

Marie-Aude Murail



Nominee
Hans Christian Andersen Award 2022

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BIOGRAPHY

Marie-Aude Murail

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 27 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 award. 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. She was also a finalist of the Hans Christian Andersen award in 2018, in the writing category.

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].



Marie-Anne Juval

2 février → samedi 5 février un petit texte de la table. ①

Chapitre 6 Venise était

Josiane découvrait la face cachée de Venise. C'était une vraie Morlevent, la fille de cet homme, Georges Morlevent, qui était passé dans sa vie, dans le nid de sa mère, y semant le 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 Barbie.

Josiane tressaillit comme si un insecte l'avait piquée.

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

- Heu... oui, répondit 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'un enfant-sans-parents qui se demandait par quel miracle elle était là. Mais Josiane cherchait déjà dans sa

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.

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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 became more and more engaged in social themes: *Oh, boy!*, *Maité coiffure* [Maité Salon], *Papa et maman sont sur un*

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

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.

Marie-Aude Murail’s texts have been translated into more than 27 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*

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.

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.

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



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

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.

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

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

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.

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 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

¹⁵ Famous heroes of French popular novels.

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.

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 comas, 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'Ecole 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'Ecole des loisirs. It saves me from wandering.

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

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

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 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.

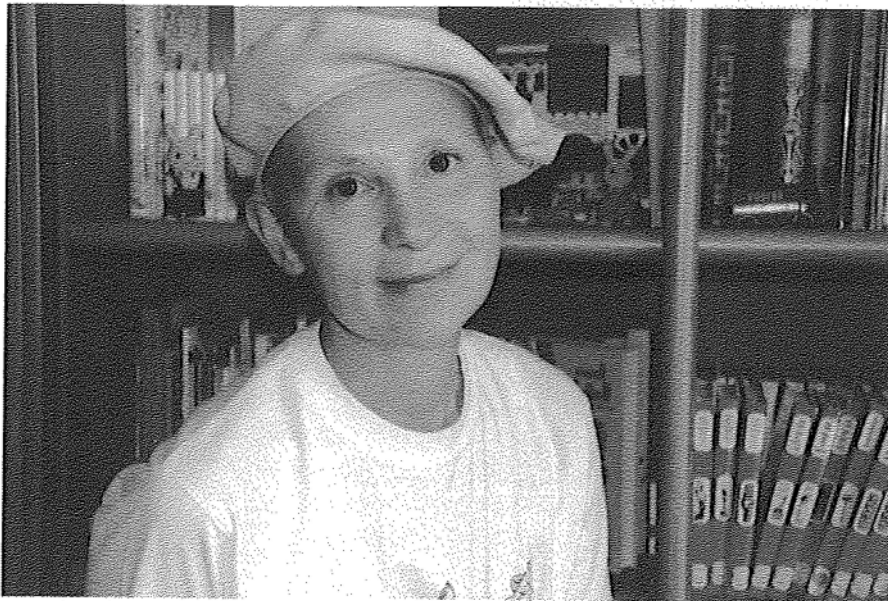


A visit to the collège de St Germain-des-Fossés

Articles

Marie-Aude Murail, Absolutely

Marie Lallouet



It is impossible to understand French novels for young people without taking time out to examine the role Marie-Aude Murail has played in the field since early 1985. This central position, based on almost a hundred published books (nearly all of them novels, translated into twenty-two languages), could prove dangerous in the sense that such an edifice might have transformed its architect into an untouchable icon. But this is certainly not the case here. Obsessed by a constant concern with learning her trade and meeting the expectations of her readers, Marie-Aude Murail has—for the moment—avoided all forms of self-beatification, sometimes benefiting from new editions of her novels to correct mistakes (which, she says, is a great relief to her). A literary career like hers might intim-

idate the person tasked with summarizing it, but its extreme degree of coherence serves as an encouragement to take the risk.

After seven years at the Sorbonne and around the same amount of time writing romantic short stories for the female press—clearly, the first occupation is not incompatible with the second—Marie-Aude (born in Le Havre in 1954) settled down as a young writer in an incongruous field, that of literature for young people. It was the 1980s in France, and children's literature was a sub-sub-literary genre for which no training was required and which promised no recognition. But this hardy explorer had in her kitbag a heap of enthusiasm and many furrows to plough: enthusiasm for Charles Dickens and his "realist fairy tales"; enthusiasm for childhood, which she

discovered thanks to her little sister Elvire (four years younger than she is and now a writer herself) and her first son (born in 1977); and enthusiasm for her readers, who would, as she met and united them—an approach she so admires in the popular writers of the nineteenth century—furnish her with a source of stimulus, inspiration, and support. Equipped with this robust arsenal, Marie-Aude Murail took up the “trade,” a word of which she is very fond.

The Precision of Language

Marie-Aude approaches literature for children and young people with a curious mixture of Sorbonne-style ambition and affinity for the humblest of her readers. It is in appropriating and working on this paradox in her modus operandi that she has ensured that her writing reflects her characters with the same kind of honesty with which she treats her readers. She says of her years at *J'aime lire*, a magazine for seven- to ten-year-olds where, in 1986, she published her first stories,

No one could stop me from using the past simple, or the gerund, or complicated words. My thesis on adapting traditional novels for young people and children provided me with a number of weapons, and I have put them to good use. For example, according to linguists, a text is readable if eighty percent of the words of which it is comprised are familiar to the reader. So I could use the remaining twenty percent to introduce words like “caravanseraï” and “cuniculturalist”! My seven years at the Sorbonne paid off! But it’s good, in the beginning, to meet people who have convictions, and all the better if you don’t share those convictions. It forces you to argue your case.

She invented a new way of writing which was to impact on French literature for children and young people in the late twentieth century. Her prose calls to mind the incredible tone of Colette Vivier, the first French author to have taken the risk of writing, in the first person, from the point-of-view of a child hero (*La Maison des petits bonheurs*, 1939) and whose legacy was unfairly ignored. Marie-Aude’s professional relationship with Geneviève Brisac—who published her at Gallimard (*Mystère*, 1987) then at L’École des loisirs (starting with *Baby-sitter blues*, 1989, the first

book in the *Émilien* series)—was decisive. Aided and abetted by English translations (Anne Fine and Lois Lowry), it was a key moment for the novel in French children’s literature. Brisac sums up her editorial policy as follows: “Why read if there’s nothing about love, death, politics, or life?” Quite a program!

Literature as Ethnology

A precision of language calls for a precision of situations described, but the porosity of children’s writers to the world that surrounds them cannot always be taken for granted. A protected world, childhood is affected by a multi-faceted reality. While Dickens in England and Hector Malot in France were certainly alive to that reality, the second half of the twentieth century marked a turning point: The greatest stars of the era, Enid Blyton and Georges Chaumette (whose famous heroine, Fantômette, Marie-Aude often references), developed children’s stories that were more than realist. It was not until the 1980s that literature for children and young people began once again to serve as a social mirror.

I sometimes describe myself as a sponge that absorbs everything around it. But as soon as I start writing, I become a filter. I only include what a twelve year-old reader could deal with and in a way that she could deal with.

The seven titles of the *Émilien* series (1989–1993) are perfect examples of this literary ethnology: “*Émilien* is not a detective, he’s an ethnologist; he’s interested in the how of things, not the why.” A variation on the stepfamily, on adolescence, and on the relationship between adults and children, this series was to be followed by other orchestral demonstrations: first, *Oh, boy!* (2000), a luminous ode to brotherhood that, beginning with the suicide of a mother, culminates in a solidly patched up male single-parent family; and later, *Maité coiffure* (2004), an analysis of social class and family violence carefully hidden away in a wealthy urban neighborhood. Then came the *Sauveur & fils* saga, a kaleidoscopic depiction of a medium-sized French town observed, listened to, and cared for in the style of a “local” liberal psychologist” (a kind of salvational grocery store with flexible opening hours).

A Return to Plot

Writing as precisely as possible, taking as close a look as possible—this is already an impressive feat. But is it enough? There is a third issue: that of constructing a plot. Marie-Aude explains why it is so important:

After publishing a few mirror-novels, the *Émilien* series (1989–1993) and *Serge T.* books in the monthly magazine *Je Bouquine* (1990–1997), I read a journalist's review of *Un séducteur-né* (1991). According to him, the plot was botched. "Completely bungled," as my grandmother would have said. I think that set off a little alarm in my head. I had to learn how to develop a plot, something which is not really necessary in a mirror-novel. But, in France, the rules of the writing trade in which I'm involved are not taught. There are no writing schools of the type you find in England and the United States. So, I decided to examine the queen of plots, the detective novel, and I reread one of the queens of the genre, Agatha Christie, just to see how she went about things.

After researching the genre, Marie-Aude wrote the Nils Hazard series (1992–1997). She then delved into the "fantastique" with the Marcel Aymé-style *Amour, vampire et Loup-garou* (1998) and *Tom Lorient* (1999). This approach found its finest and purest expression in *My Brother Simple* (2004), the story of a big, mentally challenged teenager who has a talking plush rabbit. Marie-Aude has also taken on the historical novel, a happy hunting ground for those passionate about the history of the language, with *Malo de Lange*—which is replete with thieves' argot and memories of the popular literature of the nineteenth century in which children are stolen, run-ins with the secret police, and the protagonists' escape from certain death a thousand times. "Giving is giving, and taking back is stealing, as the butcher said as he stabbed his wife in the stomach," says the young Malo, aphoristically, living the period to the full. "It's my playground," says Marie-Aude.

Risking the Female Perspective

Marie-Aude Murail's readers had to wait a long time before she took the risk of presenting a female protagonist. Readers who found that surprising discov-

ered an explanation in the androgynous Ella/Elliot in *Sauveur & fils*. "When I was a little girl, I thought I was a little boy. I gave myself boys' names. I wasn't happy with being a girl," she tells us.

