

## Nadine Gordimer

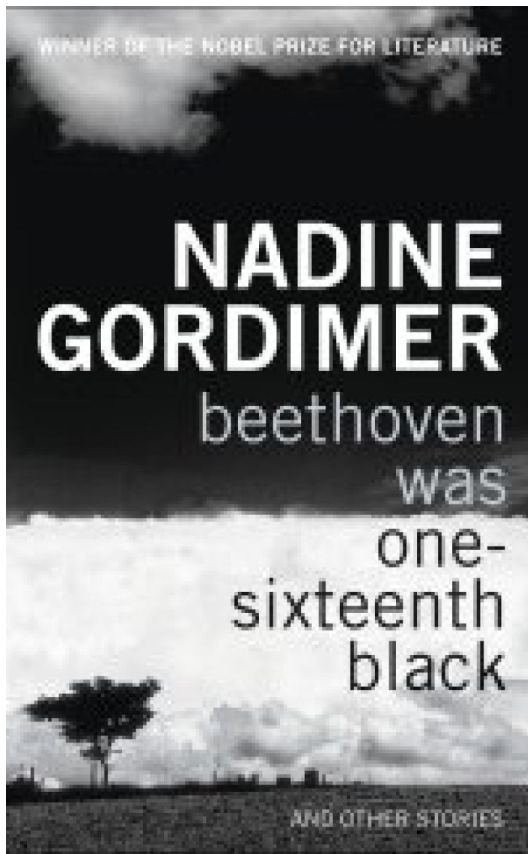
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Nadine Gordimer was awarded the Nobel Prize for Literature in 1991. She was the author of 15 novels, including *THE LYING DAYS* (her first novel, published in 1953), *A GUEST OF HONOUR*, *THE CONSERVATIONIST*, *BURGER'S DAUGHTER*, *JULY'S PEOPLE* and, in 2012, *NO TIME LIKE THE PRESENT*. Among her collections of short stories are *SOMETHING OUT THERE*, *JUMP* and *BEETHOVEN WAS ONE-SIXTEENTH BLACK*. In 2010 her collected stories and non-fiction were published as *LIFE TIMES: STORIES 1952-2007* and *TELLING TIMES: WRITING AND LIVING 1950-2008*.



Educated in South Africa, she had honorary fellowships at universities including Harvard, Yale and Leuven, and was awarded an Honorary Degree from Oxford University in 1994. Among her other numerous literary awards were the MLA, the Malaparte Prize from Italy, the Nelly Sachs Prize from Germany, the Scottish Arts Council's Neil Gunn Fellowship, the French International award, the Grand Aigle d'Or, the Benson medal from the Royal Society of Literature, the James Tait Black Memorial Prize, the Booker Prize (1974 joint winner), the CNA Literary Award and the National Arts Club Medal in New York.

She died peacefully at home in Johannesburg on 13 July 2014 at the age of 90.



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# Fiction

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Publication Details	Notes
<b>BEETHOVEN WAS ONE-SIXTEENTH BLACK</b> UK: Bloomsbury	In her new collection of stories, Nadine Gordimer conjures up a world whose dominant notes are a sense of loss and betrayal, a desperate longing for acceptance, and the disorienting surfacing of the past in its most uncomfortable disguise. In 'The First Sense', the wife of a famous cellist senses his infidelity by the unusual way he plays his beloved instrument, while the protagonist of 'The Third Sense' can smell her husband's betrayal on his very body. The young German wife's dream of integration in 'Mother Tongue' clashes against the ineluctable barrier of a language she cannot master at a native level. In the vain attempt to grasp it, those in the title story embark upon a painful quest, looking for a black relative to fill a hole in his white family's history. Both the still-born baby in 'Gemini' and the self-conscious virus in 'Tape Measure' enjoy a brief existence, but their potential is immense. In 'Gregor', a cockroach unexpectedly materializes, trapped in the author's typewriter, while she's reading Kafka's diaries; in the restaurant where her lost friends gather in 'Dreaming of the Dead', somebody fails to appear – the one she most wanted to see. These tales are powerful metaphors for the human condition, trapped between longing and remembrance. Masterly crafted in Nadine Gordimer's elliptical, spellbinding style, they offer the reader a unique intellectual and sensual delight.
<b>GET A LIFE</b> UK: Bloomsbury	Paul Bannerman fights passionately to stop the creation of dams in Botswana and the building of a nuclear reactor in his native South Africa. At the same time, he battles with the cruel hand that nature has dealt him: the iodine radiotherapy he has had for his cancer means he needs to isolate himself from his wife and son for their own protection. Literally radiant, he is cared for by his selfless parents, becoming closer to his mother, Lyndsay, than ever before. Fifteen years before Lyndsay had announced "I have something to tell you", and her patient, faithful husband Adrian thought she was about to leave him. Instead she told him that her four year affair was over, and since then their relationship has seemed stronger than ever. She is transformed by the strange state of her son's existence to face her own past. By the time Paul is cured, both families have been changed. On his return to his home and career, his parents go to Mexico to fulfil the archaeological vocation Adrian had sacrificed to support his family. The consequence of their trip is the final surprise in this extraordinary exploration of passionate individual existences. At the heart of the resonant and masterful narrative is the symbol of the miraculous, self-renewing Okavango Delta ecosystem: a wonderful metaphor for the various triumphs of love and life over adversity, and opportunities for new beginnings, experienced by the characters.

