the frankfurt magazine German Stories

Juergen Boos in Conversation with Regina Kammerer
The Wall and the Wende – Stories Between East and West
he Future Starts Here – Anthropocene
A Book is a Film is a Game – German Stories on Screen

BEST OF FRANKFURT 2019



House warming: The new Literary Agents and Scouts Centre in the Festhalle Frankfurt 2 Norway's Crown Prince Hakoon and Crown Princess Mette-Marit visiting the Fair with German Foreign Minister Heiko Maas and Trine Skei Grande, Norwegian Minister of Culture 3 Olga Tokarczuk, Nobel Laureate for Literature, at the opening press conference of Frankfurter Buchmesse 4 Premiere: the Literature Gala brings together stars from all over the world. From left, back row: Thomas Böhm, Juergen Boos, Bärbel Schäfer, Ken Follett, Bela B., Nina Petri; front row: Maja Lunde, Margaret Atwood, Elif Shafak, Colson Whitehead 5 Young readers having fun at the new Frankfurt Kids area 6 Karl Ove Knausgård in conversation with Frankfurter Buchmesse's director Juergen Boos 7 Fashion, revisited by Telekom at THE ARTS+ 8 Memory Banda, advocate, feminist and fierce campaigner from Malawi at the Create Your Revolution stage

EDITORIAL

Dear readers.

The title of our cover illustration - created by the artist Christoph Niemann - is 'Premiere'. It shows people watching a blank screen, while at the same time turning us all into onlookers. The blank screen fittingly serves as the title box of this magazine putting our themes under the spotlight.

It is also in keeping with our piece on film adaptation 'A Book is a Film is a Game - German Stories on Screen' - and the fact that books are increasingly forming the basis for films, scripts, TV productions and series, or indeed games.

point of view, I find myself wondering: are we merely onlookers? Are we passively waiting for something to happen in these times of enormous change and alarming political developments? Or do we want to make an impact and actively deal with those changes and challenges?

The frankfurt magazine features some of the challenging issues we face today - and as such, they are of course also reflected in publishers' agendas. As we are just coming through the warmest winter ever in Europe, the article 'The Future Starts Here - Anthropocene: the Age of Human Influence on Nature and the Climate' highlights books on global warming. And 'The Wall and the Wende -

Stories Between East and West' explores books on the fall of the Berlin Wall, written 30 years or so after that event - in a political climate marked by the rise of a new and frightening right-wing party in Germany.

Luchterhand Verlag is the home of some of the most striking new literary voices from Germany. In conversation with publisher Regina Kammerer, Frankfurter Buchmesse director Juergen Boos talks about finding and nurturing talent.

Asked what she has always wanted to say about Looking at the cover illustration from a different Germany, Georgian-born author Nino Haratischwili tells of the seventeen years she has spent in the country, becoming both more Georgian and more German year by year.

> Artist Christoph Niemann, born in 1970, tells stories with a (humorous) twist through his art. He first became famous in the 1990s, and his work has appeared on the covers of The New Yorker, NYT Magazine, The New York Times, and in Germany's Zeit Magazin. He returned to Germany in 2011 and has lived there ever since. Christoph Niemann is also the author of many books, and his artwork is exhibited in museums and galleries across Europe. I hope you enjoy our latest issue of the frankfurt Bärbel Becker



Bärbel Becker has been at the Frankfurter Buchmesse for many years and is the director of the International Projects department.



Christoph Niemann You can see his incredible work at christophniemann.com

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JUERGEN BOOS IN CONVERSATION WITH

Regina Kammerer

Good literature challenges the reader, but it can also be entertaining, says Regina Kammerer, publisher at Luchterhand Verlag, home to some of the most vibrant new voices in German literature. Director of Frankfurter Buchmesse, Juergen Boos, talked to her about tradition, talent and literary trends in Germany.



JB: Luchterhand has a long and impressive history in the publishing world. At home I've got an old edition of Günter Grass' Katz and Maus on my shelves. And here at the Book Fair I've once again seen some really interesting titles, including books from our guest countries, published by Luchter-

RK: When I took over responsibility in 2005, working with Georg Reuchlein at that time, our publishing house already had a long history – with its ups and downs, of course. It's wonderful that apart from Günter Grass and Christa Wolf, who are no longer with Luchterhand, we've still got many authors on our list who were published by Luchterhand long before the takeover by Random House. Writers like Kerstin Hensel, Franz Hohler and Christian Haller. And of course Ernst Jandl, a real veteran. Luchterhand was, and still is, an institution.

JB: How did you develop your list in 2005? Did you work on the basis of particular themes?

RK: It was a challenging time. We were faced with the task of ensuring stability while simultanously seeking out young German voices looking for a publishing home. Saša Stanišić was one of the first new writers I was able to sign up for Luchterhand. His first novel Wie der Soldat das Grammofon repariert became a huge success. Here was a writer and a book which made us think: this is the direction we want to be taking. I'm really delighted to see what can happen when you support authors as they develop and believe in them. Saša's debut novel was very successful, the rights were sold in 33 countries. It was seven years until his second book was published and won the Leipzig Book Fair Prize. That's what Luchterhand means for me: a publishing house which encourages writers and supports them in their writing.

JB: So you're an example of a writers' publishing house. How do you discover someone like Saša Stanišić?

RK: Networking, sharing and keeping your ears open. Literary festivals are important. But so are the fellowship programmes for publishers. This is where you meet and and hear about writers you might want to keep an eye on. That's the great thing about our industry, it's a small world of very interesting and interested people, united in their passion for writers and their stories. International book lovers – it's a very stimulating community. I am very lucky to be able to work like this. And that's how it felt with Saša. Before he read in Klagenfurt in 2005 we'd already seen an excerpt

of his work. I thought it was great, the voice was new and he was writing about something existential. I went to meet him, together with Martin Mittelmeier, an editor working with us, and we immediately signed a two-book contract.

JB: That hunch about a new writer – is it something you learn with time? Or is it more of a gut feeling that tells you: this is one to sign up?

RK: I'm maybe a bit old-fashioned here, but I listen to my gut feeling. I'm always on the lookout for the voice, for something original in the writing that sets a great writer apart. I'm less bothered about the plot. It's interesting too, but a text either speaks to me or it doesn't.

I'm always on the lookout for the voice, for something original in the writing that sets a great writer apart.

JB: Have you ever been really disappointed?

RK: I'd rather not call it disappointment, it's more sad to see when a writer loses confidence in their work and doesn't have the desire or the strength to carry on.

JB: And if things don't work out from a business point of view?

RK: That's a different thing altogether. Of course a literary publishing house must be commercially successful in order to survive. And of course you want a book that you believe in to be a success. But I do think you can have faith in books and writers that maybe take a little time to become successful. I have huge respect for writers. When they write, they expose themselves and make themselves vulnerable, even with work that's not autobiographical. I would never see the job of an editor as being to make a writer do something they don't want to.

JB: That buzzword: critics. Do you think they're disappearing? What's happening there?

RK: There's just no longer the same amount of space for literature in the media. It's also a pity that book programmes on public broadcast TV or radio are usually only on late at night. But to be honest I think it's important to read and watch more than the feuilleton. I am interested in the connection between culture and politics, and how

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Luchterhand

Luchterhand was founded in 1924 and after the Second World War grew to become one of the most well respected literary publishing houses in the German-speaking world.

Luchterhand publishes renowned international authors like António Lobo Antunes, Karl Ove Knausgård, Leila Slimani. Elizabeth Strout, George Saunders and Linn Ullmann as well as outstanding German literary voices such as Ernst Jandl, Franz Hohler, Terézia Mora, Hanns-Josef Ortheil, Ferdinand von Schirach, Saša Stanišič, Juli Zeh and many more.

btb (

btb was founded in the early summer of 1996 with the aim of publishing paperbacks with high quality design and layout. Just a year and a half later they expanded their range to include hardbacks.



btb publishes outstanding authors from all over the world, amongst them Håkan Nesser, Irvin D. Yalom, Eleanor Catton and James McBride, Maja Lunde, Bernhard Aichner, Melanie Raabe, Caroline Criado-Perez and many more.

this influences the lives of our readers. In Germany there is a national debate on the question 'What is 'real' literature?' I don't feel that's necessary. Good literature challenges the reader, but is entertaining at the same time. 'High culture' is a very German idea. Literature must also be able to reach people who come from different cultural backgrounds.

JB: You have many Nordic writers on your list, Knausgård being one of them. Have you got a soft spot for Nordic writers?

RK: Not just for the Nordic ones – but yes, you're right. I began looking at Scandinavia very early

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on. There were so many colleagues working with literature from the English-speaking world, and I wanted to discover something new, I wanted our house to have a broader profile. I think the Scandinavians are very similiar to us in how they tell stories. There are and always have been very close links between the Scandinavian and Germanspeaking worlds.

JB: Does that mean your connections with the Scandinavian book world and your colleagues there go back a long way?

RK: Yes, I've known Halldór Guðmundsson, Project Leader of the 2019 Guest of Honour appearance, for many years from my trips to Scandinavia.

As a publisher you've got to be curious, open, open to other cultures and to different age groups.

JB: What did those trips involve?

RK: I visited publishing houses. At that time there weren't many agencies and foreign rights were negotiated directly through the publishers. For years I travelled regularly to Denmark, Norway and Sweden. I went to Iceland with the fellowship programme where I met everyone working in publishing. I found those experiences to be very enriching. I eventually started with Scandinavian authors at btb and later at Luchterhand as well. For example Knausgård, Lena Andersson - and this autumn we'll be publishing a new book by Johannes Anyuru, one of the really great Swedish writers, who's just been published in the USA. As a publisher you've got to be curious, open, open to other cultures and to different age groups. Take Sally Rooney for example and her novel Gespräche mit Freunden. Rooney is read by many young female and male readers for sure, but possibly read quite differently by someone with 40 years' reading experience behind them.

JB: You published Knausgård before he became a star. What did you think when you first encountered his writing?

RK: Through my trips to Scandinavia I'd met the legendary editor and writer Geir Gulliksen, who edited the Luchterhand Anthology *Heimatland* in the autumn of 2019 together with Crown

Princess Mette-Marit. He was the first person to tell me about Knausgård. After that I kept hearing his name mentioned by other Norwegian friends. I didn't buy his first book, but then Alles hat seine Zeit came along, a wonderful book, very substantial, written in quite a different style from his autobiographical project later, and I bought the rights because I felt that one day he would be really big.

I still remember our first meeting quite clearly. Karl-Ove was very reserved, he hardly said a word. After the book came out, he came to Munich and he promised to be more talkative. And he also promised the next book would be shorter – and then these six volumes suddenly appeared ... I was given the freedom, with Luchterhand, to take on the project at a time when Knausgård was already a hero in the Nordic countries, but no one would have thought that he'd be so successful on the world stage. It was one of the highlights of my publishing career.

JB: Turning to quite a different topic in today's German book industry – the ratio of published female to male writers. Many companies publish more male writers; at Luchterhand, in the preview of upcoming books, it's equal: six male to six female writers.

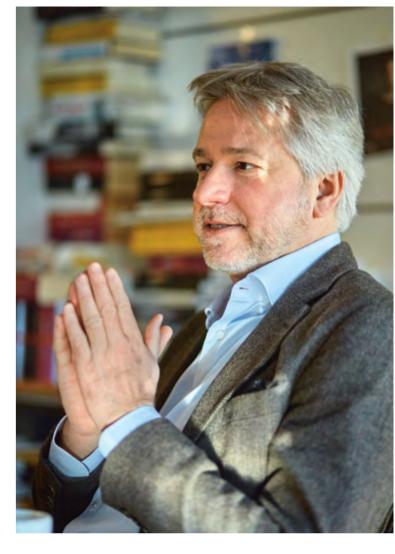
RK: Well, that's really good, isn't it. To be honest it may be by chance, but it reflects my approach. I think a publisher's list should be as broad as possible – but I'd never publish a book because a man wrote it, and I'd never publish a woman I didn't believe in. I'm either captivated by the tone of a book – or not. I think we've got a good mixture: established female and male writers, young voices, a range of temperaments, German writers and writers in translation.

