

Tempi
Irregolarità

Literary agency

*The
Milorad Pavić
Estate*

Frankfurt
2017

Tempi Irregolari di Stefano Bisacchi – Via Cappuccini 3 – 34170 Gorizia – Italy
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Selfportrait as a cello



The structure of Pavić's stories may be conditionally compared with a computer video game. The space in them appears unlimited, so that endlessness is simulated. With transition from one level to another, from above to under, from the left to the right, the puzzles are solved and knowledge is gathered, so that a whole could be made out of a mosaic, and that can be done only by the masters of the game

**Jasmina Mihajlovic
KNJIZEVNOST,
1987, No.12**

Autobiography

I have been a writer for two hundred years now. Long ago, in 1766, a Pavić published a collection of poems in Budim and we have considered ourselves a family of writers ever since.

I was born in 1929 on the banks of one of the four rivers of Paradise, at 8:30 in the morning, under the sign of Libra (ascendant Scorpio), or, according to the Aztec horoscope, the Snake.

The first time bombs rained down on me I was twelve. The second time I was fifteen. In between those two bombings I fell in love for the first time and was made to learn German under the German occupation. I also learned English secretly from a gentleman who smoked fragrant pipe tobacco. At the same time, I forgot French for the first time (I was later to forget it twice more).

Finally, in a kennel where I had sought shelter from the Anglo-American bombing, an emigre

Russian imperial officer started teaching me Russian from books of poems by Fet and Tyutchev, the only Russian books he had. Today I think learning languages was a kind of transformation into different bewitching animals.

I have loved two Johns – John of Damascus and John Chrysostom (the Golden-Tongued).

I have been far more successful at love in my books than in my life. With one exception, which continues to this day. In my sleep night sweetly clasped both cheeks.

I was the most unread writer in my country until 1984, after which I became the most widely read.

I wrote one novel in the form of a dictionary, a second in the form of a crossword, a third in the form of a clepsydra and a fourth in the form of a tarot book. I tried to be as little trouble to these novels as possible. I believe the novel is a kind of cancer – it lives of it's metastasis.

To my astonishment, my books have already been translated 73 times into different languages. In short, I have no biography. I have only a bibliography. Critics in France and Spain have remarked that I am the first writer of the 21st century, but I lived in the 20th century when innocence not guilt had to be proven.

I knew I should not touch the living with the same hand that had touched the dead in my dreams.

The greatest disappointments in my life have come from my victories. Victory does not pay.

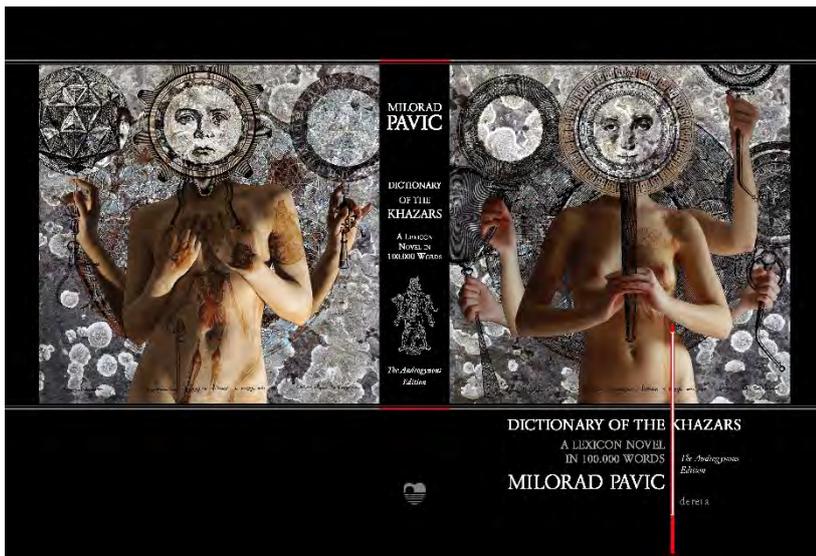
I have not killed anyone. But they have killed me. Long before my death. It would have been better for my books had their author been a Turk or a German. I was the best-known writer of the most hated nation in the world – the Serbian nation.

XXI century started for me avant la date 1999. when NATO airforces bombed Belgrade and Serbia. Since that moment the river Danube on whose banks I was born is not navigable.

I think God graced me with infinite favor by granting me the joy of writing, and punished me in equal measure, precisely because of that joy perhaps.

Хазарский словарь DICTIONARY OF THE KHAZARS

Prosveta, Belgrade, 1984
Pag. 242



A national bestseller, *Dictionary of the Khazars* was cited by *The New York Times Book Review* as one of the best books of the year. Written in two versions, male and female (both available in Vintage International), which are identical save for seventeen crucial lines, *Dictionary* is the imaginary book of knowledge of the Khazars, a people who flourished somewhere beyond Transylvania between the seventh and ninth centuries. Eschewing conventional narrative and plot, this lexicon novel combines the dictionaries of the world's three major religions with entries that leap between past and future, featuring three unruly wise men, a book printed in poison ink, suicide by mirrors, a chimerical princess, a sect of priests who can infiltrate one's dreams, romances between the living and the dead, and much more.



"There are books that cause something like chemical reaction in the reader. *Dictionary of the Khazars* contains that kind of poison".

NY Times

In culinary terms, the book is neither tofu burger nor Big Mack, but a Chinese banquet, a multiplicity of short narratives and prose fragments at which we are invited, not to take our fill, but to snack as freely or as meagrely as we please on a wide variety of small portions of sharply flavoured delicacies, mixing and matching many different taste sensations.

THE INDEPENDENT

In Pavić's case, I have a distinct feeling that two centuries of literary tradition have crystallized him into a great novelist...

