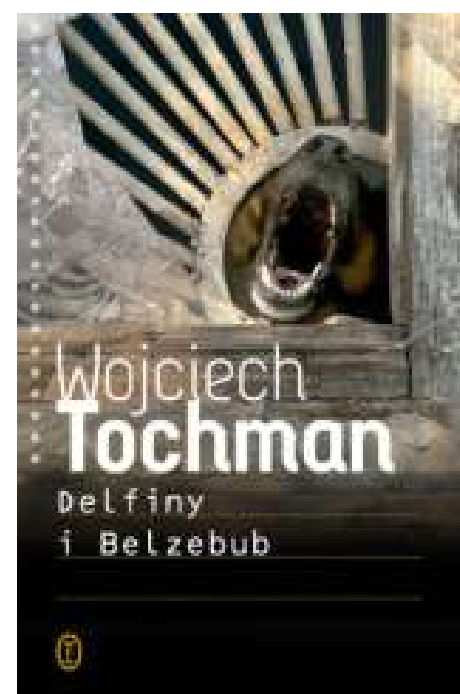
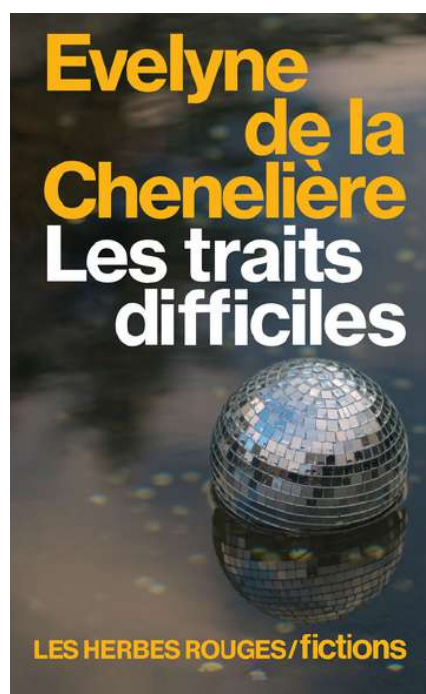
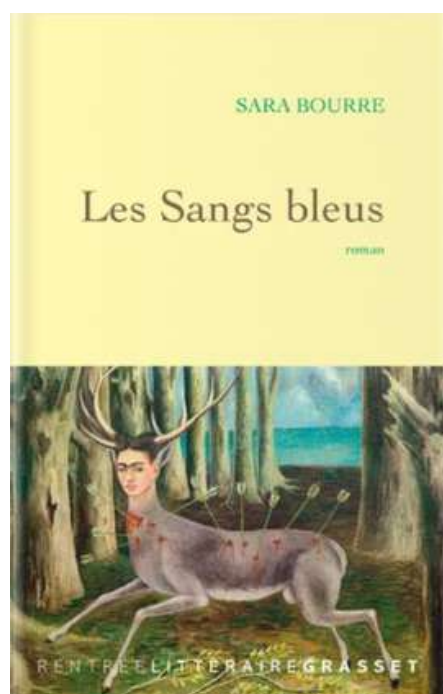
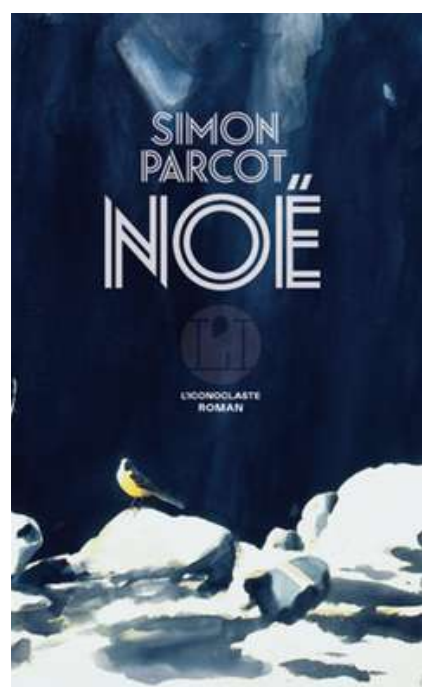
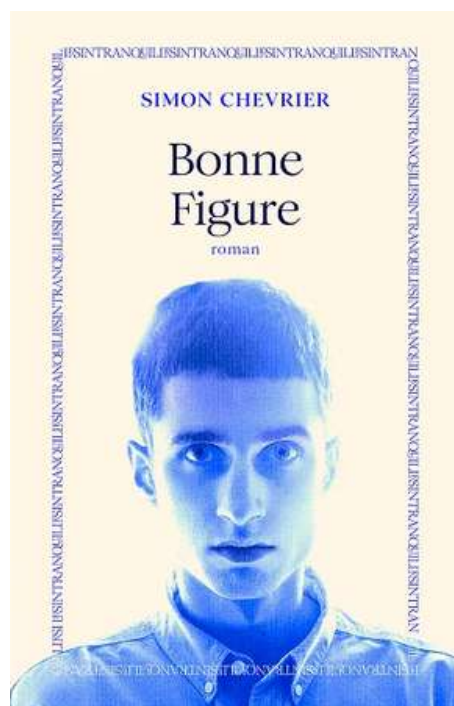
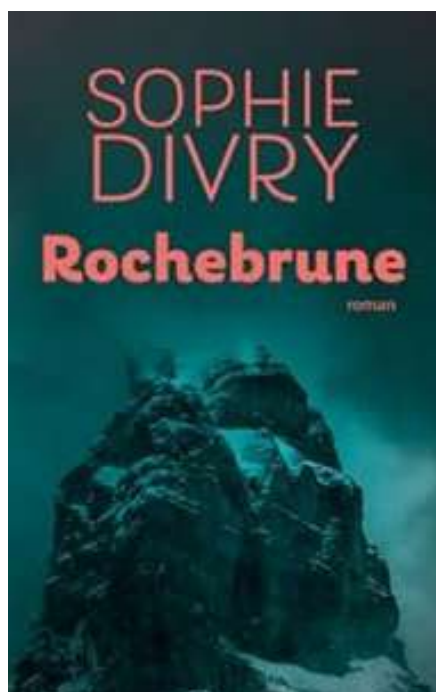


