kids".⁵

Convinced of the virtues of reading, Marie-Aude Murail has written many essays on the subject, such as *Continue reading, we don't like the recess* or *Writer for children. How I became one, why I stayed one*. She also took part in seminars where she expressed her views on the role of the author writing for children: "Tell the truth but not entirely, and especially do not talk rubbish".⁶

Marie-Aude Murail is very attentive to what's at stake in our society. She deals with difficult themes in her novels and touches the young public she debates with.



A meeting with the Association OLIVER that promotes reading among young adults in Italy, at the French Institute of Palermo.

³ Tobias Scheffel has translated some of Marie-Aude Murail's works to German.

⁴ In "Marie-Aude Murail se livre [Marie-Aude Murail confides], *La Revue des livres pour enfants* n° 293, Paris, February 2017.

⁵ Idem.

⁶ Colloque de Cerisy « Littérature de jeunesse, incertaines frontières » en 2004.

Her most acclaimed novel, *Oh boy!*, proves that:

*"So of course, for me, Oh boy! is a totally militant novel, in this case against homophobia, particularly that of the young people who display an instinctive rejection of homosexuals for fear of being "badly identified" themselves, and whose favourite insult is to call someone "a fagot".*⁷

The theme is unfortunately still controversial: in 2014, the show inspired from the novel was censored by an academic inspection in France for fear of the parents' reaction⁸; it is played today as a musical comedy for children in Broadway!⁹

Marie-Aude Murail is also committed to the defence of exiled or migrant children's rights. She addresses the topic in one of her novels: *Vive la République !* [Long live the Republic!]. Based on a true fact, it tells the story of a school mobilised to help a family of undocumented migrants. Her thorough research on the pathways of refugee children led her to alert the public on the situation in France and to openly take a stand:

*"For my part, I only have two questions to ask you, and I would like you to answer in good conscience. Is it possible, in France, in 2006, for two Kurdish children to be taken from a kindergarten by two policemen as it has just happened in Le Mans? Is it conceivable for a child of seven years to be sent to Congo at the same time as our soldiers, as they threaten us at Orléans? If this is possible, if that is even conceivable, then the Barbarians are not at our doors, as some would have us believe, they are already here".*¹⁰

In many respects, Marie-Aude Murail embodies shared values defended by IBBY: committed to the cause of children and reading, she observes the world from a distance, seriously. With humour and a caring optimism, Marie-Aude Murail opens numerous windows on the major stakes of contemporary society.

⁷ "Entrevue de Marie-Aude Murail" [Marie-Aude Murail's interview] by Emmanuel Ménard.
<http://www.altersexualite.com/spip.php?article69>

⁸ "Un spectacle pour des élèves annulé à cause des polémiques sur la "théorie du genre"" [A show for students cancelled because of controversies about the "gender theory"]. http://www.lexpress.fr/education/un-spectacle-pour-enfants-annule-a-cause-des-polemiques-sur-la-theorie-du-genre_1499926.html

⁹ "'Oh, boy !", de Champigny à Broadway" ["Oh, boy!", from Champigny to Broadway]
http://www.lemonde.fr/scenes/article/2017/01/18/oh-boy-de-champigny-a-broadway_5064387_1654999.html

¹⁰ "Où sont les valeurs de la République ?" [Where are the values of the Republic?] by Marie-Aude Murail
<https://local.attac.org/attac45/spip.php?article260>

INTERVIEWS AND ARTICLES

*Marie-Aude Murail. Giving your best*¹¹

Always on the move, Marie-Aude Murail has been leaping from one literary genre to another for more than twenty-five years. Her books received dozens of prizes and are studied in schools. She talks about her inspirations, her constant desire for improvement and her loyalty, too. A meeting with a generous woman.

Nathalie Beau: Can you give us a definition of children's literature? Has it changed?

Marie-Aude Murail: for me, yes, it has changed indeed. I've started with novels that were first-person accounts, where the main character and the reader were the same age. I thought it was the genre's rule. I wrote "mirror novels" in which the reader could identify with the main character. Then I tried an experiment, asking myself: "what if the story was told from the father's point of view instead of the child's?" The result was *Un dimanche chez les dinosaures* [A Sunday with the dinosaurs]. I had the opportunity to read this short text to a mixed audience (adults and children). They weren't laughing at the same time, but everyone was satisfied.

When I was a little girl, I didn't only read the adventures of *The Famous Five*; I was also in love with Arsène Lupin¹²! And in the fairy tales, how old are Cinderella and Snow White? Not 7, rather 15-16, right? In fact, the traditional heroes of children literature aren't always children; they often are young people. I watched my granddaughter. She was fond of Titeuf¹³, but she also watched the entangled romances in TV series. It's for her that I wrote a real love story between a young boy and a young girl in *J'aime Lire magazine*: "Noël à tous les étages" [Christmas on all floors].



Nils Hazard

In my first series for teenagers, the main character Émilien was a teenager himself. But I followed in parallel the journey of his mother, particularly in *Nos amours ne vont pas si mal* [Our love life isn't that bad]. Then, I started writing detective stories, but I made a wrong move: I wanted to keep Émilien as the main character. It won't be possible for you to read the manuscript, it hasn't been published. You can't write a detective novel with a child hero without falling into *The Famous Five*.

Moreover, I had in mind the idea expressed by Marc Soriano¹⁴, which was standing in my way: he accused the young vigilantes in children's literature of flattering the childish megalomania! Therefore, I replaced Émilien with Nils Hazard, an academic teaching at La Sorbonne... Seven detective novels with an adult as the main character. I was very afraid when I finished the first volume, *Dinky rouge sang* [Blood-red Dinky], because I had the feeling that I was stepping away from my readers. I thought that my young readers wouldn't be able to identify with my 40 years old hero. Therefore, I put children and young people in the stories, Nils encountered them during his investigations. My etruscologist professor, not very open to the modern world, had to do what I do myself

¹¹ "Marie-Aude Murail, le meilleur de soi" in *Secrets d'auteurs*, La Revue des livres pour enfants, Hors série n° 2, Paris, October 2015, pp. 109-113. Translated by Morgane Vasta.

¹² Arsène Lupin is a gentleman-thief, a fictional character created by Maurice Leblanc.

¹³ Titeuf is the hero of a comic book series, that tell stories from his everyday life. Created by Zep, Titeuf has also been turned into an animation series.

¹⁴ Marc Soriano is a famous French researcher in children's literature, a specialist of Perrault's tales.

when I meet students in schools: he interacted with the young generation...

Then I evolved again, thinking about what Anatole France wrote in *Le Livre de mon ami* [My friend's book]: "The author who makes children withdraw within themselves and maintains them in the contemplation of their own childishness bores them to death." He added that children want us to disclose the entire universe for them.

As a result, I wanted to create novels in which all ages of life and all social classes would be represented, and I looked for places where all generations and social classes meet. There aren't many. Of course, there's the primary school as in *Vive la République!* [Long live the Republic!]; the hairdresser's salon in *Maité Coiffure*; The doctor's private practice in *La fille du docteur Baudoin* [Dr. Baudoin's daughter]. I have an ongoing novel with a main character who's a psychotherapist and faces all the problems of modern society in his counseling office. My vision of children's literature has changed, now that my books are read by my readers who have grown-up and their children as well. My books make me think of a radio show dedicated to children's literature that used to be broadcasted by radio Aligre, called *C'est celui qui lit qui y est* [It's the one who reads who's it].

Adults are in a somewhat fragile position in your books...

Literature for children mistreats the adults in general. It's because we try to make people laugh, and we do it by making fun of what oppresses us! The two greatest oppressors of children are the teachers and the parents... At the same time, I stand shoulder to shoulder with adults. I don't pretend to be a little girl who hasn't grown up, nor a teenager who'd like to stay a rebel; I'm not interested in doing so. I'm becoming an old lady with delectation, that doesn't disturb me, I like being my age. I see my novels as *Bildungromans*, which are not only reserved for young heroes. In *My Brother Simple*, the old man improves a lot. Everyone has his own flexibility.



Illustration by Philippe Dumas in *Miss Charity*

Do you like your characters a lot?

A "bad guy" is needed to make a good movie, as Walt Disney said. But for me, the bad guy is rarely irredeemable. Psychopaths are a giant question for me. I can't admit the idea that someone can be irresponsible for his actions, or that life doesn't make any sense sometimes. As long as my life has a meaning, even misfortune is bearable. The extreme bad guy, that the psychopath is, makes life senseless and questions the very existence of God. After observing ichneumonidae eating live caterpillars - with a refinement of cruelty they weren't conscious about - Darwin doubted that there could be any caring God. I believe that I sometimes include a sociopath in my stories to ask implicitly this question: is there a God on Earth?

Is literature for children real literature? You often promote a popular literature.

I read everything: from the comic book *Jérôme K. Jérôme Bloche* to *Horace* from Corneille. I don't see any difference between a classical author and an author for children: they both carry me away. All I want is for someone to take my hand and not let me go.

You also say that you read to fall in love.