Charles Fenyesi, The Washington Times

As with Borges, or Garcia Marquez... Pavić knows how to support his textual legerdemain with superb portrait miniatures and entrancing anecdotes.

Robert Coover, The New York Times Book Review

A kind of the *Iliad*, something like a computerized *Odyssey*, an open, integral book.

Patricia Serex Le livre du XXI siècle March 31, 1988

Recent deals

India (Tamil) Ethir Veliedu
2017
Ukraina – Folio 2017
Korea - The Open book
2017
Taiwan – Azoth Books
2016
Spain - Anagrama 2016
Russia – Atticus 2016
Bulgaria – Colibri 2016
France – Le nouvel Attila
2015
Turkey – Aylak Adam
Kultur 2015
Japan – Tokyo Sogen Saha
2015
Georgia 2015

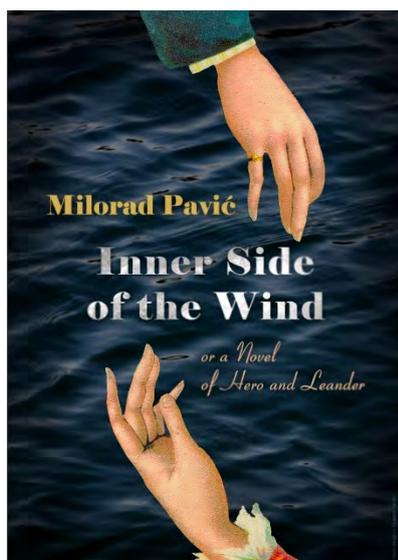
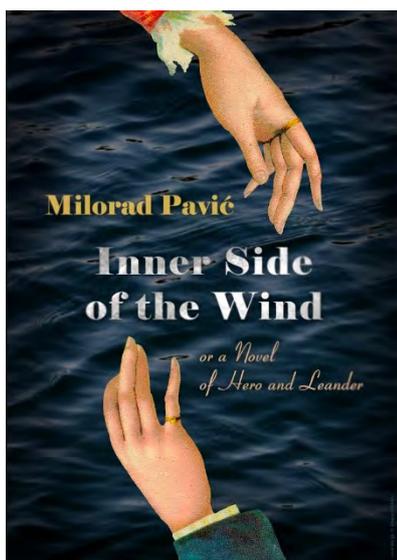
Adaptation rights to
Theater optioned for
English Language
Serbian Language

Illustrations by Yassen
Panov available

Already translated into 40
languages
115 editions in the world

1600 copies sold in Spain
in 7 months

Full English Translation
Available.



Внутренняя сторона ветра THE INNER SIDE OF THE WIND

Prosveta 1991

pag. 115+98

Recent deals

Russia – Palmyra 2017
Georgia – Intelekti 2015

Already translated into 19
languages.

best book of prose for the
year 1991
"Borisav Stanković"
Award

Full English Translation
Available.

The Inner Side of the Wind, a magically entertaining love story that spans two centuries. In his most personal and intimate work to date, Pavić parallels the myth of Hero and Leander, telling of two lovers in Belgrade, one from the turn of the eighteenth century and the other from early in the twentieth, who reach out to each other from across the gulf of time. So that the reader is afforded the opportunity to read the novel from either lover's point of view, it is approachable from either the front cover (Hero's story) or the back (Leander's). In this way, the lovers' paths converge both figuratively and physically, ultimately joining at the center of the book, no matter whose story one has chosen to explore first. In the playfully inventive manner in which it suggests new ways for language to shape human thought, The Inner Side of the Wind is everything we have come to expect from this remarkable writer: pure Pavić!



Pavić dissolves the crystalline structure of conventional storytelling into fluid competing versions of truth. But he also possesses an ironist's supreme ability both to operate and witness his own narrative contraptions... "The Inner Side of the Wind" is a speedy book in which every sentence is what one character calls a "fabula rasa", an empty story crying out to be inhabited

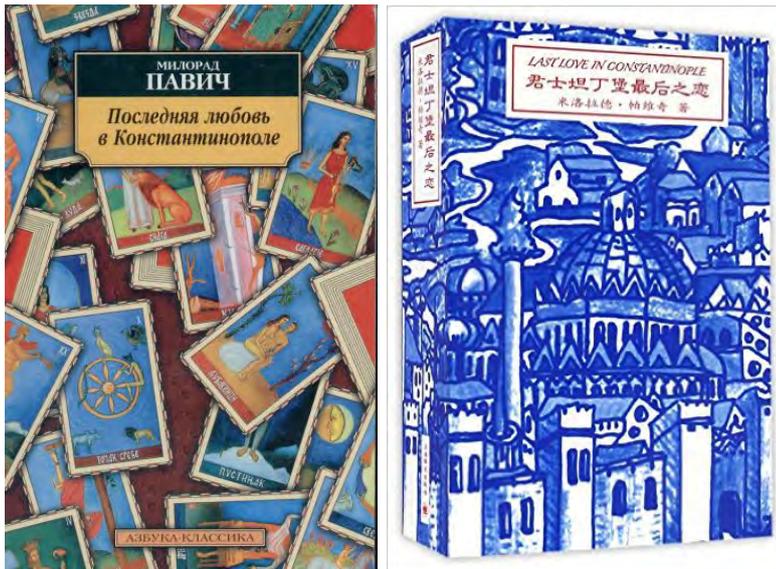
W.S. Di Piero (New York Times Book Review, 13. VI '93)

The Serbian author Milorad Pavić's "The Inner Side of the Wind" transforms the legend of Hero and Leander into soaring verbal music that bridges two shores of time, our own and the late 17th century

Robert Taylor (Boston Globe, 12. V 1993)

In the playfully inventive manner in which it suggests new ways for language to shape human thought, The Inner Side of the Wind is everything we have come to expect from this remarkable writer: pure Pavić!