JB: Luchterhand is an imprint of the Random House publishing group. What does it mean for a publishing company which sees itself as a writers' publisher to be part of a group of companies?

RK: It's never held me back. I've always been able to realise the projects that were dear to my heart, and I still can. When Georg Reuchlein and I started at Luchterhand, we were allowed to take the long view – I am grateful that this continues with Grusche Juncker – and it has paid off.

JB: If you had to explain to a foreign reader what's going on in German literature at the moment, what would you say? What do you see as the trends?

RK: In general I'd say: literature emerges from friction. I find it hard to talk about trends, but in



recent years German writers have started leaning towards telling global stories, stories which resonate worldwide, and that means other countries are becoming interested in these writers too. Juli Zeh has got fantastic reviews for Leere Herzen in the USA and Ferdinand von Schirach has a great fan base outside the German-speaking world. Books published by Luchterhand attract a lot of attention in other countries, which of course we're delighted about. In order to get foreign publishers acquainted with our books and our themes, we need networks. They're the lifeblood of our industry. And that's why book fairs are so important too, because they facilitate these conversations.

JB: Is there someone whose books you'd like to have sold more widely abroad, who you think should be better known on the world stage?

RK: Yes, there is. The Büchner Prize winner Terézia Mora. In my opinion her books are world literature in the best sense of the word.

JB: Regina, thank you for the conversation.

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Regina Kammerer is the publisher of Luchterhand Literaturverlag & btb Verlag (part of Random House Germany). She studied German, Politics and Social Sciences in Heidelberg and Munich and is also a graduate of the German School of Journalism in Munich. She lives in Munich and has two daughters.



THE WALLAND THE WENDE

How contemporary books from Germany reflect the 30th anniversary of the fall of the Berlin Wall

here were you 30 years ago when the Berlin Wall fell? Were you there perhaps, like me? Or watching the extraordinary events unfold on TV? Some of you weren't even born: how must that be, not to have experienced the Wall, the GDR and divided Germany, not to have been shaped by those events? We were euphoric. The walls were down; Europe, we believed, was free. For me, as a German graduate and rookie BBC journalist, and for everyone featured in this article, our lives were shaped by those events. 30 years later we still debate them vigorously - perhaps even more so after three decades of reflecting. So, what are the reflections of German writers? Anniversaries are the perfect time to answer that question.

To mark this 30th anniversary, there are hundreds of recent publications. The range is impressive: from photography, investigative journalism, graphic novels and children's books to family epics. Never before has Germany addressed its own history with such energy and openness.

As a voracious reader of books about Germany, this is my dream task. I took German at university, studying 'the Greats' – Goethe, Brecht, Grass, Kafka, and so on – and in my final year specialised in 'GRD literature' (which was considered exotic then), reading Christa Wolf and Ulrich Plenzdorf.

When I later met Christa Wolf in a stairwell in Berlin, I nearly had a heart attack: how should I address my literary heroine? I didn't! As a BBC journalist, keen to deepen my knowledge of the complexities of the country and language I love, I immersed myself in German history. I've since read and met Jenny Erpenbeck, Julia Franck,

From investigative journalism to family epics

Daniel Kehlmann, Sasa Stanišić, Ingo Schulze and others – world-class authors who address the country's many historic upheavals, from war to Wall to Wende.

If once the labels 'Wenderoman' or 'DDR-Roman' were slapped on any book about the Wall or the GDR, today the branding is blurred. The subjects remain, but as the books show, the treatment is more subtle, sober and varied. After 30 years of 'togetherness', writers are still occupied by the questions of brass tacks (how did it happen?) and the state of East-West reconciliation and German unity (have they worked?) I'm certain they will

magazine/
berlin-wall

More information about the featured titles in German and English can be found here.

Streets of Berlin From: Mawil Kinderland, Reprodukt 2019



From August 1961 Friedrich Straße S-Bahnhof became a border crossing point for people travelling from one part of the city to the other. Because of the countless farewells that took place here up until 1989 it was known locally as the 'Palace of Tears'. Today it is home to a permanent exhibition called 'The site of divided Germany'.

continue to write about these topics for decades to come, just as they do about the Second World War and the Nazis.

At the centre of this 30th anniversary is the city of Berlin and the Wall. Die Berliner Mauer. Geschichte eines politischen Bauwerks by Thomas Flemming is a major political work, covering the Berlin Crisis of 1948, the erection of the Wall in 1961 and its destruction. As with all modern-day accounts, the facts are brought to life with ample photos and real-life dramas. It's a thrilling but shocking story, especially as walls are still being erected across the world to restrict freedoms. The actual day the Wall fell in November 1989 is examined by several authors. In her book Und wo warst du? 30 Jahre Mauerfall, the civil rights campaigner Freya Klier interviews people from former East and West Germany, from mechanics to neo-Nazis, asking them, 'Where were you?' and questioning how reality has lived up to the hopes of 1989. These are important personal testimonies. It is harrowing to read how many former GDR citizens still suffer from the loss of their country: the GDR had a distinct identity and, whatever the reality of censorship and communism, it was also where they were born, went to school, fell in love, wrote books. The majority of authors writing about the Wall and the Wende are former East Germans, determined not to be viewed as extinct zoo animals, writing to create balance and legacy, aware that genuine healing and equality in Germany will take longer than 30 years.

Childhood, love and friendship across walls and borders are dominant themes in these books. In Drüben und drüben. Zwei deutsche Kindheiten by Jochen Schmidt & David Wagner, two acclaimed authors (one from the East and one from the West) describe parallel childhoods - going to school, watching TV, riding bikes and eating sweets, with adults reassuring them that life 'on their side of the wall' was much better than 'drüben', on the other side. Jochen and David's childhoods were politically distinct but politics could not prevent their friendship, even after such different upbringings.

East-West relationships are at the heart of another invaluable read: an updated reissue of the

Across walls and borders

seminal Geh doch rüber! Revisited: Ein Ost-West-Lesebuch und seine Geschichte, first published in 1986 by psychologist Frank Blohm, about crossborder relationships. Basically, his message is positive, but it's complicated. I read in a survey in The Economist (Oct 31st 2019) marking the 30th anniversary that: 'Germans (still) view reunification differently. Half of west Germans consider the east a success. Two-thirds of east Germans disagree ... Wessis carried on life as normal. Not a single east German had the same experience ... Western stereotypes of easterners have persisted.' Reading these books, I'm surprised at the lack of bitterness and anger on the part of former East Germans - also the lack of nostalgia, the famous 'Ostalgie', previously so strong. Maybe it's a form of resignation, maybe wisdom.

New revelations and hidden stories from that time continue to be exposed. Ich freue mich, dass ich geboren bin, by one of my favourite German writers, Birgit Vanderbeke, is an autobiographical novel set in 1960s West Germany about the childhood of an East German refugee. These East-West transit camps were horrific. Some are still in use today as immigration camps. Vanderbeke's novel is sad but relevant and her writing is superb. Interestingly, she is one author who has succeeded on the stubborn UK book market. We still only read about 5% in translation, and not enough German literature. My ambition, of course, is to

My abiding images of November 1989 all come from photos. Photojournalists have always been central to the depiction of the Wall and the Wende, and several leading photographers, such as Barbara Klemm and Jürgen Ritter, have brought out new books. Once upon a time all eyes were on Berlin, but a batch of new books examining what happened elsewhere in the East proves that the focus has shifted to other cities. Packed with photos and

Hidden stories and new research

Schauplätze der Friedlichen Revolution takes us on a tour of the main showcases of 'the Peaceful Revolution', including Leipzig, Dresden and Jena. As you might recall, the protests in Leipzig in October 1989 were a key turning point in bringing down the GDR, so I'd like to recommend another book focusing on Leipzig by the journalist Peter Wensierski, Die unheimliche Leichtigkeit der Revolution. Wie eine Gruppe junger Leipziger die Rebellion in der DDR wagte. Several authors provide new research and tackle current controversies, such as continuing revelations from the Stasi files, immigration and the rise of the far right.



Verwirrnis (Suhrkamp) A love that endures, defying all obstacles over many years, and at the same time a vivid panorama of German intellectual life.

change that!

information, Ingo Juchler's 1989 in Deutschland.



Christoph Hein

THE DAY THE WALL CAME DOWN 9 NOVEMBER 1989

9.00 a.m.

break at the the Interior and Central Commit the State Security Politburo to draw up by the officers They are passed of Ministers. 2.00 p.m. West Germa Chancellor

2.30 p.m.

During the regu lar break at the

SED Genera

Secretary Egon

Krenz meets the

of North Rhine

3.00 p.m.

take on the statu of emigrants.

regulations re-garding the right

to 'private trips,

made for permis

The State Secu rity Service ex-

pects the general

populace to react

with a rush - but

(the Volkspolizei

district offices),

10.00 a.m.

Start of the

second day of

Committee

the SED Central

6.50 p.m. 9 November 1989 When asked by a journalist when the regulations are to go into force, Schabowsk answers: 'As of now;

Beginning of an

press conference

GDR television

7.05 p.m.

immediately!

AP issues the news flash: 'GDR DPA at 7.41 p.m. become the top

current affairs

orogramme

Tagesschau'

8.15 p.m.

4.00 p.m.

and the State

Security Service

travel bill, which a draft resolution release, to the SED Central

5.30 p.m.

According to a

progress report by the East Berli together 80 East gathered at the of the Council of border crossing Ministers and the Straße, Invaliden-

Heinrich-Heine Schabowski, who Straße, Instruction to the border for the SED Cen-

8.40 p.m.

send them back.

End of the second and state leader media response to it, nor the rush on the border

9.10 p.m.

End of a Bundes

9.30 p.m.

Warsaw, West German Chancel Ior Helmut Kohl hears of the

9.30 p.m.

Between 500 and The State through the border gradually

9.34 p.m.

In Washington, US President George Bush and Secretary of State James Baker hold a

GEH DOCH RÜBER!

Frank Blöhm Geh doch rüber! (Lukas) The new edition includes the history of the book itself and the persecution of the publisher by the Stasi. What was it like living through that time and what's become of it all?



Thomas Brussig Beste Absichten (S. Fischer) With great wit and lightness of touch, Brussig explores what happens when an ending and a beginning coincide.



Thomas Flemming Die Berliner Mauer (be.bra) No other place reflects the history of a divided Germany and the Cold War as powerfully as the Berlin Wall. Includes photos and documents.

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THE DAY THE WALL CAME DOWN 9 NOVEMBER 1989

They have heard

9.34 p.m.

The governments in London

10.00 p.m.

the Central Committee meet ing, Egon Krenz office in the that the Central Committee has

10.28 p.m. cast of 'Aktuelle Kamera' on GDR television issued by the

without having to

the trip or proof

The 'valve solu-

the country, the

to wait push and

10.42 p.m.

Hanns Joachim the border crossoff the ARD current affairs with the following words. 'Good Jäger decides to checking pass-ports. Thousand of people pour into the border tend to wear historic day: the on the West GDR has an-Berlin side. (...) 10 NOVEMBER

in the Wall are wide open.' (...)