Oh yes, ever since I was little. That's why I've sometimes cursed the classical French literature: I was always falling in love with the guy who died at the end. Then I discovered English literature - which spares more readily the main character -, children's literature and serial novels. Heroes in serials do not die; that's a relief.

What feeds your writing, can you give us some of your literary references?

Never without Tintin! And all the characters who accompanied me as a child. They were standing at the frontier between good and evil: Arsène Lupin, Rouletabille, Rocambole, Vidocq¹⁵. I'm also a huge reader of plays, that's why there are plenty of dialogs in my stories. I read plays really slowly because I stage them in my mind, I select my actors, I hear them and I see them. I like Marivaux, Musset, Molière, Bernard Shaw, Tristan Bernard, Oscar Wilde, Giraudoux...



Charles Dickens' portrait on the wall...

And Dickens? We must talk about Dickens!

I think I found why I enjoy reading while reading Dickens. I read to fall in love, to cry, to laugh, to be taken away, because I want to know what happens next, because I want to save the hero. I've realized, thanks to Dickens, that you can laugh in books. Laugh about heavy, bad things. Sometimes when I speak about Dickens, I find things that are said about my own books, because he taught me this craft. He taught me, for example, that there are no secondary characters. Every character wants to exist. That's why Dickens's novels are full of life, every character wants to draw attention to himself, even if it's only for three lines.

You also borrow his orphan characters. What do these unhappy children add to your stories?

They bring in resilience. I try to see what resists, stands in a human being.

I've started with *Mystère*, this little girl, a mix of Cinderella and Snow

White, who turns every situation to her advantage. I put my characters' heads underwater, then I watch them rise up to the light. Dickens is the very image of resilient childhood: a broken child, put at work in a factory at the age of 12, who becomes famous in all of the United Kingdom at 24. He leans on his suffering for inspiration and to make people laugh. Boris Cyrulnik says: "Happiness brings only white pages, but going through hard times will make at least a chapter." My child heroes go through hardships because I have to hold on for several chapters!

Many of your literary references are English, even Victorian. Why not use Victor Hugo for example?

I like Victor Hugo very much, he's present in my novels. French literature from the 17th century is also important for me. The same "corseted" aspect exists in Racine's tragedies and in Victorian novels as well: people have manners, they behave, but they are burning up inside. And I like the French 19th century. I have cherished books such as *Au Bonheur des Dames* [The Ladies' delight]¹⁶: I read it, reread it, read it out loud to my grandchild. We shared the same love for Octave. I often reread Mérimée. I like his sharp precision; I read his work out loud a lot. When I read *Colomba* to Constance [My grandchild], I only left out three adjectives, I thought they were redundant. There isn't much you can "degrease" in Mérimée's work. Reading out loud is a harsh test. Dickens, as all the serial writers, needs to be "lightened". I have created an adaptation of *Great Expectations*, in which I kept about 60% of the initial text.

¹⁵ Famous heroes of French popular novels.

¹⁶ *Au Bonheur des Dames* or *The Ladies' delight* is a novel written by Emile Zola in 1883.

You have rewritten your own texts for a reprint. What changed in your writing during these twenty years that made you wish to work again on your novels?

I've grown old, Zazie¹⁷ would say. I kept on reading, on thinking, I don't see life or people in the same way, and I had incredible professional proofreaders whom I hated sometimes! But one has to assume that the proofreader wants the same thing as you: the best for your text. It helps one not to be defensive and to listen to what they can teach. From them, I learned where to place commas, learned - and I still learn - that there are spelling and syntactical rules, which you have to know before deciding, maybe, to break them. I thought about the adverbs' congestion, the adverbs in "-ment", I used to put them everywhere! I took out one out of three. Sometimes my writing is too jerky, with too many juxtaposed sentences and not enough subordinates. Using "Because", "although", helps. I was also a bit too "elliptical", which can be from sheer laziness; paradoxically, I had a lack of confidence in my readers, I explained too many things, or I emphasized them... Pruning was needed in some of my plots; some others, on the contrary, needed to be straightened. I cut a paragraph here, added some lines there. I was accompanied step by step by my proofreader and her question marks in the margin. I have a great team of editors and proofreaders at L'École des loisirs and I'd like to pay tribute to them. They helped me go beyond my susceptibility as an author and to improve.

Why do you need to experiment different literary genres?

To improve myself. Nobody's good at everything but, for example, writing a scenario taught me things about mastering a plot, about making the main plot and the secondary plot cross. The historical novels taught me to master the abundance of material; detective stories taught me to control the moment when I drop information, and so on.

There are literary forms that you don't use, for example poetry. Why?

My father was a poet. I don't go on his territory. My brother is a science-fiction author. We thought we could write a science-fiction novel together, but his expectations were so high I had to give up.

Are there fields where you'd like to go?

Comic books. But I won't do it. I have a path, I make my own way. My father was good at everything, he tried everything, and I think he lost himself. That's why I decided not to scatter myself. I made a certain number of choices, like to be a writer for children, and to be published by L'École des loisirs. It saves me from wandering.

What was your purpose when you wrote *Jésus comme un roman* [Jesus as a novel] (Bayard)?

I knew that my mum was going to die; I didn't want to tell myself stories. A publisher from Bayard called me. He asked me to write about the life of Jesus for children who didn't know about it, who didn't have the necessary references to understand the Gospels. It was a beautiful project and maybe the only thing I could have written at that time. As my husband is a former seminarian, I had all the material, historical, exegetic, at home. I wrote this story twice. The first time, I used the third person and the imperfect tense. The second time, I changed to the first person and the present. I felt that the past tense and the third person narrative were considerably moving the story away from my young reader and made him believe that it was something senseless nowadays. I had to pick-up a witness-narrator; I chose Peter, the most humane of the apostles, the one who makes mistakes, the one who resembles us. I centered my story on the public life of Christ, because it seemed to me that if I spoke about the Nativity scene, the Three Kings and so on, my young readers would have the feeling that they were reading a fairytale. However, and that's what troubled the exegete who was rereading my work to give me the imprimatur, I described the miracles "in a realistic

¹⁷ Zazie is a character created by Raymond Queneau in 1959 in his book *Zazie dans le métro* [Zazie in the metro].

way”: Blind people saw for real, paralyzed people walked for real. Perhaps because my mother was waiting for a miracle.

You say that you write so that your readers can love your characters. Jean Perrot said that you write to touch hearts with a purifying emotion, which would be the ultimate goal of your novelist morality. What do you think about that?

I assume the word “moralist”, as a reference to the authors of the 17th century, it’s a great tradition. I don’t plan to preach, but to carry values in a joyful and brave way, by telling stories that make people laugh and cry. I often quote this sentence from a preface from Dickens: “If my book, while providing entertainment to my readers, brings one of them to have a better opinion of his fellow humans, and to consider the best side of human nature, I would be truly happy and proud to have produced such a result.” To give the best of yourself to the best of your reader”. The best moment I can live with a book, it’s when I close it, thanking the one who wrote it. During a few hours, sometimes a few days, I’m driven by what I’ve read and I know where the source of that is, so I can come back to it if I wish. To paraphrase Jules Renard, when I think about all the books left for me to read, I’m certain that I will be happy still.



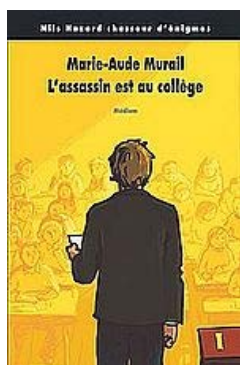
A visit to the collège de St Germain-des-Fossés

AWARDS' LIST



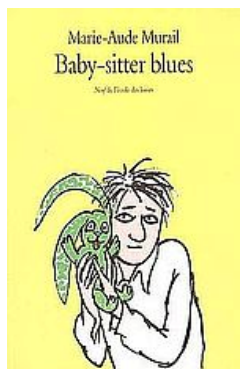
22 !

2009 : Prix Livre, mon ami [Nouvelle-Calédonie]



L'Assassin est au college [The killer is at school]

1994 : Prix Ados [Ville de Rennes, Ile-et-Vilaine]



Baby-sitter blues

1990 : Prix « L » de l'aventure [Limoges, Haute-Vienne]

1990 : Prix des Lecteurs de Bobigneries [Bobigny, Seine-Saint-Denis], Niveau
Secondaire

1992 : Prix Bernard Versele [Belgique], 5 chouettes

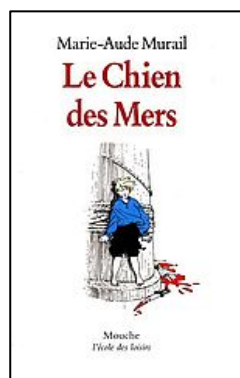


Bravo Tristan ! [Well done Tristan!]