It was only in 2001 in the magazine *J'aime lire* that readers had the opportunity to get to know her little Romarine—an energetic and sensitive heroine, passionate about espionage, who enabled the author to complete her palette.

For a long time people used to remark that there were no heroines in my stories. I made excuses to my female readers, telling them that it was because I had two brothers and then two sons and claiming that things would be different if I had a daughter. That's what happened when I was around forty.

The author is loath to personally accept compliments about her first, pointing out that "it's because I had one at home. She showed me that it was good to be a girl. She showed me, she didn't demonstrate it to me. She was in front of my eyes."

Many more female characters would follow, up until *Miss Charity* (2008), doubtless one of her most ambitious and original novels. Marie-Aude had glorious fun recreating the prose of Beatrix Potter (1866–1943) and taking delight in playing with the Victorian England that she knows so well, while exploring the status of women and of the writer (here an illustrator). Marie-Aude Murail's commitment to the recognition of French children's authors, which is so sorely lacking, adds a kind of facetious spice to this true-false biography of a young woman who negotiates the right to be an author with her milieu and her publisher. We should add that *Miss Charity* is also a formidable love story, delicately illustrated with water colors by Philippe Dumas.

Clearly, Marie-Aude Murail can do anything. The free-wheeling liberty of *Sauveur & fils* provides the most recent evidence of this. Writing with finesse and, when she so desires, with brio; juggling with male and female characters; poking around like a spy into the present and the past of her choice; taking on board the fact that writers, including children's writers, act in a political field (as evidenced in *Cinq la république!* [2008], a militant novel defending the cause of children with no official papers); and welcoming, in the same novel, new generations of young

readers as well as older readers who have since become adults and who have found no good reason to abandon her. "I want to go on examining the world," she says in conclusion. "And I also really, really want to talk about love to my young readers. I am gathering my strength so that I can write about it when the time comes."

Translated by Michael Lavin

**MARIE-AUDE MURAIL,
SEVEN OF THE BEST**

Oh, boy!, L'École des loisirs, 2000.

(Translated into German, Korean, Spanish, Hungarian, Russian, Slovenian, Thai, Turkish, and Ukrainian.)

My Brother Simple, L'École des loisirs, 2004.

(Translated into German, English, Chinese, Greek, Hebrew, Hungarian, Lithuanian, Polish, Russian, Slovenian, Thai, and Turkish.)

Maité coiffure, L'École des loisirs, 2004.

(Translated into German, Basque, Korean, Hungarian, Italian, and Thai.)

Miss Charity, L'École des loisirs, 2008.

(Translated into German, Italian, and Russian.)

3000 façons de dire je t'aime, L'École des loisirs, 2013.

(Translated into German, Italian and Korean.)

Sauveur & fils, L'École des loisirs, 2016–2018, quatre saisons à ce jour. (Translated into Italian and Hungarian.)

L'Espionne, series published by the magazine *J'aime lire* starting in 2001, then republished in book form by Bayard jeunesse.



MARIE LALLOUET is a publisher and literary journalist, editor of *La Revue des livres pour enfants*, Bibliothèque nationale de France, Paris.



Marie-Aude Murail

Author—France

"I listened to them [children], 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."

Marie-Aude Murail was born on May 6, 1954, in Le Havre (France). Her father is a poet, her mother is a journalist, her brother Tristan is a composer, and her brother Larris and sister Elyre (pseudonym Moka) are writers for children. She studied literature at La Sorbonne University; her PhD thesis was about the adaptation of classic novels for young readers.

Her debut in the field of children's literature dates back to 1986, when she started publishing tales, stories, and novels in the magazines of the Bayard Group, like *Astérix*, *J'aime Lire*, and *Je Bouquine*.

Murail entered the catalogue of L'École des loisirs in 1988 and from then on devoted herself to writing for children. In about thirty years, she has written nearly a hundred books for children and young adults. She has been made Knight of the Legion of Honour in recognition of her work in the field of children's literature, and she has received prestigious literary awards.

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 draw a special bond with the reader. Her novels explore various themes (politics, history, love, adventure, and fantasy).

Murail's texts have been translated into twenty-three languages. It is very important for her to meet her readers, not only in France but also abroad. For this purpose, she frequently travels to various countries. She also likes to collaborate, as much as possible, with the translators of her work.

In parallel with her writing, she militates in favor

of literacy for all and the development of all children's reading skills. She is also engaged in the defense of the rights of refugee and migrant children. She addresses the topic in one of her novels, *Vive la République!* (*Long Live the Republic!*). Based on a true event, it tells the story of an entire school that is mobilized to help a family of undocumented migrants.

About her most acclaimed novel, *Oh, boy!*, she says that it "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." 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' reaction. Today, it is played as a musical comedy for children on Broadway.

In 1996 and 1998, Marie-Aude Murail was nominated for the Hans Christian Andersen award. In 2004, she was made Knight of the Legion of Honour—the highest French order for military and civil merits—in recognition

of her work in the field of children's literature. She was also a finalist for the Hans Christian Andersen award in 2018.

Five Books by Marie-Aude Murail

Sauveur et fils. Saison 1 (Saviour and Son, Season 1)

L'École des loisirs, 2016.

Miss Charity, L'École des loisirs, 2016.

Simple (My brother Simple), L'École des loisirs, 2015.

Oh, boy! L'École des loisirs, 2015.

Le Hollandais sans peine (Dutch with ease), L'École des loisirs, 2010.





Marie-Aude Murail (Mitte vorn) war beeindruckt von der Sprachkompetenz der Französischschüler, die aus ihrem Jugendroman „Baby-sitter Blues“ vorlasen. Foto: OHG

Autorin lobt: „Ihr habt Mut“

Marie-Aude Mureil beim französischen Vorlesewettbewerb

Wiesloch. „Vous avez du courage!“ Mit diesen Worten („ihr habt Mut“) lobte die bekannte französische Jugendbuchautorin Marie-Aude Murail den Mut von fünf Schülern des Ottheinrich-Gymnasiums (OHG), die sich vor einer fachkundigen Jury sowie der versammelten achten Jahrgangsstufe einem Vorlesewettbewerb in französischer Sprache stellten.

Zuvor hatte jede achte Klasse ihren Kandidaten gekürt, der sie auf der Mensabühne des OHG vertreten sollte. Vorgelesen wurde zunächst ein vorbereiteter Abschnitt aus Marie-Aude Murails Jugendbuch „Baby-sitter Blues“, das zuvor in allen achten Klassen im Französischunterricht behandelt worden war. Hierin geht es um den vierzehnjährigen Émilien, der im Zuge seines Jobs als erster männlicher Babysitter seiner Stadt allerlei komische, aber auch dramatische Erlebnisse hat. Der schwierigere Teil des Wettbewerbs bestand dann darin, einen

vorher unbekanntem Abschnitt aus dem Roman lebendig und gut betont in der Fremdsprache vorzulesen.

Die Jury, die aus der Autorin, den zwei Oberstufenschülerinnen Annalena Rotsch und Caroline Kraft sowie den Französischlehrern Iris Graf, Pia Keßler und Alexander Acker bestand, hatte es nicht leicht, sich für die Platzierungen zu entscheiden, kürte dann aber Fabio Hübel (8f) als Gewinner, der von Kaan Toprak (8e), Lotte Reupert (8c), Max Förderer (8b) und Jonas Härterich (8d) gefolgt wurde. Im Anschluss gab es für alle Schüler die Möglichkeit, mit der Autorin ins Gespräch zu kommen. Viele nutzten auch die Gelegenheit, sich ihre Bücher signieren zu lassen. Dabei hatte Marie-Aude Murail für jeden ihrer jungen Leser eine persönliche Widmung auf Lager: „Lire - c'est le chemin le plus court à ton cœur“, schrieb sie einer Schülerin ins Buch. Auf Deutsch: Lesen ist der kürzeste Weg zu deinem Herzen.



Marie-Aude Murail

© Photo Claudie Rocard-Lapéroussaz

Quand une *serial reader* finit par écrire des séries

par Marie-Aude Murail*

Marie-Aude Murail est — entre autres — l'auteur de trois séries romanesques très appréciées par les jeunes lecteurs, les séries d'Émilien et de Nils Hazard à l'École des loisirs, ainsi que, plus récemment, celle de l'Espionne chez Bayard Jeunesse. Elle revient pour nous, avec toute la passion et l'humour qu'on lui connaît, sur les lectures et les personnages qui ont nourri son imaginaire de *serial writer*.

J'ai un profil de *serial reader*. Quand j'ai dû répondre à la question : « quel livre a marqué votre enfance ? » pour les besoins de l'ouvrage collectif *Un amour d'enfance*¹, j'ai avoué que j'hésitais entre Tintin, Arsène Lupin et Jacques Rogy, soit trois héros de séries, qui avaient ceci en commun d'être des hommes, et plus précisément, des aventuriers. Bien qu'étant fan de Tintin, au point de porter des t-shirts à son effigie, bien qu'ayant créé des personnages à la moralité ambiguë, Gricha Dienkine ou Malo de Lange, en l'honneur du gentleman-cambrioleur, mon choix s'est finalement arrêté à Jacques Rogy de Pierre Lamblin, auteur si complètement tombé dans l'oubli que même Google ne vous dira rien sur lui.

