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BOOKS FROM 2019
GEORGIA — 2020

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The Georgian National Book Center was established in 2014 by the Ministry of Culture and Monument Protection of Georgia.

The Center serves the interests of the national policy for literature and the promotion of Georgian books and literature abroad.

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'A brilliant reading pleasure.' / I. Gutschke, neues Deutschland /

SOMEONE DIES IN THE NOVEL

On day Mr. Memento Mori realizes that he is a character with the superpower of traveling into the books and decides to strike against the evil writers who sentence their characters to death. Mr. Mori persuades Romeo and Juliet that suicide is not a solution and in their adulthood they will remember these days with laughter. He goes to *The Magic Mountain* with a huge supply of penicillin. In reverse Mr. Mori pushes Professor Moriarty at Reichenbach Falls and kills him in order to save many other characters.

But everything turns upside down when Mr. Mori discovers that in the book where he is the character the author decides to kill someone. He has no information about the victim so Mr. Mori gathers all the characters and with the help of H. G. Wells's time-machine starts a journey to different epochs. As time changes, the genres vary so the power of the author becomes limited outside the post-modern world. Mr. Mori knows it and selects the direction where the characters have bigger chance to survive.

Great sense of humor and deep knowledge of world literature combined with marketing and advertising skills makes Adamashvili's prose hilarious and entertaining. He very often uses allusions from classic literature and sometimes even shifts the famous characters into his works. Critics claim that Adamashvili is one of the most creative minded writers of contemporary Georgian literature.



Number of pages: 200
Published in: 2018 / Sulakauri Publishing
Rights: Sulakauri Publishing
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Beka Adamashvili in translation / Adamashvili's novel *Bestseller* has been published in Germany (Volland & Quist, 2017).

BEKA ADAMASHVILI



Born 1990 in Tbilisi, Beka Adamashvili is a young promising author, blogger and advertising copywriter. He graduated from Caucasus University, faculty of journalism and social science. He made his literary debut in 2009 with short stories published on electronic platforms and with time his name became popular among young readers. In 2014 Adamashvili made his debut with the novel *Bestseller* which eventually became a local bestseller.

He is the winner of the literary contest Legend of the Fall 2013 for short story *XXVIII: Full Stop*. Laureate of the European Union Prize for Literature 2019 (EUPL). Apart from writing he works as copywriter for popular advertising company Leavingstone which is a respected brand in Europe.

'A book could hardly be more literary. A literature festival for lovers of printed pages – a fun game with literature and its facets.' / *Binea, Literatwo* /

AKA MORCHILADZE

'Great Novel. A Testament.' / Indigo Magazine /

CUPID AT THE KREMLIN WALL



Born 1966 in Tbilisi, Aka Morchiladze is arguably the most outstanding and widely recognized talented writer of contemporary Georgian literary fiction. He studied and later taught Georgian History at Tbilisi State University; he has worked as a sports journalist on a sports daily newspaper. Since 1998, the Sulakauri Publishing has published more than twenty novels and three collections of short stories of Aka Morchiladze. In 2005-2006 he was an author and presenter of one of the most interesting TV programmes to date on literature. Several films and plays have been based on his works. Aka Morchiladze has won numerous literary prizes in Georgia.

The Soviet Union, late 1930's, a retired secret policeman (a.k.a chekist) Mr. Retinger is arrested in Tbilisi and no one knows if he is imprisoned, sent to Siberia, Spain or somewhere else. His wife, a well-known revolutionist and suffragist Musya Eristavi has no other option but to travel directly to Kremlin, Moscow. She sends a telegram to her old friend Joseph Stalin, informing him that she's on her way to rescue her innocent husband. In his early years Stalin was hiding at Musya's place and now the kindness must be paid back.

The three-day journey in an isolated train of the isolated Soviet Union is chaotic, full of fear, stress and unexpected relations. Musya is surrounded by agents and we only know that she will definitely reach the Kremlin but from there her fate is unknown.

Cupid at the Kremlin Wall, which is the first book of the forthcoming Cupid Trilogy is a perfect illustration of struggle of a rebellious soul during the Soviet time where even hoping for justice was hopeless. With his master writing, Aka Morchiladze perfectly awakened the past which left a massive legacy in every post-Soviet society. As he writes 'it's not about the Kremlin, it's about love. One will find out if she loves herself, her husband or Stalin.'

Number of pages: 332

Published in: 2018 / Sulakauri Publishing

Rights: Sulakauri Publishing

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Aka Morchiladze in translation / Rights on Morchiladze's novels have been sold in several countries among them: Germany (Weidle Verlag, 2018; Mitteldeutscher Verlag, 2018, 2019, 2020, 2021); Ukraine (Calvaria Publishing, 2018); Croatia (Hena.com, 2018); Italy (Del Vecchio Editore, 2016); Serbia (Dereta, 2016); Mexico (Instituto Tlaxcalteca de la Cultura, 2015); Bulgaria (Arka Publishing, 2015); Macedonia (Antolog Books Doel, 2015); Egypt (Al Kotob Khan, 2015, 2017); Albania (Shkupi Publishing, 2015); USA (Dalkey Archive Press, 2012, 2014); Sweden (Publishing House 2244, 2013); Azerbaijan (Alatoran, 2013); Switzerland (Pendo, 2006).



'Masterclass of awakening the epoch.'

/ B. Adamashvili, writer /

'One of the most impressive novels I've ever read about Soviet and Post-Soviet Georgia. Full with humor, sadness, hurt and adventures.'
/ D. Turashvili, writer, TV journalist /

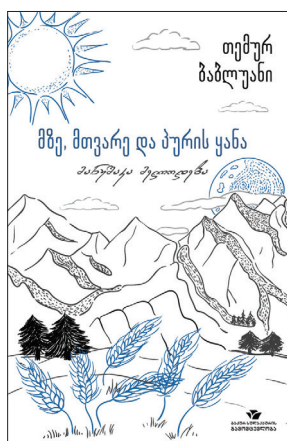
THE SUN, THE MOON AND THE WHEAT FIELD

Manushaka Is Waiting for Me

This first novel by the modern Georgian film director is about tricks of fortune. Jude is accused of having killed five people. He escapes from the prison several times and also changes his name several times in order to flee from justice. His conscience is so traumatised by fears that he spends more than 10 years in a psychiatric clinic. Finally, at the advanced age, he nevertheless commits a crime, as he again encounters the person, who served as the reason for blaming him for the murders. The crooked fortune forgives him for this crime and even makes him rich.

This thick novel about adventures, crimes, or swindling is full of stories and is distinguished with a rich and impressive gallery of characters and the dizzying style of narration. And what is most important, in this text, the author manages to describe several spaces, which are absolutely different from each other, in several eras that are also absolutely different: Tbilisi of the 1960s and 1970s with all of its ethnic diversity, Russian provinces, places of penal servitude in Siberia and Central Asia, and Tundra and Taiga. He shows us sharp changes in the rules of life in both Russia and Georgia after the collapse of the Soviet Union and changes that take place in people.

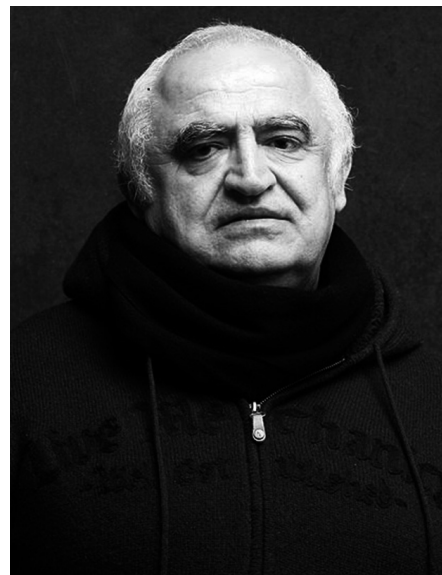
Despite the murky stories, the book is nevertheless about love. It is a story of the sorrows and pains of a boy from Tbilisi. It is love – love for Manushaka, thinking about her, waiting for her, and aspiring towards her that help the protagonist to survive the ordeal of the 30 years and his age and disfigured life can by no means deprive these of charm and attractiveness.



Number of pages: 496
Published in: 2018 / Sulakauri Publishing
Rights: Sulakauri Publishing
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Sample translation available in German and French.

TEMUR BABLUANI



Born 1948 Temur Babluani is an acclaimed Georgian film director, script writer, and actor. He was born in the mountainous Svanetian village of Chaguri. 1979 he graduated from Tbilisi State Theater Institute, having been tutored by Tengiz Abuladze. During his career, Babluani acted in numerous Georgian feature and short films. He is best known for his film *The Sun of the Sleepless* (1992) which was awarded the Silver Bear at Berlinale for an outstanding artistic contribution. 2013 Babluani started working on his first novel *The Sun, The Moon and the Wheat Field* which was finalized in the beginning of 2017.