1989 : Prix du Livre de l'été [Metz, Moselle]

1990 : Prix des Lecteurs de Bobigneries [Bobigny, Seine-Saint-Denis], Niveau
Primaire

Dans mon école, il y a trois bandes, la bande à Jujube, la bande à Patrick et la bande à Olivier. Moi, je suis dans



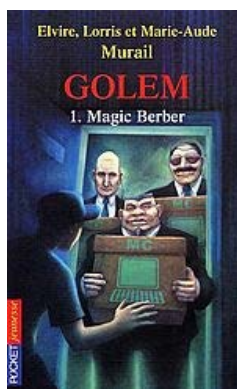
Le Chien des mers [The dog of the seas]

1989 : Prix Sorcières, Premières lectures



La Dame qui tue [The lady who kills]

1994 : Prix Littéraire des Lycées Professionnels du Haut-Rhin



Golem

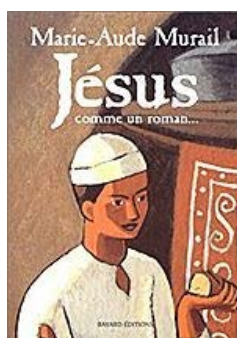
2003 : Grand Prix de l'Imaginaire [Festival international de Science-fiction des Utopiales, Nantes, Loire-Atlantique]

2003 : Prix des Incorruptibles, 6^{ème}-5^{ème}, pour Golem, tome 1



Le Hollandais sans peine [Dutch with ease]

1990 : Prix Saint-Benoît [Ville de Saint-Benoît, Vienne] 1990 : Prix Sorcières, Premières lectures



Jésus, comme un roman... [Jesus, like a novel...]

1998 : Prix Jeunesse du Syndicat des Libraires de Littérature Religieuse



Maité coiffure [Maité Salon]

2004 : Prix J'ai lu, j'élis [Angers, Maine-et-Loire]

2005 : Isidor Fictions [Label décerné par le Collectif HomoEDu, pour mettre en valeur les meilleurs livres reflétant la diversité sexuelle auprès des enfants et des jeunes et permettant de lutter contre les préjugés homophobes], Niveau 3^{ème}

2005 : Prix Ados [Ville de Loudéac, Cotes d'Armor]

2005 : Prix des Collégiens [Ville de Vannes, Morbihan], Deuxième Prix

2005 : Prix des Collégiens de l'Estuaire [Pays de la Loire], 4^{ème}-3^{ème}
 2005 : Prix des Collèges du Territoire de Belfort, 4^{ème}
 2005 : Prix Dévoreurs de livres [Département de l'Eure], 5^{ème}-4^{ème}
 2005 : Prix du Livre de Littérature Jeunesse [Pays des Pyrénées Cathares]
 2005 : Prix Littéraire des ados [Ville d'Angers, Maine-et-Loire]
 2005 : Prix Marguerite Audoux des collèges [Département du Cher]
 2005 : Prix Tatoulu [Prix décerné par des écoliers et des collégiens]
 2005 : Prix de la Ville de Cherbourg-Octeville [Manche], Niveau 5^{ème}
 2006 : Prix Escapages [Département de l'Indre], « + de 12 ans »
 2006 : Prix du Livre Jeunesse Marseille [Bouches-du-Rhône]

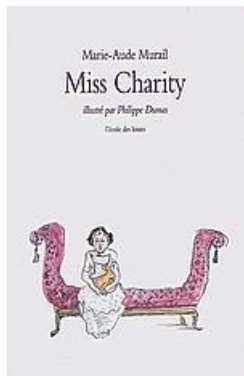
Malo de Lange, fils de voleur [Malo de Lange, son of robbers]

2010 : Prix Beaugency « Plaisir de lire Jeunesse » [Ville de Beaugency, Loiret]
 2011 : Prix Tatoulu [Prix décerné par des écoliers et des collégiens], Niveau 6^{ème}



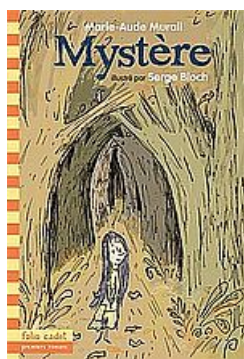
Miss Charity

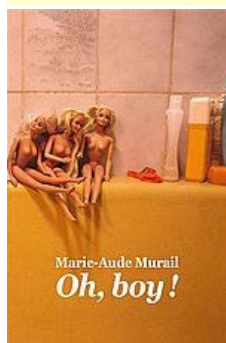
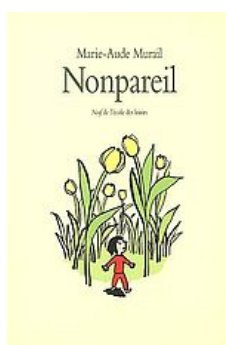
2009 : Prix Bel-Ami [prix qui récompense l'auteur(e) d'une biographie ou d'un roman retraçant un destin de femme remarquable]
 2010 : Liste d'honneur d'IBBY
 2013 : Prix Migliore libro (revue italienne LIBER)



Mystère [Mystery]

1989 : Sélection 1000 jeunes lecteurs [Culture et Bibliothèques pour Tous]





Nonpareil [Notalike]

2009 : Prix Page à page [Ville de Meudon, Hauts-de-Seine], CE1-CE2

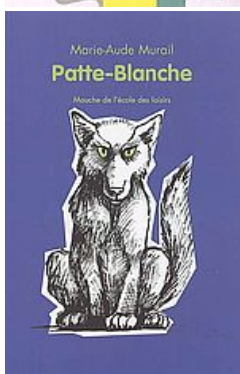
Oh, boy !

- 2000 : Prix Jeunesse France Télévision
2000 : Tam-tam du Livre de Jeunesse [Bayard Jeunesse], Je bouquine
2001 : Grand Prix Julie des lectrices [Magazine Julie, Milan]
2001 : Prix Ados [Ville de Rennes, Ille-et-Vilaine]
2001 : Prix des Adolescents [Ville de Loudéac, Ille-et-Vilaine]
2001 : Prix des Collèges [Martigues, Bouches-du-Rhône]
2001 : Prix des Collèges Territoire de Belfort, Niveau 4ème
2001 : Prix des Collégiens [Ville de Vannes, Morbihan]
2001 : Prix des Collégiens de l'Estuaire [Pays de la Loire], 4ème-3ème
2001 : Prix des Collégiens Haute-Savoie
2001 : Prix des Lecteurs [Ville du Mans, Sarthe]
2001 : Prix des Lecteurs du Morbihan
2001 : Prix du Jury des collégiens [Villefranche-de-Rouergue, Aveyron]
2001 : Prix du Livre de l'été [Metz, Moselle]
2001 : Prix du Salon du livre de la Ville de Chevreuse [Yvelines]
2001 : Prix Farniente [Belgique]
2001 : Prix Frissons du Vercors [Isère], ex-aequo
2001 : Prix Littérature Jeunesse [Ville de Sorgues, Vaucluse]
2001 : Prix Livrentête [Culture et Bibliothèques pour Tous], Roman junior
2001 : Prix « Pot de billes » [Salon du Livre de Montbéliard, Doubs]
2001 : Prix Sésame [Salon du Livre de Jeunesse de Saint-Paul-Trois-Châteaux, Drôme]
2001 : Prix Tatoulu [Prix décerné par des écoliers et des collégiens]
2001 : Prix « Tempête au collège 2001 » [Bayonne, décerné par 250 collégiens du Pays Basque]
2002 : Coup de cœur des Jeunes lecteurs [Belgique, Ville de Bruxelles]
2002 : Gaillard d'or [Brive-la-Gaillarde, Corrèze]
2002 : Isidor Fictions [Label décerné par le Collectif HomoEDu, pour mettre en valeur les meilleurs livres reflétant la diversité sexuelle auprès des enfants et des jeunes et permettant de lutter contre les préjugés homophobes], Niveau 4ème
2002 : Prix Alizé [Département de la Vienne], 4ème-3ème
2003 : Prix de la Ville de Rennes [Ille-et-Vilaine]
2008 : Prix Paolo Ungari-Unicef [Italie], pour la traduction en italien
2009 : Goldener Lufti [Allemagne, Pegasus-Leserpreis für Jugendbücher], pour **Halb und halb für drei** (traduction en allemand)
2009 : Premio LIBER [Italie, Foire de Bologne], pour la traduction en italien
2009 : Prix Un libro per la testa [Italie, Suzzara, Lombardie], pour la traduction en italien
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Papa et maman sont dans un bateau [Daddy and mummy are on a boat]

2010 : Prix du Livre de Viarmes [Ville de Viarmes, Val d'Oise]



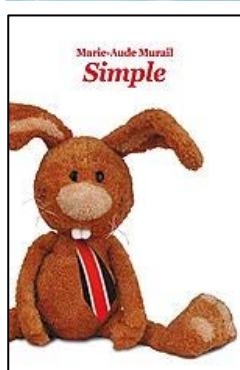
Patte blanche [White paw]

2007 : Prix Littéraire des Écoliers de Rillieux-la-Pape [Rhône], niveau Benjamin
2007 : Prix OCCE des Écoliers du Loir-et-Cher [office central de la Coopération à l'École], CM1
2007 : Prix Page à page [Ville de Meudon, Hauts-de-Seine], CE1-CE2



Sauveur & Fils, saison 1 [Saviour and son, season 1]

2016 : Pépite FranceTélévisions, Catégorie Grands



Simple [My brother Simple]