C'est en relisant toute la série publiée en collection Spirale, *Jacques Rogy cherche la petite bête*, *Jacques Rogy trouve un os*, *Jacques Rogy se jette au feu*, etc., que j'ai compris ce qui m'avait enchantée, étant enfant. J.R. était un héros adulte, un journaliste épaulé par son chauffeur, pas une Claude de mon âge flanquée d'un Dagobert, et il me parlait d'affaires sérieuses, comme le commissaire Bourrel dans *Les Cinq dernières minutes* : détournement d'avion, espionnage industriel, assassinat par mygale

* Docteur ès lettres en Sorbonne, chevalière de la Légion d'Honneur, Marie-Aude Murail est auteur de plus de 90 romans (*Oh, boy I*, *Simple*, *Miss Charity*...) qui ont reçu de nombreux prix, été adaptés pour la télévision ou le théâtre, et traduits dans le monde entier.



interposée, trafic de la mafia chinoise, séquestration dans une clinique pour fous. Jacques Rogy était un héros bien surprenant si on s'en réfère à la littérature enfantine de l'époque. Il grillait les feux et les cigarettes, pactisait avec les bandits, crochetait les serrures et le texte, comme l'illustration, ne me laissait pas ignorer que c'était un beau garçon.

Or, je lis pour aimer. J'ai mis des années à identifier en moi ce besoin compulsif de lire pour aimer des personnages. Comme ces personnages sont en priorité des hommes, on peut dire que je lis pour tomber amoureux. Dès que j'ouvre un roman, je cherche qui je vais aimer. J'ai pris de sérieuses claques. Julien Sorel meurt sur l'échafaud, Hyppolite se fait bouffer par un monstre, en alexandrins, certes, mais quelle déception quand même ! L'expérience m'a appris que, d'une manière générale, « classique » veut dire « désastreux », et quand on y ajoute « tragédie », ce n'est même pas la peine d'espérer. À force de lire, j'ai repéré les valeurs sûres, je prends des héros de série, car ils ne meurent pas facilement : « Raoul d'Avenac contempla, non sans quelque plaisir, sa taille bien prise dans un habit du bon faiseur, l'élégance de sa silhouette, la carrure de ses épaules, la puissance de son thorax qui bombait sous le plastron. » Cool, Raoul ! En fait, c'est Arsène Lupin, toujours ressuscité. Mes professeurs de français ont tenté de me rééduquer, ils m'ont fait arpenter les champs sémantiques et expliciter l'implicite, mais rien n'y fait, je déteste toujours autant que les beaux garçons se fassent couper la tête. J'ai été heureuse de recevoir le soutien inattendu de Charles Darwin en lisant son autobiographie. Il demandait à ce qu'on fit une loi interdisant les romans qui finissent mal.



Premier et dernier titres de la série des « Emilien », parus à l'école des loisirs



Ce qui aurait dû n'être qu'un aimable vice de fabrication chez une lectrice est à l'origine de ma vocation d'écrivain. J'écris pour que mes lecteurs aiment mes personnages. En revanche, rien ne me disposait à devenir un auteur de séries, car ce que j'aime particulièrement mettre en scène, c'est la rencontre amoureuse avec toutes ses péripéties sur le modèle d'Élisabeth Bennet et Mr. Darcy. Je suis donc plus particulièrement faite pour le « one shot », le roman à un seul coup... Mais j'ai tout de même écrit trois séries, dont une toujours en cours chez Bayard.

C'est en 1988 qu'est né Émilien Pardini, le héros adolescent de *Baby-sitter blues*. Cette année-là, *Je bouquine*, le magazine des 10-15 ans, me convia à une séance de brainstorming, assez peu tournée vers la littérature, puisqu'il y fut surtout question de « booster les ventes en fidélisant le lectorat grâce à un personnage récurrent. » J'avais déjà écrit et pour les adultes et pour les enfants, mais je ne voyais pas la nécessité d'une littérature spécifique pour les adolescents, me rangeant à l'avis d'Anatole France pour qui « l'auteur qui les replie sur eux-mêmes et les retient dans la contemplation de leur propre enfantillage les ennuie cruellement. » Je suis repartie de la rédaction avec une pile de *Je Bouquine* dont j'ai partagé la lecture avec mon fils. Nous avons ensuite exprimé nos préférences. Pour Benjamin, c'était *Torpedo chez les gangsters*, pour moi, *Coup de foudre* de Nicole Schneegans. Avec l'esprit de synthèse qui me caractérise, j'ai songé à écrire quelque chose comme *Coup de foudre pour Torpedo*, soit les aventures d'un garçon que je ferais grandir d'un récit à l'autre. Les quelques libertés que

je pris avec la morale firent que *Baby-sitter blues* fut publié à l'école des loisirs et pas chez Bayard.

J'avais opté pour un récit à la première personne, à l'instar de Nicole Schneegans, parce qu'il m'avait semblé à l'époque que c'était effectivement ce qui manquait à la littérature générale et que pouvait apporter une littérature jeunesse : un récit-miroir apparemment écrit par un jeune. Je n'avais pas de fils adolescent quand j'ai créé cet ado de banlieue vivant seul avec sa mère. Mais raconter le quotidien d'une mère et de son fils me paraissait à ma portée. Le mien avait dix ans et je pouvais parler de ces choses toutes simples qui faisaient notre lien, les surgelés, la télé, l'argent de poche, le bulletin scolaire... Bénéfice collatéral, écrire au je adolescent me fit un bien fou, car c'est certainement dans la période de mes 14-17 ans que mon assignation dans le sexe féminin m'a été le plus pénible. Dans mes fantasmes d'alors et dans mes premiers écrits, j'étais un garçon, voire un homme, et quand j'écrivais au je, l'accord de l'adjectif se faisait spontanément au masculin. Au bout du septième roman, *Nos amours ne vont pas si mal*, Émilien couche avec Martine-Marie, et sa mère trouve l'homme de sa vie. Il m'a semblé que j'arrivais à la fin d'un cycle, et que j'avais envie de quelque chose de plus structuré que le roman-miroir. Pour approfondir mon métier d'écrivain, je devais me confronter à une intrigue plus exigeante et à la reine des intrigues qui est l'intrigue policière. Je suis aussi une *serial reader* de polars, Hercule Poirot, Sherlock Holmes, Maigret, Scarpetta, etc. Étant enfant, j'avais été lectrice du *Club des Cinq* et j'avais fait des essais de roman policier avec le matériau de base d'Enid Blyton : des enfants et un chien, des méchants, un trésor disparu

et un phare abandonné. En grandissant, j'ai éprouvé quelques doutes sur l'intérêt qu'il y avait à faire jouer un rôle de flic à un enfant. Cependant, je voulais concilier ce qui me semblait l'essence même de la littérature jeunesse, à savoir un héros de l'âge du lecteur, et mon désir d'une intrigue policière. Je fis donc une tentative dans ma série avec Émilien pour faire de lui le héros d'un récit policier. Le roman intitulé *Le Corbeau de Courpignolles* était construit autour d'une histoire de lettres anonymes. Mais l'intrigue policière menée par un enfant ou un adolescent a une propension regrettable à tourner au *Club des Cinq*. Je dus renoncer à sa publication et c'est l'autre série policière lue dans l'enfance, celle des Jacques Rogy, qui m'amena à envisager un héros adulte.

Dès que je pris la plume pour écrire *Dinky rouge sang*, le je masculin s'imposa de nouveau à moi, cette fois celui de Nils Hazard, trentenaire, prof de fac en étruscologie. Mon intention n'était nullement d'entamer une deuxième série, mais à la fin du roman, je m'aperçus que j'étais tombée amoureuse de mon personnage et que je voulais continuer de vivre avec lui. Petit problème : il était presque marié à Catherine Roque, ce qui le rendait moins sexy. Il me fallait distendre le lien qui les unissait, d'où le fait que, dans les romans suivants, ils ne vivent pas ensemble, se vouloient, se disputent et ne s'interdisent pas d'aller flirter ailleurs. De même que j'avais fait grandir Émilien aux côtés de mon fils aîné, j'avais l'intention de faire vieillir Nils à mes côtés. Mais me rendant compte que les années passaient beaucoup plus vite pour moi que pour lui, au bout de sept épisodes, je l'ai laissé à sa propre vie.

Quant à ma dernière série, celle de *L'Espionne* chez Bayard, au bout de seize épisodes, elle court toujours. Là encore, pas de préméditation de ma part. Un jour, le téléphone sonna chez moi : la rédaction du magazine *J'aime lire* venait de s'apercevoir que manquait cruellement dans sa programmation une histoire de vie quotidienne un peu amusante. J'ai tout de suite pensé à deux enfants de la même fratrie, l'un de l'âge du lecteur (entre 8 et 10 ans), l'autre permettant au lecteur de se projeter dans ce qu'il sera bientôt, un adolescent. J'ai commencé par imaginer que le plus jeune saurait un secret concernant une bêtise de l'aîné, et qu'il ne voudrait pas le trahir, fraternelle omerta. Rien de comique à cela. La bêtise du grand ? Il fume ses premières cigarettes clandestines. Le petit, moralisateur comme on est souvent à cet âge, veut ramener le grand dans le droit chemin, mais sans le dénoncer. Au lieu d'y parvenir, c'est lui qui se fait accuser. Ce n'est toujours pas comique... Et l'idée m'est venue qui change tout, y compris la position de victime du petit : « Comme métier plus tard, je veux faire espionne ». Mon héroïne écoute aux portes, elle fouille dans les tiroirs, présentant sa curiosité déplacée comme une nécessaire formation à son futur métier, elle use de déguisements, de codes, d'engins de sa fabrication, et elle fonde même un club d'espionnage à l'école. Si cela nécessite quelques arrangements avec sa conscience, elle fait savoir à son lecteur qu'elle agit pour le bien des autres, quand ce n'est pas pour le bien de l'humanité. Son frère et sa sœur aînés ne sont pas forcément du même avis.

La première histoire, écrite au je féminin, m'est venue en quelques heures et je l'ai même lue au fur et à mesure à ma

petite fille de six ans. J'étais particulièrement contente d'avoir campé un personnage féminin comique, dotée d'une énergie de trublion. Aussi, à peine avais-je fini le premier récit que j'en entamais un deuxième, puis un troisième. J'en avais fait un jeu avec ma petite fille, lui lisant mon brouillon, lui demandant son avis, et aussi un jeu avec la rédaction de *J'aime lire* qui reçut par mail une avalanche de textes.