1989

11.30 p.m. Straße, the situa a threatening one inspectors. Thou-

Because no more orders are given during the night, regiments suspend the measures on their own

1.00 a.m.

and 2.00 a.m. West and East Berliners get through the Wall Platz square and People dance remains occupied

0.20 a.m. The commander of the National People's Army fused and do not do. They prepare for all options. including the

around 12,000

The whole square echoes to the tapping of the 'Wall peckers'. They chip away at

the Wall on the

hammers and

western side with

chisels. People go

Kurfürstendamm,

which turns into

one big party

venue until the

early morning.

in droves to the



Hans-Hermann Hertle (author) on www.chronik-der-mauer.de/en. collaboration between the Bundeszentrale für politische Bildung Deutschlandradio and the Leibniz-Zentrum für Zeithistorische Forschung. The texts are based on Hans-Hermann Hertle's: Sofort, unverzüglich. Die Chronik des Mauerfalls (2019)





Three pioneers send greetings. Both illustrations from: Mawil Kinderland, Reprodukt 2019



Kinderland (Reprodukt) One of Germany's most skilled comic book writers tells the story of a childhood caught between Young Pioneers and church, of fathers who 'disappear' and of 'going over

Novelists too are addressing these topics. Take Lukas Rietzschel's Mit der Faust in die Welt schlagen, about two brothers born in the 1990s in the old East and growing up in reunited Germany. One fares well, the other joins a group of anti-immigrant neo-Nazis. It doesn't get more topical than this. Lukas Rietzschel, born in 1994 in the former GDR, is a bestselling debut novelist; Christoph Hein, born in 1944, is one of the GDR's most established and prolific writers. His latest novel Verwirrnis, about a homosexual love affair, is another revealing reflection on life behind the closed doors of the East. The magnificent novelist Thomas Brussig, also originally from the East, whose Helden wie wir certainly changed how I viewed the Berlin Wall, is also back at his satirical best with Beste Absichten, a book about a struggling 1989 East Berlin band called 'Die Seuche' ('The Epidemic'). The Wall falls and life and music are never the same again!

The joys of these books for me are many and varied: I've rediscovered familiar authors, encountered new voices and been impressed by fresh approaches to familiar topics - it's clear there's

Fresh approaches to familiar topics

still lots to uncover. One of my happiest discoveries though is the graphic novel, for me Germany's greatest and most inclusive contribution to the book industry. After years of ignoring these books' dazzling artwork and original approach to difficult issues, from immigration to the Holocaust, I am now a convert. My final choice for you is Mawil's prize-winning graphic novel Kinderland. Eine Kindheit im Schatten der Mauer, which poignantly and gorgeously depicts the last days of East Germany through the eyes of a child.

30 years after the fall of the Berlin Wall and the profound challenge of German reunification, writers are analyzing and representing their history with new vigour, creating diverse and distinctive works, which are not just essential reading but, quite frankly, a pleasure. Thanks to them these milestones of German history will never be forgotten.



Rosie Goldsmith is an award-winning journalist specializing in arts and foreign affairs. Known as a champion of international literature and languages, she promotes them whenever she can. She is Director of the European Literature Network and Chair of Judges for the EBRD Literature Prize. After 20 years at the BBC, today

she combines journal-

ism with hosting and

curating literary events in the UK and around the world.



Jochen Schmidt, David Wagner Drüben und drüben (Rowohlt) Two Germanys and two boys, born almost simultaneously, just not in the same country. A book which is both melancholic and concise, hovering rather wonderfully hetween the two



ngo Juchler 1989 in Deutschland (be.bra) Informative texts on the background to the events of 1989, together with numerous photos, make this book a lively time travel guide to recent German history.



Peter Wensierski Die unheimliche Leichtigkeit der Revolution (DVA) The true story of an unusual group of young people who take on a fight that others see as hopeless.



Lukas Rietzschel Mit der Faust in die Welt schlagen (Ullstein) Rietzschel's novel is a chronicle of collapse. A highly topical literary exploration of a country torn apart.



Freya Klier Und wo warst du? (Herder) 23 witnesses allow the reader a brief glimpse into their souls. They open up unique, personal and moving perspectives.



Ich freue mich, dass ich geboren (Piper) The escape from East Germany is behind them. The family has arrived in the parents' Promised Land. But for the child, it's a dreadful place ...

ANTHROPOCENE



The Future Starts Here

The Age of Human Influence on Nature and the Climate umanity has created lots of great stories, from the Epic of Gilgamesh to In Search of Lost Time. But according to natural scientists, the greatest human story of all is unfolding in the present day.

Moreover, this story isn't by a single author; instead we're all working on it together. The way billions of us are consuming plastic, emitting greenhouse gases from cars, and destroying animal and plant species is changing our planet so fundamentally and profoundly that we are collectively writing Earth's history.

Burning rainforests in the Amazon, record temperatures in the Arctic and in Australia, dwindling insect populations, huge quantities of plastics in

Dissolving boundaries between nature and culture

the sea ... These are not just individual environmental problems, say scientists, but evidence of a gigantic upheaval that is affecting politics, the economy, science, culture – the whole of society, in other words. This radical shift has a dazzling and increasingly well-known name: the Anthropocene, the geological epoch of humankind.

As long ago as in 2000, Paul Crutzen, winner of the Nobel Prize in Chemistry, put forward the argument that we are making history in geological terms. 'Anthropocene' comes from the ancient Greek words 'anthropos' for 'human' and kainos for 'new'. Since then, scientists have been collecting dramatic evidence of the Anthropocene to pave the way for an official renaming of our current epoch, the Holocene, to the Anthropocene.

It's hardly surprising that the book market has reacted too. Authors are approaching the Anthropocene in diverse ways: as a fascinating event, a scientific provocation, an ecological nightmare, a catalyst for key debates on the concepts of 'nature' and 'culture', or as a wake-up call for personal action.

The world of the Anthropocene is as new as it is disquieting. With our gigantic cities, we humans are creating artificial structures of stone, metal and glass that extend across ever wider areas of land mass. We synthesise minerals, along with new kinds of radioactive isotopes and elements being deposited in rock layers. We extract raw

materials in huge quantities for our electronic devices; we encircle the Earth with a mantle of space debris; we produce new types of 'technofossils' from electronic waste. Engineers create hundreds of thousands of kilometres of roads, railway lines and cables.

Agriculture also produces enormous amounts of future fossils, such as the bone residues of chickens, cattle and pigs. Our hunger for resources is so great that all of the concrete we've produced thus far is equivalent to a kilogramme for every square metre of earth – and we could wrap the planet in clingfilm using the plastic we've generated to date. According to analyses by the World Biodiversity Council, one-eighth of the estimated eight million animal and plant species on Earth could become extinct in the 21st century. This is reminiscent of earlier mass extinctions, such as those at the end of the dinosaur age – except that this time it's not an asteroid that's responsible, but a primate species called 'Homo sapiens'.

The result, as Paul Crutzen puts it, is the 'human Earth' – a fundamentally new structure that will never again return to an untouched natural state, even if humanity should one day become extinct. An extraterrestrial geologist landing on our planet a million years from now would thus find clear traces of our time.

It took several years for the debate on Crutzen's thesis to get going. But now, when the future of the environment and the climate is discussed, the Anthropocene is on everyone's lips. The 'human epoch' is the key new leitmotif in global environmental debates. No other idea is causing such a furore or triggering such groundbreaking discussions

The German book market plays a special, leading role in exploring the Anthropocene globally. One

Humankind as a force of nature

reason for this is that German authors have had something of a head start. Not only does Paul Crutzen live in Mainz, near Frankfurt, but German cultural institutes were the first to take up the subject in a way that had public appeal. For a number of years, Berlin's Haus der Kulturen der Welt (House of World Cultures) led an interna-

buchmesse.de/ magazine/ anthropocene

More information about the featured titles in German and English can be found here.



The 2019 Peace Prize of the German Book Trade was awarded to the Brazilian photographer Sebastião Salgado on 20 October 2019 in Frankfurt's Paulskirche, to honour an exceptional visual artist who has continually campaigned for peace and social justice and whose entire photographic oeuvre lends a sense of urgency to the global debate surrounding nature conservation and environmental protection.



Steffen Richter, Andreas Rötzer (ed.) **Dritte Natur** (Matthes Seitz) The biannual magazine Dritte Natur illuminates the simultaneities. interplay and feedback between nature and culture



Hans Joachim Schellnhuber Selbstverbrennung (C. Bertelsmann) A sobering report on the selfdestructive consequences of unchecked global



Luisa Neubauer, Alexander Repenning Vom Ende der Klimakrise (Klett-Cotta) 'We are the first to experience climate crisis and the last who can make a difference. Luisa Neubauei



Das Ende der Evolution (C. Bertelsmann) Today, humanity has mutated into the Earth's greatest predator and most crucial evolutionary factor. It threatens the existence of all living beings including itself.

Matthias



for stopping climate change: Esther Gonstalla's Das Klimabuch (Oekom)



16

Esther Gonstalla Das Klimabuch (Oekom) Everything you need to know about Complex interconnections and scientific data in 50 easy-to-understand infographics.

tional discussion and art project sponsored by the German Bundestag, and the Deutsches Museum (German Museum) in Munich, one of the world's largest technology museums, held a special exhibition that attracted lots of visitors. These projects have given German-speaking authors plenty of inspiration, producing a wealth of new titles.

German cultural institutes were the first to take up the subject

Numerous works are devoted specifically to the Anthropocene, such as the recently published book Anthropozän zur Einführung by Eva Horn und Hanno Bergthaller, or the anthology Willkommen im Anthropozän by the Deutsches Museum. Other works explore popular subjects - such as the life of the environmental pioneer Alexander von Humboldt - in the context of Earth's new epoch. The engagement even of usually rather reserved German natural scientists is notable - such as climate researcher Hans Joachim Schellnhuber in his book Selbstverbrennung or biologist Matthias Glaubrecht in his newly published Das Ende der

German authors see the Anthropocene as far more than just a specialist field – it's an absolutely fundamental topic that affects everyone. The magazine Dritte Natur, for example, focuses on the dissolving boundaries between nature and culture. How can we view as natural a hurricane that draws its energy from man-made global warming? Or rock formed from plastic sediments or mining slag?

Previously untouched nature is turning into 'touched nature' and this has an impact on us all. Consequently, there is no lack of calls for individuals to take personal action. Everyone needs to help avert the climate crisis, warn the #FridaysFor-Future activists Luisa Neubauer and Alexander Repenning in their book Vom Ende der Klimakrise which, in contrast to other works, strikes an opti-

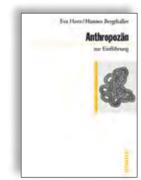
The guestion of when the Anthropocene will be officially declared Earth's new epoch is still open. The hottest candidate for a start date is 1945 to 1950, when the fallout from nuclear weapons explosions and the first global wave of plastic consumption altered the Earth. At any rate, the notion of the Anthropocene is already changing our thinking about the relationship between humanity, nature and technology. We now realise that this is about much more than the sum of our environmental problems - it's about consciously shaping the planet's future, which is why leading politicians such as German Chancellor Angela Merkel regularly reference the Anthropocene in their speeches. The science historian Jürgen Renn, co-author of Das Anthropozän, says that it is not simply about formalizing a new geological epoch, but about developing a much deeper awareness of our own role in the Earth's future.



Extending the boundaries of art through the materials used and the positioning of the works: land art. Andy Goldsworthy's 'Sentinelle', Alpes de Haute Provence.



Christian Schwägerl is a political and environmental journalist living in Berlin. He works for outlets such as FAZ, GEO and YaleE360, and is co-founder of www.riffreporter.de. In 2010 he published Menschenzeit (Riemann), the first widely read book in Germany on the Anthropocene. It was the impetus for two major projects at the Haus der Kulturen der Welt and the Deutsches Museum.



Eva Horn, Hanno Bergthallei Anthropozän zur . Einführung (Junius) 'The authors begin by offering us well-presented key facts, before going on to explore wider issues.' FAZ



Bernd Scherer, Jürgen Renn (ed.) Das Anthropozän (Matthes & Seitz) The current situation. With pieces by Jane Bennett, Dipesh Chakrabarty, Paul Edwards, Anne Peters, Peter Sloterdijk, Benjamir Steininger and others.