'I am pleased that there is a tendency in Georgian literature to turn away from the mainstream and experiment with new texts. The reader will find a good, interesting and non-trivial book.'

/ Z. Andronikashvili, critic /

LUKA BAKANIDZE



Born 1982 in Tbilisi, Luka Bakanidze is an author and a journalist. Luka Bakanidze published his first literary works in the journal *Literaturuli Palitra* and instantly gained readers' interest. The young author mainly attracts attention with his authentic writing style and extraordinary topics. 2014 he offered to Georgian audience his debut novel *The Third Shore*, which instantly became popular not only among the wide circle of readers but gained critics' interest as well and was nominated as the best debut book of the year at literary award SABA.

'The book has all the features to surprise the modern experienced reader with its depth, dynamism and the live story. But the most influential is the author's genuine skill of storytelling, its sincerity and the novelty of the subject.' / *T. Juruli, critic* /

WHERE ART THOU, LAZARUS...

The word is dangerous. It can transform an ordinary shy youth into a malefactor. The word is a burden. It is as heavy as the body of a child that has not been born yet... The word is the best building material in the hands of a good writer. It is with the word that they create interesting prose that is precisely like Luka Bakanidze's prosaic collection of works *Where art thou, Lazarus...* that comprises realistic, emotional, and impressive stories written about relations between youths and the world and youths and societies.

The collection has the name of a story that tells us how the state and society can transform an ordinary youth into a monster, if he is a rugged individual. When you get drunk for the first time and slash a cat's tail with a knife without even knowing what you are doing; when you regard in vain the girl that you love as the coolest girl on the planet; when you rush to the waves in your boat for the sake of an unknown woman sitting on the shore in a stormy weather; and when a lot of other things happen to you, of which you are guilty or not guilty, you start searching for Lazarus. You call him: 'Where art thou, Lazarus! Rise from the dead or I'll be screwed up' as we can read in Luka Bakanidze's story.

The author won a prize in the contest called 'The best story about teachers' thanks to the story *There was Shooting, Teacher*. The collection *Where art thou, Lazarus...* won the SABA literary prize in 2017.

Number of pages: 144

Published in: 2018 / Palitra L Publishing

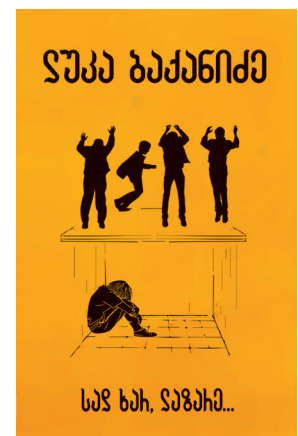
Rights: Palitra L Publishing

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Luka Bakanidze in translation / Bakanidze's novel *The Third Shore* has been published in Germany (Klak Verlag, 2018).

'Luka Bakanidze is a writer, whom very many youths must meet, speak and share their opinions with. I remember that I gave youths *Where art thou, Lazarus* by Luka to read. One of them told me he thought the author wrote it about him and another said that the story made him realise how they treated the children, whom they always humiliated and hazed.' / *M. Tsirama, author, psychologist* /



'The fact that reality can not be divided into simple dichotomies, like the free West here and the Soviet Union there, which transforms people into unfree citizens, is masterfully demonstrated by *Avelum* to the reader who is willing to engage in the meandering style of Chiladze.' / J. Fuchs, *literaturkritik.de* /

AVELUM

The novel depicts a love affair between a Western girl and a Soviet writer. It is a story of a Georgian writer whose private 'empire of love' collapses with the 'empire of evil'. The story is a tragedy of an idealist who damages every woman he cares for, and, in the end, himself. *Avelum* is Otari Chiladze's fifth novel. It was published in 1995 and was the first work of Chiladze when he was free of Soviet censorship and living in an independent nation.

In *Avelum*, the author does not limit himself to the 1990s alone. Moreover, the bulk of the novel describes the Soviet era. Otari Chiladze creates an image of a Soviet era intellectual, which is full of flesh and blood and is, at the same time, generalised, and studies it as well as the 'Empire of Love' built by *Avelum* to confront the Soviet empire. He regards creating the 'Empire of Love' and imagining to be the emperor in the empire as the most radical manifestation of freedom. Otari Chiladze radically changes the style of writing, when he switches to the 1990s, describing the sentiments and life of the Soviet intellectual, who found himself in the post-Soviet space. In this case, he resorts to the loud and high-flown language of the press of that time that lacks generalisations. Chiladze makes a collage of newspaper clippings, trying to show us the spirit of that period with the help of such hyper-documentalism. *Avelum* is a very contradictory book as regards its content, form, and language. On the one hand, it has retained much of the unique style characteristic of Georgian classic writers and at the same time, the passion of creating a new language and staging experiments is quite visible in it.



Full translation available in English and German.

Number of pages: 470

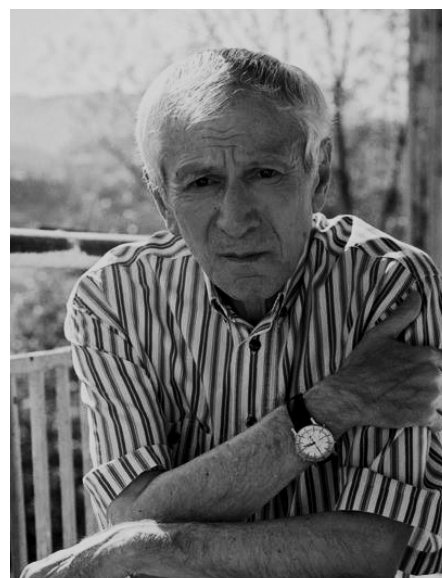
Published in: 2018 / Arete Publishing

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Otar Chiladze in translation / Rights on Chiladze's books have been sold to several countries among them: Germany (Matthes & Seitz Berlin, 2014, 2018; Volk und Welt, 1983, 1988, 1998); Azerbaijan (Alatoran, 2016); Macedonia (Ikona, 2015); Turkey (Aylak Adam Kultur Sanat Yayincilik, 2015); Armenia (Antares, 2015); UK (Garnett Press, 2012, 2013); France (Albin Michel, 1994); Estonia (Eesti Raamat, 1984, 1986, 1992); Lithuania (Vaga, 1986); Hungary (Magveto, 1983); Czechoslovakia (Odeon, 1984); Slovakia (Tatran, 1984; Sloven. spisovatel, 1980); Ukraine (Jovten, 1977; Radianskii pismenik, 1968); Uzbekistan (Adabiet na Saniat Nashrieti, 1973); Luxembourg (Luxemburger Wort, 1973).

OTAR CHILADZE



Otar Chiladze (1933-2009) was a Georgian writer who played a prominent role in the resurrection of the Georgian prose in the post-Stalin era. His novels characteristically fuse Sumerian and Hellenic mythology with the predicaments of a modern Georgian intellectual. Otari Chiladze graduated from Tbilisi State University with a degree in journalism in 1956. His works, primarily poetry, first appeared in the 1950s. He gained popularity with his series of lengthy, atmospheric novels, such as *A Man Was Going Down the Road*, *Everyone That Findeth Me*, *Avelum* and others. Otari Chiladze who became a Georgian classic author during his lifetime was awarded some Highest State Prizes of Georgia and in 1998 was nominated for the Nobel Prize along with five other writers. Otari Chiladze received Literary Award SABA 2004 in category the Best Novel for *The Basket*, Ilia Chavchavadze State Prize 1997 for Artistic Work, The State Prize of Georgia 1993 for his Contribution to the Georgian Literature and Shota Rustaveli State Prize 1983 for *The Iron Theatre*.

'It is a big, epic book about the difference between the desire for freedom and the capacity for freedom, and about the idea of freedom in a system of bondage. [...] You are not sure what you are to admire more in Otari Chiladze's *Avelum*.'

/ C. Wüllenkemper, *Deutschlandfunk* /

GURAM DOCHANASHVILI

'It is lucky for Georgian literature that after such a long time a person has appeared who has been able to joke like Cervantes about his pains. Guram Dochanashvili, with Cervantes' allegory in the distant 1970s, defines the sense of human existence.'