Comme dans *le Club des Cinq*, le temps n'a pas de prise sur mon héroïne qui a toujours dix ans et qui est toujours au CM1, et si *L'Espionne veut la vérité*, c'est parce que *Jacques Rogy lève le voile*, si *L'Espionne sauve la planète*, c'est parce que de son côté, *Jacques Rogy sauve le guépard*. Mon passé de *serial reader* n'en finit pas de me rattraper.

S'il y a pour le lecteur une sorte de confort à lire une série, en est-il de même pour celui qui l'écrit ? Quand je recommence une *Espionne*, je n'ai pas une page blanche devant moi, j'ai un matériau préexistant, ce que les scénaristes appellent une bible, avec les personnages et leurs caractéristiques. Je me souviens d'avoir assisté à un séminaire de formation au travail du scénario durant lequel une intervenante, nécessairement américaine, nous avait déclaré qu'au cœur d'une série, il y a d'abord les « characters ». Les personnages valent mieux et plus que toutes les idées du monde. Dès qu'il y a récurrence, c'est aux personnages qu'on s'attache plus qu'aux rebondissements de l'intrigue. Le doctor House vaut mieux, à lui tout seul, que la énième énigme médicale à laquelle il est confronté. J'ai moi-même poursuivi mes trois séries parce que je sentais le potentiel de mes personnages.



Le Club des Cinq contre-attaque, ill. S. Baudouin, Hachette Jeunesse, 1963

L'Espionne veut la vérité, ill. F. Joos, Bayard Jeunesse



Devenez populaire en cinq leçons, ill. Dupuy-Berbérian, Bayard Jeunesse

Il n'en reste pas moins que l'écrivain doit se renouveler à chaque récit en tenant compte de contraintes qui risquent de lui paraître de plus en plus pesantes et limitantes. Toujours dans ce séminaire, j'ai été initiée à une forme particulière de *brainstorming* en usage, semble-t-il, chez les scénaristes : on fait un tableau avec, en abscisse, les noms des différents personnages de la *sitcom* en cours et, en ordonnée, n'importe quel mot lancé par l'assistance : aéroport, prothèse dentaire ou trahison. L'exercice consiste à stimuler une créativité harassée par les 153 épisodes précédemment écrits en se demandant par exemple ce que tante Rose va pouvoir faire d'une prothèse dentaire. Mais il s'agit là d'un procédé valable en cas de création collective et pour des formats courts.

Celui qui écrit en solitaire une série romanesque finit par éprouver une certaine usure, quand il ne se sent pas cannibalisé par sa créature. « Il me suit partout, écrit Maurice Leblanc à propos d'Arsène Lupin. Il n'est pas mon ombre, je suis son ombre. C'est lui qui s'assied à ma table quand j'écris. Je lui obéis. » Conan Doyle, excédé, supprima Sherlock Holmes dans les chutes du Reichenbach. Mais les clameurs du public obtinrent sa résurrection dans *Le Retour de Sherlock Holmes*. Peut-être le serial reader ne peut-il renoncer à cette promesse d'immortalité que lui fait miroiter son héros préféré ?

1. Bayard Jeunesse.

Sherlock Holmes,
III, extraite du site
canadien :
www.imaginaire.ca



Dinky rouge sang de la série
des Nils Hazard,
toujours à l'école des loisirs

Jacques Rogy force le secret des Treize,
III, J. Fromont, G.P., (Spirale)



Un amour d'enfance :
des auteurs jeunesse
d'aujourd'hui racontent
le livre qui a marqué
leur enfance,
Bayard Jeunesse



Savoir une dame plongée dans la détresse me fend le cœur !

INTERVIEW FOR MADMOIZELLE.COM *A web magazine*



Click on the image to view the video

Mélissa met with the unique Marie-Aude Murail, who talked about her quest for identity, what motivates her to write, her vision of childhood and adolescence. Inspiring words... A very sincere and undisguised talk.

Interview in French. Duration: 36:51 minutes. https://youtu.be/QT7aNHh_V_k

MARIE-AUDE MURAIL READS “SAUVEUR ET FILS”



Click on the image to view the video

Marie-Aude Murail reads a few lines from *Sauveur et fils* [Saviour and son].

Reading in French. Duration 0:45 minutes. <https://youtu.be/kcJTIrGhEjc>

INTERVIEW FOR THE ITALIAN FESTIVAL “MARE DI LIBRI”



Click on the image to view the video

Two teenagers met Marie-Aude Murail, who talked about her childhood, the writing of Miss Charity and the common points she has with her main character.

Interview in Italian. Duration: 8:27 minutes.

<https://www.youtube.com/watch?v=AFZqWsc9oi0>

MARIE-AUDE MURAIL’S MASTERCLASS AT THE BNF (FRENCH NATIONAL LIBRARY)



“Why do you write?” The literary masterclasses of the BnF are an opportunity to ask the great figures of contemporary literature this essential question... and some others.

Interview in French by Louise Tourret, 9 April 2019. Duration: 1h.

<https://www.bnf.fr/fr/mediatheque/marie-aude-murail>

AWARDS' LIST



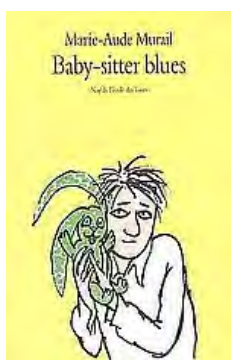
22 !

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



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

1994 : Prix Ados [Ville de Rennes, Ille-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

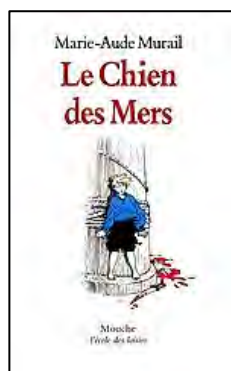
1992 : Prix Bernard Versele [Belgique], 5 chouettes



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



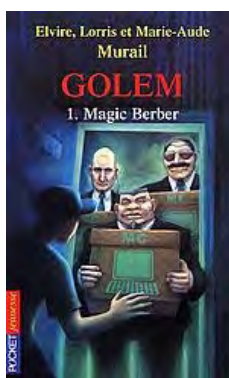
Le Chien des mers [The dog of the seas]

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]

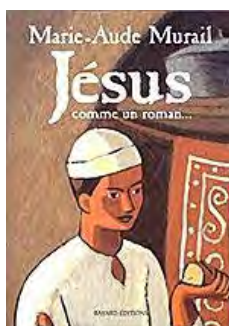
2003 : Prix des Incorruptibles, 6^{ème}-5^{ème}, pour Golem, tome 1



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], 2^{ème} Prix

2005 : Prix des Collégiens de l'Estuaire [Pays de la Loire], 4^{ème}-3^{ème}

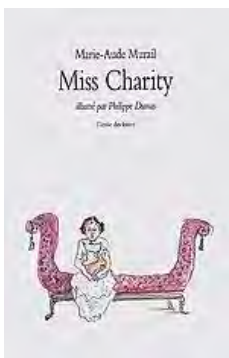
2005 : Prix des Collèges du Territoire de Belfort, 4^{ème}

2005 : Prix Dévoreurs de livres [Département de l'Eure], 5ème-4ème
 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 5ème
 2006 : Prix Escapages [Département de l'Indre], « + de 12 ans »
 2006 : Prix du Livre Jeunesse Marseille [Bouches-du-Rhône]



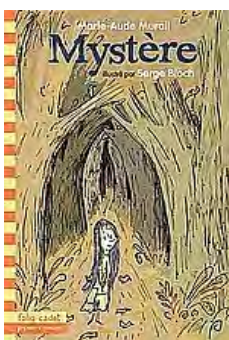
Malo de Lange, fils de voleur [Malo de Lange, son of robbers]

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



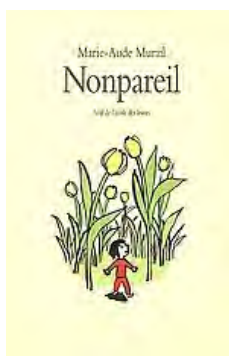
Miss Charity

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



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]

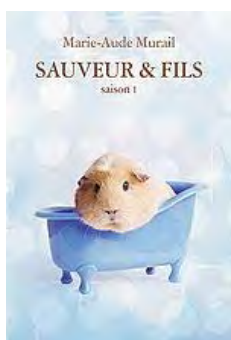


Patte blanche [White paw]

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

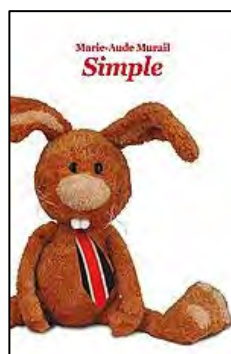


Sauveur & Fils, saison 1 [Saviour and son, season 1]

2016 : Pépite des lecteurs FranceTélévisions/Salon du livre et de la presse jeunesse, Catégorie Grands

2017 : Prix Ados de la ville de Rennes/Ille et Vilaine

2020 : Premio Mare di Libri 2020 (Rimini, Italie) (sous le titre : *Lupa bianca lupo nero*)



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 3ème

2006 : Prix de la Ville de Cherbourg-Octeville [Manche], Niveau 4ème, 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]

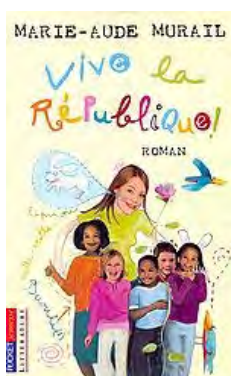
2011 : Prix Gavroche [Collèges de Rueil-Malmaison, Hauts-de-Seine]

2012 : Prix Mordus du polar



Le Visiteur de minuit [The Midnight Visitor]

2019 : Prix Graouilly – Festival le livre à Metz [Moselle]



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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1986

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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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« L'oncle Giorgio » [Uncle Giorgio], ill. Igor Gonzola, J'aime lire, 1987, n°125, pp. 3-43.