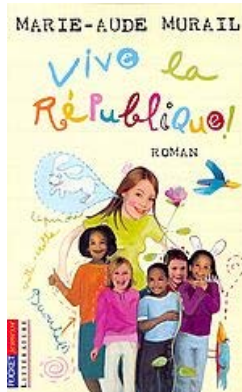
2005 : Prix SNCF du Livre de Jeunesse
2006 : Prix Ados [Ville de Rennes, Ille-et-Vilaine]
2006 : Prix Bouqu'en stock [Collégiens de Seine-Maritime], Niveau 3^{ème}
2006 : Prix de la Ville de Cherbourg-Octeville [Manche], Niveau 4^{ème}, ex-aequo
2006 : Prix des Lycéens allemands [Allemagne, Foire du Livre de Leipzig] pour la version française
2006 : Prix Farniente [Belgique], Deux baskets
2006 : Prix Littéraire des collégiens [Compiègne, Oise]
2006 : Prix Littérature Jeunesse [Cholet, Maine-et-Loire]
2006 : Prix Plaisirs de lire [Collèges du département de l'Yonne]
2008 : Deutscher Jugendliteraturpreis [Allemagne, Foire du Livre de Francfort], pour Simpel (traduction en allemand)
2008 : Goldenen Bücherwurm [Allemagne, Kinder-Akademie Fulda], pour Simpel (traduction en allemand)
2009 : Hörbuchpreis der Landeshauptstadt Wiesbaden [Allemagne], pour Simpel (traduction en allemand)



Le Tueur à la cravate [The killer with a tie]

2011 : Prix Gavroche [Collèges de Rueil-Malmaison, Hauts-de-Seine]

2012 : Prix Mordus du polar



Vive la République ! [Long live the Republic!]

2006 : Prix Lire-SNCF

2007 : Prix Gayant Lecture [Douai, Nord], Catégorie 4



« Knight of the Legion of Honour » in recognition for her work in the field of children's literature in 2004

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1985

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New editions:

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In: 3 histoires à ne pas lire la nuit. Bayard Jeunesse, 2007, 3 vol., in the series « J'aime lire »

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« Mais qu'elle est bête cette fille-là » [What a nuthead this girl is!], ill. Michel Guiré-Vaka, Astrapi, 1986, n°183.

« Maudit perroquet ! » [Cursed parrot!], ill. Maurice Rosy, Astrapi, 1986, n°195, pp. 8-12.

1987

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New editions:

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Lu par Olivia Baup, Max de Bley, Véronique Hoffer, François Hubert-Rodier [et al.], Gallimard Jeunesse, 1990, 1 livre + 1 audio cassette, in the series « Folio cadet »

Gallimard Jeunesse, 1999, 64 p., in the series « Folio cadet, 217 »

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New editions:

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1988

Bravo, Tristan ! [Well done, Tristan!], ill. Alexandra Poulot. Paris, Nathan, 1988. 89 p. (Arc en poche, 125)

New editions:

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« Le docteur Magicus » [The doctor Magicus], ill. Yvan et Nicole Pommaux, J'aime lire, 1988, n°140, pp. 3-43.

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1989

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Funiculaire [Funicular], ill. Catherine Nouvelle. Toulouse, Milan, 1989. [24] p.

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1990

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1991

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1998

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1999

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Website

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TRANSLATED BOOKS A SELECTION

L'ASSASSIN EST AU COLLÈGE

Catalan - Bromera

German - Arena

Italian - RCS

Spanish (Europe) - Algar Editorial Feditres S.L.

Spanish (Latin America) - Castillo

AU BONHEUR DES LARMES

French - Diesterweg

BABY SITTER BLUES

French (Germany) - Klett

German - Arena

German - Fischer

Italian - Giunti

Korean - Sakyejul

Spanish (Latin America) - FCE

Vietnamese - Nha Nam



LA BANDE À TRISTAN

German - Fischer

Spanish (Europe) - SM ediciones

Spanish (Latin America) - SM Colombia

LE CHANGELIN

Korean - Moonji

Spanish (Latin America) - FCE

CHARLES DICKENS

Italian - Giunti

LE CHIEN DES MERS

Korean - Bir Publishing

LA DAME QUI TUE

German - Arena

Italian - RCS

Spanish (Latin America) - Castillo

UN DIMANCHE CHEZ LES DINOSAURES

Russian - Samokat

Spanish (Latin America) - FCE

DINKY ROUGE SANG

Catalan - Bromera

Greek - Patakis

Italian - RCS

Spanish (Europe) - Algar Editorial Feditres S.L.

Spanish (Latin America) - Castillo

LA FILLE DU DOCTEUR BAUDOIN

German - Fischer



GOLEM

Chinese - 21st Century Publishing House

Chinese (Taiwan) - New Sprouts Publisher,

English - Walker Books

Italian - Mondadori

Japanese - Motovun Co Ltd

Korean - Moonhak Soochup Little Book

Lithuanian - Alma Littera

Portuguese (South America) - Arx, Comboio de Corda

Serbo-Croat - Profil

LE HOLLANDAIS SANS PEINE

Chinese (simplified) - New Buds

Dutch - Gottmer

French (Germany) - Cornelsen

French (Italy) - Loescher

German - Moritz

Italian - Edizioni El

Korean - Bir Publishing

Russian - Samokat

Spanish (Europe) - Edebe

Spanish (Europe) - Ediciones B

Spanish (Latin America) - Castillo

MA VIE A CHANGÉ

German - Fischer





MAÏTÉ COIFFURE

Basque - Elkar
French (Germany) - Klett
German - Fischer
Hungarian - Konyvmolykepzo kiado
Italian - Giunti
Korean - Baram
Thai - Suan Nguen



MISS CHARITY

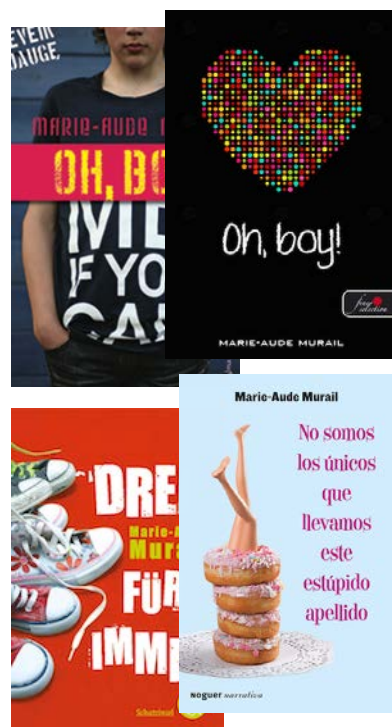
German - Fischer
Italian - Giunti
Russian - Samokat

MON BÉBÉ À 210 FRANCS

Russian - Samokat

NOS AMOURS NE VONT PAS SI MAL

German - Arena
German - Fischer



OH BOY!

Catalan - Grup 62
Dutch - Gottmer
French (Germany) - Klett
French (Netherlands) - Noordhoff
German - Fischer
Hungarian - Konyvmolykepzo kiado
Italian - Giunti
Korean - KBJB
Korean - SOL
Lithuanian - Alma Littera
Russian - Samokat
Slovenian - Mis
Spanish (Europe) - Destino Noguier Planeta
Thai - Suan Nguen
Turkish - Tudem & Desen
Ukrainian - Ridna Mova
Vietnamese - Nha Nam



PAPA ET MAMAN SONT SUR UN BATEAU

German - Fischer

Italian - Giunti

PEAU DE ROUSSE

Spanish (Latin America) - FCE

SANS SUCRE, MERCI

German - Arena

German - Fischer

Spanish (Latin America) - FCE

SCENARIO CATASTROPHE

French (Germany) - Klett

German - Arena

UN SÉDUCTEUR-NÉ

Greek - Kastaniotis



SIMPLE

Catalan - Grup 62

Chinese (simplified) - CRTV UP

English - Bloomsbury UK

French (Germany) - Knett

French (Netherlands) - Noordhoff

German - Fischer

Greek - Kedros

Hebrew - Kinneret

Hungarian - Konyvmolykepzo kiado

Italian - Giunti

Korean - Moonhak Soochup

Lithuanian - Alma Littera

Portuguese (South America) - SM Brazil

Russian - Samokat

Slovenian - Mis

Spanish (Europe) - Anaya

Swedish - Raben & Sjögren

Thai - Suan Niguen

Turkish - Tudem & Desen

SOUI MANGA

Spanish (Latin America) - FCE

LE TRÉSOR DE MON PÈRE

French (Germany) - Klett

TROIS MILLE FAÇONS DE DIRE JE T'AIME

French (Germany) - Reclam

German - Fischer

Italian - Giunti

Korean - Nonjang Publishing Co.



LE TUEUR À LA CRAVATE

Catalan - Grup 62

German - Fischer

Italian - Giunti

Spanish (Europe) - Siruela



VIVE LA RÉPUBLIQUE

Italian - Giunti

German - Fischer

A complete list can be found at:

<http://marieaude.murail.pagesperso-orange.fr/1niveau/central/2niveau/23traduction.htm>

BOOKS SENT TO THE JURORS

LE HOLLANDAIS SANS PEINE [DUTCH WITH EASE]



Does Jean-Jacques have a gift for languages, or is he just mischievous? At any rate, during a trip to Germany to learn the language, he succeeds at playing a trick on his dad and he learns... Dutch! He dispenses with his homework, becomes a star in the eyes of the life guards, and... makes a friend for life!