Alfred A. Knopf, Publisher, New York 1993



Последняя любовь в
Константинополе
LAST LOVE IN CONSTANTINOPLE

Prosveta 1994
pag. 195

Last Love in Constantinople follows the reversing fortunes of two generations of two families - one of merchants, the other of artists - across Europe during the time of the Napoleonic wars. In this novel, the reader is invited, through the use of the Tarot card illustrations supplied with the book, to obtain a unique reading of the text. The families' interlocking fates may be divined by dealing the cards and reading the chapters in the order indicated. The book also contains instructions for its use as an oracle for foretelling the reader's own fortune.

The adventures of a Serbian cavalry officer during the Napoleonic Wars. The novel comes with a pack of tarot cards and the way they turn up determines the sequence in which the chapters should be read.

Poslednja ljubav u Carigradu has an innovative game oriented twist as *Landscape Painted with Tea*: Subtitled "A Tarot Novel of Divination," the book is accompanied by a pack of Tarot cards, which the reader may use to read in a new way the books 21 chapters. This postmodernist experimentation has much in common with Julio Cortázar's novel *Hopscotch* (1963). *Last Love in Constantinople* is a colorful romance set in Eastern Europe during the Napoleonic Wars. The protagonist is Sofronije Opujic, a young cavalryman, whose service in Napoleon's army is complicated by a mysterious prophecy and love for the daughter of his father's enemy.



The book is divided into 21 chapters, or "keys," which are meant to parallel the 21 cards of the Tarot known as "The Major Arcana." Guides to the cards' meaning and the main patterns for laying them out are included in appendixes to the novel. Recalling Cortzar's *Hopscotch* in structure

Publishers Weekly

The novel is a fascinating, surrealistic dreamscape marked by vibrant, folkloric imagery.

Library Journal

This is the fourth time now that Milorad Pavic manages to achieve in the form of the novel the ideal of modern literature

Cedomir Mirkovic (Borba)

Recent deals

- Armenia – Antares 2017
- Complex Chinese – Azoth Books 2017
- Ukraina – Folio 2017
- Tamil – Unnatham 2017
- Bulgaria – Colibri 2016
- Georgia – Intelekti 2015
- China – Shanghai Literature and Arts 2013

Already translated into 13
languages.
35 editions

best novel of the 1994

"Laza Kostic" award 1994

Full English Translation
Available.



Recent deals

World Spanish – Sexto Piso
2017

Russia – Palmyra 2017

Ukraina – Folio (option) 2017

Georgia – Intelekti 2015

Already translated into 12
languages.
13 editions

Full English Translation
Available.

When Elisabeth's mobile rings and she reads the number appearing on the screen, she's scared. Her husband is calling her, but he was buried in the cemetery of Belgrade three weeks before. That's the beginning of the last novel written by Milorad Pavić and indeed the author is the telling voice, the main character of this novel, the one who tells us about his search for the Second Body Jesus Christ had after His death and promised us.

The Author met Elisabeth – who's younger than him – some years before and they fall in love and got married quite soon. Their life in search of the three elements they need for a spell that allows a man to know about his own second body, is told in the **1st, 3rd and 5th** part of the novel: they need a verse written before the language itself was created, some water from the Spring of the Holy Mary and a special ring that changes in colors revealing if, their second body, will have Health, Happiness or Love after their death, since we can aim for just one of these gifts. But one they find the ring, it will turn to black: Green is for Health, Blue for Happiness, red for Love. Black is nothing.

In the **second part** of the novel, another couple makes the same research in the Venice of the XVIII Century: the main character is a real one Zaharije Orfelin (1726-1785). In 1772 Venetian printer and publisher Teodosije published Orfelin's voluminous biography of the Russian Tsar Peter the Great, one of the most finely illustrated books of the time, today read as an exciting novel. Alexander Pushkin had it in his library and studied it carefully. 18th century Venice also had a famous orphanage for the incurable (Conservatorio degli incurabili). All in all, many of the people in this book really did live in their day, for example the musician Zabetta, or Cristofolo Cristofoli, Venetian inquisitor of the 18th century, but their fates were lost in the darkness of time, and have been reformulated here. The drawing made by Pavić is magnificent and he built a perfect crime story at the end of which the female character will find Health.

In the **fourth part** a third couple once again makes the same search in the Serbia in the middle of the XVII century and the main character,

Gavril Stefanović Venclović (a real man whose story was discovered by Pavić himself) will find Happiness.

This is the philosophical heart of the novel. The reader can actually see Pavić's time-coordinates and the symbolic birth of the present time. Earthly timeline, conceived as a tool of the devil, is presented as running from left to right, similar to the route of writing (and reading) in Western civilization; eternity belongs to the realm of angels and it is symbolized by a descending vertical line. In the tangential point of these two lines lies a present tense, which is the narrated present of the novel. Interestingly, this moment belongs almost entirely to women characters, they seem to make the present of the story.

In the fifth part the reader will discover what Author's second body found after his death: he can reveal it to an astonished and moved Elisabeth in a surprising way. Indeed, **the final of this great novel which is a hymn to love and life strikes the reader with the strength of a kiss on the neck and the last sentence is a lot stronger the simpler it is.**



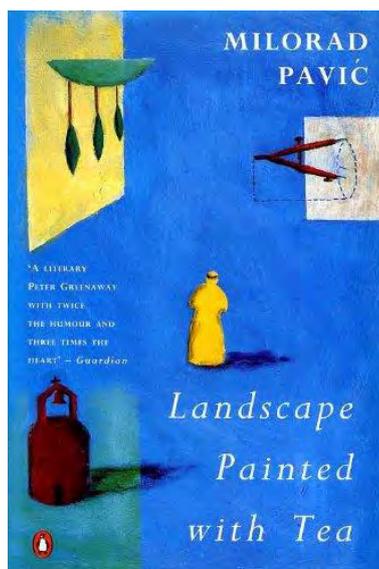
Amid death and life, we stand
in the midst of heaven
and hell".