LE MONTE-CHARGE CULTUREL

FRANKFURT RIGHTS LISTS

FICTION HIGHLIGHTS

FALL 2026



CONTACT

BRIGITTE BOUCHARD

BRIGITTE@MONTECHARGECULTUREL.COM

MANON FRAPPA

MANON@MONTECHARGECULTUREL.COM

MONTE-

CHARGE

CULTUREL

RENTÉE
LITTÉRAIRE
2026

THE AUTHOR AT THE HEIGHT OF HER ACUITY. LE TEMPS

A couple in crisis, overwhelmed by two kids, decides to go on a mountain vacation to mend their relationship. As soon as they arrive in the village of Rochebrune, a threat is lurking. Xavier sticks to his mountaineering plans despite the weather warnings. Isabelle flirts with the neighbor while the kids celebrate Halloween. As the rain intensifies, and one by one the physical and moral barriers break down, everyone has to face their fate. **With Rochebrune, Sophie Divry delivers a gripping and humorous novel, blending thriller, ecological fable, and social satire.**

Here, her art of suspense is of the highest calibre; the dangers of the mountains and mountaineering are presented in a cinematic style. So too is the ecological disaster. Everything is scathing; nothing is fair.

Télérama

The novelist describes, with brilliance, an unexpected descent into hell. The richness and precision of her vocabulary are astonishing. Soon there will be a flood, followed by an equally spectacular ebb.

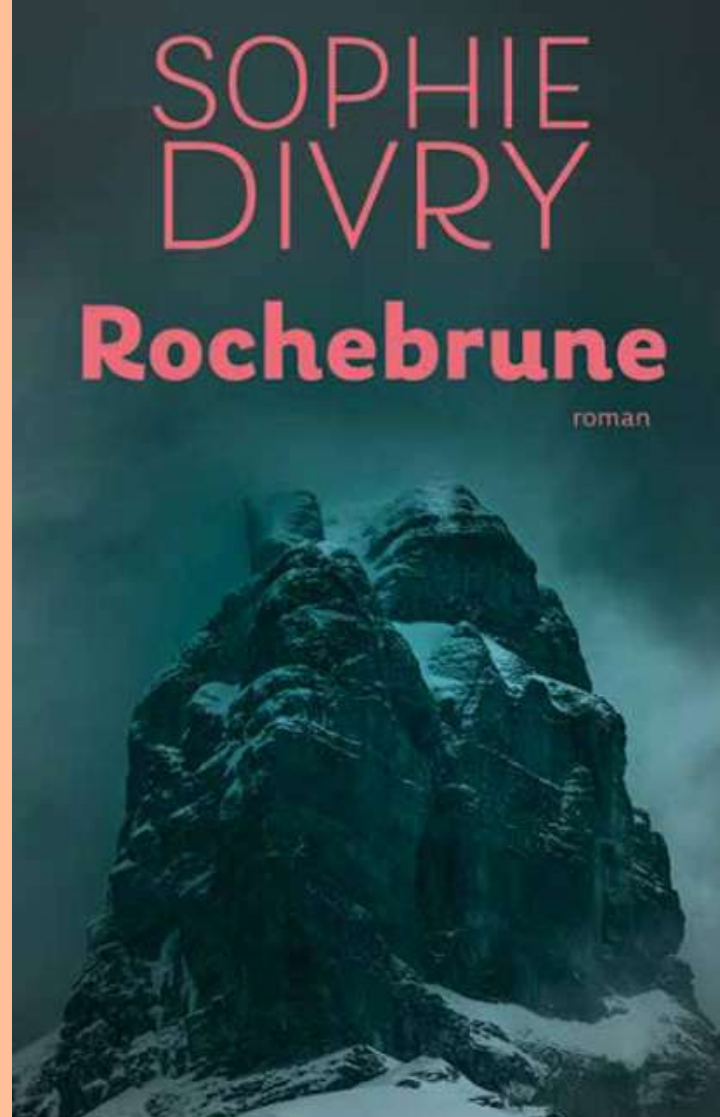
Libération

A solid plot and a truly masterful writing style come together beautifully to make Rochebrune one of the most gripping novels of this literary season.

Mediapart

Sophie Divry is reaching new heights. A gripping tale, at once dark and full of humour, oscillating between a metaphysical thriller and an ecological fable. We love it.

Le Parisien



LITERARY FICTION, CLIMATE FICTION,
PSYCHOLOGICAL THRILLER,
BOOK CLUB FICTION

ROCHEBRUNE, ACTES SUD, 2026
209P.