A very cheerful book, in which the author makes fun of the parents' educational and pedagogical principles. A reflection about communication and language, with uncontrollable fits of laughter! Exhilarating !



stiftunglesen.de | Buchtipp

© Stiftung Lesen

Ich Tarzan - du Nickless!



©Moritz Verlag

Seitenzahl:	56
Autor/Herausgeber:	Marie-Aude Murail
Verlag:	Moritz Verlag
Erscheinungsjahr:	2011
ISBN:	978-3895652271
Preis:	9,95 €

Jean-Charles hat eine entschieden andere Auffassung davon, was Ferien bedeuten, als sein Vater. Für den ist der Urlaub in einem fremden Land nämlich vor allem eine Gelegenheit, eine neue Sprache zu lernen. Zum Beispiel Deutsch - auf einem deutschen Campingplatz. Jean-Charles findet Baden gehen prinzipiell interessanter als Vokabeln lernen - jedenfalls bis zu dem Augenblick, in dem er beschließt, sich mit dem Jungen aus dem Nachbarzelt auf Holländisch zu unterhalten. Wobei seine Definition von Holländisch ziemlich großzügig ausfällt...

Wer über diesen Crashkurs in Ausländisch nicht lachen kann, hat noch nie über einen öden Vokabeltest gestöhnt. Fremdsprachenlernen kann eben auch kreativ sein. Marie-Aide Murail? Gabumm... (wer das nicht versteht, sollte schnellstens nachlesen!). Ab ca. 7-8 Jahren.

martes, 24 de marzo de 2015

Kus Majareta (Marie-Aude Murail / Luis San Vicente, Castillo): Esta excursión a la playa sí que es única. Te provoca la risa y además te regala una ingeniosa técnica para aprender idiomas sin esfuerzo. El papá de Juan Carlos estaba convencido de que "darse un baño de lengua" o, dicho de otro modo, escuchar un idioma desconocido todo el día, era la mejor manera de aprender a hablar otra lengua. Por eso Juan Carlos y su familia se fueron de campamento a una playa de la provincia francesa de Canadá. La idea era buena, ese señor no se equivocaba ni tantito en lo que prometía. La cosa es que, como suele pasar en la mayoría de los viajes familiares, nada salió como se esperaba. Lo cual tampoco fue malo. Ni Juan Carlos ni nadie de su familia aprendió a hablar francés ese verano, pero sí Kus Majareta (una notable, estrafalaria y muy original derivación del holandés). Quizá no me creas ni pizca si te digo que al leer el libro tú también aprenderás a hablar Kus Majareta. Haz la prueba.

Source : http://www.fondodeculturaeconomica.com/Editorial/Prensa/Detalle.aspx?id_desplegado=69989

MAÏTÉ COIFFURE [MAITÉ SALON]



Louis Feyrières has to go on a one week training, like all the students in grade 9. Where? He doesn't really know. He doesn't like school and feels he's good at nothing. He has the opportunity to do his training at the Maïté hairdressing Salon. His father, a surgeon, would like something different for his son. Something more glamorous. But Louis ends up at the Maïté Salon... And discovers he can be punctual, hard working, taking initiatives, gifted! The joyful atmosphere of the salon, the conversations with the clients, the smells, the colours, everything makes him feel at home at the Salon. Right from the start, he knows he would like to stay more than a week, with all due respect to his father.

Maité Salon is a beautiful novel about love, life lessons, and self-affirmation.



LE LETTURE DI BIBLIORAGAZZI

Nodi al pettine

Un nuovo libro di Marie-Aude Murail, vestito della nuova veste grafica della collana extra di Giunti. Il protagonista è Louis, quattordici anni, famiglia borghese e benestante, con un padre molto attento alla forma, alle frequentazioni dei figli sia in temrini di ambienti che di scuola che di amici. Quando la scuola, che del resto non frequenta volentieri, obbliga il ragazzo a scegliere dove frequentare uno stage, Louis rifiuta, pur di non condividere del tempo con un compagno di scuola, la proposta del padre di passare una settimana in uno studio radiofonico e accetta senza farci nemmeno troppo caso l'idea della nonna. Una settimana in un salone da parrucchiere. Con sua grande sorpresa e con grande orrore del padre, scopre invece che quella professione gli va a genio e a quanto pare è davvero portato per inventare nuovi tagli e nuove colorazioni sulle teste dei clienti. In realtà gli va a genio anche l'ambiente, formato da persone così diverse tra loro, che nascondono un mondo di segreti al di fuori della porta del negozio, ma al tempo stesso persone legate tra di loro da vero affetto. Così Louis si troverà per la prima volta a sentirsi responsabile di se stesso e degli altri e a cercare di contrastare il volere paterno. Se il primo atto di ribellione è una vigliacca infilata di bugie, il ragazzo uscirà ben presto allo scoperto e affronterà la situazione. Narrazione un po' slegata, ricca di vicende e con un finale posticipato di anni che forse non era così necessario alla storia in sè, ma necessario a quel manifesto di ottimismo che sottosta sempre alle vicende narrate da Marie-Aude Murail: per quanto la vita possa essere complicata e disseminata di prove (dice l'autrice di scrivere romanzi di formazione e di crescita in cui i protagonisti crescono attraverso le prove), ce la puoi fare.

Condividiamo con voi il prologo all'intervento che Marie-Aude Murail ha fatto ieri a Torino durante il convegno "Adolescenti: lettura, lettori, linguaggi", a cui ha partecipato con Aidan Chambers e Annie Rolland, nell'ambito della manifestazione Tante Storie. Marie-Aude ha ricordato a bibliotecari e insegnanti presenti che per far leggere i bambini e i ragazzi occorre – come in tutto – dare il "buon esempio", essere lettori felici. E poi, quasi un imperativo, leggere ad alta voce: è fondamentale e soprattutto è semplice, è gratuito e ai bambini piace... e la facilità di queste tre caratteristiche non deve essere un motivo per non leggere ad alta voce...

Marie-Aude Murail, Nodi al pettine (trad. di Federica Angelini), Giunti extra 2011, 157 p., euro 10

Du bist hier: > Startseite > Themen > Reality > Romane > Über kurz oder lang



Leseprobe

Über kurz oder lang

von [Marie-Aude Murail](#)

Originalausgabe erschienen 2004 unter dem Titel *Maité Coiffure*, deutsche Ausgabe erstmals 2010 bei Fischer, 224 Seiten. ISBN nicht vorhanden.

[ab 14 Jahren](#)

BUCHREZENSION - DAS MEINT JUGENDBUCH-COUCH



Jugendbuch-Rezension

von [Corinna Abbassi-Götte](#)

»vom Mut, dem eigenen Weg zu folgen«

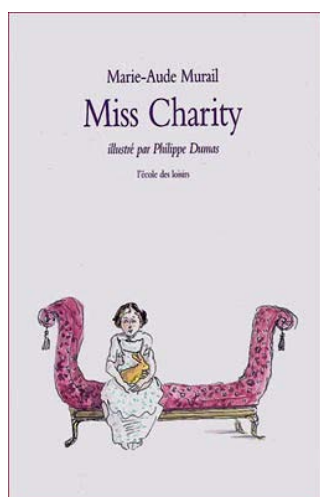
Source: <https://biblioragazzilette.wordpress.com/2011/11/08/nodi-al-pettine/>

Über kurz oder lang

»Über kurz oder lang« besticht durch trockenen Humor, liebenswerte Charaktere und eine warmherzige Story. Louis' Wandlung vom gelangweilten Teenager zum charakterstarken jungen Mann berührt. Und, ganz ehrlich, nach der Lektüre wird man bei jedem Friseurbesuch den besonderen Flair des Salon Marielou suchen!