(....)

"We are your second body.
We, your books. You do not
have any other body
after death, nor shall you have
one. And the more your life
progresses and draws to a
close, the more of your joys,
your past, the more of your
memories that you have
forgotten, the more of your
lost strengths, your former
loves and hates, still exist only
in your books, in us. Not in
you. For there is less and less
of that abundance remaining
for what little life you are
destined still to live..."



I have lived in two centuries, the 20th and the 21st century. In these two centuries I wrote two novels that I like the most: in the 20th century "Dictionary of the Khazars", and in the 21st century "Second Body" (published recently in Russia and sold in 15,000. copies during January 2007). The "Dictionary" speaks about my search for three-faced truth in life and I started with it in my youth, about 1952. The "Second Body " is my recent search for truth after death, because Jesus Christ had and promised to us the "second body" after death. Both I imagined as religious novels.



Пейзаж нарисованный чаем LANDSCAPE PAINTED WITH TEA

Prosveta 1988
Pag- 346

Recent deals

Korea – Lingem 2016
Albania – Albas 2015
Russia – Atticus 2015
Simplex Chinese Optioned

Novel of the Year 1988

National Library's
Readership Award 1989.

Already translated into 16
languages
32 editions

Full English Translation
Available.

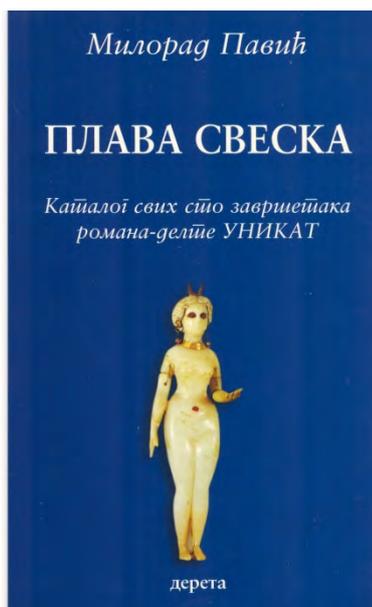
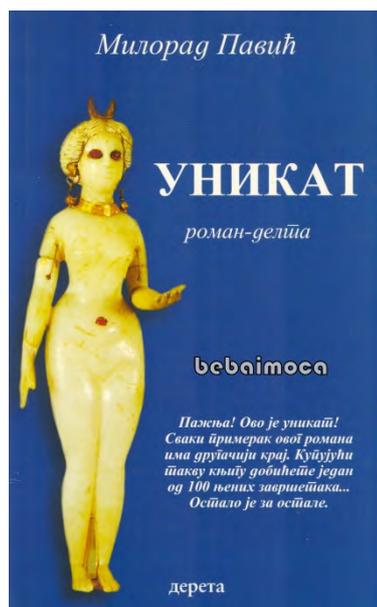
Pavic's second novel, *Predeo slikan cajem* (1988, *Landscape with Tea*), is a playful combination of a crossword puzzle and modern *Odyssey*. The plot is constructed like a cryptic crossword, with chapters which can be read 'down' or 'across.' The solution of the puzzle is supposed to lead to the solution of life.

Pavic's novel bears unmistakable familial resemblance to *Dictionary of the Khazars* (1988): the same chockablock surrealism, urbanity, stray wisdom, and general pointlessness--it's like a piece of fabric you buy in a foreign bazaar, dizzied by its intricacies and colors, only to take it home and not have a clue as to what to do with it. Pavić's book concerns the exploits of Atanas Svilar, a frustrated Belgrade architect in search of his past and his future. Svilar searches for where his father was killed in WWII. He finds out he was betrayed in a monastery. While there Svilar also learns that he is not fated to be an architect. His quest ultimately takes him to the monks on Mount Athos. The monastic strangeness and poetry of Mount Athos fit Pavić's approach like a glove, and the documentary pages here are fascinating. Then, though, the book breaks off, in the form of chapter-long clues to genealogize Svilar--a.k.a. Atanas Razin--and his female relations, and one woman in particular, the spirit-like Vitacha Milut. A reader begins feeling more than vaguely put-upon by such furious invention. In this section Atanas leaves his wife and children for his first love, Vitacha Razin, and they put down roots in California where Svilar changes his name to Razin and makes millions of dollars selling a toxic defoliant to the government.



Jasmina Mihalovic in her essay entitled "Landscape Painted With Teas as an Ecological Novel" sees this book as a call away from alienation and back to "the art of living."

Pavic collage and montage techniques are both Modernist and Postmodernist
San Francisco Chronicle



Recent deals

Russia – Palmyra 2017
World Spanish – Sexto Piso
2016
Georgia- Intelekti 2015

Already translated into 6
languages
10 editions

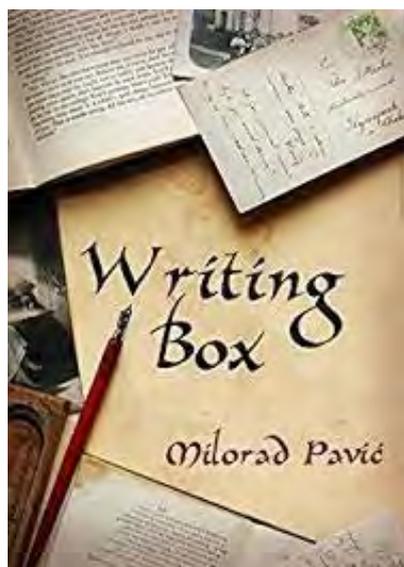
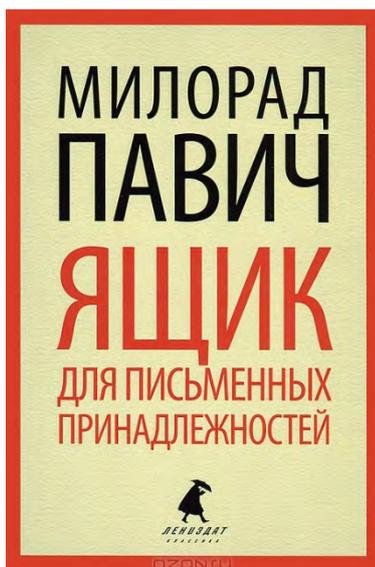
Full English Translation
Available.