Christian Schwägerl, Helmuth Trischler (ed.) Willkommen im Anthropozän (Deutsches Museum) The catalogue for the exhibition of the same name.

Happy Birthday Beethoven!

buchmesse.de/ magazine/beethoven

More information about the featured titles in German and English can be found here.



Ode to Freedom: in 1989, Leonard Bernstein conducted Beethoven's Symphony No. 9 at Christmas concerts in East and West Berlin with musicians from France, Great Britain, the USA, the Soviet Union and both German states – and replaced the word 'Joy' with 'Freedom'.

nniversaries give publishers a welcome opportunity to honour famous people with new books. So it's no surprise that Ludwig van Beethoven's 250th birthday has prompted not only an impressive range of concerts and recordings of his musical oeuvre, but a number of new books on the character and work of probably the most frequently performed classical composer in the world.

One particularly impressive example is the 430-page biography Akkord der Welt by music historian Matthias Henke, who has spent years working his way through source materials. Henke challenges many of the common labels and generalisations about Beethoven, exploring how the innovator and giant of Viennese Classicism became

the epitome of 'classical music'. Kirsten Jüngling has also been looking for clues, and uses numerous quotes from letters, reports and anecdotes to illuminate Ludwig, the man behind the Beethoven myth. In Beethoven. Der Schöpfer und sein Universum, Martin Geck investigates the key influences on the composer - the enigmatic web of relationships, ideas and themes that shaped his unique works. Geck, a musicologist and one of the top experts on Beethoven, analyses the composer's universal significance and timeless topicality - and achieves the almost impossible: bringing Beethoven's music to life in words. By contrast, the approach of cabaret artist, author and music connoisseur Konrad Beikircher is rather different: his biography Der Ludwig - jetzt mal so gesehen is a



Karl-Heinz Ott
Rausch und Stille
(Hoffmann &
Campe)
A winner for
connoisseurs and
beginners alike:
'One of the most
beautiful books
on Beethoven.'
(Das Blaue Sofa)



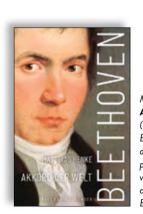
Martin Geck
Beethoven
(Pantheon)
What was Beethoven's relationship with Goethe,
Napoleon and
Schubert?
How important
was he to Richard
Wagner, Glenn
Gould or Aldous
Huxley?



Kirsten Jüngling
Beethoven
(Propyläen)
He was a genius
with wit and a sense
of humour. But
he was also a man
who wrestled with
life's challenges.



Oliver Buslau
Feuer im Elysium
(Emons)
Can a symphony
bring about
freedom? Not without a dangerous
web of intrigue and
clandestine politics.



Matthias Henke
Akkord der Welt
(Hanser)
Beyond idolatry:
an innovative
portrait of Ludwig
van Beethoven,
caught between
Bonn and Vienna.



Graffiti on a wall in Verona, Italy

humorous, empathetic love letter to a quirky Beethoven as he struggles with the trials of everyday life

Beethoven is regarded as one of the most important ambassadors of European culture; his works are part of the cultural heritage of humanity. Musicologist Hans-Joachim Hinrichsen focuses on the age of ideas that informed Beethoven's music, looking at the intellectual currents of the 'revolutionary' era and how these became the foundation of the composer's musical message. In Rausch und Stille, Karl-Heinz Ott examines the

influence of Beethoven's symphonies down the centuries and their ability, even today, to transport us into a state of rapture. He tries to figure out their magnetic pull – and reveals the recordings you should definitely listen to.

Even the world of crime has discovered Beethoven. Musicologist Oliver Buslau's crime novel Feuer im Elysium is set around the time of the Ninth Symphony's premiere at Vienna's Carinthian Gate Theatre on 7 May 1824. It's a lovely addition to the very diverse range of books celebrating the great man's 250th birthday.

BTHVN2020

The logo of the German Jubilee celebrations derives from Beethoven himself: when he signed his scores he sometimes omitted the vowels and wrote 'Bthvn'.

A BOOK IS A FILM IS **A GAME**

buchmesse.de/ magazine/film

More information about the featured titles in German and English can be found here.



Kathrin Grün is Head of PR and Communications at Frankfurter Buchmesse. She has previously worked for DFF Deutsches Filminstitut & Filmmuseum and has published various articles on the subject

of literary adaptation.

The Frankfurter Buchmesse promotes networking between the book and film industries.

ast year, 2019, saw a boom in screen adaptations. From Ferdinand von Schirach's Der Fall Collini, to Siegfried Lenz' Deutschstunde, from Judith Kerr's childrens' classic Als Hitler das rosa Kaninchen stahl to Alfons Zitterbacke, well known in the former GDR: the appetite of film producers for literary material knows no bounds. The crucial factor is a book's success, as is the case with the Känguru-Chroniken by Marc-Uwe Kling, coming to cinema screens this year. But classics like Narziss und Goldmund by Hermann Hesse or Döblin's Berlin Alexanderplatz are also of interest to directors. Material from Germany is clearly popular among international producers too - the film rights to Daniel Kehlmann's Tyll have been secured by Netflix. 'There are books whose message we can all relate to, biographies of famous or infamous characters, or books with great drama and suspense, which work in every medium,' says Sibylle Seidel of the Seidel Media Agency. She's sold the film rights to

books by Zeruya Shalev, Daniel Glattauer, Petra Hammesfahr and Pascal Mercier among others. It's a long road from book to film and good personal networks are essential for successful negotiation, says Sibylle Seidel. For many years now the Frankfurter Buchmesse has been working to support networking between the film and book industries. Since 2006, rights holders have been pitching material they think has potential at 'Books at Berlinale', an event held under the aegis of the European Film Market. In 2020 around 170 international texts were submitted; of that number, 12 were presented at Books at Berlinale at the end of February. (See next page).

Attendance at the major international festivals is also part of the networking strategy initiated by Frankfurter Buchmesse: this year, visits to the Cannes International Film Festival and the Toronto International Film Festival are on the programme. The two-day publishers' tour to the Croisette takes place on the 18th and 19th of May



Marc-Uwe Kling's Känguru is an opinionated roommate.

2020 and is supported by the Federal Foreign Office. The tour gives selected publishers and literary agencies from German-speaking countries the opportunity to make presentations at the film

With the networking day A Book is a Film is a Game, the Frankfurter Buchmesse has created another format to bring people from the film and book industries together: around 60 participants will discuss ideas via pitches, case studies, analysing trends and panel discussions. The event will take place at the Fair in 2020. The Frankfurter Buchmesse recognises outstanding screen adaptations with the Frankfurter Buchmesse Film Awards. There are two categories: 'Best International Literary Adaptation' and 'Best International Adaptation for Children and Young Adults'.

Recent literary adaptations based on German books:

Als Hitler das rosa Kaninchen stahl (Germany 2019) Judith Kerr Directed by Caroline Link

Mein Lotta Leben -Alles Bingo mit Flamingo (Germany 2019) Alice Pantermüller Directed by Neele Leana Vollmar Das geheime Leben der Bäume

(Germany 2020) Peter Wohlleben Directed by Jörg Adolph, Jan Haft

Die Känguru-Chroniken (Germany 2020) Marc-Uwe Kling Directed by Dani Levy

Zwischen uns die Mauer (Germany 2019) Katja Hildebrand Directed by Norbert Lechner

Deutschstunde (Germany 2019) Sigfried Lenz Directed by Christian Schwochow

Babylon Berlin (Germany, since 2017) Volker Kutscher Directed by Tom Tykwer, Achim von Borries, Hendrik Handloegte



GERMAN STORIES - SOON ON SCREEN?

70. Berlinale 20.2. -1.3.

The 2020 Berlinale marks the 70th anniversary of the Berlin International Film Festival. The anniversary festival (20 February – 1 March 2020) will also be the first festival headed by director duo Mariette Rissenbeek (Executive Director) and Carlo Chatrian (Artistic Director).

ORIGINAL TITLE:

ALS DAS LEBEN WIEDER SCHÖN WURDE

(When life was beautiful again)

AUTHOR: Kerstin Sgonina **GENRE:** Period drama

PUBLISHING HOUSE: Wunderlich
PUBLICATION DATE: June 2020
FILM RIGHTS HOLDER: Kerstin Sgonina /
Agentur Petra Eggers, www.agentur-eggers.de
OFFICIAL SELECTION: Books at Berlinale 2020



Hamburg, 1954: Three strong young women launch a beauty parlour on wheels. They soon become the talk of the town. Their customers are delighted – the beauty treatments help them to forget their sorrows and relax.

ORIGINAL TITLE:

MARIANENGRABEN

(Mariana Trench)

AUTHOR: Jasmin Schreiber **GENRE:** Tragicomedy, Road movie,

Coming of age

PUBLISHING HOUSE: Eichborn
PUBLICATION DATE: February 2020

FILM RIGHTS HOLDER: Elisabeth Ruge Agentur,

elisabeth-ruge-agentur.de

OFFICIAL SELECTION: Books at Berlinale 2020



A severely depressed young woman, a terminally ill 83-year-old, an elderly German Shepherd mongrel, a chicken with a broken leg – and an unbearable feeling of loss. Miraculously, all of this turns into a hilarious, heartwarming adventure.

ORIGINAL TITLE:

FRITZ UND ALFRED ROTTER

Ein Leben zwischen Theaterglanz und Tod im Exil (Fritz and Alfred Rotter. A Life Caught Between Theatrical Glamour and Death in Exile)

AUTHOR: Peter Kamber **GENRE:** Biopic

PUBLISHING HOUSE: E. A. Seemann Henschel

PUBLICATION DATE: March 2020

FILM RIGHTS HOLDER: E. A. Seemann Henschel GmbH & Co. KG, www.seemann-henschel.de



The true story of the rise and fall of two Jewish brothers who are the theatre kings of Berlin in the glamourous 1920s, but lose everything due to the economic crises and the Nazi regime and die mysteriously in exile.

ORIGINAL TITLE:

MEIN SOMMER MIT ANJA

(My Summer with Anja)

AUTHOR: Steffen Schroeder
GENRE: Coming of age, Debut
PUBLISHING HOUSE: Rowohlt Berlin
PUBLICATION DATE: January 2020

FILM RIGHTS HOLDER: Rowohlt Medienagentur,

www.rowohlt-medien.de



Konrad, a sensitive 14-yearold boy from a middle-class family in Munich, and his friend Holger, a boy with mild disabilities, have the summer of a lifetime when they meet wild child and runaway Anja. ORIGINAL TITLE:

UNTER WÖLFEN

(Among Wolves)

AUTHOR: Alex Beer
GENRE: Historical crime
PUBLISHING HOUSE: Limes
PUBLICATION DATE: November 2019

PUBLICATION DATE: November 2019 **FILM RIGHTS HOLDER:** Gattys Global,

www.gattysglobal.de

OFFICIAL SELECTION: Books at Berlinale 2020



A mysterious crime, an old love and a murderous double game. To save his family, a Jewish antiquarian has to infiltrate the Gestapo and become a spy among wolves. **ORIGINAL TITLE:**

WINTERBIENEN

(Winter Bees)

AUTHOR: Norbert Scheuer

GENRE: Drama

PUBLISHING HOUSE: C.H.Beck
PUBLICATION DATE: July 2019

FILM RIGHTS HOLDER: Verlag C.H.Beck,

www.chbeck.de

OFFICIAL SELECTION: Books at Berlinale 2020



Germany, January 1944: Egidius Arimond, a laid-off teacher, is in constant danger. Not just because of his love affairs or his epilepsy, but because of his daring attempts to rescue Jews by smuggling them concealed in specially prepared beehives. Some of the books on this spread were presented at this year's Books at Berlinale. If you are a producer and would like to learn more about these books, please contact the rights holder.