PRINT RUN: 35 000 COPIES

SHORTLISTED

PRIX MÉDICIS 2026

FNAC PRIZE

CULTURA PRIZE

RIGHTS SOLD

PAPERBACK: LE LIVRE DE POCHE

GERMANY: DTV

NETHERLANDS: UITGEVERIJ OEVERS

ITALY: NERI POZZA

SPAIN: NORDICA LIBROS

INTERNATIONAL PRESS COVERAGE:

PUBLIC TV (PRIME TIME LA GRANDE
LIBRAIRIE),

RADIOS (FRANCE INTER, RTL, RFI, RADIO
CANADA),

MAGAZINES (TÉLÉRAMA, LE NOUVEL OBS,
LIRE, GALA, LIVRES HEBDO, MONTAGNE ET
ALPINISME, LES ECHOS)

NEWSPAPERS (LE MONDE, LE FIGARO,
LE PARISIEN, MEDIAPART, LE TEMPS, LE
DEVOIR)

Sophie Divry occupies a unique place in the French literary landscape. Each of her novels addresses a contemporary issue – the status of women, precariousness, our relationship with nature in a world on the brink of extinction –and offers a deep dive into a singular universe. Like a sociologist, and always with biting humor, she dissects the world we live in, its social, economic, and psychological dynamics. She works with great stylistic rigor, and each of her works also presents a formal challenge. Going against the trend of autofiction, she champions a form of literature that seeks to capture our era through fictional stories.

*I don't want to shield literature from the clamor of the world.
Rather, it seems to me that the writer's task is to transcribe,
through fiction, the unsettling and vague psychological
atmosphere that pervades our era.*

Sophie Divry

ROCHEBRUNE, SOPHIE DIVRY
ACTES SUD, AOUT 2026

Channah Kempin, DTV, Germany

Rochebrune had me hooked from the very first sentence. This novel has it all: it is witty, lively, formidably intelligent, moving, remarkably perceptive in its observations and irony, and in so many other ways too – its impeccable structure, its palpable and mounting tension as it unfolds into a mountain thriller, and the way it highlights the ecological crisis...

Sabine Schultz, Neri Pozza, Italy

Rochebrune is a work of rare narrative power, which masterfully weaves together contemporary family drama, the destructive force of nature and a profound reflection on the fragility of identity. Certain scenes achieve a level of intensity rarely seen in contemporary literature.

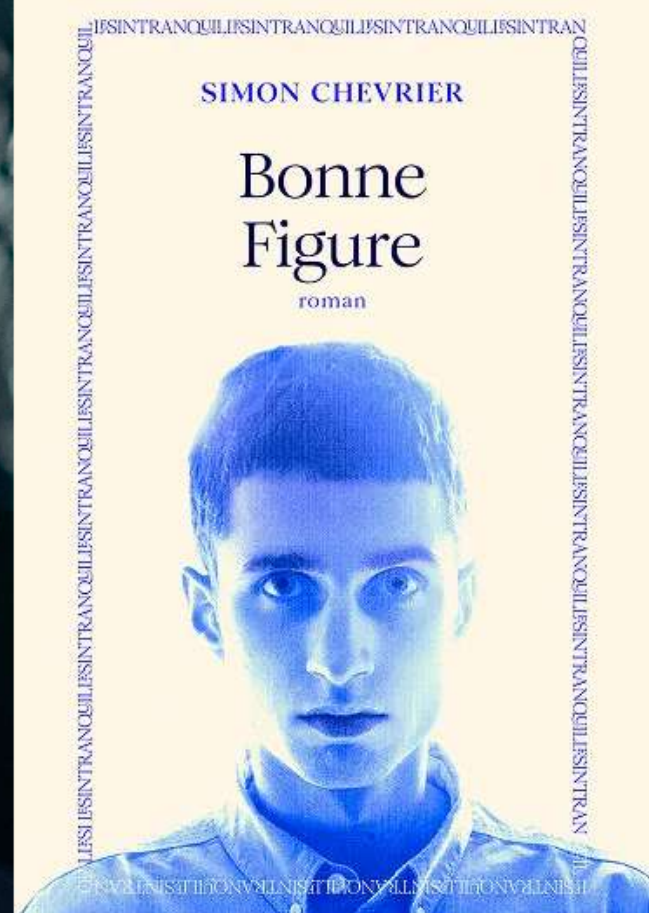
EXCERPTS

« Xavier Daubard was a kind man; he wanted everything to go well, the sky always blue, peace without weapons, men and women reconciled, the garden of origins, the tree and the apple, without the serpent. »

« When he finally gets to his feet, something in his inner balance has shifted, has hollowed out. There is now room only for pain and a kind of obsession. The refuge is just five hundred metres away; he simply has to climb that zigzagging path. It is 4 pm, and the light is already fading. He is so tired. A tiredness that has nothing to do with this morning's. He is exhausted beyond belief. Xavier wants to close his eyes and sleep. Yes, he could fall asleep right here amongst the scree. But at the thought, a terror brushes past him like a shaggy beast, and he starts walking again.»

RENTÉE
LITTÉRAIRE
2026

THE NEW NOVEL OF SIMON CHEVRIER, WINNER OF THE 2025 GONCOURT FIRST NOVEL PRIZE



BONNE FIGURE / APPEARANCES is the queer coming-of age story of Simon, a wallflower-type teenager who falls in love with Leo, a lonely bohemian model trying to break into the world of fashion. Eager to appeal to Leo and to become as close to him as possible, Simon dives headfirst into the alluring world of male modeling. In the pure and sensitive prose that has come to define Simon Chevrier's writing, he chronicles a year spent attending fashion house auditions. Through the waiting and the often dashed hopes, it offers a glimpse into a teenager's unflinching view of himself, his body and those of the other boys.

Bonne figure depicts, with raw sensitivity, the melancholy of adolescence drawing to a close, the first setbacks of entering adulthood, and the lack of desire in actions one sometimes performs whilst being absent from oneself. The novel leave a lasting impression on the reader and prompt them to reflect on their own hopes, sacrifices and achievements.

Livres Hebdo

A masterful parade of shattered dreams.