Source : <http://www.jugendbuch-couch.de/marie-aude-murail-ueber-kurz-oder-lang.html>

MISS CHARITY



Charity is a little girl. She is, like all children, very curious. But a little girl from a bourgeois family in the 1880s must remain silent and be as discreet as possible. The adults around her don't pay much attention to her, and she feels alone. Therefore, Charity takes refuge on the third floor of her house. She raises mice in the nursery, studies mushrooms under a microscope and learns Shakespeare by heart. It's the only way for her not to go crazy with boredom. She hopes that one day something will happen to her. Marie-Aude Murail says: "I wrote Miss Charity to pay homage to the creative women of the 19th century, to their iron will that was necessary to clear a path in a world ruled by men. I transformed a true life into a fake autobiography, that of Charity Tiddler. She is a heroine who at heart resembles me: a little girl locked in a magic circle, who, little by little, slowly, gains the right to exist. Charity does this through drawing, and I do it through writing."

~~~~~

PANORAMA

### *La vita di Charity Tiddler, curiosa e bizzarra ragazza del 1800* *'Miss Charity' di Marie-Aude Murail: un moderno romanzo vittoriano*

23 agosto 2013

Nel 1813 veniva pubblicato *Orgoglio e Pregiudizio* di Jane Austen. Oggi, a duecento anni di distanza, **Marie-Aude Murail**, tra le più importanti autrici di libri per ragazzi francesi, pubblica per l'editore Giunti, Miss Charity, una storia eccezionale, che riporta i **giovani lettori** al fascino del romanzo ottocentesco in chiave moderna, un omaggio alla celebre scrittrice inglese e alle sue eroine.

Siamo proprio in Inghilterra, nella seconda metà dell'Ottocento e Charity Tiddler è una bambina della buona società vittoriana: vive in una casa enorme, ma tremendamente vuota, con una madre distante, un padre assente, due sorelle più piccole e la servitù.

Charity è naturalmente curiosa, ama gli animali, conosce Shakespeare a memoria, produce dettagliatissimi disegni di animali e insetti, e desidera fortemente un microscopio per osservare più da vicino tutto ciò che la circonda.

*"Si potrebbe pensare che io vivessi da sola nella nursery, in mezzo a rane e topi. E l'idea non è nemmeno troppo lontana dalla realtà. Venivo chiamata solo di rado in sala. Mamma era una di quelle persone per cui un bambino poteva al massimo essere visto, mai sentito."*

Non ha amici, perché a quell'epoca, una ragazzina di buona società cresceva in una sorta di isolamento. Così la noia la spinge a vivere al terzo piano del suo palazzo, insieme alla servitù, allevando gli **animali più bizzarri**, lontano dagli occhi della madre e delle sue amiche dedite al pettegolezzo e alle attività parrocchiali.

Pagina dopo pagina vediamo crescere Charity, da bambina a ragazzina, fino a diventare una donna. Il suo gusto vagamente macabro, la sua ironia tagliente, la sua indipendenza e la sua acuta intelligenza non potranno non affascinarvi.

Charity è una ragazza del tardo Ottocento, ma i suoi sentimenti, i suoi desideri e le sue ambizioni sono del

tutto inconsuete per il suo tempo: la sua voglia di **libertà** e la sua indipendenza di pensiero sono del tutto simili a quelle di una ragazza del nostro tempo. Tra funghi al microscopio, topi acrobati, letture appassionate e conigli che amano la matematica, sovvertire le regole della società frivola e snob che la circonda, diventerà il difficile compito di Charity per scegliere la vita che più le si adatta.

**Marie-Aude Murail** ha vinto numerosissimi premi e ha scritto e pubblicati più di 90 titoli di granissimo successo. Da *Oh boy!* a *Nodi al pettine*, riesce sempre nel difficile compito di affrontare con delicatezza e humor i temi più complessi, grazie alla potenza delle storie, alla forza dei personaggi e allo stile piacevole e ironico del linguaggio. A proposito di *Miss Charity*, la scrittrice ha dichiarato che *"Miss Charity è un romanzo vittoriano che è come l'iniziazione dei miei giovani lettori agli autori anglosassoni che amo di più: Dickens in testa, poi Jane Austen, le sorelle Bronte, Oscar Wilde e Bernard Shaw"*

**Da 12 anni in su.**

Miss Charity , Marie-Aude Murail, Giunti, 2013

Source: <http://www.panorama.it/cultura/libri/miss-charity-marie-aude-murail/>

## Süddeutsche Zeitung

SZ.de Zeitung Magazin

12. Mai 2016, 18:49 Uhr Fundstücke

### Das Leben der Beatrix Potter

**Marie-Aude Murail erzählt in ihrem Roman vom Leben der viktorianischen Autorin.**

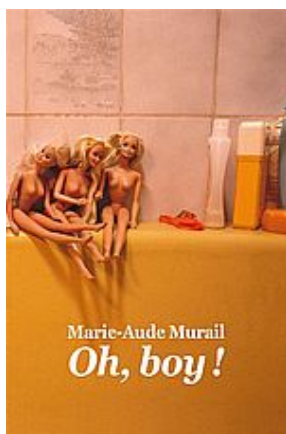
Von *Roswitha Budeus-Budde*

Zu den Klassikern der englischen Kinderliteratur zählt Peter Hase, die Geschichte des wilden Kaninchenjungen, geschrieben von Beatrix Potter, und wie hinter vielen großen Bucherfolgen verbirgt sich auch hier eine besondere Autorenbiografie. Niemand hätte erwartet, dass die 1866 geborene Tochter der viktorianischen Oberschicht sich aus der Ödnis einer einsamen Kindheit befreite, indem sie ihr Zeichentalent pflegte. So nutzte sie ihre Liebe zu den Tieren, die sie in ihrem Kinderzimmer aufzog, zeichnete sie und erzählte später in ihren Kindergeschichten von den Abenteuern, die sie mit ihnen erlebte. Ihre Tagebücher waren ein Spiegel der Zeit und Marie-Aude Murail, der großen französischen Jugendbuchautorin, dienten sie als Quelle, um daraus einen glänzenden Gesellschaftsroman zu schreiben, der ganz im Stil von Dickens, [Oscar Wilde](#) und George Bernard Shaw dieses Leben wie ein Theaterstück ablaufen lässt. Das ganz und gar unbedeutende Leben der Charity Tiddler", fühlt sich nicht der biografischen Genauigkeit verpflichtet, sondern der Entwicklung zur erfolgreichen Autorin, die mit einem kritisch-ironischen Blick ihre Umgebung seziert und ihr Glück findet. (Eine Wiederentdeckung zum 150. Geburtstag von Potter, für Leserinnen ab 14 Jahre)

*Marie-Aude Murail: Das ganz und gar unbedeutende Leben der Charity Tiddler. Mit Illustrationen von Philipp Dumas. Aus dem Französischen von Tobias Scheffel. Fischer (Bücher mit dem Blauen Band) 2011. 570 Seiten, 17,50 Euro.*

<http://www.sueddeutsche.de/kultur/fundstuecke-das-leben-der-beatrix-potter-1.2972979>

## OH, BOY!



The Morlevant family consists of three children, and that's it. Their father took off. Their mother committed suicide. The ones left are Siméon, a gifted fourteen-year-old; Morgane, age eight and first in her class; and Venice, who is five years old and cute enough to eat. They have made a pact to never separate from one another. Now two other Morlevents might adopt them: Bart, a charming but irresponsible "pediasexual," and Josiane, an ophthalmologist who is not very nice at all.

A gallery of unbelievable characters, with different personalities, who experience extreme situations. The more one reads, the more one sways between laughter and tears; and somehow, in the course of the book, the heroes become more and more humane.

This novel has been adapted for television in 2008 and directed by Thierry Binisti, with the title "On ne choisit pas ses parents" [We don't choose our parents]. It has also been adapted for the theatre, staged by Olivier Letellier, adapted by Catherine Verlaguet and Lionel Erdogan. The show has received the Molière award for a performance "Young public". The play has been translated into English (USA) by Nicholas Elliott and was played by Matthew Brown at the New Victory Theater in New York (6-15 January 2017).



### O, boy! Marie-Aude Murail

Het zit Siméon (14), Morgane (8) en Venise (5) Morlevant niet mee in 'O,boy!': hun vader is er een tijd geleden al tussenuit geknepen, en nu overlijdt ook hun moeder nog! De maatschappelijk werkster houdt het maar op een ongeluk, terwijl ma Morlevant eigenlijk zelfmoord pleegde door een flinke slok bleekwater te nemen.

En daarmee is de toon gezet in dit wrange boek over drie kinderen en hun vreemde familieleden. De volwassenen dénken namelijk dat de kids van niks weten, terwijl die allang doorhebben wat er aan de hand is. De maatschappelijk werkster wil de kinderen eerst naar een tehuis sturen en daarna naar een geschikt pleeggezin op zoek gaan. Maar de hoogbegaafde Siméon ziet de bui al hangen; welk gezin wil nou drie kinderen in één keer adopteren? Nu worden ze vast gescheiden!

Gelukkig is er een oplossing: hun vader had nóg twee kinderen! Siméon, Morgane en Venise dromen al van die lieve grote zus en stoere broer, maar dat valt in de praktijk behoorlijk tegen! Halfzus Josiane is saai en wil alleen Venise adopteren, en dan vooral omdat zo'n lief, blond meisje een leuke accessoire is. En met zijn rommelige liefdesleven is de hysterische homo Bart, de halfbroer, niet bepaald een rolmodel voor de kinderen.

Maar vanaf het moment dat Morgane en Venise Bart ontmoeten, zijn ze meteen helemaal dol op hem. Siméon is eerst nog wantrouwig; hij is drie keer zo slim als zijn grote broer! Maar als Siméon kanker krijgt, werpt Bart zich - niet helemaal vrijwillig - op als zijn beste maatje. En dan blijkt hij meer in zijn mars te hebben dan iedereen ooit had gedacht!

