

18 — 21
August
2016

LITERACKI
SOPOT

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Program

Thursday, 18th August

11:00 AM – 09:00 PM Book Fair Plac [Przyjaciół Sopotu](#)

12:00 AM – 06:00 PM Book Park [Park Północny](#)

11:00 AM Literary for Children, Family workshops: *Emotions from A to Z: About Dreams*, Reading performance *Tata ucieka z cyrkiem* [*Dad Runs Away With The Circus*] by Etgar Keret, workshops [Miniteka](#)

01:00 PM Literary for Children, Ambelucja Bookstore workshops *Koza złotka* [Book Park](#)

01:00 PM Literaty for Youth, Rafał Kosik, Host: Miłosz Konarski [Sopoteka](#)

02:00 PM Screenplay as a literary genre: Eustachy Rylski, Host: Dorota Karaś [BOTO Theatre](#)

02:30 PM Cultural Beach of Trójka: Marcin Kołodziejczyk, Host: Michał Nogaś

03:00 PM Historical book: Andrzej Nowak, Host: Roman Wojciechowski [Sopoteka](#)

04:00 PM NIKE NomineesL Maciej Płaza, Host: Wojciech Bonowicz [BOTO Theatre](#)

05:00 PM Word of Israel: Rutu Modan, Host: Magdalena Rucińska [PGS](#)

06:00 PM Varia: Grażyna Jagielska, Wojciech Jagielski, Host: Michał Nogaś [Sopoteka](#)

07:00 PM Word of Israel: Film: *Children of the Sun*, Meeting with Yael Neeman and Ran Tal, Host: Michał Sobelman [PGS](#)

09:00 PM Literary musically: Sound Island [Sfinks 700](#)

Friday, 19th August

11:00 AM – 09:00 PM Book Fair Plac [Przyjaciół Sopotu](#)

11:00 AM – 08:00 PM Rolling Museum [Skwer Kuracyjny](#)

12:00 PM – 06:00 PM Book Park [Park Północny](#)

11:00 AM Literary for Children, Family workshops: *Emotions from A to Z: About Closeness*, Reading performance *Kocioludka* by Etgar Keret, workshops [Miniteka](#)

11:00 AM Literary for Youth: comic workshops with Rutu Modan [Sopoteka](#)

12:00 PM – 05:00 PM Written in bread, Anna Królikiewicz [Museum of Sopot](#)

01:00 PM Hannah Arendt, Edith Stein, Simone Weil. Reason and faith in dark times. Debate with Anna Grzegorzcyk and Karolina Wigura, Host: Robert Piłat [PGS](#)

01:00 PM Literary for Children: Ambelucja Bookstore workshops *Bliscy nieznajomi* [Book Park](#)

02:00 PM Screenplay as a literary genre: Andrzej Bart, Maria Zmarz-Koczanowicz, Host: Wojciech Bonowicz [BOTO Theatre](#)

02:30 PM Cultural Beach of Trójka: Justyna Kopińska, Host: Michał Nogaś

03:00 PM Historical book: Karolina Szymaniak, Host: Dagny Kurdwanowska [Sopoteka](#)

04:00 PM Ryszard Kapuściński Award Nominees: Karolina Domagalska, Host: Bożena Dudko [BOTO Theatre](#)

05:00 PM Word of Israel: Dorit Rabinyan, Host: Juliusz Kurkiewicz [PGS](#)

06:00 PM Literary fimically: *The Band's Visit* [Sopoteka](#)

07:00 PM Varia: Ela Sidi, Host: Remigiusz Grzela [PGS](#)

09:00 PM Literary theatrically: *Creme Noir* [Square before the fountain at Skwer Kuracyjny](#)

09:00 PM Literary theatrically: Drama reading *Na odległość splunięcia* [*As Far as a Spit*] by Teher Najib, dir. Joanna Zdrada [BOTO Theatre](#)

Saturday, 20th August

11:00 AM – 09:00 PM Book Fair [Plac Przyjaciół Sopotu](#)

11:00 AM – 08:00 PM Rolling Museum [Skwer Kuracyjny](#)

12:00 PM – 06:00 PM Book Park [Park Północny](#)

11:00 AM Literary for Children: *Opowieści z walizki: O dwóch narzeczonych* [Park Północny](#)

12:00 PM – 02:00 PM Literary workshop, Host: Beata Chomątowska

12:00 PM Culinary workshop: Nof Atamna-Ismaeel

12:00 PM – 04:30 PM Location-based game: In the footsteps of Jews in Sopot [Start: Plac Przyjaciół Sopotu](#)