Buying this book, the reader receives one hundred ends instead one. Pavic has invented a unique literary play – a novel-delta. This is a love-story novel which is based on a detective narrative ramifying in one hundred branches. In this way there are one hundred ends of the story. Every reader chooses his personal version of the novel and his special end of the story. Finally, every book lover will possess a unique item.

Inspector Eugen Stross is investigating a series of mysterious murders, and his main clues to solve them are ... dreams. Future dreams, own and others, revelers of death, sold by the androgynous merchant Aleksandar Klozevits, whose business, Sympton House, allows people to dream a few seconds of their future dreams, in exchange for a dangerous price whose consequences can be dire. Pavić demonstrates his skill as a writer intertwining the destinies of opera singer Distelli, who dreams of his death through the life and work of Pushkin, his beautiful wife, the Marquesina Lempitska, of her love rival Lady Heth, and the lover of both, the handsome Maurice Erlangen. Around them all stands the figure of Klozevits and his double, Miss Sandra, as an allegory of the consequences of giving in to the temptation of the longing to know the future and death itself, whether it be in a language that is often puzzling and indecipherable: the language of dreams.



Just as smoking is bad for your health, so is the reading of a hundred endings of the same book. It is almost like gaining one hundred deaths instead of one.



Кутија за писање THE WRITING BOX

Dereta 1999

Pag 171

Recent deals

Russia – Palmyra 2017
Russia (audio book) – Glagol
2016
France – Le Nouvel Attila 2015

MOVIE RIGHTS OPTIONED
(GM Production)

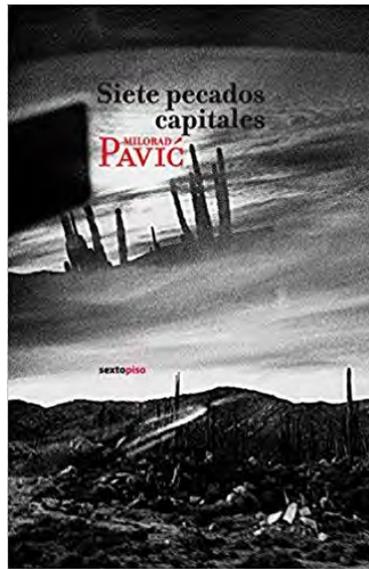
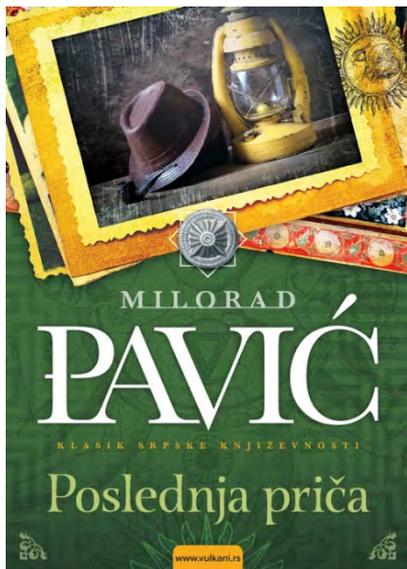
Already translated into
4 languages
14 editions

Full English Translation
Available.

On the one hand, this is a love story between a French girl and a Serbian student. On the other, this is an ancient story, with mythical heroes, transferred to the end of the twentieth century, and the relationship of the main characters points, among other things, to the complex relations between Europe and the Balkans, particularly in regard to the recent events in the area of the latter. The author added a special flavour to his novel through a game of scents, which is at the same time a game of memories, associations, emotions; moreover, by following the track of the scents in the novel, the reader will be able to uncover a secret from one of the author's previous novels, *Last Love in Constantinople*.



The loveliest moments are forgotten the soonest. After the flash of supreme fulfilment, orgasm or enchanting dream, comes oblivion, amnesia, the erasing of memory. For at the moment of the most beautiful dreams, at the moment of the supreme act of creation – conception, the human being climbs several rungs up the ladder of life in an instant, but cannot remain there for long and when falling to reality has to quickly forget those gleams of enlightenment. In our life we are often in paradise, but remember only the expulsion



Семь смертных грехов SEVEN DEADLY SINS

PLATO 2002

Pag. 151

Recent deals

Russia – Palmyra 2017
World Spanish – Sexto Piso
2016
Georgia – Intelekti 2015

Also translated into POLISH
and RUSSIAN (rights reverted)

Already translated into
4 languages
14 editions

Full English Translation
Available.

There are two parallel plots in the latest collection of seven stories, *Seven Mortal Sins*, by Milorad Pavić, one of the most prominent and prolific Serbian authors: the real ones and the dreamed ones, the latter being predominant. The settings are in Belgrade, on the Sava River slope, and the street names and the numbers of the houses, where the events take place, are adduced.

A peculiar feature of the stories is the appearance of several of Pavić's earlier characters as the heroes/heroines. Even more peculiar is the introduction of his majesty, the Reader. The reader of Pavić's other fiction turns up in a few stories from this collection. Many of the same elements recur in several selections--for example, the mirror with a hole, once a magic icon.