/ Z. Chkheidze, critic, translator /

THE MAN WHO LOVED LITERATURE VERY MUCH



Born in Tbilisi in 1939, Guram Dochanashvili is a Georgian prose writer, a historian by profession, whose literary works have been popular since the 1970s. He was an active participant in archaeological excavations and played in the university orchestra. From 1962 to 1975, Guram Dochanashvili worked in the Archaeological Department of History at the I. Javakishvili Archaeology and Ethnography Institute. He was head of the prose department of the journal *Mnatobi* and headed the prose section of the Academy of Sciences. Since 1985 he has been the main editor at the Georgian Film studio. Guram Dochanashvili has won numerous literary prizes since Georgia became independent.

One day, a person employed by a typically Soviet organisation, who was tasked by his superior to carry out a survey for a research, visits a photographic studio. This is how a very strange interview starts. It turns out that photographer Vasil Kezheradze is a very peculiar person in the eyes of the interviewer, as he has a selfless love for literature. He knows that 'to be a reader is a miracle by itself. This is precisely the person, we can lie between lovers in a narrow sleeping bag and not be unnecessary. Moreover, not only you are not unnecessary, but you are even necessary, because the author decided so,' Kezheradze says. Correspondingly, he travelled throughout the world, experienced numerous adventures, fell in love with numerous women, and achieved personal freedom without leaving his studio. Thus, the protagonist of the work speaks about personal freedom in the 1970s, which the totalitarian regime of that time could never reconcile with. Guram Dochanashvili was sent to prison twice for his views.

Vasil Kezheradze and his assistant Klim create a very vivid, amazingly harmonised, and unforgettable tandem in Georgian literature. They live the lives of literary heroes, isolating themselves from the system. The work shows that the protagonist has found his niche in the fiction, which enables him to grow and become better after reading every book. However, there was no arena for these improved people in the Soviet union of those times, the 1970s.

Many quotes from this books have become common catch phrases in modern Georgian language. Guram Dochanashvili one of the most popular writers in Georgia and his novels and short stories have become modern Georgian classic.

Number of pages: 70

Published in: 2015/ Publisher: Guram

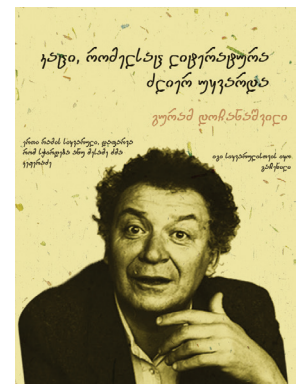
Dochanashvili

Rights: Guram Dochanashvili

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Guram Dochanashvili in translation / Rights on Dochanashvili's novel *First Robe* has been sold to Germany (Carl Hanser Verlag, 2018); Dochanashvili's short stories have been published in many countries among them: Germany (Friedrich-Schiller Univ., Jena, 2001, 2000; Suhrkamp, 2000; Volk und Welt, 1984); Mexico (Instituto Tlaxcalteca de la Cultura, 2015); USA (Dalkey Archive Press, 2012, 2014); Sweden (Tranan, 2013); Russia (Moscow, 1987; Izvestia, 1987; Sovetski pisatel', 1984); Estonia (Periodika, 1986).



'The Man Who Loved Literature Very Much is the most anti-Soviet work ever written in Georgia. This is first and foremost a story of this country. The author narrates it in a light manner and on the verge of irony and humour. Tragic elements in the life of the Soviet man are almost invisible in the narration.' / T. Bekishvili, writer, critic /

Sample translation available in German.

MOTHER'S ROOM

Mother's Room is a psychological and magic realism novel, one of the most significant literary works of Naira Gelashvili. The book was first published 1987.

A young doctor and biochemist Mate is successfully working on a drug that can cure cancer. He is not far from being internationally recognized for his invention when a sudden strike of fate turns his vision and achievements upside down because his favourite person, his mother is in danger.

The main character of the novel – mother – is a master of embroidery and a mysterious person.

Mother's room is separated from her three sons universe by a hand-knit and hand-embroidered double curtain which has a mesmerizing effect on the people who have not yet lost the sense of mystery. The relationship between the mother and her sons reflects the issues of the whole country, of the whole modern world: estrangement of a man from God, nature and his own self; complete desacralization of life and consequently longing for harmony with the existing reality, family members, animals or plants.

Mother's Room is a novel-fable, a novel of mystery that evokes in the reader a feeling of human existence as one big puzzle. Everything and everyone, would it be a family, parents and children or concepts like brotherhood, sisterhood and friendship, encounters and separations, are pieces that compose this puzzle... This is why this novel that was written at the end of the 20th century, the novel that lets us enter the private, secret space of every mother, never loses its relevance: we all need a mother and we always long for her even when she is still around.



Number of pages: 500

Published in: 2018 / Intelekti Publishing

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nairagel@gmail.com**

Naira Gelashvili in translation / Rights on Gelashvili's novels have been sold in many countries among them: Germany (Verbrecher Verlag, 2017, 2018); Short Stories (Edition Braus, 2008; Suhrkamp, 2000); Turkey (Benceajans Basin Yayin Dağitim Eğitim Bilişim, 2017); Czechoslovakia (Lidove Nakladatelství, 1986).

NAIRA GELASHVILI



Born 1947, Naira Gelashvili is a Georgian writer, germanist, literary critic and civil society activist. She began her literary activities with translations of German philosophy and poetry and gained popularity among readers for non-conformist prose, which eventually provoked a negative reaction from the Soviet authorities. Despite this, Naira Gelashvili has written a number of novels and short stories and has won several literary awards, including Literary Award LITERA 2018 for *My Bird, My Rope, My River* in the category of the Best Novel, Literary Award SABA 2013 in the category the Best Novel for *I am That One* and 2010 for *The First Two Circles and All the Others*; the Iliá Chavchavadze Prize for Artistic Work (2008); Literary Prize GALA 2007 in category of the Best Literary Project for Rainer Maria Rilke (works in five volumes with commentaries); Prize of Austrian Ministry of Culture 1999 for translations of R. M. Rilke's works. The range of Naira Gelashvili's literary writings encompasses novels, stories, essays, poetry and children's prose, as well as children's songs and musical tales. 1994 the author founded and still heads the cultural-educational NGO Caucasian House Centre for Cultural Relations, which plays a significant role in the peaceful cooperation of different cultures and religions among the people of Caucasus.

'We are dealing with one of the best novels written over the past 50 years. The author touches on a lot of issues and I think that the problems raised in the novel are interesting and understandable not only for Georgians.'

/ Z. Abashidze, writer, TV producer /

DATO GORGILADZE



Born 1990 in Tbilisi, Dato Gorgiladze is an author, blogger and journalist. He studied Journalism at I. Javakishvili Tbilisi State University (department of political and social faculty) and received Master's degree in media and new technologies. Since 2005 he is the member of the Elite Intellectual Club of Georgia *What? Where? When?* He has worked as Public Relations Manager. Currently he works as TV journalist.

'Real' stories of 'real' protagonists narrated with precision, humour, love, and unexpected 'turns.' No one is more desperate and lost than Toto Jorbenadze, who leaves the world forum, dancing, after having danced on it. Freedom comes to all other characters, albeit in various manners. In general, these stories are mostly about the coming of freedom and about how boys and girls, teachers, the dead, and even gods get rid of shackles.'

/ E. Metreveli, critic /

'Dato Gorgiladze has an amazing ability to give his protagonists lives that you can never think to be invented. In short, he is a cool writer.'

/ G. Lobzhanidze, poet, translator /

THE CLUB OF ELDERLY HARLOTS

Every one of the characters in Dato Gorgiladze's stories feels tangible and real: from Tato, who becomes embroiled in a scandal at a seemingly innocuous global forum, to Iza, a former teacher who has just been released from jail and unexpectedly bumps into one of his old pupils in Milan; and from Giorgi Uriadmkopeli, who flees compulsory military service and turns up in a pile of 'fairy-tale shit', to God, who is incarnated on the streets of Tbilisi as a man, a role to which he is not accustomed.

As we are often informed during the opening credits of a film, this book is based on real events, but thanks to the author's brilliant imagination, masterful storytelling, and sense of humour, these real events are transformed into a gripping thriller that you will finish reading in less time than it takes to sit through a normal-length movie.

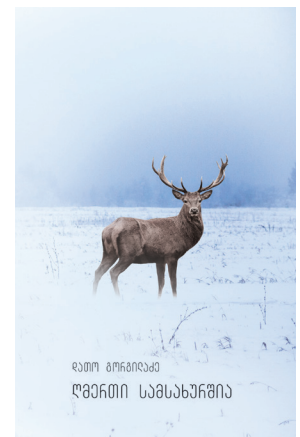
Number of pages: 131

Published in: 2018 / Intelekti Publishing

Rights: Intelekti Publishing

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Sample translation available in English.