Les Inrocks

Simon Chevrier confirms all the high praise he has received. He delivers a tale that is more bitter than sweet, perfectly reflecting the disillusioned lucidity of Generation Z.

La Croix

Through Simon Chevrier's words, a whole world unfolds.

Harper's Bazaar

LITERARY, GAY FICTION

LES INTRANQUILLES, 2026
160 P.

PRINT RUN : 7500 COPIES

SHORTLISTED FOR:
THE MEDICIS,
PRIX BLÙ
PRIX CASTEL

RIGHTS SOLD

LE LIVRE DE POCHÉ
SPAIN, RANDOM HOUSE

**EXTENSIVE PRESS
COVERAGE**

LES INROCKS,
TÉLÉRAMA,
LIBÉRATION,
LE NOUVEL OBS,
LA CROIX,
LIVRES HEBDO,
HARPER'S BAZZAR

Simon Chevrier, born in 1992, holds a Bachelor's degree in English and a Master's degree in Creative Writing from Le Havre.

Photo on request, his debut novel, which won the Goncourt Prize for a First Novel, was a sensation when it was published in the winter of 2025.

BONNE FIGURE, SIMON CHEVRIER
LES INTRANQUILLES ED., AOÛT 2026

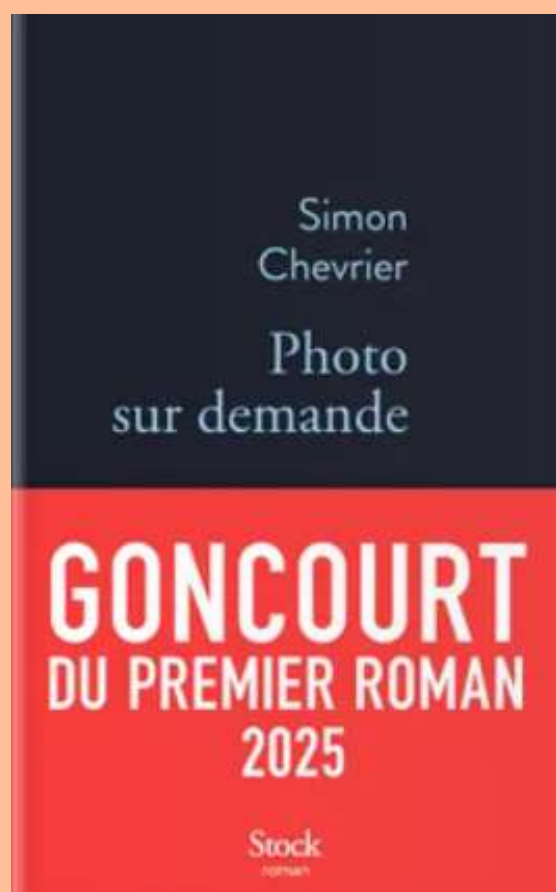
EXCERPT

In front of the mirror, I lean towards my face, turn it to the left, then to the right. I then wash it with cold water to tighten my pores. I take off my T-shirt and underwear, and rotate my naked body in the same way. I scrutinize my shoulders, my back. In addition to scoliosis, acne dots it, it has marks and scars that I try to conceal as best I can. I hide my spine under shapeless sweaters and cover my pimples with a cream I bought at the Carrefour down the street. I also apply tea tree essential oil for healing, morning and night. After the shower, it's the same ritual again. I dry my back first and inspect its reflection, looking for one last flaw.

PHOTO UPON REQUEST

LE SEUIL, 2025

12 000 COPIES SOLD



There is a captivating sensitivity and dark charm in this text. It questions the mystery of those who have vanished, leaving almost no trace.

Monica Sabolo

Simon Chevrier is one to watch.

Philippe-Jean Catinchi, Le Monde des livres

Simon Chevrier's writing, spare and clear, excels at recreating the world of a young man of today. His words portray the male body with the same sensitivity as Peter Hujar's camera.

Télérama

RIGHTS SOLD

LE LIVRE DE POCHÉ

GERMANY, ALBINO

SPAIN, RANDOM HOUSE

BRAZIL, ERCOLANO

RENTÉE
LITTÉRAIRE
2027

**BETWEEN
ABYSSES AND SUMMITS,
DESPAIR AND RESILIENCE,
THE POWERFUL STORY
OF A MARCH TOWARDS LIFE.**

The story of a young writer who recounts a life lived in close proximity to a nature harsh and sublime, in the midst of upheaval.

On September 14, 2014, at 14 p.m., during a mountaineering climb on the Glacier Noir in the Écrins massif—a climb to the stars, a gift to celebrate his majority—Noé, 18, and his godfather Damien fell to their deaths. Noé's brother, Simon, was 19.

While it had destroyed him, while it had stolen his brother from him, the mountain will restore Simon to life, through beauty, hiking, peace, and silence.

A demanding, harsh environment, but one that, if one knows how to endure its winters, transforms, in the spring, your sorrow into ecstasies, a community of joys and sorrows.

Yet, ten years after his brother's death, a torrent of mudslides swept away his childhood village, the very place where, decades earlier, his Armenian ancestors, driven from their lands, had seen a reflection of Mount Ararat, of all that was left behind.

Just when he thought he had come to terms with his grief, this flood brought Simon back to the accident, compelling him to write about this brother named after the deluge, Noé.

A powerful and luminous story about grief, the journey to rebuild oneself, and the encounters that change one's life.



COMING-OF-AGE MOUNTAIN FICTION, CLIMATE FICTION, AUTOBIOGRAPHY, EMOTIONAL

NOÉ, L'ICONOCLASTE, 2027
180 P.