To invoke somehow his beloved, the protagonist of the story "**Tuniski bell kavez u vidu pagode**" (*The Tunisian pagoda-shaped white cage*) imagines in his dreamless nights the ideal home for his dear J.M. He selects a nice old house on the Sava River slope and imagines how he would furnish it, room by room, so that J.M.'s idiosyncrasies can be fully expressed. Much to his surprise, however, he is charged with making the interior decoration of the very house he has furnished in his imagination, in his dreamland. Then yet another unexpected development awaits him: all the arrangements previously made in the house, to the very detail, follow his dream; there is even his Tunisian cage in a corner, but also his beloved. Nevertheless, disappointment awaits him. J.M. tells him that the house and everything else, including the two of them, are just the characters in a computer play being read by the real J.M.

"**Carobni kladenac**" (*A magic well*) deals with an unfinished portion of a painting of the mother of God, depicted on a mirror, supposedly "a life source of well-being." The hero makes the painting in a strange house of "white-haired people" and, like the other tenants there, falls in love with the white-haired queen. Despite his feelings toward her, however, he refuses to make love to her in front of the magic icon and leaves the place.

"**Zitije**" (*Hagiography*) is a very strange, science-fiction like story. The heroine wants to become pregnant and approaches a special agency. The nonhuman species semen, called Plasma L, is to go through four men and a woman at a precisely calculated time determined by the

stars. Another strange thing: the mother will start looking like a child, not vice versa—that is, she will have three irises: "One iris sees time, the second eternity, and the third iris sees around the corner."

"**Lovci na snove**" (*The dream hunters*) is a first-person narrative in which the protagonist receives two letters inviting him to two neighboring houses. There the narrator—the author—meets his heroes and heroines, whom he had killed off in his various books, waiting to vindicate themselves. Since dead people cannot see those alive, he tries to escape.

In the story "**Soba izgubljenih koraka**" (*The room of the lost steps*), an idle group of people wishing to amuse themselves wants to get acquainted with some reader. He, indeed, turns up, impregnates Lena, a character of the story, and disappears.

The most impressive selection is "**Caj za dvoje**" (*Tea for two*). The author himself addresses the reader, supplies her/him with advice on how to become a protagonist of his story, provided that he/she can accomplish specific tasks. Two years after publication of the story, a young man, a random passerby, finds an earring, one of the preconditions of entering into the story, and so the story starts unfolding.

"**Ogledalo s rupom**" (*The mirror with a hole*) captivates the lazy reader who did not finish the story he had commenced reading. So he must first finish Pushkin's "Snowstorm" and then be let free.





Бумажный театр: роман-
антология
PAPER THEATER

Belgrade 2007

Pag. 240

Recent deals

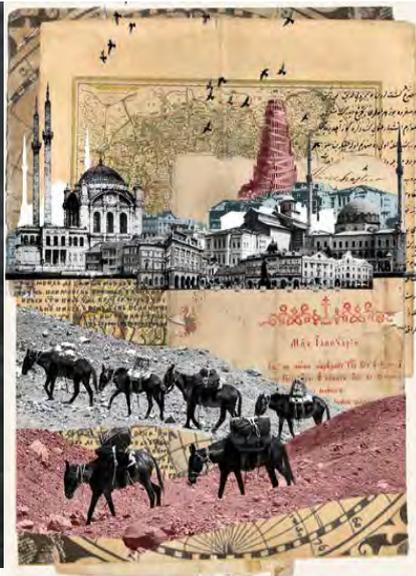
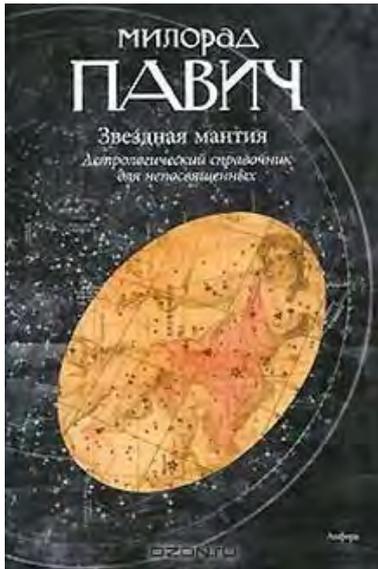
- Russia – Amphora 2011
reverted
- Poland – Spółdzielnia
Literacka 2008 reverted
- Czech – Mala Fronta 2009
Reverted

English translation sample
available

A kind of "new anthology of contemporary world", the reader will discover over thirty-six chapters, stories, and bio-bibliographic records thirty-six corresponding authors. Each literature is well represented by an author. It is understood that the stories, the authors and their records are out of the imagination of Milorad Pavić. The number 36 is not arbitrary. This is the number of countries that had already translated and published Pavić's books when we wrote this one.



The reason is not that I am grateful to my readers these countries (and I am), but because I made the effort to get to know their literature, rather than the other. The friends to whom I reveal the secret of this anthology often ask me if I imitated the way real writers to write in these countries. Nothing is more false than such a supposition. Imagining these thirty-six stories, I tried to add to their literature, through stories that could be theirs, new tones. These stories are like gifts to these literatures, if you can call it a gift. I had a blast writing this book, especially to invent writers and writers, a whole literature of the contemporary world, the titles of books ever written and the story of lives that have never existed. But maybe so, but we do not.



Звездная мантия
THE STAR CAPE
An astrological guide for Amateurs

Azbooka 2001

Pag 184

Recent deals

Russia – Palmyra 2017

Georgia – Ochobooks
 2015

Previous edition

Russia – Amphora 2010

Slovenia – Ma No 2000

Romania – Humanitas 2008

Ukraina – Folio 2006

Armenia – Areg 2005

The Star Cape, "astrological guide for beginners" is a series of intertwined stories, each entitled by the name of a sign of the Zodiac. The player has the option to read only its own sign, the sign of those who are dear to him, or other signs. And everyone puts in a little book of his own life and those of people around them.

