From One Reader to Another

An invitation to read internationally

To celebrate the tenth anniversary of its Writers in Translation programme, English PEN is teaming up with The Reading Agency and Free Word to invite book groups to read and discuss titles from the World Bookshelf, a unique online showcase of the most exciting contemporary literature available in English translation.

There are over 100 books on the World Bookshelf but here is a suggested reading list to get you started:

- *The Yacoubian Building* by Alaa Al Aswany (Egypt, Arabic)
- *Dreams from the Endz* by Faïza Guène (France, French)
- *Arab Jazz* by Karim Miské (France, French)
- *Compartment No.6* by Rosa Liksom (Finland, Finnish)
- *The Lady from Tel Aviv* by Rabai al-Madhoun (Palestine, Arabic)
- *Vango: Between Sky and Earth* by Timothée de Fombelle (France, French)
- *The Devil’s Workshop* by Jachym Topol (Czech Republic, Czech)
- *In the Sea There Are Crocodiles* (for younger readers) by Fabio Geda (Italy, Italian)
- *Bronze and Sunflower* (for younger readers) by Cao Wenxuan (China, Mandarin)
- *How the Soldier Repairs the Gramophone* by Saša Stanišić (Bosnia-Herzegovina, German)
- *The Lights of Pointe-Noire* by Alain Mabanckou (Congo, French)
- *The Goddess Chronicle* by Natsuo Kirino (Japan, Japanese)
- *Allah Is Not Obliged* by Ahmadou Kourouma (Ivory Coast, French)
- *The Iraqi Christ* by Hassan Blasim (Iraq, Arabic)
- *Morning Sea* by Margaret Mazzantini (Italy, Italian)
- *Sworn Virgin* by Elvira Dones (Albania, Italian)
- *A Perfect Crime* by A Yi (China, Mandarin)
- *The End of Days* by Jenny Erpenbeck (Germany, German)
- *The Sound of Things Falling* by Juan Gabriel Vásquez (Colombia, Spanish)
- *The Whispering City* by Sara Moliner (Spain, Spanish)

Share your thoughts about these books by leaving a comment on the website or by getting in touch on Twitter: @englishpen, @readingagency, @FreeWordCentre
**Dreams from the Endz** by Faïza Guène

*Dreams from the Endz* is the story of 24-year-old Ahlème, who is spirited, sassy and wise but has more problems than she knows how to deal with. Her father, The Boss, is permanently disabled after an accident on a building site, her sixteen-year-old brother, Foued, has been permanently excluded from school and seems intent on joining the drug-dealers who share their estate, while she is left to deal with the guilt trips from their family back in Algeria. But when she returns home – after a ten-year absence – she brokers a kind of truce, both with her homeland and the need to forge a future.

**About the author**

Faïza Guène was born in France in 1985 to Algerian parents. She wrote her first novel, *Just Like Tomorrow*, when she was 17 years old. It was a huge success in France and was shortlisted for the Young Minds Award 2006 and longlisted for the Independent Foreign Fiction Prize 2007. She lives in Pantin, Seine-Saint-Denis, a suburb north of Paris.

**About the translator**

Sarah Ardizzone is an award-winning translator from French. She won the Marsh Award in 2005 for her translation of Daniel Pennac’s *Eye of the Wolf* and the Scott-Moncrieff Prize in 2007 for Faïza Guène’s *Just Like Tomorrow*. Her translations of picture books include Marjolaine Leray’s *Little Red Hood*, *Mr Leon’s Paris* by Barroux and the Amnesty-endorsed *I Have the Right to Be a Child*.

**For discussion**

1. *Dreams from the Endz* is set in Paris, but could the story be transposed to London or any other major city in the world? Are any of the challenges faced by 24-year-old Ahlème familiar to you?

2. The book was written in Guène’s local *banlieue* (suburban) Parisian verlan. What challenges do you think translator Sarah Ardizzone faced in bringing this into English? Where do you think translators draw the line between being ‘faithful’ to the original language and conveying something that the intended audience will be able to identify with linguistically?

3. *Dreams from the Endz* tells the story of an Algerian migrant family, what it’s like to navigate having two ‘home’ countries and how political decisions impact the lives of the disadvantaged, young people and migrants. Is it important for young adult fiction to explore political issues like migration and national identity? Why?

4. Ahlème and her brother Foued argue about whether it’s possible to escape the impoverished and racist *banlieue*. Ahlème is adamant that drifting into petty crime, as Foued is doing, is a ‘cop out’. Do you agree? Can Foued change?

5. How has the book added to or changed the way you imagine Paris as a city?