'When I read Giorgi Kakabadze's book *Niko Pirosmeni – In Search of Faded Innocence*, I had the sentiment of truth, the truth that is so enchanting, when you look at Pirosmeni's paintings.' / G. Bugadze, artist /

NIKO PIROSMANI

In Search of Faded Innocence

Niko Pirosmeni – In Search of Faded Innocence is a documentary novel about one of the most significant and on the same time mysterious individuals of Georgia – a self-educated painter Niko Pirosmeni. Abundant historical and documentary materials make this book an innovative and extraordinary piece of Georgian literature. Rather than being another biography, which reinstates almost all previously ascribed misconceptions, Giorgi Kakabadze's novel is a rare attempt to collect authentic data about the great artist and then carefully shape it in the framework of a bestselling novel. The author reveals a strong logical consistency in his narration and manages to portray Pirosmeni's tough lifestyle as well as controversial and unveiled historical facts, the great artist's date of death among them.

The novel also tells of Georgia's social history, its troublesome historical timeline which became a platform for personal individualism and collective consciousness, conventional artists and avant-garde trends, invariable struggles of a personality for freedom as well as of the whole country for freedom. The author artfully varies the capacity of historical developments and offers a novel interpretation of a new epoch. The author attempts to reconsider the artist's works, which enhances the status of Pirosmeni in the world of art heritage.

Pirosmeni no longer belongs to a group of mediocre primitivist artists, but ranks among the most advanced individualist and post-impressionist artists of the world – such as Gauguin, Van Gogh, Toulouse Lautrec, Cezanne and others.



Number of pages: 324

Published in: 2010 / Publishing House Pegasi

Rights, contact: Marine Tskhadaia

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Sample translation available in German.

GIORGI KAKABADZE



Born 1963, Giorgi Kakabadze is an author, researcher and journalist. He graduated from Tbilisi State University, faculty of philology. After graduating the university he started working as an editor of literary programs at Georgian Radio Broadcast. But when the war in Abkhazia broke out, Giorgi Kakabadze went to hot spot and was reporting news and materials from frontline areas during 1992-1993. Years later he joined TV *Imedi* team as a screenwriter.

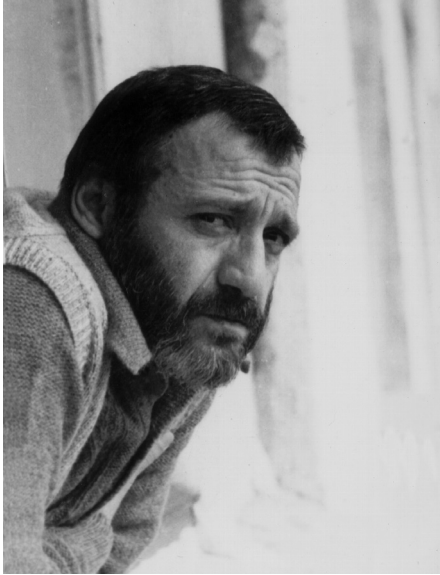
'This documentary book that is important in many aspects and often engages in controversy with other authors, who wrote biographies of Pirosmeni, is also distinguished for being highly artistic and having a special linguistic style. Giorgi Kakabadze guides readers through a lively environment, studying the phenomenon of the artist from there. He manages to make the book that comprises important culturological layers agreeable to read.'

/ Sh. latashvili, writer, critic/

JEMAL KARCHKHADZE

'This emotionally charged novel is written with faultless skill and in a strikingly refined language.' / *Bookplatform.org* /

THE CARAVAN



Jemal Karchkhadze (1936-1998), born in the village of Ukhuti in western Georgia, was a Georgian writer who wrote six novels, numerous short stories and essays. He graduated in 1960 with a degree in Georgian language and literature. Karchkhadze held various posts between 1961 and 1982, before deciding to give up regular employment so as to devote himself full-time to writing. Jemal Karchkhadze's first published works were very well received by the public, but were met with harsh criticism from the Soviet critics of the time. In spite of this, the author continued to write and publish regularly. In 1977 one of his most acclaimed short stories *Igi* appeared, followed by such significant novels as *The Caravan* (1984), *Antonio and David* (1987) and *Zebulon* (1988). It is worth noting that in his lifetime Jemal Karchkhadze received no award or prize. Karchkhadze was rediscovered in the 2000s by a new generation, and today his popularity continues to rise.

The Caravan is a multidimensional novel. It focuses on one personality, whom we observe and study from his early childhood to his middle adulthood. Comprehensive psychological observations present the depths of personal problems and offer a huge material for analysis.

Abel, the protagonist of the work, is an orphan, who finds out later that a heroic father may be not ideal and that bravery is one of the features that must be appreciated by itself, but may coexist in a person together with many other not very agreeable features. One of his major features becomes outlined as early as in his childhood. He is non-conformist and does not change his views in accordance with orders from a person enjoying a high standing or society in an environment that is focused on collective identity. Abel manages to paint his own portrait. The first important moment in the making of his portrait is that Abel decides to quit his parental home, which makes him similar to an enquiring hero. The attempt fails, but the search for his own personality is the main motive of Abel's existence. All this is followed by his first love, first friend, who is a kind of Abel's rescuer, choice of profession and its change, arrival in a provincial town for work, and people, who add important lines to Abel's personality. Prostitute Ani, whom Abel takes to his home to live, is one of the important lines in Abel's portrait. There is no falsehood and artificialness in this prostitute. She is genuine, which makes her so precious for our hero.

Number of pages: 532

Published in: 2014 / Karchkhadze Publishing House

Rights: Karchkhadze Publishing House

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Jemal Karchkhadze in translation / Rights on Karchkhadze's novel *Antonio and David* have been sold to Germany (Leipziger Literaturverlag, 2018); Norway (Solum Forlag, 2017); Egypt (Al Khotob Khan, 2015); Sweden (Ruin, 2013).



'In his prose Jemal Karchkhadze shows us that a human being has the capacity to realise an inner truth based on achieving the highest human concept: freedom.' / *M. Beriashvili, philosopher* /

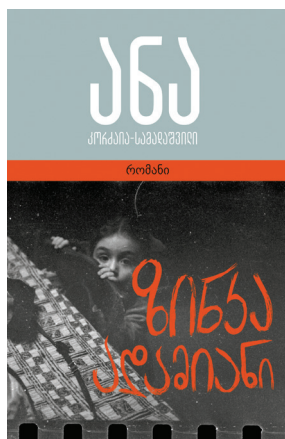
'Zinka the Human is a tragic saga about our life. This is a feast of narration. At the same time, it is a requiem about Tbilisi and a big musical adventure, which will not leave any reader indifferent.'

/ L. Tsagareli, critic /

ZINKA THE HUMAN

One courtyard in Tbilisi with its usual and unique hue is in the centre of the novel that depicts sharply different life journeys of several people residing in this courtyard. One of the residents of the courtyard is a crippled musician Aleksi. He is a man, whose life was very rough, but at the same time, fortunes looked up and presented him with his inseparable accordion Raviata, closest friends Kotiko and Data, Tamriko, who loves him secretly, and granddaughter Zinka. The residents of the courtyard are constantly together, taking care of each other and making each other's life easier. However, each of them is nevertheless alone, facing his own fate, difficulties, and challenges. The book reflects on the one hand, sad stories full of humour from the life in Tbilisi in the past century and on the other, the plot unfolds in such a manner that it is difficult to puzzle out what can be true and what invented.

Zinka the Human sings a song by Nina Simone, *Ain't Got No, I Got Life*, in a pub in Tbilisi. However, she does not speak English, so she does not understand the content of the song that is so close to her. Zinka knows that 'experience does not mean that you will no longer do something; experience means that you know precisely that you will survive this too'. As the author said in one of her interviews, 'in reality, Zinka is a fool, but she is a very good girl. The main feature of Zinka is that she was so happy at some stage that when life suddenly said 'No', Zinka said 'Yes!'" Anna Kordzaia-Samadashvili wanted to make a declaration of love to Tbilisi in her recent novel. She dedicated it to her mother's friends, 'beautiful girls', who remained in the 20th century.



Number of pages: 152

Published in: 2019 / Sulakauri Publishing

Rights: Sulakauri Publishing

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Anna Kordzaia-Samadashvili in translation / Rights on Anna Kordzaia-Samadashvili's works have been sold in several countries among them: Germany (Verlag Hans Schiler, 2014, 2016, 2018; Frankfurter Verlagsanstalt, 2013, 2018); Italy (Clandestine, 2015); USA: (Dalkey Archive Press, 2012, 2014); Sweden (Tranan, 2013); Netherlands (Flemish-Dutch House deBuren, 2011); Egypt (Al Kotob Khan Publishing, 2018).