ORIGINAL TITLE:

SCHATTENSEITE

(The Dark Site)

AUTHOR: Jonas Ems **GENRE:** Drama

PUBLISHING HOUSE: Ullstein
PUBLICATION DATE: November 2019
FILM RIGHTS HOLDER: Ullstein Buchverlage,

www.ullstein-buchverlage.de



Three students lead an ordinary teenage life until the Dark Site changes everything. Slowly but surely, the website starts to reveal the most intimate secrets of their classmates.

ORIGINAL TITLE:

DIE UNAUSSTEHLICHEN &

ICH - Das Leben ist ein Rechenfehler (The Unbearables & Me - Life's an Error in Calculation)

AUTHOR: Vanessa Walder
GENRE: Coming of age
PUBLISHING HOUSE: Loewe
PUBLICATION DATE: June 2019
FILM RIGHTS HOLDER: Loewe Verlag,

www.loewe-verlag.de



Eleven-year-old foster kid Enni gets transferred to a secluded boarding school and soon stumbles across secrets involving the entire staff, which seem to revolve around twelve-year-old Dante and a long-forgotten accident.



ON WORK BETWEEN LANGUAGES AND CULTURES

CROSSING BORDERS



Rowohlt 2017 Albert Bonniers 2019

When I was asked to translate Daniel Kehlmann's novel Tyll, I knew it was going to push me to improve my abilities. What I didn't realise: not only translation-wise. The main character, Tyll Ulenspiegel, who appears in various roles throughout the chapters, grows up as the son of a curious and confused miller. To pass the time in the deep woods around the mill, he starts juggling with rocks and walking the tightrope, practicing tirelessly. Later on, these skills broaden his opportunities in a strictly limited world. As an act of loyalty, I started juggling myself. Not with rocks but with soft leather balls, of a kind that Tyll only later, as a disciple of a callous jester, gets his hands on. Not only did I find it to be a soothing foil to the desk work, it also gave me closer access to Tyll's world, which is at once distant and strangely familiar. (My tightrope skills remain unexplored, however).

Kehlmann depicts Tyll's artistic brilliance with linguistic elegance himself, juggling the words like a rainbow across the page, always with irony and wit close at hand, alongside the dark realities of the Thirty Years' War. The translator, of course, is required to do the same.



Jesper Festin, born 1988 in Uppsala, Sweden, is a literary translator from German. He lives in Berlin and Uppsala. Since his debut with the children's book *Ich groß du klein*

by Lilli L'Arronge in 2015, he has translated about 10 other works into Swedish, including Außer sich by Sasha Marianna Salzmann and Die Kieferninseln by Marion Poschmann. Tyll is his latest translation, published in 2019.



Luchterhand 2004 Litera 2008

Literary translation involves walking through internal and external spaces which are similar to those known to the author. In the labyrinthine novel Alle Tage, which has no truck with Balkan Orientalism, you won't find any toponyms, just the place name's first letter, but you still recognise particular (Balkan) countries, particular (Berlin) districts and you even get to some underground bars which feel both familiar and really weird. Writers often work close to the edge and translators must follow suit. My working relationship with Terézia Mora was both professional and friendly. She sent me a whole data file with answers to the (often similar) questions from a fellow translator. The strangest thing for me was a quotation from a Croatian war song. Geographically close, but not my world at all. Translating (and reading) Alle Tage is an intertextual guessing game. The author (herself a prizewinning translator) advised again and again in the data file: 'just leave it as it is'. That chimed with my approach. Not to exhaustively explain the ambi-

guity, not to lecture the reader on the quotation mimicry, allowing the mysterious tone of the Hungarian to sound as utterly strange in the translation as it does in the German original, however much you might want to decode it. Translating is the breaking down of language barriers, not the asphalting of mountain tracks.



Amalija Maček lectures in Translation Studies at the University of Ljubljana. She works as a conference interpreter and is the Director of the MA in Interpreting and

Director of the International Commission of the Slovenian Book Agency. She has translated the works of Josef Winkler, Ilse Aichinger, Marlen Haushofer, Peter Handke, Ulrich Peltzer, Bertolt Brecht, Martin Pollack and Ilma Rakusa amongst others. From Terézia Mora's work she has translated the novel Alle Tage.

I have translated Nino Haratischwilli into Spanish and what an experience that has been for me, a translator from German who is completely immersed in Georgian. I am specialized in German culture and, all of a sudden, the characters I give voice to in Spanish speak German, evidently, but they come from a different culture, different landscapes, different worlds of experience. I have never been to Tbilisi, so the images I depict for the reader are verbal ones, a product of a linguistic interpretation (although, naturally, Google Images has helped me out a tad ...). Paradoxically, all of these have enriched my experience with Nino Haratischwilli, making it purer and, most notably, truly authentic. Without the strong foundation of my knowledge, I have gone back to being the reader I once was and I have regained my former role of a reader as a creator of worlds. Translating this book also meant diving into history. I discovered that, shamefully, Georgia is largely unknown both to Spanish and Western European readers. But most importantly, I enjoyed the magic. There

is magic in the storyline, but that is not what I mean. What I am referring to is the magic of a narrative that draws us into a world of women who suffer, who love, who endure; a narrative that opens up a different view on these women's history. Women who come from another culture but share with us nonetheless their many fears, expectations and hopes. So go ahead, come in and enjoy the magic.



Carlos Fortea was born in Madrid in 1963. He is a Professor at the Complutense University of Madrid and a literary translator with over a hundred novels to his cred-

it, including works by Thomas Bernhard, Günter Grass, Stefan Zweig, Alfred Döblin, E.T.A. Hoffman, Rafik Schami, Daniel Wolf and Nino Haratischwili among others. As a novelist, he is the author of four young-adult novels and two novels for adults.



Frankfurter Verlagsanstalt 2017 Alfaguara 2018

TRANSLATION IS ABOUT TEARING DOWN LINGUISTIC WALLS

My translation of The Zookeepers' War by journalist Jan Mohnhaupt tells the story of two rival zoos in divided Berlin. Released in English to coincide with the 30th anniversary of the end of the Wall, it paints a poignant picture of a society forced apart by the toxic and unsightly concrete-and-barbedwire Berlin Wall. Many of the book's gripping animal stories involve border crossings, including a clandestine exchange of coveted 'communist tigers' for 'capitalist mountain tapirs.' Most poignant are animal shipments carrying human cargo across the border. In one cloak-and-dagger episode, a zookeeper escapes to the West by sharing a narrow crate with a listless moose, whose warm breath on the zookeeper's neck lends the fraught circumstances a cosy touch as the zookeeper strains to hear guards searching each crate. To enable the zookeeper to exit the crate, it was fitted with special flaps, but the moose itself was unflappable. Translation is about tearing down linguistic walls. This translation contains 'stealth glosses' embedded in the text to serve as cultural bridges to geography, word play, and tips as to why the

book's jokes are actually funny. Why would zoo director Klös be dubbed a dumpling? And why do so many of the zookeepers' surnames (Gewalt, Adler) seem oddly suited to their professions? This uncannily timely book builds understanding of a seemingly remote time and place, with subjects – borders, cages, family separations, walls – that are shockingly familiar to US readers.



Shelley Frisch, Ph.D. German literature, Princeton University, taught at Columbia University and Haverford College for many years before turning to translation

full-time. Her translations, which include biographies of Nietzsche, Einstein, Leonardo da Vinci, Dietrich/Riefenstahl (dual biography), and Kafka, have been awarded numerous translation prizes. She is currently completing a translation of filmmaker Billy Wilder's early essays and a study of Early German Romanticism.



Hanser 2017 Simon & Schuster 2019

Fifty Books That Travel

Contemporary storytelling by German,

Swiss and Austrian writers

buchmesse.de/ magazine/50books

More information about the featured titles in German and English can be found here.



Riky Stock has been in charge of cultural projects at the New York office of the Frankfurter Buchmesse New York (formerly the German Book Office) since 2002.

hen American friends ask me which book by a German-language writer or which author I would recommend, I pause. I pause for a long time shuffling all these novels in my head and thinking of not just the authors but also of the wonderful translators who have brought these books alive in English. Where to start? We have so many genres, books, and authors that are available in English thanks to talented translators

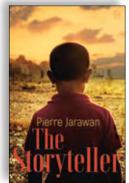
There are fresh voices exploring questions of contemporary society, of adapting and belonging, of

and brilliant English-language editors.

the past and the future, of East and West. There are strong female voices and authors who live and write between several languages as well as familiar names who have shaped our literature for decades. There are crime writers and bestselling authors. There are award-winning literary novelists and experts in history and neuroscience, travel writers and recorders of memories and diaries. There are illustrators and children's and YA authors.

I can't possibly name just one author. I can name fifty and I could name more. Here are 50 Books that Travel:

Debut Novel/ Literary Fiction

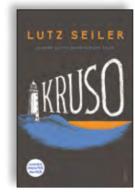


Pierre Jarawan Am Ende bleiben die Zedern (Piper) In this moving and gripping novel about family secrets, love, and friendship, Pierre Jarawan does for Lebanon what Khaled Hosseini's The Kite Runner did for Afghanistan.

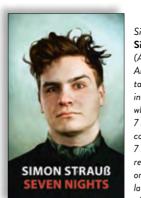


Sascha Marianne Salzmann Ausser sich (Suhrkamp) Beside Myself is the disturbing and exhilarating story of a family across four generations. At its heart is a twin's search for her brother

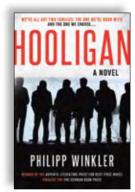
28



Lutz Seiler Kruso (Suhrkamp) The lyrical, bestselling 2014 German Book Prize winner. An enigmatic Bildungs roman, chronicling of the final days of communism in East Germany.



Simon Strauß Sieben Nächte (Aufbau) An unnamed pro tagonist is drawn into a scheme where each night at 7 o'clock, he must commit one of the 7 sins. The most reviewed, and recommended German language debut of the last decade

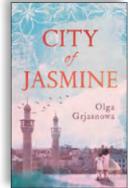


Philipp Winkler Hool (Aufbau) The best German debut 2016: An ntimate, devastat ing portrait of working-class, post life on the fringes and a story about masculinity in the 21. century.



Takis Würger Der Club (Kein & Aber) An international bestseller from a brilliant young German writer, set in the hallowed halls of Cambridge University, a smoldering story of class, privilege, and matters of the heart.

Fiction/ Literary Fiction



Olga Grjasnowa Gott ist nicht schüchtern (Aufbau) From one of Germany's most talented literary voices comes this intricately woven story of brutality, loss, and how hope can shine through when darkness feels overwhelming.



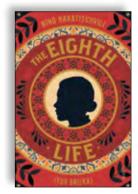
Annette Hess Deutsches Haus (Ullstein) Frankfurt 1963: this book is is a harrowing yet uplifting coming-of-age story about a young female translator who fights to expose the dark truths of her nation's past.



Karen Duve Macht (Galiani) A hugely entertain ing novel about feminism, masculinity and the battle between the sexes for domination which is full of grotesque humour and highly-charged eroticism.



Das primäre Gefühl der Schuldlosigkeit (Ullstein) With humor and wit, Grigorcea describes a world full of myriad surprises where new and old cultures weave together - a world bursting with character and spirit.



Nino Haratischwil Das achte Leben (Frankfurter Verlagsanstalt) The saga of a Georgian family at the start of the twentieth century its intricate, interconnected lives, its losses, triumphs, sadnesses, and great loves.

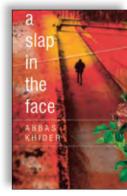


Rudolph Herzog Truggestalten Herzog's keen observational eye and acid wit turn modern city stories into deliciously dark satires that ride the knifeedge of suspenseful and terrifying.



29

Daniel Kehlmann (Rowohlt) Retelling the myth of Tyll Ulenspiegel, a story about the devastation of war and a beguiling artist's decision never to die, Kehlmann wrote an enchanting work of magical realism and adventure



Abbas Khider Ohrfeige (btb) Khider tells the story of Karim, an Iraqi refugee living in Germany. In our era of mass migration, much of it driven by war and its aftermath, A Slap in the Face could not be more timely.