01:00 PM Books in the web – new methods of reading promotion, Debate with Katarzyna Czajka, Bernadetta Darska, Marcin Wilk, Host: Anna Dziewit-Meller [Sopoteka](#)

01:00 PM Literary for Children: Ambelucja Bookstore workshops *Babcia robi na drutach* [Book Park](#)

01:00 PM Literary filmically: Garden of Eden [Scena Kameralna Wybrzeże Theatre](#)

02:30 PM Cultural Beach of Trójka: Marek Krajewski, Host: Michał Nogaś

03:00 PM Literary filmically: *Boreg*, Meeting with the director, Shira Geffen, Host: Magda Fells
[Scena Kameralna Wybrzeże Theatre](#)

03:00 PM Historical book: Emil Marat, Michał Wójcik, Host: Iza Michalewicz [Sopoteka](#)

04:00 PM NIKE Nominees: Weronika Murek, Host: Juliusz Kurkiewicz [BOTO Theatre](#)

05:00 PM Varia: Asne Seierstad, Host: Paweł Goźliński [PGS](#)

06:00 PM Literary filmically: *Zaytoun* [Sopoteka](#)

07:00 PM Word of Israel: Etgar Keret, Host: Paweł Smoleński [PGS](#)

09:00 PM Literary theatrically: *Creme noir* [Square before the fountain at Skwer Kuracyjny](#)

Sunday, 21st August

11:00 AM – 09:00 PM Book Fair [Plac Przyjaciół Sopotu](#)

11:00 AM – 08:00 PM Rolling Museum [Skwer Kuracyjny](#)

12:00 PM – 06:00 PM Book Park [Park Północny](#)

11:00 AM Literary for Children: *Opowieści z walizki: Głos z nieba* [Park Północny](#)

12:00 PM – 02:00 PM Literary workshop, Host: Beata Chomątowska

01:00 PM Emigration '68, Debate with Piotr Osęka, Michał Sobelman, Maciej Zaremba Bielawski, Host: Jacek Żakowski [PGS](#)

01:00 PM Literary for Children: Ambelucja Bookstore workshops *Dad Runs Away With The Circus* [Book Park](#)

02:30 PM Cultural Beach of Trójka: Katarzyna Bonda, Host: Michał Nogaś

03:00 PM Literary theatrically: *Z Królestwa Wszechwanny*, show based on satirical texts of Hanoach Levine and meeting with Lilian Barreto, Elżbieta Manthey, Agnieszka Olek and Dani Tracz [Scena Kameralna Wybrzeże Theatre](#)

03:00 PM Varia: Cezary Łazarewicz, Host: Paweł Goźliński [PGS](#)

04:00 PM Ryszard Kapuściński Award Nominees: Michał Książek, Host: Maciej Zaremba Bielawski [BOTO Theatre](#)

05:00 PM Varia: Barbara Krafftówna, Remigiusz Grzela, Host: Anna Dziewit-Meller [PGS](#)

07:00 PM Word of Israel: Dror A. Mishani, Host: Dagny Kurdwanowska [PGS](#)

09:00 PM Literary theatrically: *Creme noir* [Square before the fountain at Skwer Kuracyjny](#)

09:00 PM Literary 2017: Spain, *Flamenco stories told by dance and words* [BOTO Theatre](#)



Ladies and Gentlemen!

The Literary Sopot Festival is one of the flag cultural events in Sopot – the city of culture. It is thanks to literature that Sopot has a privilege of hosting so many prominent writers, who visit to tell us about their books and their working process. The Literary Sopot is also a time to talk about the world surrounding us, about the substantial matters of people living in an uncertain reality, a reality full of understatements, doubts, and tensions. In previous years the themes of the festival were the Russian and Czech literature, this year's theme is the Israeli literature. I am certain that meetings, debates, exhibitions, workshops, or drama readings – basically every event of this year's Literary Festival – will leave you with many thoughts that will stay with you for a long time.

Jacek Karnowski

MAYOR OF SOPOT

Word of Israel

The 2016 edition of the Literary Sopot Festival is devoted to Israel. The bond between the Israeli and Polish culture is so strong and deeply rooted that it hardly fails to arouse emotional reactions.

We hope this year's Festival will bring on emotions, delight, and heated discussions with Israeli writers of different generations.

Israel of books, books of Israel: a glimpse on Israeli literature

{Agnieszka Podpora}

It is not easy to take a simple glimpse on a national literature. In case of the Israeli literature, discreetly present on a Polish editors' market for years, it is a truly complicated issue. First of all, the traditional categories by which we tend to define communities described as national, and therefore comprehend their literature, such as language, ethics, state, culture, history, tradition, in case of Israel are much more problematic than in case of other nations. Second of all, for such a small country, Israel has a uniquely, unprecedentedly vivid literary production, which derives from different traditions, cultures, and narrations.