Al die roze Barbies op de cover doen vermoeden dat 'O, boy' een flauw verhaal voor meiden is, maar niets is minder waar. Het is een vrolijk boek, maar af en toe ook best verdrietig. Leukemie, zelfmoord, mishandeling, er komt nogal wat voorbij! Toch weet schrijfster Marie-Aude Murail die heftige thema's licht en luchtig te houden. Dat is knap, want het hele boek had net zo goed kunnen wegzinken in al die ellende.

Maar dat is dus níet het geval! De schrijfster wisselt zwaardere stukken af met hilarische momenten. Het flauwvallen van Bart bijvoorbeeld, elke keer als hij een naald of bloed ziet. Niet zo handig als je de helft van je tijd bij je zieke broer in het ziekenhuis doorbrengt! Het boek leest daardoor heerlijk weg. Het enige minpuntje is het einde van het verhaal; dat komt namelijk veel te snel! Misschien wil de schrijfster een vervolg maken, zodat we weten hoe het verder gaat met de Morlevents? Vingers gekruist houden

Bianca.

Source: <http://www.leesfeest.nl/boek/o-boy>

# LIBERWEB

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per bambini e ragazzi,  
in rete

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[Libri e ragazzi](#) » [Interviste d'autore](#) » Marie-Aude Murail - Un eroe gay da amare

[zoom editoria](#)

[il progetto del mese](#)

[la cassetta degli attrezzi](#)

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## Marie-Aude Murail - Un eroe gay da amare

Carla Poesio ha rivolto qualche domanda a Marie-Aude Murail, autrice di *Oh Boy!*, romanzo che tratta di omosessualità, che ha riscosso il maggior numero di preferenze degli esperti di LiBeR come miglior libro del 2008.

**Nella sua attività di scrittrice lei ha seguito un percorso che generalmente gli scrittori fanno al contrario. Ha infatti cominciato con libri per adulti e poi ha optato per la letteratura giovanile. Quali sono le ragioni di questa scelta che pone accanto ai lettori giovani anche molti adulti?**

I miei due romanzi per adulti sono autobiografici. Sentivo di non poter raccontare ai "grandi" storie che non avrebbero ascoltato se io non avessi detto la verità. Trovare il pubblico dei bambini e poi quello degli adolescenti mi è stato di grande conforto. Avanzo mascherata, protetta dai miei personaggi e provo l'intenso piacere di vivere mille vite.

Ma, col passare degli anni, mi sono accorta che i miei giovani lettori prestavano i miei libri ai loro genitori e li dividevano con i loro insegnanti. Adesso dunque posso raccontare le mie storie ai lettori di tutte le età e penso talvolta alla dedica che Saint Exupéry scrisse per *Il piccolo principe*: "A Léon Werth, quando era un bambino."

Scrivo per quelli che sono giovani e per gli adulti quando si ricordano di esserlo stati.

**L'argomento della sua tesi alla Sorbona fu l'adattamento di testi classici per i ragazzi. Qual è il classico a cui si sente più vicina nella sua attività letteraria per i giovani? Dickens, di cui ha scritto una biografia?**

Dickens è il mio modello in cielo e in terra. Veglia su di me, ben arroccato sulla mia scrivania. Ho imparato l'inglese proprio per leggerlo in lingua originale, ho avuto una borsa di studio dal British Council per andare a vivere un mese vicino a lui, a Londra, e là mi sono recata sulla sua tomba nell'Abbazia di Westminster per chiedergli: "Charles, fammi diventare una scrittrice."

Ho scritto la sua biografia per ringraziarlo di tutto quello che mi ha dato, sia come lettrice che come scrittrice, per trasmetterlo alle giovani generazioni. Ho terminato da poco di scrivere *Miss Charity*, un romanzo vittoriano che è come l'iniziazione dei miei giovani lettori agli autori anglosassoni che amo di più: Dickens in testa, poi Jane Austen, le sorelle Bronte, Oscar Wilde e Bernard Shaw. L'altra epoca letteraria che prediligo è il XVII secolo francese: Molière, La Bruyère, Corneille, Perrault, e Racine più di tutti. Amo l'eleganza di questi autori, la loro concisione e, per quanto riguarda Racine, le passioni contenute. Nella letteratura giovanile, bisogna spesso suggerire, non esibire.

**Nelle vicende narrate in *Oh, boy!* i personaggi principali sentono – ognuno a suo modo – il desiderio di un rapporto familiare intenso. Lei crede nel valore della famiglia oggi? Pensa che sia giusto – e perché – presentare i molteplici aspetti di questo tema nei libri per ragazzi?**

Penso che soprattutto la letteratura giovanile sia una letteratura familiare, qualcosa che permette scambi di opinione in famiglia e tra generazioni diverse, un po' come il film per ogni tipo di pubblico o il telefilm in prima serata. Inoltre, nei miei romanzi, cerco di togliere i recinti esistenti in questa nostra società in cui si mettono, ben separati, i bambini a scuola, i vecchi tra i rottami e gli adulti al lavoro. Io cerco di farli vivere e parlare tutti insieme. Sento una particolare tenerezza per tre età della vita altamente metafisiche che hanno bisogno di questa specie di compensazioni umoristiche: i bambini da 3 a 5 anni, che domandano ai genitori, specialmente la notte, "Perché viviamo se dobbiamo morire?"; gli adolescenti tra i 12 e i 30 anni, che si domandano a che serve vivere se nessuno si accorge che siamo al mondo; le persone di 80 anni e passa, a cui piacerebbe tanto sapere se la morte è un altro modo di essere vivi.

Ecco perché nei miei romanzi si trovano bambini come Venise, adolescenti come Bart, Siméon, Kléber, vecchi come il signor Villededieu. È la famiglia umana in cui credo.

***Oh, boy!* è uscito in Italia sette anni dopo la prima edizione francese. Come fu accolto in Francia nel 2001 questo libro per adolescenti col tema dell'omosessualità radicalmente vissuta da uno dei protagonisti? Ci furono delle riserve o delle critiche?**

I bambini sono generalmente sprovvisti di pregiudizi di qualunque natura essi siano. Con loro si può parlare di tutto molto liberamente. Con gli adolescenti le cose si complicano: il razzismo, l'omofobia, il sessismo possono insinuarsi in loro come una cisti, spesso per paura dell'Altro, della sua non-conformità e anche per una paura celata di essere loro stessi dei non-conformi. Come si fa a lottare contro questa paura? Col riso, con un riso benevolo che fa abbassare la guardia. Bart, il mio eroe gay, è un personaggio spassoso: fa ridere di lui e con lui. Ma è anche un vero eroe di letteratura giovanile, in quanto progredisce attraverso delle prove. E i miei giovani lettori non s'ingannano davvero, perché, quando mi dicono "l'eroe", si tratta sempre di Bart, anche se ci sono vari altri personaggi nel romanzo che meriterebbero questo appellativo e con i quali i lettori potrebbero identificarsi. E per terminare con Bart, ecco un aneddoto. Ho incontrato molti giovani nelle scuole grazie a questo romanzo. Un giorno ho visto entrare nella classe tutte le ragazze che si sono sedute ai loro posti. Poi mi sono passati davanti tutti i ragazzi ancheggiando in modo manierato e rivolgendomi ciascuno un "Oh boy!" quando mi stava di fronte. Ero rimasta già un po' sorpresa, quando le ragazze mi hanno dato il colpo finale chiedendomi: "Allora, chi è che ha fatto meglio Bart?"

**Vuole parlarci dei motivi che l'hanno spinto a scegliere per alcuni suoi libri per adolescenti argomenti scottanti come, a esempio, l'aborto ne *La fille du docteur Baudoin*, o la scuola e gli emigrati in *Vive la République*, o l'handicap in *Simple*?**

Siccome scrivere mi stanca molto fisicamente e psichicamente, mi ci vuole una forte motivazione per farlo! Scrivere per non dir niente non m'interessa affatto. Dunque: perché io mi metta a scrivere di slancio un romanzo per adolescenti mi occorrono nello stesso tempo una trama, dei personaggi e un tema. La trama è una questione di mestiere e di padronanza. I personaggi li prendo dal mondo che ho intorno a me, dai miei ricordi letterari o cinematografici, dai miei fantasmi. Quanto al tema, sento che mi si impone come una urgente necessità. Bisogna parlare di "questo".

Proprio sentendo parlare a "France Info" di un villaggio nell'est della Francia in cui genitori e insegnanti occupavano la scuola primaria per protestare contro l'espulsione di un'intera famiglia algerina assai bene integrata, mi sono resa conto che dovevo mettere una storia come quella al centro del mio *Vive la République*. Era urgente.

Per *La fille du docteur Baudoin*, non l'avrei scritto se non mi fossi incontrata con una ragazza che aveva appena affrontato questa prova. È una prova che riguarda in Francia 10.000 adolescenti all'anno e una donna su due nel corso della sua vita. Tuttavia questo viene nascosto, non se ne parla, è ancora tabù. Eppure è urgente parlarne: io mi sento subito bruciare le labbra... Allora, ecco, mi metto a scrivere.

Quanto a *Simple*, il mio povero idiota, è come Bart: è uno che sta al margine, uno che potrebbe far paura. È urgente, perciò, che io lo faccia amare.