Anna Kim
Die große
Heimkehr
(Suhrkamp)
Espionage story,
political and historical novel in one,
The Great Homecoming is about
friendship, loyalty
and betrayal, about
the impossible life
in a dictatorship.



Esther Kinsky
Am Fluss
(Matthes & Seitz)
River is a remarkable novel, full of poignant images and poetic observations, an ode to nature, edgelands, and the transience of all things human.

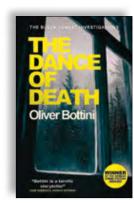


Marc-Uwe Kling
Qualityland
(Ullstein)
A hilarious,
internationally
bestselling novel
in the tradition
of Kurt Vonnegut,
Douglas Adams,
and George Orwell



Alex Beer

Der zweite Reiter
(Limes)
The Second Rider
is the first volume
in a gripping
and bestselling
series featuring
police agent
August Emmerich.



Oliver Bottini
Im Auftrag
der Väter
(DuMont)
The third in the
Black Forest Investigations series:
Freiburg detective
Louise Boni
and her colleagues
are put under
enormous pressure.



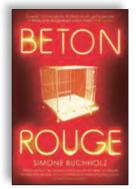
Jo Lendle
Alles Land
(Deutsche Verlagsanstalt)
An evocative novel
about the life and
work of Alfred
Wegener, son of a
German minister,
known ultimately
for helping develop
theories of continental drift.



Marion Poschmann
Die Kieferninsel
(Suhrkamp)
Shortlisted for The
Man Booker
International Prize
2019 – a charming,
playful, profound
tale of lost souls
in search of
transformation in
modern Japan.



Silke Scheuermann
Die Stunde
zwischen Hund
und Wolf
(Schöffling)
A tale of disorientation in a modern,
fundamentally
rootless society:
the story of two
sisters and the
surprises life confronts them with.



Crime Novel/

Thriller

Simone Buchholz

Beton Rouge
(Suhrkamp)

Chastity Riley and
her new sidekick
Ivo investigate the
case of newspaper
executives who
have been caged
and tortured outside their offices.



Wolfgang
Herrndorf
Sand
(Rowohlt)
This darkly sophisticated literary
thriller is the last
novel Wolfgang
Herrndorf completed before
his untimely death
in 2013.



Volker Kutscher
Die Akte
Vaterland
(KiWi)
The international
bestselling crime
series #4: a firstrate historical thriller about inspector
Gereon Rath's hunt
for a mysterious
contract killer in
Berlin, July 1932.

Fifty Books That Travel



Roland
Schimmelpfennig
An einem klaren,
eiskalten
Januarmorgen zu
Beginn des
21. Jahrhunderts
(S. Fischer)
A contemporary
Berlin fairy tale.

Birgit Vanderbeke

Ich freue mich,

West Germany in

difficult place for

a seven-year-old

East German refu-

gee, particularly

when no one will

listen to you.

the early 1960s is a

dass ich

(Piper)

geboren bin



Love

MARTIN WALSER

DAVID DOLLERMATES

Peter Stamm
Die sanfte
Gleichgültigkeit
der Welt
(S. Fischer)
Stamm exposes a
fundamental human
yearning: to conquer life's mysteries
by forcing answers
to questions that
have yet to be fully
asked.

Martin Walser

Ein liebender

The love between

and 19-year-old

73-year-old Goethe

Ulrike von Levetzov

causes a storm of

begins The Marien

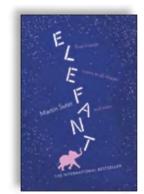
bad Elegy, one of

his last great works.

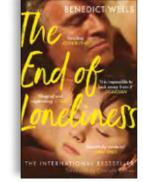
emotion and he

Mann

(Rowohlt)



Martin Suter
Elefant
(Diogenes)
What would you
do if you woke up
to see a living,
glow-in-the-dark,
tiny, pink elephant?
The international
bestseller about
friendship, second
chances – and a
tiny pink elephant.



Benedict Wells
Vom Ende der
Einsamkeit
(Diogenes)
Told through the
lives of three
siblings, Wells has
written a heartfelt
novel about loss and
loneliness, family
and love. Winner of
the European Union
Prize for Literature.

I look for books that have stood out, that have won acclaim, that tell a good story and convey something distinctive about the culture or the history or what's going on in the world.

Cal Barksdale, Skyhorse Publishing

20th Century Fiction



Ingeborg Bachmann
Malina
(Suhrkamp)
Malina, originally
published in
German in 1971, the
first and only novel
by the poet Ingeborg Bachmann, is
the book of an
incantation, a confession, a passion.



Uwe Johnson
Jahrestage
(Suhrkamp)
From a Year in the
Life of Gesine
Cresspahl - quite
simply one of the
great books of our
time. Two-volume
boxed set.



Walter Kempowski
Mark und Bein
(Knaus)
Homeland walks
a tightrope between
black humour
and horror. In the
end, neither
German suffering
nor German guilt
can be suppressed.

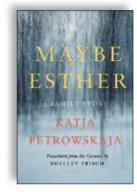
30

Fifty Books That Travel

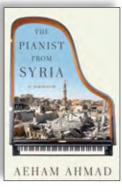
Memoir



Ernst Jünger Strahlungen 1 (Klett-Cotta) Ernst Jünger was one of twentiethcentury Germany's most important and most controwho faithfully kept a journal in occupied Paris.



Katja Petrowskaja Vielleicht Esther (Suhrkamp) An unique and extraordinarily moving debut memoir that pieces together the fascinating story of one woman's family across 20th century Russia, Ukraine, Poland and Germany.



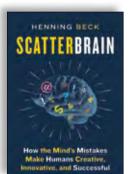
Aeham Ahmad Und die Vögel werden singen (S. Fischer) An astonishing but true account of a pianist's escape from Syria to Germany offers a deeply ersonal perspective on the most devastating refugee crisis of this century.



Brigitte Reimann Ich bedaure nichts (Aufbau) Frank and refreshing, these diaries provide a candid account of life in socialist Germany. With an amusing tone, they contain details of her love affairs, writing and

reflections.

Non-fiction



NAVID KERMANI

Henning Beck Irren ist nützlich! In this mindbending book, an neuroscientist explains why perfectionism is pointless — and argues that mistakes, missteps, and flaws are the keys to success.

Navid Kermani Entlang den

Gräben

(C.H. Beck)

In September 2016

Kermani set out to

travel along the

trenches that are

Europe, from his

now re-emerging in

home in Cologne to

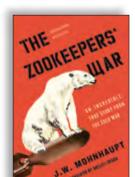
the Baltics, south to

the Caucasus and

to Isfahan in Iran.



Bernd Brunner Als die Winter noch Winter (Galiani) This lovingly illustrated meditation on winter entwines the spectacular with the everyday, capturing the essence of a season.



Jan Mohnhaupt Der Zoo der anderen (Hanser) The unbelievable true story of the Cold War's strangest proxy war, fought between the zoos on either side of the Berlin



DANIEL SCHÖNPFLUG Daniel Schönpflug Kometenjahre (S. Fischer) A WORLD With novelistic virtuosity, historian Daniel Schönpflug The End of the Great War describes this watershed year as it was experienced on the ground open-ended, infathomable, its outcome unclear

Graphic Novel



From: Aisha Franz Shit Is Real Drawn & Quarterly 2018



Literary

Aisha Franz Shit Is Real (Reprodukt) Aisha Franz is a master of portraying feminine loneliness and con fusion while keeping her characters tough and real.

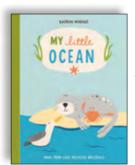
Raoul Schrott Das Geschlecht der Engel (S. Fischer) A playful, often ironic take on the breviary in the form of letters that follows the Biblical mutations of the angel from Babylor

to the present day.

Bringing books from around the world to American readers, who have been historically underserved with translations, is both a pleasure and a privilege.

Peter Blackstock, Grove Atlantic

Kids



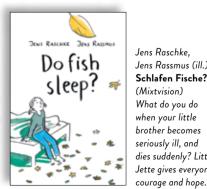
Kathrin Wiehle Mein kleines Meer (Beltz) Dive into an ocean journey with friendly sea creatures Seal, Crab and Seagull. This environmentally friendly board book is made from 100% recycled materials.



Kerstin Gier Wolkenschloss (Fischer FJB) Witty and charming, Gier's contem porary young adult novel follows a girl as she navigates secrets, romance and danger in an aging grand hotel way up in the Swiss



Peter Wohlleben Hörst du, wie die Bäume sprechen? (Oetinger) Did you know that trees have parents, and tree kids go to school? Wohlleben shares the mysteries and magic of the forest in language kids will love.



Jens Raschke. Jens Rassmus (ill.) Schlafen Fische? (Mixtvision) What do you do when your little brother becomes seriously ill, and dies suddenly? Little Jette gives everyone

From: Jens Raschke, Jens Rassmus (ill.) Schlafen Fische?, Mixtvision 2017

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The Five Most Beautiful Books of 2019

In the 'Most Beautiful German Books' competition, three expert juries chose 25 books which they considered to be exemplary in terms of their design, concept and production quality.



Art Books

Alexander Kluge, Ben Lerner Schnee über Venedig (Spector Books)



Non-fiction

Jaroslaw Kubiak, Daniel Wittner. Felix Holler, Günter Karl Bose. Julia Blume (ed.) Name Waffe Stern. Das Emblem der Roten Armee Fraktion (Institut für Buchkunst)



Fiction

Asfa-Wossen Asserate, Philipp Hübl et al. Tugenden für das 21. Jahrhundert (7 Titel im Schuber) (Nicolai Publishing & Intelligence)



Non-fiction Terence Hanbury White Der Habicht

(Matthes & Seitz)

More information about the featured titles can be found here: stiftung-buchkunst.de



Children's Books

Felix Bork Oh, eine Pflanze! (Eichborn)

Canada - Guest of Honour 2020



Caroline Fortin, President of Canada FBM2020 (left), and Canadian author, Margaret Atwood.

Canada's vibrant book industry will be the star of this celebration in 2020. This is an incredible and unique opportunity to showcase to the world how forward-thinking, diverse, rich and very alive this industry is. From rising and emerging writers and illustrators to highly acclaimed and renowned authors, we will reveal powerful writing from all literary genres and from French, English and Indigenous voices while still heralding the myriad of backgrounds that represent our country.

Caroline Fortin, President Canada FBM2020



New chair of the German Publishers & **Booksellers Association**



I believe in the future of the book and of reading. I believe in the freedom of the word, in variety and 'bibliodiversity'.

These were the words of Karin Schmidt-Friderichs as she took up her post as Head of the German Publishers and Booksellers Association. For the second time in the history of the Association, there's a woman in the top job.

Book Heroes 2019







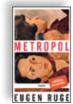
1 The German Book Prize 2019 was awarded to Saša Stanišić for Herkunft | 2 The finalists of the German Book Prize 2019 (f.l.t.r.): Jackie Thomae, Tonio Schachinger, Raphaela Edelbauer, Norbert Scheuer, Miku Sophie Kühmel | 3 The German Publishers' Prize was awarded for the first time on 18 October at the Frankfurter Buchmesse. The prize is worth over one million euros and its aim is to boost the economic competitiveness of small, independent publishers. An independent jury selected the 2019 prize winners from a field of 312 submissions: Hädecke, Kookbooks and Spector Books.