PRINT RUN: 5000 COPIES

A MULTI-AWARD-WINNING MOUNTAIN WRITER

**WINNER OF THE PRIZES L'EXPRESS —
ÉCRIRE LA NATURE — 2023, RÉCIT DE
L'AILLEURS 2023, ALPES-ISÈRE 2023,
PRIX RÉVÉLATION DE LA SGDL 2025.**

A HIGHLY ACCLAIMED YOUNG WRITER

LE BORD DU MONDE EST VERTICAL **21 000 COPIES**
LE CHANT DES PENTES **7000 COPIES**

Coming-of-age novel of the Neo-Diluvian era, tale of the Anthropocene, Noé is an autobiographical, intimate, and poetic narrative, the story of a man whom the mountain destroyed, then saved. It reveals the light that emerges after tragedy, the beauty of the days that sometimes follow cataclysms, the peace that remains in the aftermath of the storm.

Simon Parcot is a writer and philosopher of the trails. After a childhood marked by numerous travels, he studies literature and philosophy, before settling in the Vénéon Valley in the Alps, where he leads philosophical walks. The mountains inspire him, he has written: ***Le Bord du monde est vertical*** (Le mot et le reste, 2022; Le Livre de Poche, 2024), winner of numerous awards: L'Express-Écrire la Nature; Récit de l'Ailleurs; Alpes-Isère ***Carnet de Guides*** (Glénat, 2023); and ***Le Chant des pentes*** (Le mot et le reste, 2024; Le Livre de Poche, 2026), winner of the SGDL Spring Revelation Prize in 2025. **Noé is his first autobiographical work**, For the first time, he recounts the fatal accident that claimed the lives of his brother and uncle in 2014, and his own journey through grief.

NOÉ, SIMON PARCOT
L'ICONOCLASTE, FÉV. 2027

A story imbued with light, about the time after the storm, the world to come. A book that, in a single movement, carries us from the most intimate to the universal.

How does one live after the catastrophe, when everything must be reimaged?

Simon Parcot uses the epic of ascent to convey, in superb poetic writing, the moment when inner summit and earthly peak coincide: the embodiment of the symbol. A magnificent achievement.

Le Monde
about *Le Bord du monde est vertical*

We are with him in the mountain, we realize that he knows it, recounts it without boasting, with the modesty of those who know how much stronger it is than men; who come and go, while it remains, as it have for millennia.

Libération
about *Le Chant des pentes*

EXERPT

As the day swoons, I scramble down the scree slopes to set up camp in the middle of the dales, on a carpet of fresh grass. I fetch water from the stream, light the stove, open a beer, and watch the silent fireworks of twilight ignite the Arias, the Meije, Ailefroide, and the Écrins. The glaciers blaze with reds, oranges, and honeys, the beer sinks, the sun fades, and the mountains turn gold and blue. (...) I fall asleep, telling myself that emptiness is not empty, that the movement of the stars is not an absurd mechanism but an infinite dance in which we participate, that the universe is vast, and my sorrow tiny. Three years ago, the mountain burst into my life to destroy it. Now, it returns to rebuild it.

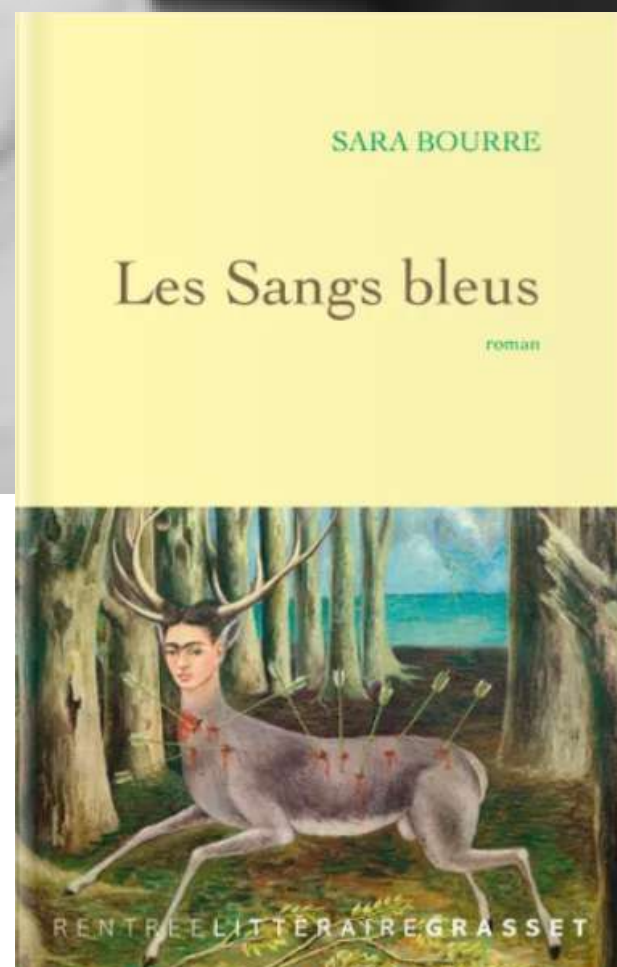
RENTRÉE
LITTÉRAIRE
2026

**“AN INTIMATE, CAPTIVATING,
AND DEEPLY MOVING STORY OF
CLASS STRUGGLE. SARA BOURRE
IMMERSES US IN THE HEART OF
A CZECH UPPER-CLASS FAMILY
RIDDLED WITH RESENTMENT,
HUMILIATION, AND SECRETS. “
MARIANNE**

A short, brutal novel imbued with dreamlike imagery and written in crystal-clear prose, *Les Sangs bleus* explores the violence within families, shattering the veneer of propriety. A breath of truth and beauty.

