

Fact Sheet

GET OUT OF THE CAR by Inna Eizenberg – literary fiction

“An enjoyable, surprising novel... Eizenberg’s writing is full of all things good, verbal pearls that shine in their naturalness and fill the reader with bursts of pleasure.” – Yaron Fried, Maariv daily newspaper

SYNOPSIS:

Inna Eizenberg’s coming of age story of Nina begins in 1984 in Russia, takes us through summers at Nina’s grandmother’s little house in the Ukraine and then her immigration to Israel’s dusty desert city of Beersheba in the 1990’s.

At the heart of GET OUT OF THE CAR are three women – creative little Nina, her brave pianist mother who takes charge of this small family’s immigration journey and her widowed grandmother, a chemist with a sharp mind and original sense of humor.

This is a world without men, a planet, on which women grow up and support one another through life’s difficulties, with caring and lots of humor.

The backdrops of Russia, Ukraine and immigration stories are highly relevant, while Eizenberg’s reflections of growing up in the 90’s will speak to many. Her insightful, moving, and downright funny prose makes GET OUT OF THE CAR a joy to read.



SPECS:

- Title: GET OUT OF THE CAR
- Author: Inna Eizenberg
- Publisher: Pardes
- Number of pages: 216 (in Hebrew)
- Editor: Einat Yakir
- Date of publication: June 2022
- World rights available
- Reading sample in English will be available October 2022
- Cover art: Zoya Cherkassky

ABOUT THE AUTHOR:

Inna Eizenberg is an author, playwright, translator and dramaturg. She emigrated from her native Russia in 1990 and grew up in Beersheba, Israel. Eizenberg holds an MFA in Dramaturgy from Tel Aviv University. Her play “My Book of Faces” won Best Play in the Acre Theatre festival in 2013, was translated to various languages and produced in Europe and the UK. GET OUT OF THE CAR is her third novel, for which she won the Rubinstein grant for support of original works.

Her first two novels are Everything is Easy (winner of The Minister of Culture Award (Israel) and Via Negativa, both published by Keter Books.



Review

GET OUT OF THE CAR, an Enjoyable, , Surprising Novel on an Immigrant Experience of a Journey from Russia to Israel

Yaron Fried, [Maariv](#), August 26, 2022 (in Hebrew)

Eizenberg’s writing is full of all things good, small verbal pearls that shine in their naturalness and fill the reader with bursts of pleasure, from “a kettle that makes a sound of ‘almost there” to the presentation of a character with the following description: “He drank. It’s true that everyone drank, but he apparently drank a little more, and once in a while his friends would bring him home in a cucumber state.”

How beautifully Eizenberg describes little episodes and shreds of childhood memories, each a world in its own. “They gave my mom slippers, and I was handed huge white woolen socks. I immediately slid on the shiny wooden floor. Vitya grabbed me at the last minute and carefully put me down on the carpet, as though I was something precious. I felt a fleeting sensation in my stomach, but I wasn’t able to catch it before it disappeared.” ***This describes Eizenberg’s writing perfectly - something precious that is able to catch amorphous sensations, unexplained and undefinable, and to give them a voice.***

Here’s a description of one summer at four-year-old Nina’s grandmother’s house in the Ukraine, which is in itself, in my opinion, a school for memoir writing (and perhaps even poetry writing, not mutually-exclusive) and there are many like it in GET OUT OF THE CAR (a great title, by the way, originating in an old but relevant joke that is included in the book in its entirety, including its ricochets). ***“The cat stretched, and I closed my mouth and took a deep breath in through my nose, so that I wouldn’t miss any of the smells – summer, grandma, the cat, the hammock that grandpa hung, the cherry tree that hasn’t blossomed since he died, the she-mosquito that settled on my ankle and that movement of the heart,***

the one that would become harder and harder to feel as the years pass, as though the heart falls one centimeter down inside your chest and then slowly rises back up and suddenly you're full of air, you belong to the world and the world is beautiful, you are loved, you are a tiny raspberry and a frog and a cloud, you're part of nature and you don't want anything but what there already is."

Oh, that heart drop of childhood, all our childhoods probably, but certainly Nina's, who in her wisdom knows everything, even when a mosquito is female. It's not surprising, given that she grew up with a mother and grandmother, no father, and in later years, in another land, in History class, she will raise her voice, wishing for a woman mayor and a woman prime minister.

In Israel, Nina gets some more of the racism that she experienced in Russia, where her friends realized she wasn't "pure Russian", only now she becomes The Russian. The road to belonging is a long one and the destination, 9-year-old Nina reckons, might turn out to be an optical illusion.

. GET OUT OF THE CAR is a bildungsroman of a girl/young woman, who, through contextually brilliant forms such as short plays, letter, surveys and even bits of rhyme, builds a unique universe at which center beats obsessive reading that bleeds into real life (Nina compares her crush to that of Anne Shirley's on Gilbert Blythe in Anne of Green Gables), and also a great love of trash TV.

"I wanted the (Beverly Hills 90210) episode to last forever so I could keep imagining myself in this group of people, beautiful, free, tanned and rich. When they found out that Kelly's mom was an alcoholic, I wanted an alcoholic mom, when Brenda got a sunburn at the beach I really wanted to get sunburned at the beach. At the end of the episode Mom would say that it's already late, and we need to go home, and sorry and thank you and kisses and have a great week, and before I could say 'Donna Martin' I would find myself walking behind Mom and Grandma on Ha-Nessi'im Street, trying not to think about the fact that another week was beginning, and that tomorrow I'd have to see all the horrible kids in my class and my pathetic teacher Amalia again."

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