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Bayard Jeunesse, 1990, 47 p., in the series « J'aime lire, 10 »

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1988

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« Les trois énigmes du vizir » [The three riddles of the vizir], ill. Fernando Puig Rosado, Diabolo, 1988, n°7.

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1989

« En voilà des histoires ! » [Here come the stories!], ill. Mireille Vautier, Diabolo, 1989, n°20.

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Ill. Cabu, Paris, Seuil, 1993, in the series « Petit point, 65 »

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Bayard Jeunesse, 2007, in the series « J'aime lire », 151 »

1999

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1st episode: « Le temps des esclaves » [The age of the slaves], *Je bouquine*, n° 183, pp. 3-21.

2nd episode: « Le temps des barbares » [The age of the barbarians], *Je bouquine*, n° 184, pp. 3-19.

3rd episode: « Le temps des merveilles » [The age of wonders], *Je bouquine*, n° 185, pp. 3-23.

4th episode: « Le temps des sorcières » [The age of the sorcerers], *Je bouquine*, n° 186, pp. 3-23.

5th episode: « Le temps des rebelles » [The age of the rebels], *Je bouquine*, n° 187, pp. 3-20.

6th episode: « Les temps nouveaux » [The new ages], *Je bouquine*, n° 188. Concours Mini Plume 2000.

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L'École des loisirs, 2015, in the series « Médium »

« La société secrète » [The Secret society], ill. Bruno Fourure. Je bouquine, 2000, n°199, pp. 7-64.

New edition:

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Tu t'es vu quand tu triches ? [Have you seen yourself when you cheat?], ill. Daniel Chevet. Paris, De La Martinière Jeunesse, 2000. 105 p. (Oxygène)

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« Le gène zinzin » [The weirdo gene], ill. Hervé Florès, Je bouquine, 2001, n°217, pp. 7-62.

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New edition:

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Jeu dangereux [Dangerous game], Bayard Jeunesse, 2003. 90 p. (Les Romans de Je bouquine)

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2004

« Maïté Coiffure » [Maïté Salon], ill. Dupuy-Berberian, Je bouquine, 2004, n°240, pp. 9-60.

New editions:

L'École des loisirs, 2004, 177 p., in the series « Médium »

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Patte-Blanche [White-paw], ill. Anaïs Vaugelade. Paris, L'École des loisirs, 2005. 58 p. (Neuf)

New edition:

L'École des loisirs, 2014, in the series « Mouche »

Vive la République ! [Long live the Republic!], Paris, Pocket Jeunesse, 2005. 320 p. (Pocket Jeunesse. Littérature)

New editions:

Pocket Jeunesse, 2006, in the series « Pocket Jeunesse, Romans, 1529 »

Digital version, Pocket Jeunesse, 2010, in the series « Pocket Jeunesse, Romans, 1529 »

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2006

« Le baron de Nonpareil » [The Baron of Notalike], ill. Armel Gaulme, Je bouquine, 2006, n°271, pp. 17-56.

New edition:

Entitled: *Nonpareil*, ill. Dorothée de Monfreid, L'École des loisirs, 2007, 95 p., in the series « Neuf »

La fille du docteur Baudoin [Dr Baudoin's daughter]. Paris, L'École des loisirs, 2006. 260 p. (Médium)

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22 !, ill. Yvan Pommaux. Paris, L'École des loisirs, 2008. 51 p. (Mouche)

New edition:

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New edition:

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2010

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New edition:

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2013

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2021

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Baby-sitter blues. Paris, L'École des loisirs, 1989. 120 p. (Médium)

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L'École des loisirs, 2006, in the series « Neuf »

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New editions:

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New editions:

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New edition:

Entitled: « L'Espionne passe à l'action » [The Spy takes action], ill. Frédéric Joos, J'aime lire, 2002, n°304, pp. 5-45.

New edition:

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L'Espionne joue à l'espion [The Spy plays spy], ill. Frédéric Joos. Paris, Bayard Jeunesse, 38 p., « J'aime lire », 2001, n° 155

New edition:

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« Mon club d'espionnage », ill. Frédéric Joos, J'aime lire, 2001, n° 289, p. 5-41.

New book entitled: *L'espionne fonde son club*, Bayard Jeunesse, 2001, 41 p., in the series « J'aime lire », n° 150

New edition:

Bayard Jeunesse, 2018, 44 p., in the series « J'aime lire, 101 »

« L'Espionne sauve la planète » [The Spy saves the planet], ill. Frédéric Joos, J'aime lire, 2002, n°296, pp. 5-45.

New edition:

Bayard Jeunesse, 2002, 42 p., in the series « J'aime lire, 157 »

L'Espionne allume son robot [The Spy turn on her robot], ill. Frédéric Joos. Paris, Bayard Jeunesse, 2003. 38 p. (J'aime lire, 168)

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« L'Espionne déclone » [The Spy declones], ill. Frédéric Joos, J'aime lire, 2003, n°322, pp. 5-49.

New edition:

Bayard Jeunesse, 2006, 44 p., in the series « J'aime lire, Aventure, 197 »

L'Espionne s'énerve [The Spy gets angry], ill. Frédéric Joos. Paris, Bayard Jeunesse, 2003. 40 p. (J'aime lire, 172)

L'Espionne se méfie [The Spy is wary] ill. Frédéric Joos. Paris, Bayard Jeunesse, 2004. 48 p. (J'aime lire, 174)

L'Espionne veut la vérité [The Spy wants the truth], ill. Frédéric Joos. Paris, Bayard Jeunesse, 2004. 48 p. (J'aime lire, 179)

« L'Espionne cartonne » [The Spy is at the top], ill. Frédéric Joos, J'aime lire, 2005, n°339, pp. 5-49.

« L'Espionne est occupée » [The Spy is busy], ill. Frédéric Joos. J'aime lire, 2007, n°365, pp. 5-49.

L'Espionne fonde son club [The Spy starts her club], ill. Frédéric Joos. Paris, Bayard Jeunesse, 2008. 163 p. (Estampillette, L'Espionne, 1)

L'Espionne mène l'enquête [The Spy investigates], ill. Frédéric Joos. Paris, Bayard Jeunesse, 2009. 168 p. (Estampillette, L'Espionne, 2)

« L'Espionne réfléchit » [The Spy thinks], ill. Frédéric Joos, J'aime lire, 2009, n°388, pp. 5-49.

« L'Espionne s'emmêle » [The Spy gets tangled up], ill. Frédéric Joos, J'aime lire, 2010, n°401, pp. 5-49.

L'Espionne veut la vérité [The Spy wants the truth] ill. Frédéric Joos. Montrouge, Bayard jeunesse, 2010. 186 p. (Estampillette, L'Espionne, 3)

« L'Espionne ment énormément » [The Spy lies a lot], ill. Frédéric Joos. J'aime lire, 2011, n°410, pp. 5-49.

Temps de canard pour l'espionne [Bad weather for the Spy], ill. Frédéric Joos. Montrouge, Bayard jeunesse, 2011. 188 p. (Estampillette, L'espionne, 4)

« L'Espionne frissonne » [The Spy shivers], ill. Frédéric Joos, J'aime lire, 2012, n°430, pp. 5-49.

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New editions:

In: J'aime lire : j'écoute, 7-10 ans : 3 histoires d'école, Arc-en-ciel, 2015, 1 CD audio (61 min)

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Golem, Elvire, Lorriss and Marie-Aude Murail. Paris, Pocket Jeunesse, 2002. (Pocket Junior, Roman, 771)

Golem, 1: Magic Berber, Elvire, Lorriss and Marie-Aude Murail. Paris, Pocket Jeunesse. 217 p. (Pocket Junior, Roman, 771)

Golem, 2: Joke, Elvire, Lorriss and Marie-Aude Murail. Paris, Pocket Jeunesse. 185 p. (Pocket Junior, Roman, 815)

Golem, 3: Natacha, Elvire, Lorriss and Marie-Aude Murail. Paris, Pocket Jeunesse. 187 p. (Pocket Junior, Roman, 866)

Golem, 4: Monsieur William, Elvire, Lorriss and Marie-Aude Murail. Paris, Pocket Jeunesse. 199 p. (Pocket Junior, Roman, 833)

Golem, 5: Alias, Elvire, Lorriss and Marie-Aude Murail. Paris, Pocket Jeunesse. 194 p. (Pocket Junior, Roman, 936)

New editions:

[The five volumes in one]

Entitled: *Golem*, Pocket Jeunesse, 2003, 535 p., in the series « Pocket Junior »

Entitled: *Golem : l'intégrale*, Pocket Jeunesse, 2010, 612 p., in the series « Grands formats »

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Malo de Lange, t.1 : Fils de voleur. Paris, L'École des loisirs, 2009. 276 p. (Neuf)

Malo de Lange, t.2 : Fils de Personne. Paris, L'École des loisirs, 2011. 248 p. (Neuf)

Malo de Lange, t.3 : Malo de Lange et le fils du roi. Paris, L'École des loisirs, 2012. 262 p. (Neuf)

New edition:

[The three volumes in one]

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Nils Hazard

Dinky rouge sang. Paris, L'École des loisirs, 1991. 207 p. (Médium)

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L'École des loisirs, 2011, in the series « Médium » under the title: « Nils Hazard chasseur d'énigmes »

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Sauveur & fils. Paris, L'École des loisirs, 2016-2017. (Médium)

Sauveur & fils. Saison 1. 2016. 328 p.

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Sauveur & fils. Saison 3. 2017. 320 p.

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« Le défi de Serge T. », ill. Dupuy-Berberian. *Je bouquine*, 1990, n°75, pp. 13-63.