Young state, long tradition

Formally, the Israeli literature exists from 1948, when the state of Israel was created. Essentially however, it invokes to a centuries-long, incredibly rich cultural tradition of Jews living in different parts of the world, speaking different languages. It is mostly about the Hebraic literature, which roots as far as to the XIIth century B.C. The Hebraic literature is cultivated continuously despite peoples' dispersion (the diaspora) and despite the fact that Hebraic was an unspoken language for seventeen centuries. It gave rise to modern Hebraic literature, on which grounds a contemporary Israeli literature has developed. Regardless of the fact that at the end of the day it was a Hebraic language, which abundant heritage of religious and identity contexts made it a symbol of Jewish national aspirations, that became an official language in Israel, it shall not be forgotten that historically the Israeli literature derives also from local literary cultures of the diaspora, cultivated both in national languages and in Jewish dialects such as Judeo-Arabic, Yiddish, or Ladino. It is the works produced between XIXth and XXth century in Europe, written in Yiddish and Hebraic by such writers and poets as Joseph Chaim Brenner, Hayim Nachman Bialik, Saul Czernichowski, Uri Nissan Gnessin, Szmuel Josef Agnon, Jacob Fichman, Mendele Mojcher Sforim, or J.L. Percec, that have become today's classics referred to by many Israeli writers.

Israel of literature

"Israel was born out of dreams. (...) It is all created from books here." said Amos Oz referring not only to a rich, rooting to Biblical times literary tradition of Jews, sometimes called a Nation of Books, but also to futuristic works of Theodore Herzl, a leader of a Jewish move for national rebirth. Both the *Jewish State* and the *Altneuland*, which gave name to a city of Tel Aviv, sounded utopian at the moment when they were published at the turn of XXth century. Now, in 8-million Israel 7–8 thousands of works are published annually, which places the market in the world's forefront. The literary awards ceremonies bring just as much viewers as some of the sport events, and the "Ha'aretz" short forms debut contest gathers over one thousand applications every year. In Tel Aviv, which has become a vivid city over its 100 years of existence, the Hebraic Book Week brings together crowds. A popular, slightly mean saying goes that in Israel everybody not just reads, but also writes. Even if somewhat exaggerated, it emphasizes a specific intensity of life in Israel which grounded with a stronger tension than normally gives a creative incentive. Etgar Keret mentions this repeatedly: "It is a life on a ticking time bomb. Israel is undoubtedly a great place for a writer. Is it a good place for regular people – it is a totally different question." A broadening of spectrum of feelings

and literary revivification without doubt stems from a problematic geo-political situation concerning the Israeli-Palestinian conflict. Nevertheless, its deep sources are in the embroiled history and multicultural heritage of Israel, where contemporary challenges of modern, multiethnic, and pluralistic democracy are focused. The Israeli literature from last 25 years mirrors this pluralism in its incredible diversity of subjects, points of view, and narrations, but offers also a critical perspective.

Meeting sphere

Since 1970's the role has been fulfilled by a strong literary trend reflecting the experiences of various ethnic groups living in Israel. Here the Middle East meets the Europe, Orient, and Africa, while the Jewish State is comprised of Palestinian Jews and Palestinian indigenous population. Arabic is, at least formally, a second official language. Arabic citizens constitute around 10% of population, and regardless of discrimination they take active part in cultural life. The Israeli literary stage of the 1980's embraced writers of senior generations, Sami Michael and Icchak Bar-Mosze, writers from Jewish families from Baghdad (the first one wrote in Hebraic, the latter in Arabic), Arabic writers like Emile Habibi or Atallah Mansour, who wrote both in Hebraic and in Arabic, Ida Fink, Polish writer saved from the Holocaust, and Alexandria-born Ichak Gormezano. Today Israeli literary landscape is also structured like a mosaic. Jewish writers with European (Joel Hoffman), Egiptian, Iranian, or Moroccan (Ronit Matalon, Dorit Rabinyan, Sami Bardugo) roots, emigrants from Russia and Ethiopia (Dina Rubina, Dalia Betolin-Sherman), and Arabic writers (Said Kaszua) go back in their works to their origins, raising the question of Israeli's society identity, which is constantly challenged by diversities.