ANNA KORDZAIA -SAMADASHVILI



Born 1968 in Tbilisi, Anna Kordzaia-Samadashvili is writer, translator and cultural journalist. She also teaches literature and creative writing at Ilia State University in Tbilisi. She translates from German into Georgian and has in particular translated the work of Cornelia Funke and Elfriede Jelinek. She was awarded a prize by the Goethe Institut Tbilissi for her translation of Elfriede Jelinek's novel *Die Liebhaberinnen* (*Women as Lovers*). Anna Kordzaia-Samadashvili has won various Georgian literary prizes among them: the Literary Award SABA 2003 in the category the Best Debut for the *Berikaoba* (with her pen name Sophio Kirvalidze) and IliaUni Literary Prize 2013 in the category the Best Novel for *Who Killed Chaika*. New York Public Library listed *Me, Margarita* in 365 Books by Woman Authors in 2017.

'When you read this book and hear music at the same time, soundtracks make the reading process more emotional. However, it is not worth becoming spellbound. It is better to read this book calmly without getting to its end too quickly, because you may regret later that you missed some stories in the story.' / M. Janelidze, critic, TV journalist /

NODAR MACHARASHVILI

'I discovered King Erekle, who I have devoted a lot of time to, again thanks to writer Nodar Macharashvili. His lines written in free, demotic, and, at the same time, rich language bewitches and gets you embroiled in the historic world in such a manner that it is amazingly difficult to remove your eyes from the book.' / G. Kalandia, historian /

NASTY CHAT



Born in Tbilisi in 1985 he had to live abroad for several years and publish his works there under the penname of Tornike Gurjintakhi. His first stories were published in newspapers *Akhali Ganatleba*, *24 Saati*, and *Literaturuli Gazeti*. The first collection of his works *Some Place Far Away* was published in 2004; the novel *Fireplace* and the collection of stories *Orange House* in 2010, the novel *However* and the collection of poems *My Shells Washed Ashore* in 2011, and the collection of stories *Playing Assault Rifles* in 2012. *Nasty Chat* is a third novel by the author.

Nasty Chat tells about the life of one of the most beloved and tragic kings of Georgia – Erekle II – and his politically complicated era. In this adventure novel of historic genre, the author describes in an expressive manner historic events that also reflect the most complicated situation in Georgia. There is everything in the novel – love and hatred, loyalty and treason, disappointment and trust, battles and intrigues, examples of self-sacrifice, and morality and eternal values.

In the novel by Nodar Macharashvili, we can see a narration that is chronologically arranged and based on precise facts and historic events. Many plots are a product of the writer's rich imagination. The novel shows King Erekle's humane features, his story full of love and big pain, his attitude towards his parents, the family tragedy, relations with his children and friends, and the great sorrow due to their loss. Out of love for the country, the king is ready to sacrifice everything, starting with his life, but he goes through an emotional turmoil, since he can see that the country cannot be united because of ambitions that people cannot overcome. The royal crown is a heavy burden for him and he has a dream to be an ordinary man, telling us that happiness is not in power, rank, post, money, and property, but in freedom and love.

Number of pages: 579

Published in: 2018 / Nodar Dumbadze Publishing & Literary Agency

Rights: Nodar Dumbadze Publishing & Literary Agency

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'A historian must be able to convey the soul, mindset, and nature of the era that was and is characteristic of his nation. Unfortunately, most historians are unable to achieve this (which is particularly true of Soviet-era researchers). The young generation that is free of all Soviet clichés and ideological restrictions are more likely to achieve this.'

/ M. Dumbadze, historian /



Nodar Macharashvili's short stories are available in German and Russian.

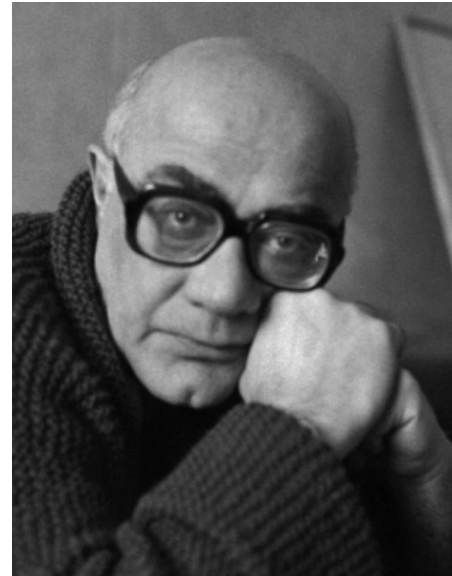
PSYCHOLOGICAL TOPOLOGY OF THE WAY Marcel Proust's *In the Search of Lost Time*

Merab Mamardashvili's *Psychological Topology of the Way* was delivered as a series of 36 lectures at Tbilisi State University in 1984-1985. *Psychological Topology of the Way* belongs to the great books inspired by Proust's epochal novel such as *Proust and Signs* by Gilles Deleuze (1964/1976), Gerard Genett's *Narrative Discourse: An Essay in Method* (1980) and *Time and Remembering in Marcel Proust's À la recherche du temps perdu* and *Towards a Theory of the Novel* by Hans-Robert Jaufel (1985). Nevertheless, Mamardashvili's *Psychological Topology of the Way* is not another interpretation of Proust's novel. Mamardashvili uses *In the Search of Lost Time* to reflect upon his own philosophical experience. He reads Proust's novel as a record of the way towards self-realisation or liberation. Mamardashvili uses the experience constructed in and with the novel to describe his own philosophical experience, which focuses on the second birth of human being (the transformation from a biological to a cultural being) through enormous personal effort. The concept of 'dwelling in being' stands for this personal effort. One of the possibilities of 'dwelling in being' is the creation of vital cultural forms. Such forms also include a novel or a work of art in general, which bears the trace of an individual, personal experience and can therefore become a roadmap.



Number of pages: 1232
Published in: 2014 / Merab Mamardashvili
Foundation, Moscow
Rights, contact: Alena Mamardashvili
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MERAB MAMARDASHVILI



Merab Mamardashvili (1930-1990) is one of the most important – if not the most important – philosopher from the Soviet Union. Outside the former Soviet Union, he is largely unknown. Merab Mamardashvili attended school in Tbilisi and studied philosophy at Lomonosov University in Moscow. In 1970 he defended his doctoral thesis in Tbilisi on the subject of forms and content of thought. In 1968-1974 he worked as deputy editor-in-chief of the magazine *Voprosy Filosofii* in Moscow; after his release from this position he taught at various universities without a permanent position. In 1980 he returned to Tbilisi. At the end of the 1980s, he also became politically involved, was blamed by Georgian nationalists for his public statement that 'the truth is higher than the homeland', declared a traitor and subjected to a smear campaign. In 1990 he died at Moscow airport on his way to Tbilisi. Most of his oeuvre is made up of the notes of his numerous lectures, mainly delivered in Russian, from ancient philosophy to contemporary philosophy and from social philosophy to ontology of consciousness.

'Mamardashvili renounced philosophical terminology in order to remain comprehensible to his listeners and to uncover the core of the personal experience of thinking and understanding that Mamardashvili considered to be the most important thing in philosophy.'

/ Z. Andronikashvili, critic /

GRIGOL ROBAKIDZE



Grigol Robakidze (1880-1962) took courses at the universities of Tartu and Leipzig. He returned from Germany in 1908, and eventually came to lead the young Georgian symbolists. In 1915, he founded and led the *Blue Horns*, a new group of symbolist poets and writers which would play an important role, particularly in the next two decades. Heavily influenced by Nietzsche, Robakidze's prose centered on the search for mythological archetypes and their realisation in the life of a nation and although its plotting is always artificial and displays much posturing. In view of the Soviet annexation of Georgia in 1921 and the bloody suppression of the Georgian uprising of 1924, from 1931 he, as a refugee in Germany, placed deceptive hopes on the opponents of communism. Grigol Robakidze as one of the most interesting prose author of modern times, is of outstanding importance for Georgian literature.

'Georgian nation appeared in front of us through Grigol Robakidze's novel. Georgian nation resides in world's one of the most beautiful areas. It is a shame that these people who have made their name through their songs and legends are still unknown to us, Europeans.' / *St. Zweig, writer /*

'From this book I learned how rich this nation is with its mystical power, to what extent it is filled with heroism and at the same time is captivated with modern ideas. Now a completely new and incredibly attractive world has emerged in front of us.'
/ *St. Zweig, writer /*

THE SNAKE'S SKIN

Grigol Robakidze's novel *The Snake's Skin* was published in Georgian in 1926. Two years later, Robakidze translated the novel into German, and it was published in Germany with an introductory article written by an Austrian writer Stefan Zweig. *The Snake's Skin* is an autobiographical work. The central theme of the novel is an émigré man's destiny.