New editions:

Bayard Jeunesse, 1993, 86 p., in the series « Je bouquine, 20 »

Bayard Jeunesse, 1998, 90 p., in the series « Envol, 509 »

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« Moi, le zoulou », ill. Dupuy-Berberian. *Je bouquine*, 1991, n°88, pp. 1-51

New editions:

Bayard Jeunesse, 1994, 63 p., in the series « Je bouquine, 28 »

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« Devenez populaire en cinq leçons », ill. Dupuy-Berberian. *Je bouquine*, 1992, n°103, pp. 16-55.

New editions:

Bayard Jeunesse, 1995, 63 p., in the series « Je bouquine, 35 »

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« La peur de ma vie », ill. Claude et Denise Millet. *Je bouquine*, 1997, n°155, pp. 16-62.

New edition:

Bayard Jeunesse, 2000, 90 p. in the series « Les romans de Je bouquine »

Je suis un héros : quatre aventures de Serge T., ill. Stanislas Barthélémy. Paris, Bayard Jeunesse, 2006. 240 p.

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1990

Pouchoung et le roi, un conte écrit par Bénédicte Vilgrain, adapté par Marie-Aude Murail, ill. The Tjong Khing, J'aime lire, 1990, n°156, p. 3-41.

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Comment va la planète ? : L'année 1993 vue par les enfants, lettres sélectionnées par Elisabeth Lesne-Springer, préf. et présentation Marie-Aude Murail, lettrines Benoist Liébert. Paris, Calmann-Lévy / Okapi. 234 p.

2012

De grandes espérances, Charles Dickens, adapté par Marie-Aude Murail, ill. Philippe Dumas. Paris, L'École des loisirs. 525 p.

School manuals

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Bulle CP : méthode de lecture, Patricia Bucheton, Marie-Aude Murail, Christine Thiéblemont. Paris, Bordas. 111 p.

Bulle CP : manuel de l'élève + recueil de « Lettres aux CP » réservé à l'enseignant. 89 p.

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Baby Sitter blues, scénario Marie-Aude Murail. Tv show by Williams Crépin, on France 3, 27 December 1997.

Émilien ou la salle des papas perdus, Olivier Letellier, text by Catherine Verlaguet, « Émilien » de Marie-Aude Murail. 2011.

Mystère, adapted for comedians and puppets by Compagnie Rêve Lune, production Sophia Johnson, puppets animated by Stéphane Bault. 2012

<http://www.revelune.com/spectacle.php?choix=myst>

“On ne choisit pas ses parents” [We don’t choose our parents], based on « Oh boy ! », directed by Thierry Binisti, France 2, 2008.

Oh boy !, by Marie-Aude Murail, adaptation Catherine Verlaguet, actor Lionel Erdogan, stage producer Olivier Letellier. Gentilly, 2010 (Molière 2010).

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TV show produced by Ivan Calbérac, France 2, 3 mai 2011.

For adults

1983

« Le Cœur surdoué », La Croix, 23-24 janvier 1983.

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1985

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Voici Lou. Lausanne ; Paris, P.-M. Favre. 126 p. (Littératures)

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Un amour d'enfance : des auteurs jeunesse d'aujourd'hui racontent le livre qui a marqué leur enfance [A childhood love : authors of today’s children’s literature tell about the book that has moved them in their childhood], texts by Michel Amelin, Claudine Aubrun, Ella Balaert... [et al.], presented by Marie-Aude Murail. Paris, Bayard Jeunesse, 2007. 240 p.

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En nous beaucoup d'hommes respirent [Many men breathe within us]. Paris, Editions de l'Iconoclaste, 2018. 424 p.

Essays and secondary literature

1982

« *Pauvre Robinson* », ou pourquoi et comment on adapte les romans classiques au public enfantin [Poor Robinson! Or why and how the classical novel is adapted for a young public]. PHD thesis, Université de Paris-IV, dir. R. Mauzi, Paris, 28 mai 1982. 298 f.

1993

Continue la lecture, on n'aime pas la récré [Continue reading, we don’t like the recess] Paris, Calmann-Lévy, 1993. 185 p.

2003

Auteur jeunesse : comment le suis-je devenue, pourquoi le suis-je restée ? [Writer for children. How I became one, why I stayed one] Paris, Sorbier, 2003. 125 p. (La littérature jeunesse, pour qui ? Pourquoi ?)

Articles

1989

« Le temps d'un livre » [The time of a book], *L'École des lettres collèges*, 1989, n°11, spécial « Roman », pp. 71-74.

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« L'insoutenable légèreté du livre » [The unbearable lightness of a book], *L'École des lettres collèges*, 1990, n°5, pp. 3-10.

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« Comment on devient auteur pour les enfants... et pourquoi on le reste » [Why do we become an author for children... And why one remains an author], *Bouquins / Potins*, 1991, n°7, pp. 42-52.

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« Contes, mythes et... réalité » [Tales, myths and... reality], *L'École des lettres collèges*, 1993, n°9, pp. 35-54.

« Ils n'ont pas la lecture » [They don't have reading], *L'École des lettres collège*, 1993-1994, n°1, pp. 9-24.

1995

« Aimez-vous lire ? » [Do you like to read ?], *Citrouille*, 1995, n°8, pp. 44-45.

2001

« Lisez, lisez à celui qui ne sait pas lire » [Read, read to the one who doesn't know how to read], pp. 47-51, in : *L'enfant, notre lecteur...* Forum d'Eaubonne automne 2000, coord. and real. by Marie-Aude Murail and Alain Bellet. Paris, Charte des Auteurs et Illustrateurs pour la Jeunesse, 2001 (Les Cahiers de la Charte, 2).

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« Cibles mouvantes » [Moving targets], *Bulletin des Bibliothèques de France*, 2003, n°3, pp. 38-42. And online : <http://bbf.enssib.fr/consulter/bbf-2003-03-0038-005> [Accessed on 06/01/2017]

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« Tu t'es vue quand tu écris ? » [Did you see yourself when you write ?], *L'Ecole des lettres collèges*, 2004, n°13, spécial « L'Écriture littéraire », pp. 113-121.

2005

« Dialogue avec Nadège » [Dialogue with Nadège], pp. 156-176, dans : *Littérature de jeunesse, incertaines frontières*. Actes du Colloque de Cerisy La Salle, 5-11 juin 2004, organisé par Françoise Bosquet. Textes réunis et présentés par Isabelle Nières-Chevrel. Paris, Gallimard jeunesse, 2005.

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« Un écrivain jeunesse peut-il vieillir ? » [Can a writer for children grow old ?]: presentation during the « Journée de formation Adolescents, lecture, littérature ». Bibliothèque Louis Aragon (Amiens), February 2008.

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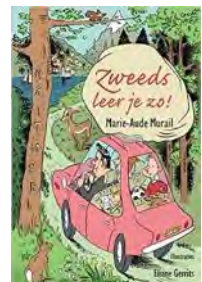


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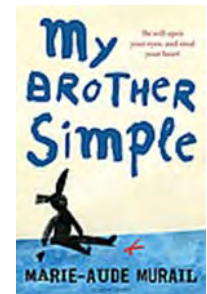
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¹⁸ Complete list dated 15 January 2021.

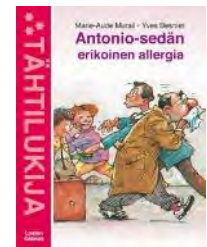
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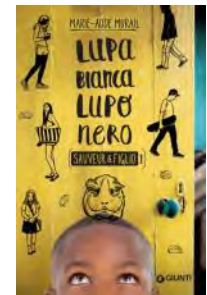
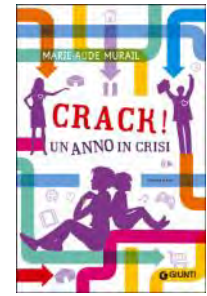
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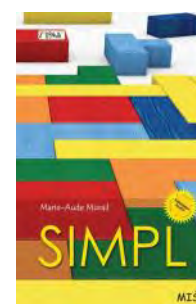


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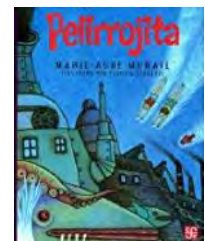


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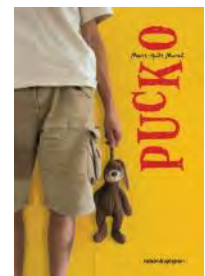


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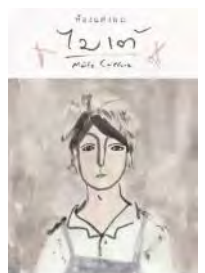
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TOP TEN BOOKS



DINKY ROUGE SANG [BLOOD-RED DINKY]

Paris, L'École des loisirs, 2011. 207 p. (Médium ; Nils Hazard chasseur d'énigmes)

Nils Hazard, an Etruscology teacher, recounts his painful past and a childhood trauma. Then the novel unfolds in a series of police investigations linked by a thread: family hatred, family secrets, and troubled childhoods ... A very addictive novel, a good thriller that mixes suspense, humour and emotions.



L'ESPIONNE [THE SPY]

Ill. Frédéric Joos. Paris, Bayard éditions, 2018. 48 p. (J'aime lire)

Romarine has many worries. First, she got a bad grade at school, and she had to tell her parents about it. Then she caught her sister smoking, and finally, she discovered her brother hugging a girl in his room! Romarine, who wants to become a spy, will have to use her talents to solve her problems as soon as possible!



LE HOLLANDAIS SANS PEINE [DUTCH WITH EASE]

Ill. Michel Gay. Paris, L'École des loisirs, 2010. 56 p. (Mouche)

Jean-Charles is 9 years old. He's on a camping trip with his family and not really interested in getting to know his Dutch neighbour. But his parents want him to learn Dutch... Jean-Charles has a brilliant idea: he decides to teach his new friend "special French", and comes up with a language he invents along the way! A very funny novel, that will make the reader reconsider all the "educational" ideas parents have...