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<p><b>LIFE TIMES: STORIES 1952 - 2007</b></p> <p>UK: Bloomsbury</p>	<p>Throughout her career, the internationally renowned South African writer Nadine Gordimer has built a literary reputation with her incisive short stories and her acclaimed novels. Together with her essays, now collected in TELLING TIMES, this highly imaginative and committed body of work won her the Nobel Prize for Literature in 1991. In the opinion of the Nobel Academy, 'Through her magnificent epic writing she has - in the words of Alfred Nobel - been of very great benefit to humanity.' Gordimer has said that, rather than the coherence suggested by the novel, the experience of human life is more like 'the flash of fireflies, in and out, now here, now there, in darkness. Short-story writers see by the light of the flash; theirs is the art of the only thing one can be sure of - the present moment.'</p> <p>Now, for the first time, we can see the full range of Gordimer's outstanding achievement as she explores the borderland between private emotions and the forces of the external world, from the 'wonderful talent' (Observer) and 'absolute assurance' (TLS) of her early work to the ironic, passionate and humorous stories that have characterised her later collections. Spanning six decades, the thirty-five stories published here represent the exceptionally entertaining and challenging best of one of the great writers of our time.</p>
<p><b>NO TIME LIKE THE PRESENT</b></p> <p>Bloomsbury</p>	<p>Jabulile and Steve are brought together by the fight against apartheid. They fall in love and marry at a time when their relationship is illegal, but find refuge in Glengrove Place, a humble apartment which becomes their first home together. Love and political activism keep their marriage strong in spite of the oppression. When apartheid ends, they are encouraged by former comrades and good friends to move to the suburbs with their young daughter Sindi. Jabu trains to be a lawyer and Steve becomes an academic at the local university; they have a second child and remain engaged with political and social concerns. On the surface they are a successful family and pillars of the local community, a symbol of the new united South Africa. But the political situation continues to be unstable: corruption is rife, poverty escalates dramatically and violent incidents soar. Against this tumultuous backdrop, cracks begin to appear in Jabu and Steve's relationship. Steve has a fling in England at an international conference and Jabu becomes increasingly concerned for her children's future.</p> <p>When Jabu discovers Steve's desire to emigrate to Australia and start a new life abroad, it is a turning point for the couple. In South Africa, their dreams of stability and a peaceful family life are constantly interrupted by the chaos around them. The Struggle continues, though not the one that either Jabu or Steve expected. At what point is it acceptable to put personal happiness above loyalty to country, family, friends and ideals?</p>

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<b>TELLING TALES</b>  Bloomsbury	Nadine Gordimer has invited twenty international and highly distinguished writers to contribute to this anthology of short stories. All royalties and profits will go to HIV/Aids charities either in South Africa or in publishers' own countries. The contributors - including four Nobel Prize winners - are Chinua Achebe, Woody Allen, Margaret Atwood, Günther Grass, Hanif Kureishi, Claudio Magris, Gabriel Garcia Marquez, Arthur Miller, Es'kia Mphahlele, Njabulo Ndebele, Kenzaburo Oe, Amoz Oz, Salman Rushdie, Jose Saramago, Ingo Schulze, Susan Sontag, Paul Theroux, Michel Tournier, John Updike, Christa Wolfe - and of course Nadine Gordimer herself.
<b>TELLING TIMES: WRITING AND LIVING, COLLECTED ESSAYS 1954 - 2009</b>  Bloomsbury	Nadine Gordimer's life reflects the true spirit of the writer as literary icon who takes on individual human responsibility for justice. TELLING TIMES collects together for the first time all her non-fiction, spanning more than half a century, through the long fight to overthrow South Africa's apartheid regime, to her role over the last thirty years in confronting the dangers of threats to freedom of expression, ethnic violence and AIDS. The range of this book is staggering, opening with Gordimer's first piece in the New Yorker in 1954, in which she traces her emergence as a young writer in a racist country, continuing with her pioneering role in recognising the greatest African and European writers of her generation, to her courageous stance in support of Nelson Mandela and other members of the ANC during their years of imprisonment. TELLING TIMES is both an important document of twentieth-century social and political history, told through the voice of one of its most compelling and clear-sighted writers, and the closest we will ever get to the autobiography of one of our most celebrated literary figures.
<b>THE PICKUP</b>  Bloomsbury	When Julie Summers' car battery fails she seeks help from the local garage. Abdu is the one who fixes it for her and who later helps find a more reliable car, and it seems natural to Julie to invite him for a coffee. This is the pickup, and the start of a relationship which will change both their lives. Abdu is an illegal immigrant; home for him is a country which Julie has barely heard of but which has a reputation as one of the worst, poorest and most backward in the third world. It is the country to which they both go when the authorities catch up with him. Julie finds herself living with the desert on the doorstep and completely dependent on her new husband and his extended family. But what seems to her initially as stultifying gradually turns into something else as she matures and discovers an unexpected passion.

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