In search of unfalse sounds

Aside from identity explorations, modern Israeli literature continues a tradition started by writers of senior generations (Amos Oz or A.B. Jehoszua), which calls for a revision of mythical narrations of history on the one hand, and a critical reflection on contemporary problems of inequalities, consumerism, militarism, and violence, also towards the Palestinians, on the other. The first trend is reflected in the works of the Holocaust survivors' descendants, such as Lizzie Doron and Nava Semel, who intend to approach the historical trauma and follow its traces in everyday life of Israel, as well as writers like Amir Gutfreund or Yael Neeman, who look back in the complicated, full of conflicts and unfulfilled hopes social history of Israel. The second trend is mirrored in a powerful, feminist and socially engaged literature. Female writes like Zeruya Shalev or Orly Castel-Bloom, representatives of a "new wave" feminism of the 90s, put a light on female experiences of entanglement in the strict frameworks of men-ruled reality, simultaneously showing its universal dimension and the inability of true emancipation. Unit alienation in a hypercapitalistic society, breakage of social bonds, existential instability with constant tension, violence in human interactions, paradoxes of freedom and power – these issues are touched in local contexts by many young Israeli writers, both female and male. What is even more interesting, they use different means of expression – Etgar Keret writes short stories, Dror Mishani subtly meddles with a crime, while Rutu Modan uses words and pictures. Withdrawal from classic narration and genres conventions, or their conscious mixing, and language and formal experiments of contemporary Israeli writers prove the constant search of a new voice – voice that shall contradict the totalizing narrations and do justice to individual experience of life in such diverse yet complicated place as Israel is.

Strengthening of positions, embracing new ones

{Bernadetta Darska}

Last year proved generous to Polish prose. It is apparent when we look at the list of new releases by prose-writers firmly settled in the market, and of those whose literary adventure is just commencing. It is the second group that deserves a scrutinized looking into due to their bold establishment on the market.

Let us, however, begin with those more popular. 2015 was decidedly a year of Łukasz Orbitowski. A writer, laureate of "Polityka"'s Passport for based-on-facts novel *The Soul of Another*, did a great job picturing mundanity that leads to evil. Sylwia Chutnik presented her readers with one of her best works, a novel *Jolanta*. Interestingly, her character also deals with crudeness of mediocrity with no escape. Everydayness dominated with alcohol and sex is also an essential element in Inga Iwasiów's *Pięćdziesiątka* [*The Fifty*]. We are the witnesses to a woman's fight with her addictions through all the stages on the way. Michał Witkowski, having passed from a questionable episode that casts a shadow on the ethics of the sketched scandals, published *Fynf und cwancyś*, referring to the style of Lubiew. Hubert Klimko-Dobrzaniecki's powerful novel *Preparator* was published as a part of the same series as Orbitowski. It is in contrast to his other novel, published in 2015, *Samotność* [*Loneliness*] also focuses on a character of a misanthrope, though one that approaches life and people in much less drastic manner.

Facing the present

The most recent problems in Polish social and political situation became the background of events in Janusz Anderman's *Czarne serce* [*The Black Heart*] and Jarosław Kamiński's *Wiwarium*. The deep divisions in Polish society caused by the 2010 Polish Air Force Tu-154 crash become a pretext for characters in both novels to serious reflections and making certain decisions. Opposing the trend to base novels on present events comes Maciej Hen with *Solfatara*. The extensive novel (over 900 pages) depicts the popular uprising in Neapoli in the middle of XVIIth century.

Powerful expressions

Debutants had a strong say in 2015. In particular I mean an exceptional Weronika Murek's *Uprawa roślin południowych metodą Miczuriana* [*Growing Southern Plants the Michurin Way*], resembling magical realism; *Atlas: Doppelganger* by young Dominika Słowik, who plays with symbolism of duplicity and chooses the location of a tower block estate as an important point of reference. Two other titles, refreshing the way of telling about the countryside and deriving from the place an inspiration to create remarkable stories of initiations and border disputes, are Maciej Płaza's *Skoruń* and *Podkrzywdzie* of Andrzej Muszyński. In this context we shall not ignore a brilliant Jakub Małecki's *Dygot* [*The Shiver*]. This metaphoric, multilayered family saga symbolically and literally refers to the specificity of rural reality. *Dygot* is by far the best book of Małecki.

Crimely skirmish

A lot has happened in crime novels. A leader position was defended by Katarzyna Bonda. Another part of the profiler Sasza Załuska series brings a reader not only to follow a criminal riddle, but also to stop and contemplate on concealing certain historical facts,

hate speech, and reluctance to diversity. Two names of young (born in 1980's) writers came up on a crime fiction map: Katarzyna Puzyńska and Remigiusz Mróz; they both belong to the finest of Polish crime authors. In 2015 fans of Marek Krajewski enjoyed the release of his new novel. In *Arena szczurów* [*The Arena of Rats*] the plot develops in Darłowo where Edward Popielski conducts his investigation. Who knows – may be one day Sopot will become an arena for a crime fiction too?