Six International Locations in German Novels



GENEVA

Nora Bossong Schutzzone (Suhrkamp)



MOSCOW

Eugen Ruge Metropol (Rowohlt)



DAMASCUS

Rafik Schami Die geheime Mission des Kardinals (Hanser)



DOVER - CALAIS

(Mare)



STOCKHOLM

Marlene Streeruwitz Flammenwand (S. Fischer)



Ulrike Draesner Kanalschwimmer

MADRID

Paul Ingendaay Königspark (Piper)

Imprint

Publisher: Frankfurter Buchmesse GmbH, Braubachstraße 16. D-60311 Frankfurt am Main

Director: Juergen Boos Project Lead: Bärbel Becker (responsible according to German press law)

Responsible Editor (text and pictures): Karin Herber-Schlapp Art Director: Hendrik Hellige,

Maike Truschkowski Graphics and design: textgrafik, Maike Truschkowski

Translation: Kat Hall (p. 14-19, 41-42), Mandy Wight (p. 4-7, 20-21, 26, 34-35, 40),

Romy Fursland (p. 36-39) Copy Editors

(English translation): Romy Fursland Photographs:

Sebastiao Salgado (p. 14), Ulrike Frömel (p. 4-7), Hartmuth Schröder (p. 24-25): for further information see

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With financial support from the Federal Foreign Office



Foreign Office

READING TIPS FOR PARENTS AND KIDS

The Knowledge Boom

Judging by current trends in children's book publishing, the acquisition of knowledge can't start soon enough. Non-fiction books are ploughing new furrows, both in terms of form and in terms of textual presentation. Knowledge is cool, and is being packaged in ever cooler ways. To help navigate this jungle of new publications, here's a round-up of some of the top trends in German-language children's book publishing.

buchmesse.de/ magazine/ childrensbooks2020

More information about the featured titles in German and English can be found here.

ature and environmentalism are pressing concerns, and becoming more urgent by the day. So it's no wonder the subject is increasingly filtering through into children's and voung adult books. Children's books in particular have always had a special affinity with the natural world as a theme, not least because so many (sometimes very difficult) issues and challenges can be explored in a child-friendly way through the use of animal characters. These days it almost feels as though authors, illustrators and publishers are making it their business to restore our (or rather, children's) connection to Mother Nature - a connection which is being progressively weakened by the advance of industrialisation and urbanisation. They are doing this both by (re)mythologising and romanticising nature, and by explicitly (re)integrating it into stories about everyday life and dystopian-style thrillers ...

Read-aloud gems and more

Daniel Napp's Wie Fliegenpilz Henri das Laufen lernte, um einen Baum zu retten (Fischer Sauerländer, 6+) is a beautifully illustrated read-aloud gem reminiscent of The Secret Life of Trees.

In Der Gorilla-Garten, the first book in Simone Veenstra's Kathy series (Ravensburger, 5+), a

Cautiously, Henri risks a glance ... From: Daniel Napp . Wie Fliegenpilz Henri das Laufen lernte, um einen Baum zu retten. Fischer Sauerländer 2020



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'country bumpkin' moves to the city and, amidst the greyness of her unfamiliar new surroundings, sets out in search of green spaces. Because greenery makes people happy! Modern trends like 'urban gardening' and 'guerrilla gardening' are seen through a child's eyes, and described with a

Early reading books are not to be outdone on the nature front - Antonia Michaelis's Igel gut, alles gut (Oetinger, 8+), for example, is about a club of animal rescuers who set out to help the many different animals in their local neighbourhood, including snails, ladybirds and even trapped mammoths (!) Their escapades have all sorts of unintended consequences, which don't always go down well with the other residents. But when a hedgehog gets into danger, the animal rescuers really have to show what they're made of.

Everyday life & adventure plus nature

In Land unter bei Samuel by Susanne Weber (Hummelburg, 8+), the theme of climate change is interwoven with a classic problem: Samuel has to move house and start a new school (complete with nasty bully), all because his climate researcher father has got a new job. Samuel decides his only chance of happiness lies in helping his father, whilst also quickly figuring out how to save Kiribati (a group of Pacific islands), in the hope that the islands won't be submerged beneath the rising seas, and Samuel can move home and be with his friends again.

Karin Müller, author of many books including numerous animal guide books, also uses the trope of a child moving to a place where they don't want to live, in the lovingly told story Das Delfinmädchen (Coppenrath, 9+). Müller explores the theme of animal conservation through a tale about a very special friendship.



Màriam Ben-Arab Der Gorilla-Garten (Ravensburger) When Kathy moves to the city, it takes her a while to aet used to all the hustle and to discover



Antonia Michaelis Cathy Ionescu (ill.) Die Tierhelfer 1 -Igel gut, alles gut (Oetinger) There are so many animals out there who need help. Accompany the animal rescuers on their lifesaving



Susanne Weber, Susanne Göhlich Land unter bei (Hummelbura) Is Samuel able to find a solution for Kiribati, the islands in the Pacific Ocean that are about to be swallowed up by the rising seas?



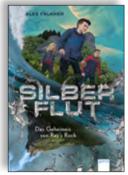
Karin Müller, Marie Braner (ill.) Das Delfinmädchen (Coppenrath) When one of the trusting dolphins off the coast gets into danger, overcautious Marie has to go beyond her owr limits to rescue



Max Held, Timo Grubing (ill.) Wild Claws Ever since the mys terinus researcher from Miami set up camp in the swamps, all the wild animals suddenly seem to have gone mad. Is he to blame?



Mein Birkensommer Contrary to all expectations, Emmy's summer in Finland is a time full of friendship and adventure. Suddenly what happiness feels like ...



Alex Falkner Silberflut (Arena) The first book in the two-part Silberflut series: a perilous adventure with thrilling twists and just the right amount of scare



Martina Baumbach. lmke Sönnichsen Unser Lehrer ist ein Elch (Thienemann) Merle and Finn are surprised. They've been selected by their new teacher's micro pig for a special sports tear



Katia Brandis Seawalkers (Arena) The second book in this major shape shifting series by bestselling author Katja Brandis. With guest appearances by the popular characters from Woodwalkers.

Max Held delivers fast-paced environmental detective stories in his series Wild Claws (Arena, 9+), which is set in a national park. There are now three books in this series about a trio of determined child environmental activists and adventurers.

Usch Luhn joins in the prevailing celebration of nature with Mein Birkensommer (cbj, 10+), a fleetfooted summer novel which transports its reluctant protagonist to Finland's forests, where she finds unexpected happiness among the lakes, trees and diverse wildlife.

Naturally magic and/or mysterious

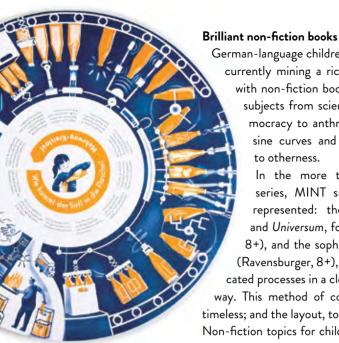
Human-animal shapeshifters are on trend once again. Examples include Katja Brandis's Seawalkers (the follow-up to the successful Woodwalkers,

Arena, 10+). Book Two has just come out here. And Thienemann has released the first book in its new Tierwandler series: Unser Lehrer ist ein Elch by Martina Baumbach (9+).

In Silberflut by Alex Falkner (Arena, 10+), a school trip to a desert island takes a dramatic turn: six kids find themselves fighting for survival after a wave of silver mist passes over the island. Once the fog lifts, they realise that everyone has vanished: the teachers, the group leaders, all the other children. Nature starts to behave in strange and aggressive ways, and they come across a gang of violent youths, sent to the island some time ago for rehabilitation. This is a gripping story with elements of Lord of the Flies.



Svlvia Mucke has been editor-in-chief at Eselsohr for more than



Life cycles are one of nature's most brilliant inventions - they mean that nothing is lost or wasted. From: Felicitas Horstschäfer. Johannes Vogt Es geht rund © 2020 Beltz & Gelberg in der Verlagsgruppe Beltz · Weinheim Basel

Christine Paxmann

numerous books for

adults and children

and the publisher of

the most important

journals for children's

German-language

and young adult

literature.

Eselsohr, one of

is the author of

German-language children's book publishers are currently mining a rich seam of knowledge, with non-fiction books on a huge range of

subjects from science to philosophy, democracy to anthropology, life cycles to sine curves and individual biographies to otherness.

In the more traditional non-fiction series, MINT subjects are very well represented: there's Physik, Einstein and Universum, for example (all Tessloff, 8+), and the sophisticated Umweltschutz (Ravensburger, 8+), which explains complicated processes in a clear and comprehensive

way. This method of conveying knowledge is timeless; and the layout, too, has a long 'shelf life'. Non-fiction topics for children and young people are becoming increasingly specialised, as can be seen in Kriminalistik (Tessloff, 8+), or Schau in deinen Körper (Beltz & Gelberg, 4+), which is almost medical in its depth of information. These hardfact books can teach even adults a thing or two. When it comes to philosophical themes, publishers' lists make room for books on everything from happiness and the search for meaning to grief and coping with tragedy. What makes these books special is often the felicitous intertwining of illustration and text - Glück (Carlsen, 11+) is a prime example of the value of illustrated books (and not just for children).

Another striking trend is the number of excellent biographical texts - be they picture books, nonfiction books or anthologies - about real-life role models. These are often books which cannot be clearly defined as belonging to one specific genre. And they are certainly not aimed at one specific age group, as demonstrated by Stark. Rebellinnen von heute (Thienemann, 12+).

As time goes on we are seeing the boundaries between target readerships blur, and this is opening up new genres: non-fiction for all ages, which takes the reader on a visual and textual adventure - a true journey of discovery. New standards are being set aesthetically, with bold layouts and shapes. All-round information and all-round reading - publishers are responding with unusual concepts to young readers who expect more from a book than two cardboard covers with a story in between. Information, pictures and narrative all feature in books tailored to the early years curriculum, such as Nevio, die furchtlose Forschermaus (Arena, 4+).

Reading without barriers?

Research into literacy rates has revealed that some primary school children lack the comprehension skills to understand what they are reading. There are many different reasons for this: insufficient language skills, a lack of parental support, overly high expectations of reading ability. For years now, publishers have been developing more accessible books for less confident readers. These books often appear in series and feature themes designed to appeal to boys in particular, such as Lesenlernen in 3 Schritten - Die schönsten Rennfahrergeschichten or Leselöwen - Alarm auf der Weltraumstation (all Loewe, 6+). Publishers are bringing out more and more books which have a simple reading structure but subject matter designed to interest older readers. The series Loewe Wow is a response to the new reading habits of 'digital natives', and features titles such as Cornibus & Co. and Vincent flattert ins Abenteuer (Loewe, 9+) - a kind of inbetween genre combining elements of graphic novels, comic books and books for beginner readers. These books are often made up of 'titbits' of text, and bring together elements from the internet and smartphones to create a language of words and pictures.

Reading about reading

Short, meaningful passages of text, clear vocabulary, strict grammar - working all of these important elements into an appealing story calls for a great deal of experience and skill on the part of authors. Over time, publishing houses have increasingly taken it upon themselves to help improve children's reading skills - a task that used to be left to families and schools. But it is in publishers' own interests to promote the art of reading. The creative approaches currently being adopted by publishers are exemplified in Es geht rund (Beltz & Gelberg, 6+), which can be read by several children at the same time: the book becomes a sort of moving disc.

Publishers are pursuing innovative approaches in other areas too. Books about how to read, written in a playful and exciting way, are a form of metareading that can appeal even to very young children. Speaking and reading techniques and tips on emphasis and performance are designed to make reading fun, and are vividly presented in Lies mal vor (Carlsen, 9+).

Storybooks featuring photographs are another way of appealing to a wider range of readers: they break down barriers to reading, making stories

more accessible. Lotti & Dotti, a tale about ponies (Coppenrath, 6+), reads almost like a film, since photos are such a familiar medium. Illustrations require the reader to work harder.

Many illustrated non-fiction books are also aimed at new audiences. They introduce interesting figures and explore ethical problems, explain environmental issues and promote fairness and cooperation, as in Wie siehst du denn aus? (Beltz & Gelberg, 9+).