The narrative space of *The Snake's Skin* consists of two worlds: the protagonist's physical world and the metaphysical world of his memories. The main part of the protagonist's physical world consists of his journey/road. The protagonist is a young Georgian émigré Archibald Mekeshi who is travelling to his homeland, Georgia. He travels through the territories of Europe, Russia and Iran.

During his travels, Grigol Robakidze was thinking about the meaning of life. He reveals a particular closeness between the present and the past: the existence of the past in the present, and the indubitable relationship between them. Thus, according to the novel, human life is a journey through time and space; human life is a road from the past, through the present, to the future.

The personages of the novel do not live in the particular time period, or represent persons with concrete nationality. The author describes generalized citizen of the world that gets transformed into a particular person or in other words, returns to his roots (actual father, motherland), oneself, and the God. This is an adventure of Archibald Mekeshi's soul taking place throughout the centuries.

Prominent Georgian and foreign writers, literary critics and linguists highly appreciate not only literary part of the novel, but also its language phenomenon.

Number of pages: 320

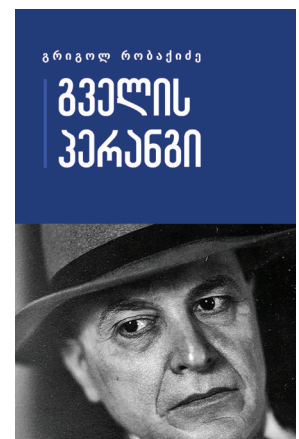
Published in: 2011 / Palitra L Publishing

Rights: Georgian Copyright Association

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Grigol Robakidze in translation / Rights on Robakidze's works have been sold in many countries among them: Germany (Arco Verlag, 2017, 2018); Ukraine (Calvaria, 2016); USA (Dalkey Archive Press, 2015); Russia (Russki Klub, 2014).



Full translation available in English, German and French.

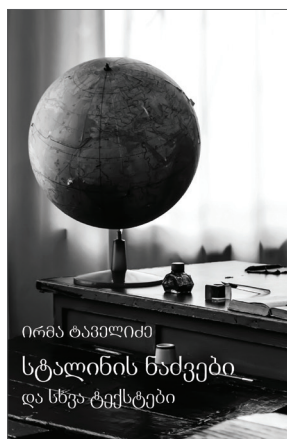
'Irma is an excellent master of literary style. In addition to the sense of the word, this is a kind of professional skill, which is due to her work on other people's texts in the capacity of an editor and her activities as a translator.' / G. Lobzhanidze, poet, translator /

STALIN'S SPRUCES AND OTHER TEXTS

The collection of essays – *Stalin's Spruces and Other Texts* – comprises letters about her childhood in the Soviet Union and schools and educational practices of that time, as well as notes about the traces prominent writers and books left in the life of the author. Readers will find such names as Jane Austin, Charles Dickens, Henry James, Vladimir Nabokov, and Paul Auster on the pages of her book. *Stalin's Spruces* tells the story of the residents of the town Gori in the 1990s. The events unfold in the shadow of the monument to the leader and have an unexpected happy end.

The book also comprises an essay written about the art of translation. The author, who has translated many literary works from English and French, shares with readers her observations regarding the translating practice and the main objectives of translators. In another essay – *Who Is Afraid of Dictionaries?* – she speaks with readers about her great love for dictionaries.

It can be said that *Stalin's Spruces and Other Texts* is a book of lessons learned from life, a book about the personal truth and the reality, whose borders can be determined only by literature.



Number of pages: 126

Published in: 2017 / Diogene Publishing

Rights: Diogene Publishing

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Irma Tavelidze in translation / Tavelidze's short stories have been published in Germany (edition.fotoTAPETA, 2018); Sweden (Tranan, 2011).

Short stories available in German.

IRMA TAVELIDZE



Born 1973 in Gori. Since completing her degree in philology, Irma Tavelidze has lived in Tbilisi, working as a translator from English and French (she has translated the work of Michel Houellebecq, J. M. Coetzee and Paul Auster, among others). In 1999, she started her career as a writer. She received Literary award SABA 2018 in category the Best Non-fiction for collection of essays *Stalin's Spruces and Other Texts*. 2008 she won the TSERO literary competition, a prize awarded by readers. Her works have been translated into French, German, Swedish and other languages.

'The sense of language, taste, refined literary scent, and, what is most important, the artistic scale that encompasses a huge area starting with finest details and ending with a general panorama.' / D. Gabunia, writer, critic /

DIANA ANPHIMIADI

'These poems are gloriously sensory and bring you right into a moment that's ordinary and extraordinary at the same time. Let's hope they really are just the beginning of her publication in English.' / K. Sotejeff-Wilson /

CUTTING OUT SHADOWS



Born 1982 in Tbilisi, Diana Anphimiadi is a poet, author of culinary prose and children's books, publicist, translator and teacher. Currently she is a doctoral student at the Linguistic Institute of Tbilisi State University. Anphimiadi is the author of a number of scholarly articles and publications and is the holder of Ilia Chavchavadze scholarship for young researchers. Her poetry has received prestigious awards in Georgia, including first prize TSERO 2008 and the Literary Award SABA 2009 for the Best First Collection. German translation of her book *Prediction with Jam* won special prize Prix Culinaire in silver within the Prix Prato 2018.

In addition to being a poet, Diana Anphimiadi is also a professional linguist. Thus, the language itself is one of the main 'lyric personae' in her poetry. Anphimiadi's poetic universe is filled with unexpected and surprising elements of versification. She is also well-versed in literary history – from mythology to the modern age. Her Greek heritage is reflected in her poetry in a special way.

The publication is a collection of the author's new poems, while 'new' refers not only to the actual date but to the conceptual novelty. Readers are about to experience unexpected versification and imagery, which ascribe new meanings to familiar nuances. The title suggests that the author invites her readers to travel to the existential layers of meta-texts, to shift from one state of being into another. Many poems in the book are called 'songs', which adds a completely different, in fact an epic pitch to the collection. As a result, the book reads as a story of poetic world with its dangerous games.

The Trajectory of the Short-Sighted

Happiness is the trajectory of short-sightedness.

Its surface is smooth, flawless.

The sharp edges of shapes are softened, colours so pale and shimmering they make me drowsy.

A continuous stream of walking light and shade –

That's how I see people.

Happiness is the trajectory of short-sightedness.

This precise minus-five length of my vision allows me to love you in quite a different way.

To say: your sweet, sweet skin.

To say: you smell of milky rice, and your voice is like the steam from currant tea.

As if I caressed you blindfold, sent braille running over your skin like ants.

Happiness is the right not to see myself too clearly in the mirror –

I like my silhouette.

It moves, dances a step, a *paso doble*...

Happiness is the trajectory of short-sightedness.

When I go completely blind

I think it will be paradise.

/ Translation by Jean Sprackland and Natalia Bukia-Peters /

Number of pages: 60

Published in: 2015 / Intelekti Publishing

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Diana Anphimiadi in translation / Rights on Diana Anphimiadi's books have been sold in several countries among them: UK (The Poetry Translation Centre, 2018); Austria (Wieser Verlag, 2017, 2018; Drava Verlag, 2018); Anphimiadi's poems are included in the anthologies in UK (Francis Boutle Publishers, 2016); Germany (Pop Verlag, 2015).



'As any good text, these texts have two aspects: These poems can be read as usual as aesthetic examples that are agreeable to read and on the other hand, they have an intellectual side and angle, which I think is important, because in my opinion, the author, who does not read other authors, cannot exist today.' / G. Kekelidze, writer, TV journalist /

'Dato Barbakadze speaks with a distinct voice and rare vision in poems that invite contemplation more than dramatic reaction. But always, poem by poem, there is within the poetry the warmth of real humanity and the brightness, the hungry intelligence of his song, fresh as new-fallen snow.' / *S. Hamill, poet* /

POEMS 1984-2004

Dato Barbakadze is one of the key figures of the 1990s. His philosophical, experimental and conceptual poetry had a great impact on adapting new poetics. He speaks with a distinct voice and rare vision in poems that invite contemplation more than dramatic reaction. The book is a one-volume collection of the author's poems collated from works published over the past 20 years. In the appendixes of the book the reader will find essays by Dato Barbakadze, where central philosophic plots and motives are discussed. If they sometimes feel a little cold at first reading, that may be because they carry the shivering realities of a life lived under harsh circumstances seen through eyes that did not turn away from tough questions. But always, poem by poem, there is within the poetry the warmth of real humanity and very deep intelligence of his verses.