A family lunch in Prague, one winter day. A brother and sister, young adults, recently orphaned by an artist father whom their mother's lineage, the blue-blooded clan, had always despised. A mother held in check by her family, grandparents drunk on their class superiority, a perverse uncle whose rise to the highest political office is being celebrated... and the cries of a man locked in the cellar. Revenge is a dish best served cold, they say. In this claustrophobic setting haunted by the ghosts of the past, rage builds to a final carnage.

“ With sharp, chiseled words and ethereal imagery, Sara Bourre sketches in charcoal the terrible constraints of an upper-class family, and the despicable mechanisms that lead some of its members to utterly and knowingly ruin their lives. The real question is: can all this dirty laundry be aired in a single meal? **Cult. News**



LES SANGS BLEUS, SARA BOURRE
GRASSET, 2026
208P.

**LITERARY FICTION,
BROTHER-SISTER RELATIONSHIPS,
CLASS STRUGGLE**

Sara Bourre was born in Paris in 1988. A writer and actress, she holds degrees in literature and philosophy from the Sorbonne and simultaneously trained in theater and dance-theater. She enrolled in the creative writing master's program at Paris-VIII University, where her first novel, *Maman, la nuit* (Notabilia, 2022), was written. She is also the author of *Chambre 908*, a poetic narrative published by Castor Astral in April 2025.

SHORTLISTED

- **ALAIN SPIESS PRIZE**
- **LITERARY PRIZE FOR A 2ND NOVEL**

Behind the closed-off family dynamic, the writer stages an intimate class struggle, where social contempt is passed down from generation to generation and old wounds never heal. Driven by a narrative as original as it is effective, *Les Sangs bleus* is a gripping and deeply moving novel.

Marianne

Two voices alternate to reveal unspoken truths, leading to a bloody explosion. The clash of two social classes during a tense family meal.

Mollat

EXCERPT

You could have stayed away. You could have remained in Paris, feigning the shock of grief, drinking alone in your room, watching the moon grow larger outside the window, that malevolent eye. But you are here. You came to find out. To gather evidence. To feel the contempt at its root.

Your brother says that this time, no question of leaving empty-handed. We're going to get what they owe us. He says that's it, he's enrage. The white tablecloths and the servants, the conversations in which he drowns, the faces frozen like wax dolls, those dead and stuffed animals—he can't take it anymore. You think he's right. Facing the fire burning within him, you feel as if something is missing. You feel the fog blurring your outlines. It's not fury that consumes you, it's a very old ability for dissolution that sometimes resurfaces. Where he would want a fight, you would want an eclipse, sudden and brutal.

« AN ARTIST IS ALWAYS AN ARTIST,
AND A GREAT FILMMAKER EXISTS
BEYOND HIS FILMS.
IN THE BOOK YOU ARE HOLDING IN YOUR
HANDS, **CRISTIAN MUNGIU** HAS CHOSEN
TO REVEAL HIS FAMILY'S STORY, AND HE
DOES SO THROUGH HIS MIRACULOUS
WRITING.»

THIERRY FRÉMAUX

PALME D'OR 2026



Cristian Mungiu's first novel, and his only one to date. He gives voice to his grandmother, Tania, a simple woman who raised him, who lived through the great conflicts of the 20th century.

Cristian Mungiu is best known for his films and his two Palmes d'Or, yet ***A Romanian Life*** reveals him to be a writer. He has compiled the memoirs of his grandmother Tania Ionascu – born in 1916 in Romania, in the region of Bessarabia, now divided between Moldova and Ukraine – and takes us through the defining moments in the life of this woman buffeted by the upheavals of history.

Through his own family memories, he indirectly evokes the collective memory of a nation. Cristian Mungiu discreetly recounts the human tragedies of the past century by painting a portrait of a simple family, torn apart by loss and exile, whose story is intertwined with that of a disputed land, Bessarabia – a region now divided between Moldova and Ukraine.

A manifesto from a renowned filmmaker who affirms his roots through an intimate and powerful narrative.

***A Romanian Life* is a narrative that navigates the turbulent waves of history, a fascinating account offering a perspective that is both intimate and universal on the futility of human destinies.**



**BIOGRAPHY,
HISTORICAL BIOGRAPHY,
FAMILY MEMORIES**

A ROMANIAN LIFE, CRISTIAN MUNGIU
HUMANITAS, ROMANIA, 2023
MAREST, FRANCE, 2024
186 P.



We had to make a decision quickly.

Mum popped into my mind. I decided to leave our belongings behind, and we crammed ourselves into a goods wagon that took us to Piatra Olt in Oltenia. The station was full of dust, and a dry wind was whipping it about everywhere.

MONTE-
CHARGE
CULTUREL

A Romanian Life – Tania Ionascu, My Grandmother from Bessarabia is Cristian Mungiu's first novel, and his only one to date. In it, he gives voice to his grandmother, Tania, a woman who raised him and who lived through the great conflicts of the 20th century.

Cristian Mungiu discreetly recounts the human tragedies of the past century by painting a portrait of a simple family, torn apart by loss and exile, whose story is intertwined with that of a disputed land, Bessarabia – a region now divided between Moldova and Ukraine.

A manifesto from a renowned filmmaker who affirms his roots through an intimate and powerful narrative.

“
WE HAD TO MAKE A DECISION QUICKLY.
MUM POPPED INTO MY MIND.
I DECIDED TO LEAVE OUR BELONGINGS BEHIND, AND
WE CRAMMED OURSELVES INTO A GOODS WAGON
THAT TOOK US TO PIATRA OLT IN OLTENIA.
THE STATION WAS FULL OF DUST, AND A DRY WIND
WAS WHIPPING IT ABOUT EVERYWHERE.”