Novel based on the story, engaging characters, belonging to different eras and realities, as well as to the different signs of the zodiac, which control their destinies.

Destinies of twelve lovers meet over century dreams of a young man and unite the twelve zodiac signs in six stories of love. The reader is challenged to find passages from a dream into another, to find himself the seventh story, the oldest, whose shreds are scattered in all six love: the mysterious story of the marriage of German Emperor Henry II and Cunigunde of Luxembourg.

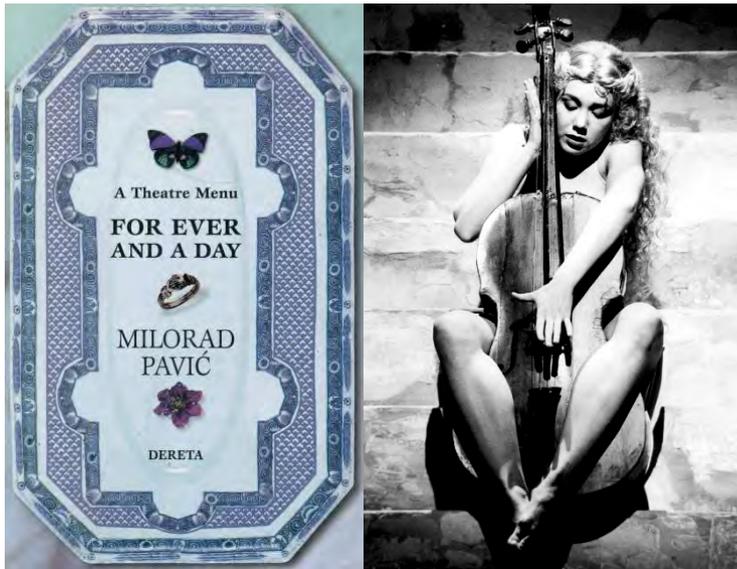
The modular discontinuity of the written book and the reference to internet sites and links twice at the end of the book permits assimilating it as hypertext fiction



Milorad Pavić's Star Cape. An Astrologic Guide for Amateurs (2000) is a sheaf of tales recollecting the bombing of Belgrade by NATO troops in the Kosovo war, in 1999.

This guide is made up of scraps of old script lore introduced by the first narrator's hobby, of collecting old things that he buys from retail vendors of antiquities. There is also an expert, exemplary fragmentariness in the book: the life-stories have been sampled by a self-reflexive implied author so as to yield their symptomatic climaxes. In the treasured collection of fragments, the typical anecdote coexists with oracular, broken statements.

Ioanna Zyrra – Univeristy of Bucharest



Вечность и еще один день. Меню для театрального ужина FOREVER AND A DAY. A THEATER MENU

Dereta 1993
Pag. 134



Writing in the Swiss paper *Journal de Genève*, André Clavel compared *Dictionary, of the Khazars* with an “inn where every customer can compose the menu according to his or her own taste”. This amusing observation can also be applied to what I am doing now. I want to give the audience, directors and theater companies greater independence from the writer and more of a say in creating the play itself.

Such a play could indeed be compared with a menu. Just as food menus usually offer several starters, one or more main courses and a choice of desserts at the end, with the customer composing his dinner according to his own taste, so the play *Forever And A Day* offers something like a “theater menu”.

True to this idea, the writer suggests a menu like structure for the play: 3 + 1 + 3 (three interchangeable “starters”, one “main course” and three interchangeable “desserts” to wind up). The spectator, director or theater manager can thus choose any one of the play’s three introductory sections as a starter and any one of the three conclusions as an ending for the play. But he should never take more than one “starter” or more than one “dessert” with the same dinner. Hence, the love story of Petkutin and Kalina can have one director and a happy end in one theater, a different director and a tragic ending in another theater, and a third version with a third director and cast in a third theater.

Taking all the possibilities into account, there can be nine different combinations of the love story of Petkutin and Kalina and audiences can see nine performances that differ in text and directing. Needless to say, any one of these nine

Russia – Palmyra 2017
Georgia – Ochobooks 2015

Previous edition

Greece – Estias 1998
Sweden – Monitor Forlaget
1994
Russia – Inostrna Literatya
1991

Performed in
Prijedor – Bosnia 2011
Moscow MHAT 2002

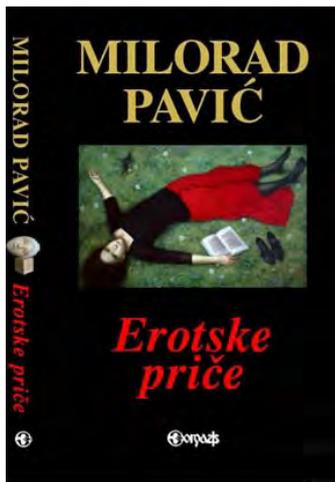
versions is the viewing minimum. However, the more versions one sees, the more complete a picture one gets of the love story of Petkutin and Kalina, because the introductory segments of *Forever And A Day* are interconnected, as are all three endings.

To conclude, the spectator can choose the kind of ending he or she prefers, the director can select the type of play that suits himher best, and the theater can join other theaters in staging a joint project. There are other possibilities as well, such as reciprocal visiting productions if different versions are being played in different towns, or one theater might take on, say, three directors, and have each stage his own version of the play on successive evenings. Finally there is the intriguing possibility of staging a "One Drama Festival" out of *Forever And A Day*, with nine theater companies having nine different directors and their troupes put on the nine different versions of the play.

Here, as with any dinner, there is an interval before serving dessert.