Perhaps this is the new future of children's books: breaking the boundaries between genres. Creating new ways of seeing the world. And catering to a wide spectrum of reading ability. From basic comprehension skills to literary ivory towers. Exciting times lie ahead - both in graphic and in literary terms.





Björn Lengwenus Ğlück (Carlsen) What is happiness? How do we find it, and how can we hold onto it? A self-help book with plenty of pages to fill in yourself.



Dela Kienle, Jochen Windecker (ill.) Umweltschutz (Ravensburger) What does a schnitzel have to do with climate change? This book explores the factors that put a strain on our environment.



Stark, Thienemann

Kathrin Köller. Anusch Thielbeer (ill.) Stark (Thienemann) The girls in this book are neither famous nor highflying, but they all have the courage of their convictions.



Felicitas Horstschäfer, Johannes Vogt Es geht rund (Beltz & Gelberg) A 360° reading experience: rotate discover and learn



Susan Niessen, Leonie Ebbert (ill.) Lotti und Dotti (Coppenrath) Holidavs at Grandma's house are Lotti's favourites. But this time. events take an extraordinary turn when a pony turns up one morning in Grandma's hallway



Sonja Eismann, Amelie Persson (ill.) Wie siehst du denn aus? (Beltz & Gelberg) Is my belly button weird? Why don't I have straight hair? This book encourages children to talk about body image.



Bernd Flessner Kriminalistik (Tessloff) All about the latest methods for catching criminals, and the work of detectives, public prosecutors, crime scene investigators and forensic scientists.



Jochen Till. Raimund Frey (ill.) Cornibus & Co -Ein Hausdämon packt aus! Loewe) With the help of house-demon Corni bus, a 'hell-ologist' tells the story of how demons came to be



Vincent flattert ins Abenteuer (Loewe) A spookily funny tale, with colour illustrations throughout, about Vincent the bat and his search for a friend.

Sonja Kaiblinger,

Fréderic Bertrand

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Authors, Books, Awards

Two female prizewinners with two outstanding novels





Holger Heimann is a literary critic and works for various newspapers and broadcasters. He lives in Berlin.

he blogger Berit Glanz has enjoyed a dedicated following for many years. She has 4000 followers on Twitter. Glanz was born in 1982 and works as an academic specialising in Scandinavian studies at the university in Greifswald, a small coastal town. 'Without social media I'd feel cut off from things out here in the provinces,' she says. It's no surprise then that her highly acclaimed debut novel Pixeltänzer (Pixel Dancers), winner of the Hebbel Prize, is a walk through the world of the Internet. Beta, a young woman working at a hip design company, receives messages over the Internet which set her off on a trail that she follows doggedly until it leads her to the amazing story of a radical female artist, living one hundred years ago, who protested against all kinds of conventions. Along the way, Beta's own desire to stand up against superficiality and conformity grows stronger by the minute.

nke Stelling, born in Ulm in 1971, learned about the uncertainty and unpredictability of a writer's life the hard way. After three of her novels attracted insufficient interest, her publishers turned their backs on her. No one wanted to publish her next books. Looking back at this period of her life, the writer (now living in Berlin) sees it as a positive experience: 'I knew then that I really wanted to write and that I could do it independently of the market and how it works,' she says. In any case, it's a story with a happy ending. Anke Stelling found a new publishing home for her books with a small independent publisher. Her most recent novel Schäfchen im Trockenen (Feathering the Nest) won the Leipzig Book Prize, one of the most prestigious prizes in Germany, and went on to become a bestseller. In the novel, which contains some autobiographical elements, a writer with four children is given notice to move out of her flat. Suddenly she sees quite a different side to that wonderful life in Berlin.

Berit Glanz Pixeltänzer (Schöffling) 'Pixeltänzer links contemporary art to the artists of the Weimar period. (...) Glanz breaks through the ceiling into the digital world. Berliner Zeitung



Anke Stelling Schäfchen im Trockenen (Verbrecher) 'Stelling's novel is a deeply sarcastic and profoundly sad reckoning with the ideals of the West German post-war period.' Zeit online

Germany Times 17

A column by Nino Haratischwili

YEAR 1

On arrival I think: in Germany there's no dust, my shoes never need polishing, and when I wash my hair I'm not washing out centuries of history with their occupations and reoccupations, or exhaust fumes from cars imported from the West when they fail their MOTs. Here, no one's interested in MOTs or in anyone's hair or lungs - the water isn't black, it's always clear and pure. In Germany there are no pomegranates, I think to myself, and coriander only comes in little packets fit for sparrows, but so what, when I'm getting so many opportunities and so much freedom in return; yes, finally I can unfurl and try on all the versions of myself like colourful dresses. I'm young and above all I have my university place, won with my many imaginary swords (yes, Georgians have a bit of a thing for swords; the Middle Ages throb in our Adam's apples now and then ...). And lots of the German words in my luggage, like Goethe's 'Röslein, Röslein, Röslein rot' - rosebud, rosebud, rosebud red - I learned long ago in primary school ...

YEAR 2

As part of my German studies I have to learn effort/application/discipline/self-determination and irony, and I try so very hard that I forget you can't learn anything without experience - how wonderful that the German word for experience, 'Erleben', comes from the word 'Leben', meaning life! I learn: I'll never be punctual. I learn: I'll never be any good at fencing. I learn: I hate irony as an end in itself in art. I assuage my coriander withdrawal symptoms with Asiatic soups.

In German there's only an 'i' between 'Leben' and 'Liebe', life and love.

YEAR 3

Self-determination is sometimes painful, and irony still isn't cool, so I'm not cool. I start writing again and everyone says: all girls write - and I could scream but I don't, and I say: I'm not writing about my troubled love life. I think: I have to leave, I'll never fit into this world, why did I make so much effort to learn 'Röslein, Röslein, Röslein rot' at

I go away for many months. The place where I am is cold and raw, and I write like I'm possessed. There's vodka and I smell muddy. I want to prove something to myself and to Germany: namely that we don't always know best.

I pull it off. I put my stories on stage. People cried and I was happy and knew that this language had adopted me without my having asked it to. I've learned: in German there's only an 'i' between 'Leben' and 'Liebe', life and love.

The Foreign Nationals Registration Office would be just a ridiculous institution full of disgusting filter coffee - which luckily isn't offered to visitors - and cacti and ugly picture frames, if it wasn't deciding my future right now. My mother says I have to be better than the Germans to get on here.

I love this language and don't want to be driven from it, but I'm unsure if I can or want to stay here. I leave, I come back, I leave, I come back, interweaving effort/application/discipline/self-determination - important virtues for which I'm eternally grateful to my alma mater. They're constantly asking me to 'legitimise' my staying here; I can't, because what I do has no material worth, but the authorities don't recognise any other currency.





Nino Haratischwili born in Georgia in 1983, writing in German, is an internationally bestselling and award-winning novelist, playwright and director.

Das achte Leben (Für Brilka) has been awarded the prestigious BDI Literature Prize of the Association of Arts and Culture of the German Economy 2015, the Anna Seghers Prize 2015, the Lessing Prize Stipend 2017, the

Her novel Die Katze und der General was shortlisted for the German Book Prize 2018.

Bertolt Brecht Prize

Schiller Prize 2019.

2018 and the

Trains and hotels. I get to know **Germany better than** the Germans do.

YEAR 7

I'm still not getting German proverbs quite right. I say to a friend: I don't want to put my nose above the parapet. I still haven't had any therapy and I still don't do yoga.

YEAR 8

ironic) and looks very girly. It's actually about suicidal women and literature. They 'tolerate' me. I have to prove that I'm earning enough. I'm called 'a Georgian writer who writes in German'.

YEAR 9

I have another new book - it's white. I have a piece of home. I'm called 'a German-Georgian writer'.

I read Kleist and watch the documentary Shoah. I think: you can't have both. But you can.

YEAR 11

Travelling and writing; no longer just tolerated; I'm a little more welcome.

YEAR 12

I have a new, very fat book. It's about Georgia. I've done nothing else for four years but write this book. Suddenly I'm 'a German author with Georgian roots'. I feel confused.

YEAR 13

Trains and hotels. I get to know Germany better than the Germans do. I've been to Tharandt and Pullach. 'How come you speak such good German?' This question follows me around.

YEAR 14

I cook European dishes better than Georgian ones. I become a mother. But I want to be able to cook Georgian food for my child. Everything's strange: when I speak German to my child it feels like I'm communicating with her via Google Translate. I speak only Georgian.

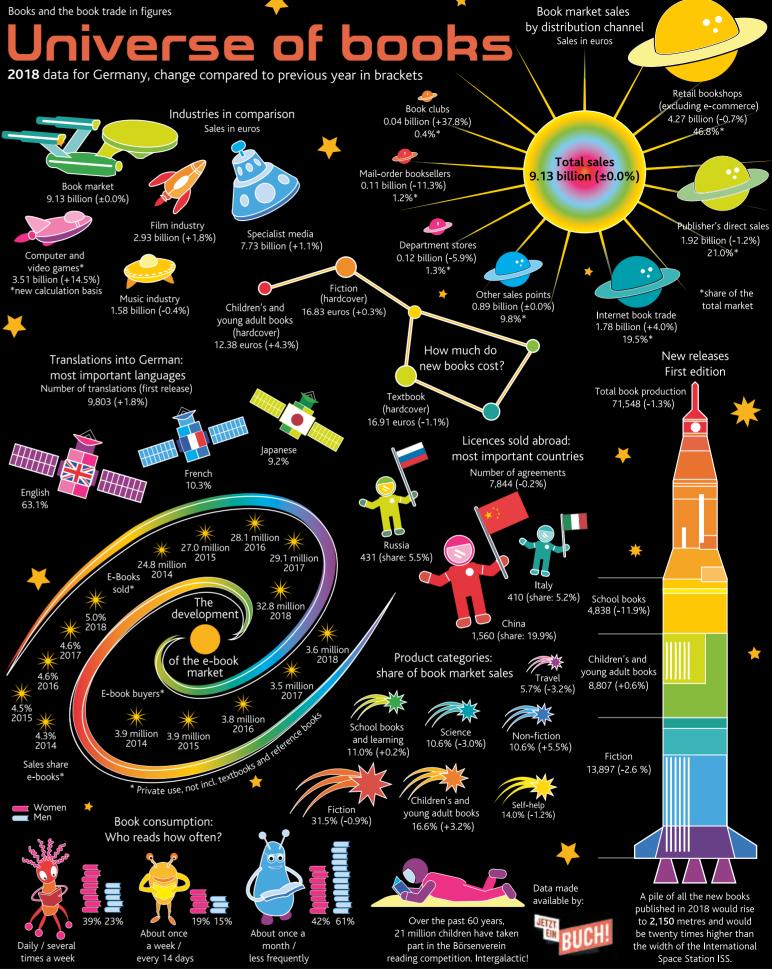
YEAR 15

Some documentary about Richard Burton and Liz Taylor is on TV. It's being promoted with a quote from one of his letters to her: 'If you leave me, I have a book out. It's pale pink (which I think is I shall have to kill myself'. Among the online comments: 'A clear case of abuse ...' '... urgently needs therapy ...' I think to myself: I'm going back.

YEAR 16

Another new book. I have to take lots more train trips. I'm pregnant. I ask a guard to put my suitcase in the overhead luggage rack; he replies that he can't 'due to health and safety reasons'. In the following months, ahead of the birth of my second child, I'm absolutely determined to go back to Georgia and raise the children there. I don't understand how a health and safety regulation can take precedence over any kind of human empathy or human reason. In the end I decide that I don't want to understand. And that my words have found a home in this language.

I become a mother for the second time, and my mother and aunt cook Georgian dishes for days. How Georgian I get the longer I live here, I think. And I think: isn't it strange how often, when I'm there, I look forward to coming back.





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