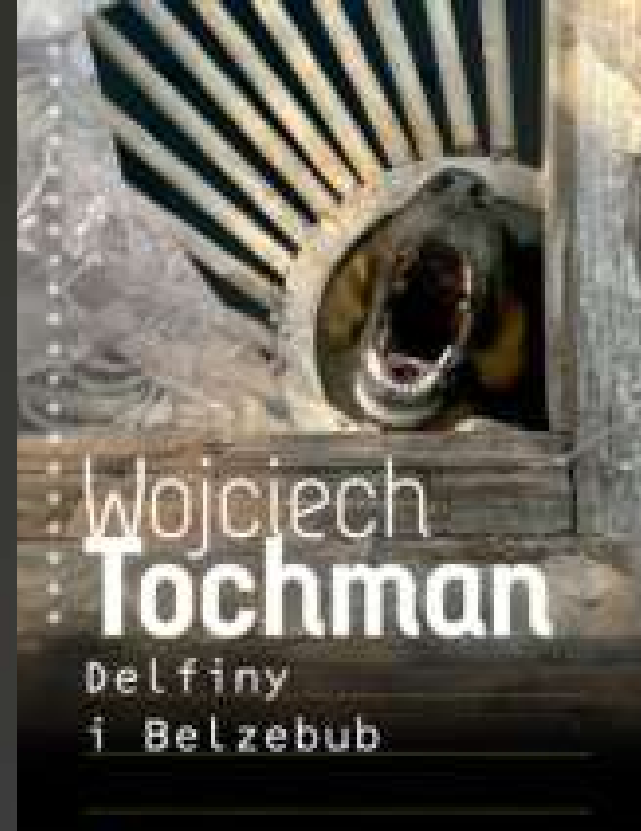


To leave or to stay – and if you do leave, what should you take with you?

Throughout human history, in every corner of the globe, this dilemma has faced countless people: here, it is Tania who recalls a day in the spring of 1944 when, far from home, with a baby in her arms and her husband at the front, she fled as Soviet troops approached.



WOJCIECH TOCHMAN HAS WRITTEN A WONDERFUL BOOK, A BOOK THAT RESTORES OUR FAITH IN HUMANITY. IN IT HE PRESENTS A PICTURE OF WAR IN WHICH PEOPLE RISK THEIR OWN SAFETY TO SAVE THE WEAKEST VICTIMS - THE ANIMALS. IT IS ONE OF THOSE RARE LITERARY TEXTS THAT HAVE A PERMANENT EFFECT ON THEIR READERS AND MAKE THEM BETTER PEOPLE.
OLGA TOKARCZUK



HOW, IN A WAR WAGED AGAINST ALL LIVING THINGS, CAN WE PRESERVE HUMANITY?

In this literary reportage from Ukraine, Wojciech Tochman, one of Poland's most eminent reporters and authors of non-fiction, explores **the plight of animals in times of war, and how, in such tragic moments, our relationship with non-humans reflects our own humanity.**

A prose documentary based on real-life stories of people and animals who found themselves in the war zone and under occupation.

The rescue of animals becomes an important moral barometer of humanity in the face of extreme violence and constant danger. This book is about day-to-day survival, fear, responsibility and the choices made by ordinary people. It explores grief, suffering and ecocide, but also courage, a love of life and the bond between humans and animals.

Where does the line lie between empathy and mortal danger? Between reason and madness?

A literary reportage of extraordinary power, a book written at the very heart of animal and human suffering, at the very heart of war, carried by powerful and eminently literary prose.

LITERARY REPORTAGE, PROSE DOCUMENTARY, ANIMAL RESCUE, ANIMAL CAUSE, ANIMAL SUFFERING, WAR ZONE, CONFLICT, UKRAINE

184 P.

PUBLISHED IN MAY 2026,
SIMULTANEOUSLY IN POLAND:

WYDAWNICTWO LITERACKIE,
INITIAL PRINT RUN: 8,000 COPIES
AND IN UKRAINE: **40BEH**,
INITIAL PRINT RUN: 3,000 COPIES

TOCHMAN BOOKS HAVE BEEN TRANSLATED INTO ENGLISH, FRENCH, GERMAN, ITALIAN, SWEDISH, FINNISH, UKRAINIAN, RUSSIAN, DUTCH, BOSNIAN, SPANISH, PORTUGUESE, CZECH, SLOVAK, HUNGARIAN AND ARABIC.

“Evil destroys everything within its reach; it doesn't bother to choose; it doesn't care whom it destroys or whom it kills. The civilians, who are trying to save their world, their families and their animals, form the sad and bitter backdrop to this war, clinging to their truth and believing in justice. We don't always notice them, hidden behind armoured vehicles and ruined houses, but they are always there somewhere, here, nearby – people and animals facing evil, trying not to look away.

Serhiy Zhadan

Born in 1969, **W. L. Tochman** is one of Poland's most widely translated journalists and co-founder of the Polish Institute of Reportage with Mariusz Szczygie. He has twice been a finalist for the Niké Prize. His book on Rwanda (*Today, We Will Draw Death*, Noir sur Blanc, 2014) earned him the 'Plume de l'espoir' award, presented in his home country by Amnesty International. From 2017 to 2019, he served on the international jury for the UNESCO/Guillermo Cano World Press Freedom Prize.

In The Dolphins and Beelzebub, humans and animals forge an unbreakable bond in the face of suffering and death.
Bernadetta Darska

The issue of animals affected by the war in Ukraine continues to attract keen international interest and is regularly covered by mainstream media.