MAÏTÉ COIFFURE [MAÏTÉ SALON]

Paris, L'École des loisirs, 2015. 177 p. (Médium)

Louis is a surgeon's son. He does not like school and feels that he's good for nothing. In 9th grade, he becomes a trainee at Maïté Coiffure... And he suddenly discovers he can be punctual, hardworking, enterprising, and talented! Louis has found his path in life, even though his father is totally opposed to his son becoming a hairdresser...



MISS CHARITY

Ill. Philippe Dumas. Paris, L'École des loisirs, 2016. 479 p. (Médium)

A remarkable novel, by its length (479 pages), its illustrations and its heroine, Charity Tiddler, a young woman with a strong character, passionate about animals, who will grow up to become a great illustrator. The novel faithfully recreates Victorian England – we come across some well-known writers – and keeps the reader hooked till the very last page.



OH, BOY!

Paris, L'École des loisirs, 2015. 207 p. (Médium)

The Morlevent family is composed of two gifted children and an adorable little one on one side, an ophthalmologist who practices in the chic neighbourhoods of Paris and a caring – but lost, homosexual on the other. The first three become orphans; the two others fight for custody. A gallery of improbable characters, both by their nature and the extreme situations they live... But as we read, we oscillate between laughter and tears, and the heroes gain in humanity. A success.



SAUVEUR ET FILS. SAISON 6 [SAVIOUR AND SON. SEASON 6]

Paris, L'École des loisirs, 2020. 332 p. (Médium)

Season after season, Marie-Aude Murail maps out a real cartography of adolescence, a Human Comedy of the XXIth century, through the practice of Sauveur Saint-Yves. Murail succeeds where so many have failed, in exposing otherwise taboo themes of today's childhood, gender fluidity, addiction, scarification to name just a few, in a judgement-free, laughter-filled zone, where tragedy has no access right.



SIMPLE

Paris, L'École des loisirs, 2015. 205 p. (Médium)

There's unrequited love, lust (lots of it), bad romantic poetry, too many essays, and plenty of crisps. But the seventeen-year-old boy in this story has something extra to contend with. His older brother has learning difficulties and is languishing in a care home. Listening to his heart rather than his head, the boy knows he must get his brother, nicknamed Simple, out. But as their father is entirely preoccupied with his new wife, it's up to the boy to liberate Simple, and that means finding somewhere for them to live in the city. Funny, thought-provoking and clever, this French bestseller won the Prix SNCF du Livre de Jeunesse and was dramatised for French television; in Germany it won the prestigious Deutscher Jugendliteraturpreis.



LE VISITEUR DE MINUIT [THE MIDNIGHT VISITOR]

Paris, Albin Michel jeunesse, 2018. 32 p.

The extremely rich Mr. Anderson is saddened by the illness of Beatrix, his granddaughter. He is enraged by looking at Fergus, his gardener's son, who is so healthy... One day, he invokes the devil who comes immediately and proposes to exchange the health of the two children. Mr. Anderson agrees...

We're in London at the end of the year 1854; there's snow, poverty, sickness, parental love, social inequality, an evil pact... and a happy end: all the ingredients for a great book!



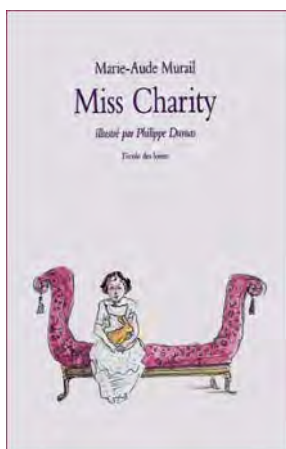
VIVE LA RÉPUBLIQUE ! [LONG LIVE THE REPUBLIC!]

Paris, Pocket Jeunesse, 2019. 336 p. (Pocket Junior Grand Format)

Cecile's first year as a primary school teacher is difficult. There are 12 children of an immigrant family from the Ivory Coast in her classroom, and that bothers some parents. Cecile soon discovers the distress of the Baoulé family, whose members have left their country to seek political asylum in France. She decides to help them... And along the way, she finds out that she has the inner strength to move mountains!

BOOKS SENT TO THE JURORS

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." IBBY Honour List 2010 (Writing category).

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.

Source:

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

OH, BOY!



The Morlevent 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 Verlaquet 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) Morlevent 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 Morlevent 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 niet 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 il mondo dell'editoria per bambini e ragazzi in rete

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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 lancio 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."

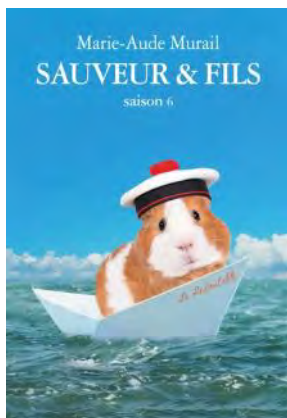
L'humour serve per una ripresa di se stessi, per mettere sotto controllo le proprie emozioni; è uno sforzo, è una conquista, ma è anche un'arma, una forza, una armatura. In quanto scrittrice mi permette di restare pudica, ellittica, leggera, anche quando la carica emotiva è pesante, perfino quando la 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.

SAUVEUR ET FILS. SAISON 6 [SAVIOR AND SON. SEASON 6]



When your name means savior, how can you not feel predisposed to saving the whole world? Sauveur Saint-Yves, 1,90 meters and 80 kilograms of muscle is also a child psychologist. While Marie-Aude Murail weaves a perfect narrative, the reader is given the guilty pleasure of eavesdropping on a shrink's office.

Season after season (6 books for 6 seasons so far), Marie-Aude Murail maps out a real cartography of adolescence, a Human Comedy of the XXIth century, through the practice of Sauveur Saint-Yves. Murail succeeds where so many have failed, in exposing otherwise taboo themes of today's childhood, gender fluidity, addiction, scarification to name just a few, in a judgement-free, laughter-filled zone, where tragedy has no access right.

"I always make sure there is room for surprise in my books" Murail says. "Sauveur lets his patients tell stories that the reader is not expecting. Nor me. That's all the pleasure you get from being a good listener... of your characters."

Sauveur is a psychotherapist, the widowed father of Lazarus, 8 years old. Lazarus has an unfortunate tendency to listen behind the doors during his father's consultations. Children, teenagers (and their parents) from the whole neighbourhood visit Sauveur's practice, knotted from the inside and often in distress. Sauveur tries to patiently untie the threads of their distress. These deeply wounded and profoundly human characters all aim to find a better life for themselves and Sauveur is there to guide them. But while trying to solve the problems of others, Sauveur tends to forget his own...

Readers' Letters to Marie-Aude Murail

Eve, 17 years old, Quebec

I've wanted to write to you for a while now, and I'm finally taking the plunge. I first discovered your work when I was 12, with your novel *Miss Charity*. I re-discovered your writing when I was 15 with your novel *Oh, Boy!*, which was a required reading book at school. I loved it! I was then reunited with my dear *Miss Charity*, which I found on the shelves of my school library. I've read it so many times that I almost know it by heart! Of course, I've also read your other series: *Émilien*, *Nils Hazard*, and *Sauveur Saint-Yves*. I particularly liked *Sauveur* and his stories about helping others while learning to help himself.

One of my favorite things about your writing is how you include social minorities in your work. It's nice to find a writer who isn't afraid to write books for teens with real stories and emotions.

I guess that in the end, I wanted to write to you to thank you for all of these wonderful books and worlds that you've given me and your other readers. You are without a doubt my favorite author. Thank you.

Léone, 12 years old

Your books *Sauveur & Son* are the best in the whole world!!! I've read the entire series and even read two books in one day!!! I can't wait for the next book to be released!!!! You're a real professional. I'd love to be able to write like you!!!

Also, I think that this series will be made into a movie... If that happens, could you please let me know? I'd love to play the role of a character from my favorite books.

Isabelle, 64 years old

I'm a retired associate professor of English and am currently reading your series *Sauveur & Son*. But the most extraordinary part is that I read your novels over the phone (and sometimes in person) to a 55-year old friend who was born blind. We have both thoroughly enjoyed *Sauveur*. I promised Sylvie that I would try to contact you and that if I was able to do so, she could dictate to me what she would like to say to you in her own words. For now, let me just speak for myself: I take great joy in reading your work out loud. I discover the story as we go and it works like a charm! I never stumble on anything. Your characters are so real and the language and the non-stop action make it so that the enjoyment is immediate and absolute, both for the person reading and the person listening. Sylvie particularly likes that it "isn't visual," as she says. As she's been blind since birth, she's often discouraged by all of the descriptions in novels (landscapes, psychical descriptions of the characters, etc.) Instead you focus on the plotline, the psychology, and the suspense... Your writing is so effective that she was "traumatized" for several days by your references to zombies!! I had to read several dozen pages before she managed to relax for fear that they might make a reappearance. I hope that this message will find its way to you and that if it does, I'll soon receive a response that I can share with Sylvie... Either way, keep up the fantastic work and many thanks!

Diane, 19 years old, Russia

I just finished reading the fourth season of *Sauveur & Son*. And it's amazing. I'm in love with this series and can't wait for the fifth season to be translated into Russian. I don't know French, but after reading your books, I'm thinking of studying it just so that I can read your masterpieces. I've read all of your books that have been translated into Russian, starting with *Oh, Boy!* in 2016. I would like to thank you because in each of your books, I feel connections with all of the characters and they help me to better understand myself. Thank you very much!

Anaïs, reader at 10, reader for life!

I first met Émilien Pardini when I was 10 years old and I fell a little bit in love. At the time, my nose was always stuck in a book. I loved to read. But then I grew out of it... I suppose the magic wore off. I still enjoy books, but I'm rarely captivated by them as I was when I was a child.