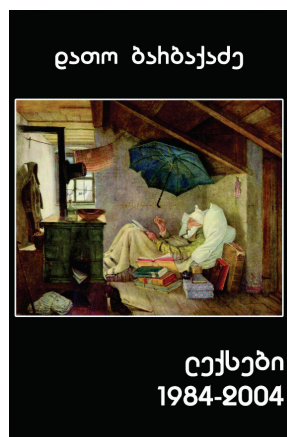
Still Life with Snow

To Carmela Uranga

on airy balconies, heavy houses,
speeding cars, all these snows –
snow burying its head in someone's airy
balcony
or living on the roof of an instantaneous car
or running stealthily after silly children –
lost street by street, all these snows
or at night in small parks of gathered friend-
ships
trampled by thousands of feet
all these hearts of all these snows
fall like silent touches
unnoticed reprimands
the whole life of half-melted snow
sunrise to sunset,
the whole half-melted life of snow

an everyday this or that person
wakes up to a this or that surprise
that this snow is completely other
and under the cover of some other un-
known snow
an everyday other unknown person
sees another dream, and in the dream
more than one other snow:
in a corner of the house, unnoticed, it is bit-
terly burying its head
or step by step ascending a mountain's far
off slopes
or paling after chasing silly children
or, as it often happens,
failing to fall.

/ Translation by Nato Alkhazishvili and Lyn Coffin /



Number of pages: 600
Published in: 2008 / Mertsuli Publishing
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Dato Barbakadze in translation / Rights on Barbakadze's books have been published in many countries among them: Germany (Pop Verlag, 2007, 2016, 2018; SuKuLTur, 2012); Austria (Drava Verlag, 2008); USA (Beduin Books, 2014).

Translations of poems are available in English, French and German.

DATO BARBAKADZE



Born 1966 in Tbilisi, Dato Barbakadze is poet, essayist and translator and editor. He received numerous literary prizes for his literary and translation works. He studied philosophy and psychology at the Tbilisi State University and holds a Master's degree in Philosophy. From 1991 to 2001, he taught courses in logic, the history of philosophy, aesthetics and introductory philosophy courses in several universities in Tbilisi. From 2002 to 2005, he lived in Germany and earned for living as a freelance writer, thereby studying philosophy, sociology and ancient history at the University of Münster. After returning to Tbilisi in 2005 Dato Barbakadze launched the project '20th Century Austrian Poetry', serving both as an editor and contributor. Dato Barbakadze has received prizes and literary scholarships outside Georgia. His works have been published in more than 30 books, literary magazines and anthologies. He is a member of the European Writers' Union – Kogge and Austrian Pen Club.

'If the Western poetry of the late 20th century and the early 21st century is nourished by the dramatic nature of the world view of high modernism, by the boldness due to the experiments of radical avant-garde, by the philosophic tradition of rationalisation, by intellectual poetics, and by many other traditions and if since the modernism era, the knowledge of all this experience and the individualisation of this experience has been called modern poetry, then this poetic style is realised in the Georgian language precisely through Dato Barbakadze's poetry.' / *B. Tsipuria, critic* /

ZAZA BIBILASHVILI

'The content – ideas, what the author has to say, suspicions, and irony – is deep and refined as well as the form. ... He circles around the Hamletian dilemma with his poetic scepticism and sometimes even goes beyond it.' / *N. Sadgobelashvili, writer, critic* /

THE PUZZLE



Born in 1972 Zaza Bibilashvili is a poet, scriptwriter and journalist. 1994 he graduated from Tbilisi State University's faculty of journalism. At various times he has been a press correspondent, a military journalist, an editor of humorous, economic, political leaders and sections, the editor of the satirical humorous magazine *Crocodile*, the author, editor and scriptwriter of humorous television programs and serials, and a film scriptwriter. His poems, stories and essays have been printed in the literary press since 1985. In addition, under the heading of *Poetry, Other Literature and the Rest* Zaza Bibilashvili has regularly published his writings over many years, which are a mosaic presentation of the nature and trends of the country's literary life. Zaza Bibilashvili won several literary awards, among them: First Prize in Goderdzi Chokheli Literary Contest, the genre of short stories, for *Bak-baki* and *Bakbaka* puzzle. Tsinandali award 2000 in category the Best Poetry Collection.

'The main thing is that everything is as good as I would wish on the planet I once abandoned in the middle of the sky,' says one of the major verses of *The Puzzle*. 'Nevertheless, you cannot part subconsciously with the idea that happiness is possible. You seem to have believed since the very beginning that you were coming to be happy and you have failed to digest this belief.' This is what you can read in another book of essays by the author of *The Puzzle*.

It seems that Zaza Bibilashvili's conscience and creation have often recalled lately a presumption or 'knowledge' of unclear origin that the universe, humankind, and even concrete society should not be created for injustice, misfortune, and annihilation. Where did this memory emerge – 'on that remote native planet', in his previous life, or here and at the beginning of this life thanks to the naive care of his worldly parents? There are other conundrums in *The Puzzle* too. However, it seems that hopes and disappointments were seized by previous collections of works. Everything, including sorrow and even desperation, has the flavour of doubt, irony and self-irony here. *The Puzzle* comprises poetic short stories under the same title and long conventional poems and free verses. According to the author, the book is an example of the idea that a refined form can be a friend of a capacious content, not its enemy.

Tentative Mockery

All the same, I've got the better of you, life!

If I'm not mistaken,

See, I can look you in the eyes,
I have a proper, sane view of you,
all the more because I'm not mad,
and am, all the more so, alive.

if my eyes do not deceive me,
if my perception isn't blurred,
if I'm not entirely mad,
if, on the whole, I am alive.

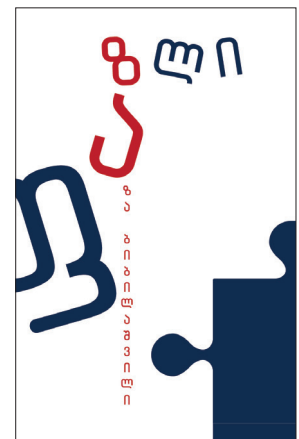
/Translation by Donald Rayfield/

Number of pages: 108

**Published in: 2018 / Nodar Dumbadze Publishing
& Literary Agency**

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zazabilashvili1@gmail.com**

Zaza Bibilashvili in translation / Bibilashvili's poems are included in German anthology (Größenwahn Verlag, 2018).



'Zaza Bibilashvili is an established master, who is able to use to the full all forms and expressive methods, which is not ordinary and is indicative of a special talent.' / *N. Zazanashvili, poet, critic* /

'There are 'good writers', 'very good writers', 'great writers', as well as a thousand other epithets applied to writers, but I want to establish a new epithetic and use it first on Besik Kharanauli: 'a writer for good readers.' / Z. Samadashvili, writer /

THE BOOK OF AMBA BESARION

Besik Kharanauli's, untraditional but, on the other hand, ironic and modernist works characterized by Pshavian dialect and folk verse were considered as a novelty in the poetic scene of 20th century. Even today his works have kept their relevance and actuality.

In this groundbreaking, genre-defying book, three narrators – a sage, a vagabond, and a young boy journey through an internal landscape of philosophical reflection, banal observation, and absurdity wisdom, of mundanity and madness, of prose, free verse, and rhyme. Disoriented by the confusion and discontinuity of the text, the reader will find herself free to manipulate its fragments at will, to reconstruct a whole from its parts, and in doing so to accompany its three narrators on their quest.

The Book of Amba Besarion

I.

Once, I dared to stand in his path, as a man does. But I was a child, and it was evident that I was a child. He looked at me and then stared intently with his beautiful, brownish eyes, staring, staring, as if he was pouring out something from his eyes to mine, sending out something from his body to mine, sharing something from his soul to mine, as if I could see how the saliva rattled in his throat, and when he carried off everything – Haah! As if clearing the way with his baculus, he left the place clumsily. He ambled along and prattled away and as I watched him – he resembled a butterfly in mourning.

And when he reached the horizon – maybe because of the stick – he began to look like a windmill.

/ Translation by Ani Kopaliani and Timothy Kercher /

ბესიკ ხარანაული

ბესიკ
ხარანაული
პესარიონისა

Number of pages: 136

Published in: 2003 / Arete Publishing

Rights: Besik Kharanauli

Contact: Gvantsa Jobava

intelektipublishingrights@gmail.com

Besik Kharanauli in translation / Kharanauli's literary works have been translated into French, German, Dutch, Italian, Czech, Hungarian, Russian and Bulgarian and published in several countries among them: Germany (Dagyeli Verlag, 2018; Pop Verlag, 2015); Azerbaijan (ADK Publishing, 2015); Mexico (Instituto Tlaxcalteca de la Cultura, 2015); Turkey (Derneği Yayınları, 2015); USA (Dalkey Archive Press, 2012); France (Quidam éditeur, 2010).