BBC TV REPORTAGES

"Pet rescuers under fire in Ukraine"

"Cat and dog influencers help

Ukrainians cope with war"

'Animal rescue mission"

PRIME (documentary)

"Saving the Animals of Ukraine",
from Anton Ptushkin

A people's war. But is it? People drag others into their madness too - animals, plants, the landscape, water and air, all of nature. They too are the victims of violence and destruction. For me, the most shocking and moving moment following the outbreak of full-scale war in Ukraine in 2022 was when I saw people fleeing their towns and villages with their animals in their arms. At the time it occurred to me that this would be a different war, not just because of the use of different warfare technology, but also a new awareness that our life is inseparably tied, both physically and psychologically, with the lives of other creatures.

Wojciech Tochman has written a wonderful book, a book that restores our faith in humanity. In it he presents a picture of war in which people risk their own safety to save the weakest victims - the animals. It is one of those rare literary texts that have a permanent effect on their readers and make them better people.

Olga Tokarczuk

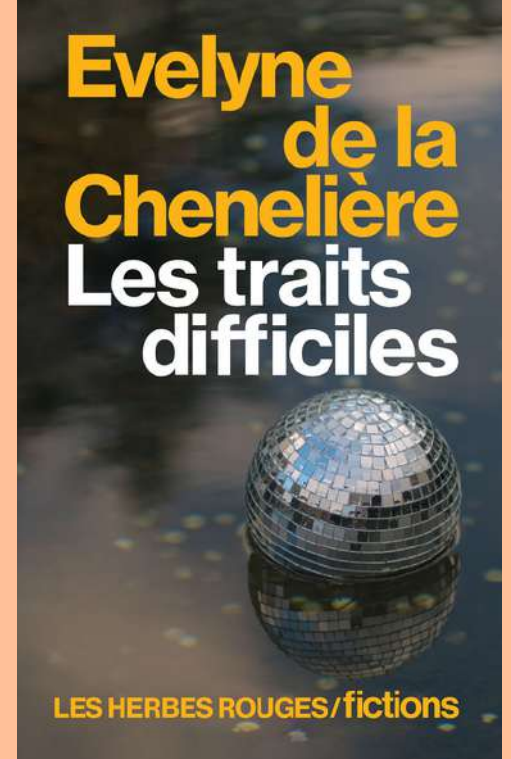


"MAGNIFICENT."

NOUVEAU PROJET

"A SPELLBIDDING STYLE."

LETTRES QUÉBÉCOISES



LITERARY FICTION,
SHORT STORIES, MICROFICTIONS

LES HERBES ROUGES, 2024
168P.

WINNER OF GRAND PRIX DU LIVRE DE MONTRÉAL, 2025

An anxious child trying not to bite her crystal glass. A man who dreams of putting down roots in the middle of the pavement. A woman who hides away in empty houses to escape prying eyes. Each stories centre on a defining event, an unsettling, disturbing, and at times even harrowing moment, where the tension reaches its peak.

At stake here is the gaze (being seen, being looked at, looking, knowing one is being looked at, being seen without realising one is being looked at...), but also the appearance, what exposes us to the world and the discrepancies that exist between who we are, what we represent, what we project, and the perception we have of ourselves; what the gaze implies for our life paths.

Les Traits difficiles (*Difficult Traits*): 17 stories driven by a rhythm, a breath which carries us along and bewitches us. Like a chamber of echoes, an architecture of reflections, the short stories respond one to another, elements travel from one story to the next, characters we have encountered before appear in a new light; motifs, quotations and thoughts, pass from one voice to another; carrying us along in a single flow to unfold a fleeting moment and grasp its significance. These intimate stories confront us with our own weakness, yet they always prompt a genuinely societal reflection, as the personal and the social collide with terrifying accuracy. At once lucid and blinded, disappointed and desiring, the characters in *Les Traits difficiles* hold up to us a sharp mirror .

“ Evelyne de la Chenelière observes the world we live in, noting all its absurdities and incongruities, and celebrating the beauty of small things. An exceptional collection of short stories.

Sophie Cadieux, Sucré Givré

This text is a gentle, flowing stream.

Gérald Fillion

Evelyne de la Chenelière (born 1975) is a Canadian writer and actress, a leading figure in contemporary drama. Her play *Désordre public*, won the Governor General's Award for French-language drama in 2006; *Les Pieds des anges* received the SACD Francophone Drama Prize and the Comédie-Française Readers' Choice Award in 2010. In 2011, *Bashir Lazhar* was adapted into a film by Philippe Falardeau, *Monsieur Lazhar*, nominated for the Academy Award for Best Foreign Language Film.

Moving gracefully from theater to fiction, she published her first novel, *La concordance des temps*, in 2011.

Les Traits difficiles, her second literary work was exceptionally well received, having won the most prestigious Canadian literary prize, the Grand prix du livre de Montréal.

Her latest play, *Lumière, Lumière*, was performed at the Comédie française in 2026, in Paris.

EXCERPT

The mother looks contrite when she speaks of her daughter's excessive soul, but is she truly distressed? It seems rather that she relishes the idea, for whilst excess may be the cause of the world's ills, it is also the source of its splendours, she may well be thinking; yes, something in her tone suggests, despite everything, a kind of pride at having brought into the world this excessive and tormented soul, who now feels the weight of everyone's gaze upon her; everyone is eager to know the fate of the glass, and only the mother's eyes seek to look elsewhere.

The mother closes her eyes briefly; barely longer than the blink of an eye. A mother's gaze can destroy everything, make everything explode, and the mother knows this; she knows the infinite power of her motherly gaze; she would like it to be otherwise, but that is how it is: a single glance can shatter the crystal of a glass, set the tablecloth alight, set the house alight, reduce her daughter to nothing, turn her into mush, into dust.

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