Milorad Pavic





OTHER AVAILABLE WORKS

Pavic wrote hundreds of short stories collected in several collections and translated into many languages.

His literary style and his idea of novel were so closed to the modern computer forms and style that his prose has been named “hyperfiction” since the last years of the 80s.

It was natural for him to write for the web: that’s how DAMASCENE and THE GLASS NAIL were born.

Before than a novelist Pavis was highly appreciated as a poet.

THE GLASS SNAIL: A PRE CHRISTMAS TALE

A novel for Computer. English translation available
Belgrade 1998 pag 154

THE FISH SKIN HAT. A LOVE STORY

Pavic's history is the history of secrets, and everything else are unreliable signs on water. Stories are puzzles that offering only hints and twists that will drop us like a shadow in muttered nights of life and their history. Love as the framework of story, between Venus and Christ, the real Mikaene and its reflection, is elusive - something like past and the future, such as the immense depth in front of which we must close our eyes. This brief history, full of hints, lucid metaphors, and the miraculous connection and keys, dreams and virtual reality, which descends from the future in times past, reveals Pavić's as a master of stories and dice launcher which in her capricious unpredictability, by its edges, will open gardens of life and death, where we may find reflections of our souls and our secrets.

French Translation available.

Belgrade 1996 80 pages

THE TALE THAT KILLED EMILY KNORR

In this book the author is accused of being able to kill with a story. Of course this is not possible, but when the world wants to make somebody look bad (which is something that, here in Serbia, we have witnessed directly), then all means are used. In my novel the story is, after all, able to kill. It can kill the one that created it, that is to say – its writer.”

English and Spanish translation available

Belgrade 2005 pag. 50

INVERTED GLOVE

1989

DAMASCENE. Damascene. A tale for computer and compasses

1998

SHORT HISTORY OF BELGRADE

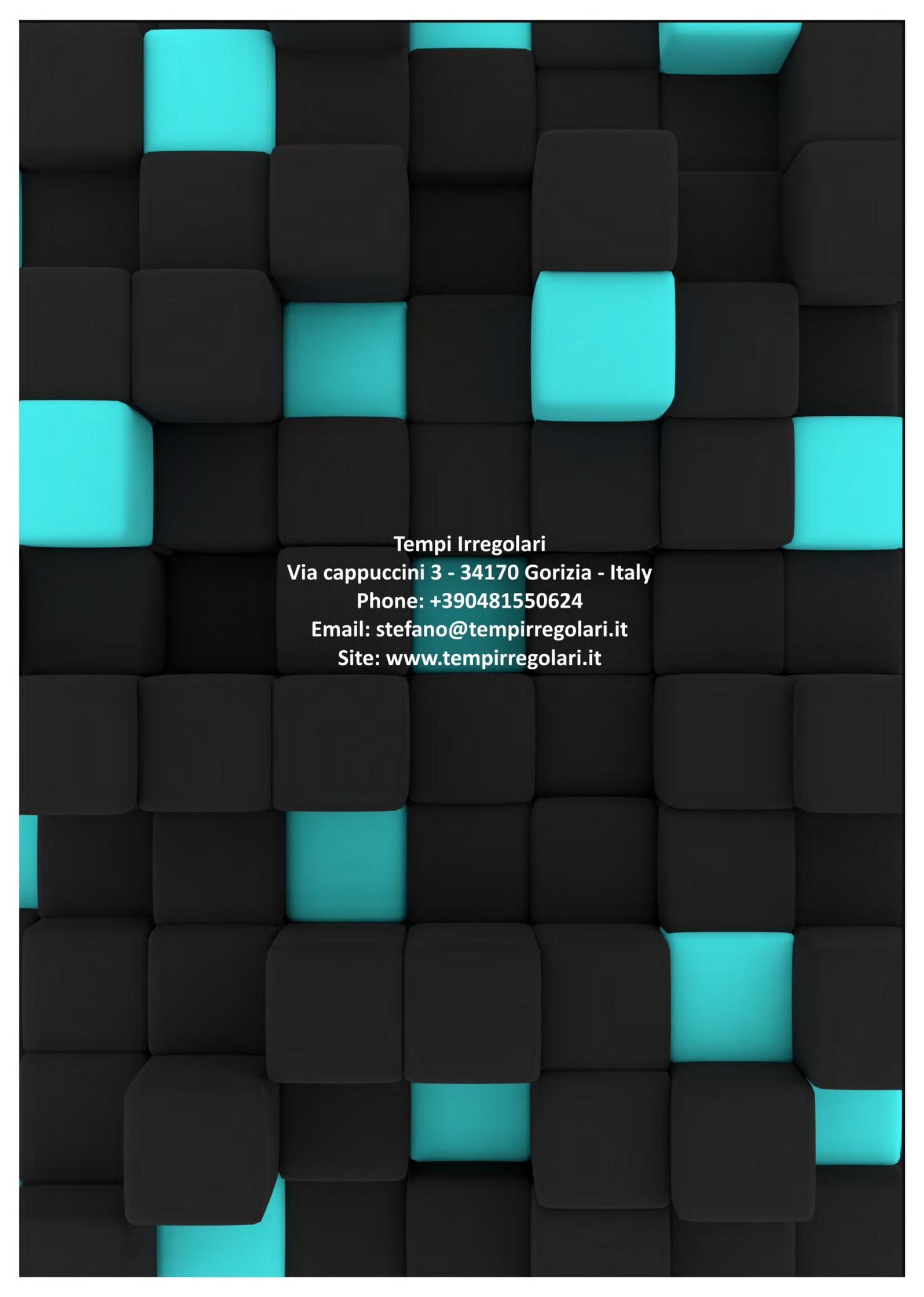
Historical guide of Belgrade. Sold to Russia and Georgia

English translation available

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