**L'andamento narrativo del suo romanzo è caratterizzato da battute, notazioni, osservazioni in chiave umoristica. Alcune sdrammatizzano certi momenti del racconto, senza alterare la profondità del significato o l'atmosfera delle situazioni. Che cosa pensa come scrittrice della forza e della validità dell'humour?**

Utilizzo tutte le forme del comico: dal gioco di parole all'humour nero e non rendo certo il compito facile ai miei traduttori. In *Oh, boy!* alterno una fetta di soap opera a una fetta di sit com, o, per usare un linguaggio più letterario, un tempo di dramma a un tempo di commedia. Come dice Beaumarchais: "Mi affretto a riderne per non avere poi da piangerne."

L'humour serve per una ripresa di se stessi, per mettere sotto controllo le proprie emozioni; è uno sforzo, è una conquista, ma è anche un'arma, una forza, una armatura. In quanto scrittrice mi permette di restare pudica, ellittica, leggera, anche quando la carica emotiva è pesante, perfino quando la critica sociale è incisiva. In quanto madre di famiglia l'humour è la mia salvaguardia, da una parte per sopportare i miei figli, dall'altra per dire loro ciò che penso senza esasperarli (troppo).

(da *LiBeR* 82)

Source: <http://www.liberweb.it/CMpro-v-p-765.html>

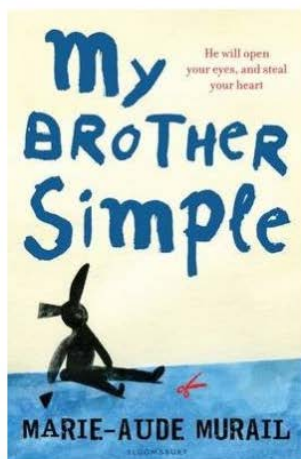
**A French version of the article is available on the same webpage**



## SIMPLE [MY BROTHER SIMPLE]



The brothers Simpel and Colbert are sitting in the Paris metro. One of them is speaking to his cuddly toy, closely watched by the other. One of them stages epic battles with his Lego figures; the other one is searching for a place to live. Simple, 22 years old, possesses the mental level and relentless honesty of a three-year-old. Together with his 17-year-old brother Colbert, who took him away from the institution he was in, Simpel moves into a shared student flat where he at first receives little sympathy due to naiveté. Author Marie-Aude Murail surprises the reader with a complex and realistic plot, of which Simple is the pivotal element. He recognizes the core of supposed problems of those around him. Straightforward without any taboo he unknowingly offers them advice for their lives. Murail powerfully conveys the fundamental dilemma in dealing with the handicapped: isolation in a home, or integration into the community?



Reading Age: 14+  
Interest level: 14+

### My Brother Simple

by Marie-Aude Murail

Kleber is 17 years old and at sixth form college in Paris. He's trying to secure himself a place in a shared flat, but things are complicated by the fact that he is bringing his elder brother who has learning difficulties.

Barnaby (known as 'Simple') is 22. While their self-interested father wants to return Simple to a gloomy institution by the name of Malicroix, Kleber is determined to try to provide his brother with the life he feels he deserves, despite the challenges both will face on the journey towards independence. So the book sees them move into a chaotic student flat, home to drunken revelry, tension and sexual jealousy. Some members of this lively community prove more welcoming than others but all will find their lives changed by the arrival of the brothers.

*My Brother Simple* is much more than the standard 'coming of age' tale. It also sees a community compelled to rethink its preconceptions about learning disability. We quickly see that all the characters in the book are flawed to their own varying degrees, and all have much to learn from Simple. Why? Because he sees things differently from everyone else, swiftly stripping away the pride and superficiality behind which characters take refuge. What Simple does so effectively is to 'tell it like it is.' The overriding message is that sometimes life's most testing insecurities and preoccupying of troubles can be resolved surprisingly easily with a bit of Simple-style honesty and logic.

Some of the terminology may grate (such as terms like 'mute', 'handicapped' and 'spaz') and readers may feel uncomfortable with the description of Simple as having a 'mental age of three'. However these reservations about language aside, readers are sure to be won over by the engaging charm of Simple.

Note: this book contains some adult themes.

Publisher: Bloomsbury

Source: <http://www.booktrust.org.uk/books/view/32624>

**Marie-Aude Murail**

**Simpel**

(Ab 12 Jahre)



S. Fischer Verlag, Frankfurt am Main 2007  
ISBN 9783596852079  
Kartonierte, 304 Seiten, 13,90 EUR

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**KLAPPENTEXT**

Aus dem Französischen von Tobias Scheffel. Simpel spielt gern mit Playmobil. Er sagt: "Hier sind alle total blöd", wenn hier alle total blöd sind, und er kann total schnell zählen: 7, 9, 12, B, tausend, hundert. Simpel ist zweiundzwanzig Jahre alt, doch mental ist er auf der Stufe eines dreijährigen Kindes. Gut, dass sich sein siebzehnjähriger Bruder um ihn kümmert. Doch Simpel zu betreuen ist alles andere als simpel. Und als die beiden Brüder in eine Studenten-WG ziehen, da wird es erst recht kompliziert. Doch nach anfänglichem Misstrauen können die Mitbewohner gar nicht anders, als Simpel ins Herz zu schließen!

**Rezensionsnotiz zu Neue Zürcher Zeitung, 06.06.2007**

Angelia Overath zeigt sich in ihrer Kurzkritik bezaubert von der Hauptfigur Simpel, dem behinderten Bruder des 17-jährigen Colbert, der in Marie-Aude Murails Jugendroman eine Studenten-WG in Paris durcheinander bringt. Die Rezensentin findet dieses Jugendbuch anrührend und witzig zugleich und freut sich, dass es mit den darin erzählten gleichermaßen skurrilen wie klärenden Aktionen des behinderten Simpel die engen Grenzen der schnöden Vernunft zu transzendieren vermag.

**Rezensionsnotiz zu Süddeutsche Zeitung, 27.03.2007**

Der Hauptfigur von Marie-Aude Murail, dem geistig behinderten Simpel, werden die Herzen seiner jugendlichen Leser zufliegen, da ist sich Barbara von Korff Schmising sicher. Auch sie scheint vom Charme des Jungen, der mit seinem Bruder in eine Pariser Wohngemeinschaft zieht, wo es zu allerlei Verwicklungen in Liebesdingen kommt, sehr eingenommen und sie beschreibt ihn als schonungslos aufrichtig mit einem Hang zum Chaos. Die französische Autorin zeige sich als Meisterin im Konstruieren von scheinbar unauflösbaren Problemen, die immer wieder in "Slapstick-Szenen" einmünden, amüsiert sich die Rezensentin, die aber auch darauf hinweist, dass Simpel bei aller Komik, mit der er geschildert wird, ein von einem Heimaufenthalt traumatisierter Jugendlicher ist. Aus dieser Ambivalenz gewinnt das Buch dann auch seine "Spannung", lobt Korff Schmising fasziniert.

Source: <https://www.perlentaucher.de/buch/marie-aude-murail/simpel.html>

## My Brother Simple by Marie-Aude Murail

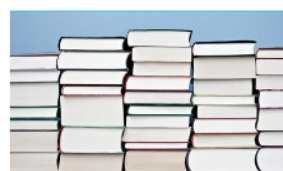
'Utterly captivating'

Rachie

Monday 11 February 2013 15:00 GMT



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My Brother Simple is an utterly captivating book, the characters and scenes are described perfectly and the story told beautifully.

This book is about Simple, a boy with learning difficulties and his brother Kleber. Kleber rescues Simple after their father ships him off to The Malicroix Institution. Kleber takes Simple to live with him in the city where they find a flat-share with Aria, Emmanuel, Corentin and Enzo, who already have problems of their own, so having a 'simpleton' to look after doesn't help.

Simple at first gets on everyone's nerves and people start asking questions, especially after his toy rabbit appears in every scene.

Zahra loves Kleber and she helps Simple by letting him come over to play. Zahra has a deaf sister called Amira, and Simple and Amira get quite close.

Then Kleber gets a girlfriend Beatrice, who hates Simple and she thinks Malicroix is a better answer. Kleber who has not had much luck with girls agrees and everyone struggles to cope as he disappears off to the institution.

Everyone realises it would be awful not to have him around.

Simple comes home on weekends and everyone persuades Kleber that Malicroix is not helping anyone. Beatrice, his girlfriend, gets annoyed at Kleber and Simple's birthday party and Simple's beloved rabbit Mr Babbit comes into harms way.

You will have to read to find out what happens as no one likes to give the end of the story away, but will it be Beatrice or Zahra, and what has happened to Mr Babbit?

My favourite character was Zahra because when I was reading I had my fingers crossed that Kleber would see sense and dump Beatrice, plus Zahra sounded lovely and helped everyone when things got very muddled.

My favourite scene is when Simple is sitting with Aria at breakfast and he starts telling the story of his childhood using spoons showing how happy he was to be rescued from Malicroix and how sad it made him to be there. That scene would make anyone have tears in their eyes.

This book was truly priceless, a story like that, told so beautifully, is hard to come by but very easy to read. I couldn't put it down.

Source: <https://www.theguardian.com/childrens-books-site/2013/feb/11/review-my-brother-simple-marie-aude-murail>