Over these last few weeks, I've had trouble concentrating on anything. While printing out some activities for my daughter from the "école des loisirs" website, I saw that the *Sauveur & Son* books were available as ebooks, and I decided to give them a try. I devoured all 5 seasons in just a few days, staying up late to find out what happens next... And naturally, I fell a little bit in love with *Sauveur*.

I needed this. Thank you.

Alexandra, mother to 11-year-old Issac

Dear Ms. Murail,

If it weren't for these totally unusual circumstances, I would never have dared to write to you. But when you're stuck inside, you begin to see things differently.

I wanted to say THANK YOU.

I just got off the phone with my 11-year-old son, Isaac. We usually read *Sauveur & Son* together every evening. At a time (and an age) where he's crazy about video games, I've chosen to read aloud to him in order to preserve his relationship to books, and our relationship too. 😊

"Mom, will you read me more *Sauveur* tomorrow?" he says at the end of each call ever since he's changed lockdown houses to spend some time with his father. At 3:30 every afternoon, we each go to a quiet room, we carefully position our cameras, and I read your books to him. It almost feels like we're snuggled up next to one another.

It was particularly wonderful today.

Thank you.

Source: L'École des loisirs, Paris, 2021



Sauveur et Fils (saison 6) – Marie-Aude Murail

9 décembre 2020 / Eva / 4 coeurs : très bien, Jeunesse, Littérature française, Rentrée Littéraire Septembre 2020

J'ai commencé à lire Marie-Aude Murail lorsque j'étais enfant, avec la série « Nils Hazard », et je l'ai retrouvée en tant que lectrice adulte quand j'ai découvert la série « Sauveur et Fils ». J'ai lu les quatre premiers tomes il y a un certain temps, mais un VLEEL avec elle dimanche dernier m'a donné immédiatement envie de lire les tomes 5 et 6, que j'ai enchaînés!

Le live était passionnant et riche en émotions : avec Marie-Aude Murail on passe du rire aux larmes en quelques minutes et ses silences sont très éloquents. J'ai apprécié le fait qu'elle se remette en question et qu'elle relise régulièrement ses anciens romans – et qu'elle les fasse également relire à sa fille pour avoir le point de vue d'une jeune femme – pour y apporter des modifications en fonction de l'évolution des mœurs. Elle semble profondément ancrée dans la société d'aujourd'hui, et cela se sent à la lecture de « Sauveur et Fils ».

Pour ceux qui ne connaîtraient pas la série, Sauveur est un psychologue d'origine antillaise qui exerce à Orléans et qui vit avec son fils Lazare (il est veuf de son premier mariage), sa compagne Louise, et les deux enfants de celle-ci, Paul et Alice. Mais il a également recueilli Gabin, un jeune homme orphelin, et Jovo, un homme âgé, ancien légionnaire, au passé chaotique.

La plupart des personnages (patients ou entourage de Sauveur) étaient déjà présents dans les tomes précédents et j'ai été ravie de les retrouver, mais il y a néanmoins de nouveaux patients qui font leur apparition, ce qui permet d'introduire des intrigues, notamment policières – avec une affaire qui rappelle celle de la Josacine, ou un mystérieux meurtre qui se serait déroulé il y a fort longtemps à proximité de la maison de Sauveur. La tribu recomposée connaît des moments de joie mais aussi des tensions ou des événements douloureux de la vie... Via les patients de Sauveur, Marie-Aude Murail évoque des thèmes variés comme la transidentité (depuis plusieurs saisons avec Ella/Elliott), l'homosexualité et l'homophobie, les parents étouffants, le harcèlement, les pervers narcissiques, l'autisme, l'inceste...ou les enfants accros au sucre jusqu'à en devenir « malades du soda »...

Il y a des moments drôles, des moments émouvants, des drames et de la violence – le texte est parfois lumineux, parfois très sombre. Mais quel plaisir de suivre tout ce petit monde depuis des années... plusieurs portes restent ouvertes à l'issue de ce sixième tome – que ce soit dans le microcosme familial ou dans des sous-intrigues – ce qui donne vraiment envie de lire le suivant, mais Marie-Aude Murail disait durant le live qu'elle avait mis sur pause la série pour se consacrer à d'autres projets...alors quand sortira-t-il, ce septième tome déjà mentionné sur la quatrième de couverture?

Publié en Août 2020 à l'Ecole des Loisirs, 332 pages.

26e lecture de la Rentrée Littéraire de Septembre 2020.

Source: <https://tuvastabimerlesyeux.fr/2020/12/09/sauveur-et-fils-saison-6-marie-aude-murail/>

SIMPLE [MY BROTHER SIMPLE]



The brothers Simple 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, Simple 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?



The screenshot shows the BookTrust website interface. At the top, there is a search bar and a 'Go' button. Below that is a navigation menu with links for Home, About us, Programmes, Books, Prizes, Resources, News and blogs, and Support us. A 'Donate' button with a pound symbol is also visible. The main content area features a 'Bookfinder' section with a search bar and a 'Go' button. Below the search bar, there is a breadcrumb trail: Home > Books > My Brother Simple. The book cover for 'My Brother Simple' is displayed, featuring a silhouette of a rabbit and the text 'He will open your eyes, and steal your heart'. The author's name, Marie-Aude Murail, is at the bottom of the cover. To the right of the cover, the book title 'My Brother Simple' is shown, followed by the author's name 'by Marie-Aude Murail'. A short synopsis follows: '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.' A longer description follows: '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.' A paragraph of analysis follows: '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.' A note about terminology follows: '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.' A note about adult themes follows: 'Note: this book contains some adult themes.' The publisher's name, Bloomsbury, is at the bottom.

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

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

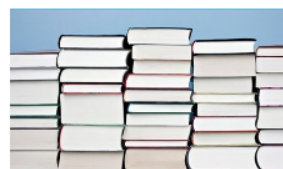
'Utterly captivating'

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>

LE VISITEUR DE MINUIT [THE MIDNIGHT VISITOR]



Jason Anderson has everything a man could dream of except happiness: a widower, he watches over his only daughter, Beatrix, who is very ill. Jealousy grips him at the sight of his old gardener so happy with his many healthy children. He then calls the devil, who appears and proposes to exchange the health of the two children. Anderson accepts... But nothing goes according to plan.

Marie-Aude Murail's love for Dickens is well known. All the themes dear to Dickens are represented in this story that takes place in London at the end of 1854: social divisions, illness, the courage of children, with the added bonus of a diabolical pact and of course, as the author always wishes when a book is meant to be read by children, a happy ending. The full-page illustrations facing the text combine romanticism and realism and manage to create an atmosphere of suspense and sensitivity.



HALL DU LIVRE



LE VISITEUR DE MINUIT

Marie-Aude Murail, Christel Espié

Albin Michel - 17 Octobre 2018

Jeunesse

[Voir les détails produits](#)

À propos

On connaît le talent de la romancière Marie-Aude Murail, son attachement à la littérature anglaise du XIX^{ème} siècle et notamment à Charles Dickens (qu'elle appelle son « père céleste »).

Le Visiteur de Minuit est une création originale, publiée dans J'aime Lire en 1988 : il comblera l'appétit des lecteurs d'aujourd'hui pour les grandes histoires qui embarquent loin dans le temps et dans les émotions.

Le riche M. Anderson est attristé de la maladie de Béatrix, sa petite-fille ; un jour il enrage en voyant la santé éclatante de Fergus, le fils de son jardinier et invoque le diable. Celui-ci se présente aussitôt et propose d'échanger la santé des deux enfants. M. Anderson accepte. Mais rien ne se déroule comme prévu. Dans ce Londres de la fin de l'an 1854, sous la neige, on côtoiera la pauvreté, la maladie, l'amour parental, les inégalités sociales, un pacte diabolique, des enfants qui s'affranchissent des conventions sociales, et un dénouement heureux : tous les ingrédients d'une épopée romanesque dans un texte d'album, haletant et sensible.

À partir de 6 ans

Source: <https://halldulivre.com/livre/9782226401458-le-visiteur-de-minuit-marie-aude-murail-christel-espie/>



Type(s) de contenu et mode(s) de consultation : Texte noté. Image fixe : sans médiation

Auteur(s) : [Murail, Marie-Aude \(1954-....\)](#) ☰

Titre(s) : Le visiteur de minuit [Texte imprimé] / Marie-Aude Murail ; [illustré par] Christel Espié

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Autre(s) auteur(s) : [Espié, Christel \(1975-....\)](#). Illustrateur ☰

Bravo !

*Jason Anderson possède tout ce qu'un homme peut rêver d'avoir sauf le bonheur : veuf, il veille sur sa fille unique Beatrix, mais celle-ci est malade et doit absolument dépasser son dixième anniversaire pour avoir des chances de survivre... La jalousie le tenaille à la vue de son vieux jardinier si heureux avec ses nombreux enfants tous en bonne santé. Bien que la première version de ce texte ait été publiée initialement dans la revue *J'aime lire* en 1988, illustré par Peters Day, ce livre ne peut pas être qualifié de réédition tant sa présentation en fait une réelle nouveauté. En effet le grand format de l'album lui confère un souffle romanesque à la hauteur de l'écriture puissante de son auteure. On connaît l'amour de Marie-Aude Murail pour Dickens, on retrouve ici tout son univers : les clivages sociaux, la maladie, le courage des enfants, avec en prime un pacte diabolique et bien sûr, comme le souhaite toujours l'auteure quand elle s'adresse aux enfants, une fin heureuse. Les illustrations pleines pages en regard du texte, bien qu'inégales, mêlent romantisme et réalisme et parviennent à créer une réelle atmosphère.*

Le 20181201, par Brigitte Andrieux (publié dans *La Revue des livres pour enfants* n° 309)

Source: <https://catalogue.bnf.fr/ark:/12148/cb45599071k>