Sample translations available in English and French.

BESIK KHARANAULI



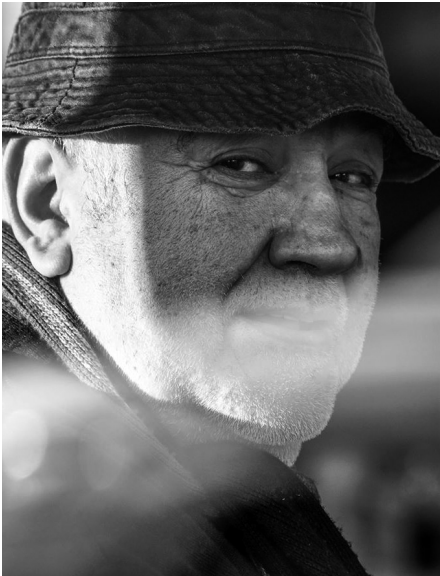
Born in 1939, Besik Kharanauli is an outstanding figure in Georgian literature, one of the most recognized contemporary poets, who has produced more than twenty poetry collections and two prose books *Epigraphs for Forgotten Dreams* and *Sixty Mounted Knights or the Book of Hyperboles and Metaphors*. Besik Kharanauli's untraditionally ironic and modernistic works were considered a novelty on the poetic scene of 20th century. Besik Kharanauli comes across as an innovator by nature, brisk, wise and eternally youthful, as someone who managed to survive Soviet pressure and has contributed to the post-Soviet era in Georgia. He has been awarded a number of prestigious Georgian literary awards. He won Literary Award SABA 2015 for the Contribution to the Development of Georgian Literature. He was nominated for the Nobel Prize for Literature by the Georgian government.

'Besik Kharanauli is considered the creator of the Georgian verse libre. Critics compare his importance for Georgian poetry with that of T. S. Eliot and Ezra Pound for English poetry. The free-rhythmic form of his verses, sometimes similar to works of prose is an achievement with which Besik Kharanauli set himself apart from the Georgian poetry of the Soviet era.' / N. Hummelt, poet, translator /

NUGZAR ZAZANASHVILI

'On the one hand, this is an author, who is in absolute control of his work and on the other, allows the language, words, and word play to infatuate him...' / *Sh. Iatashvili, writer, critic* /

CLOCKWORK PIANO



Born in Tbilisi in 1957. Nugzar Zazanashvili published his first literary letter in 1980 and poems in 1981. He reappeared in the literary space following a long pause in 1992. *Clockwork Piano* is his fourth collection of works. Being a student, Nugzar Zazanashvili worked in the Institute of Botany and has been involved in the environmental movement since the 1980s. Since the Caucasus programme of the World Wide Fund for Nature (WWF) was founded in the early 1990s, he has cooperated with the organisation. He is one of the leaders of the programme. He has coordinated and participated in the implementation of many important projects, including those aimed at developing protected areas. Nugzar Zazanashvili is an associate professor of Ilia University and the author of many scientific and literary works.

'I am simple | and soon I'll become | even simpler,' Nugzar Zazanashvili says in his new collection of works *Clockwork Piano*. Given the content of the poem, he says this, because simple things make him happy. If we take a deeper look, it is also because he tried to describe difficulties of life in a simple manner, dividing them into simple components, using simple words, when describing what he has to say. If he accidentally rhymes something, he does this simply and also gives up the rhyming in the same manner, and repeats the same phrases like a stylus jumping on a scratchy vinyl... The image of a person tired of messages, projects, reports, and conferences, who constantly travels to all the four corners of the earth, living in airports and hotels, becomes outlined in the poems of the collection. However, this roaming is also transcendental, because you can suddenly feel that you have found the truth somewhere on the road from Yevlax to Mingacevir and realise that 'the truth is now, the truth is here.'

* * *

Flower sellers don't age. Take this man for example,
always unshaven, always wearing a Kakhetian hat,
whom I keep meeting on Rustaveli Avenue,
with something quite unbecoming his appearance –
violets, crocuses, tulips, roses
(he looks more like a wine seller) – exactly the same
as he looked 25 years ago, when
on my way to school, every single day

I met him where Plekhanov and Pasteur streets intersect. No, flower sellers don't age! It may be that dealing with flowers every day is the reason for this, a relationship with constant renewal, germination, tender growth?.. But what about Saribega?.. He hasn't changed either, not by an iota, over 25 years! The gravedigger of Kukia cemetery, Saribega!*

/ Translation by Donald Rayfield /

Number of pages: 170
Published in: 2014 / Diogene Publishing
Rights: Nugzar Zazanashvili
Contact: Tamar Lebanidze
adm@diogene.ge



'He does not write poems the ears and eyes of a broad circle of readers are accustomed to. He writes the spiral of a poem and its filling and not always even a filling, but the skeleton or only the skin of a poem. These poems are like trees in winter – naked trees and naked branches, which imply other seasons of the year – the foliage, green leaves, fruits, the fall of the leaves, and so forth. However, these poems are read like trees are read in winter.'

/ Z. Ratiani, poet, translator /

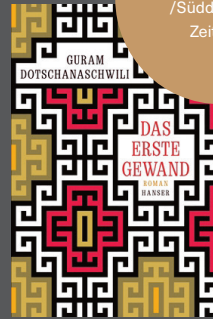
'An inexorable, existentially moving story.'
/Zeit/



NANA EKVTIMISHVILI
The Pear-Tree Meadow

Translated into German
by J. Dengg and E. Teti
Suhrkamp, 2018
Germany

'Magnificent book from a vivid past.'
/Süddeutsche Zeitung/



GURAM DOCHANASHVILI
The First Robe

Translated into German by
N. Lomtadze and S. Kihm
Hanser Literaturverlage, 2018
Germany

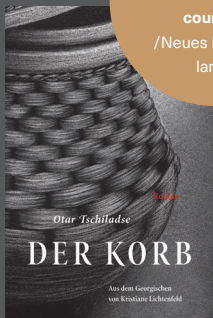
'The most important literary document of the state of mind.'
/Welt/



ARCHIL KIKODZE
Southern Elephant

Translated into German by
N. Haratschwili and M. Büttner
Ullstein Verlag, 2018
Germany

'The most valuable work currently available from this country.'
/Neues Deutschland/



OTAR CHILADZE
The Basket

Translated into German by Kristiane Lichtenfeld
Matthes & Seitz, 2018
Germany

'This poetry, loved and feared in Georgia, combines subjectivity and austerity of form, .. outcry and humor.'
/wom.de/



ZVIAD RATIANI
Requiem for the Living Humans

Translated into German by
Z. Ratiani, N. Tchigladze,
S. Schiffner and U. Kolbe
Klak Verlag, 2018
Germany

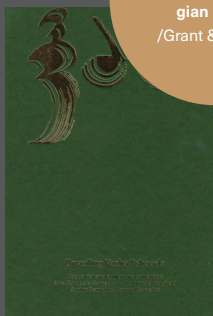
'Tremendously playful, with a tender but distinctive irony throughout his poems.'
/Versopolis-poetry/



PAATA SHAMUGIA
Schizo-National Anthems

Translated into English by M. Matiashvili and K. Carlsson
Dracopis Press, 2018
Sweden

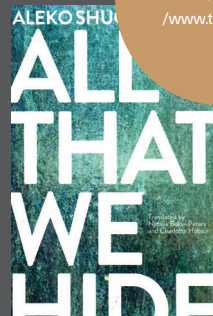
'Poems by the most brilliant Georgian poet.'
/Grant & Cutler/



VAZHA-PSHAVELA
Unveiling Vazha Pshavela

Translated into English
by Donald Rayfield
Garnett Press, 2018
UK

'A story of hiding and revealing.'
/www.ths.co.uk/



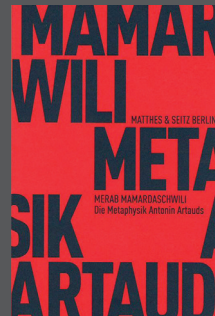
ALEKO SHUGLADZE
All That We Hide

Translated into English by
N. Bukia-Peters and Ch. Hobson
Francis & Taylor Publishers, 2018
UK



SULKHAN-SABA ORBELIANI
The Wisdom of Lies

Translated into German
by Heinz Fähnrich
Edition Orient, 2018
Germany



MERAB MAMARDASHVILI
Antonin Artaud's Metaphysics

Translated into German
by M. Rajer und R. Widder
Matthes & Seitz, 2018
Germany

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