



Giangiacom Feltrinelli  
Editore

# Translation Rights / Spring 2017

---

Giovanni Montanaro / Giuseppe Catozzella /  
Marco D'Eramo / Cristiano Cavina /  
Eugenio Borgna / Biagio Goldstein Bolocan /  
Paolo Sorrentino / Federica Brunini /  
Ermanno Bencivenga / Stefano Valenti /  
Luce D'Eramo / Enrico Franceschini /  
Ruggero Cappuccio / Vandana Shiva /  
Gianni Celati / Mauro Magatti / Erri De Luca /  
Michele Serra / Enrico Donaggio /  
Boris Pasternak / Stefano Benni / John Foot /  
Emiliano Fittipaldi / Massimo Recalcati /  
Mario Mieli / Giuseppe Tomasi di Lampedusa /  
Wlodek Goldkorn / Ivana Castoldi /  
Suad Amiry / Alessandro Leogrande /  
Roberto Saviano / Alessia Gazzola / Iaia Caputo



# SIBILLA ALERAMO



## Una donna / A Woman

*A Woman*, which describes Aleramo's decision to leave her husband and son and move to Rome, is a key text for understanding Italian women's writing of the twentieth century. It is a Bildungsroman whose endpoint is a new, emancipated female identity. This journey to emancipation has aspects of the heroic to it, but Aleramo is careful to underscore the compromises, risks and losses (most poignantly, of her son) along the way. This genre of the journey to emancipation through loss and guilt recurs in politicised works published much later in and around the feminist movements and key debates over divorce and abortion legislation (e.g. Orianna Fallaci's *Letter To An Unborn Baby*). *A Woman* also touches on several crucial symbolic aspects of the subordination of women under patriarchy – the silencing of women; sexuality, rape and the law; mother-daughter relationship, women's insanity (here of the protagonist's mother) – which all feature prominently in later and contemporary works, both literary and political.

### SIBILLA ALERAMO

*(14 August 1876 - 13 January 1960) was an Italian author and feminist best known for her autobiographical depictions of life as a woman in late 19th century Italy. Active in political and artistic circles, she wrote extensively on feminism and homosexual understanding; she was also a diarist and close to many literary intellectuals of the early part of the 20th century.*

Andando e stando (1997)  
Amo dunque sono (1998)  
Il passaggio (2000)  
Un viaggio chiamato amore (2000)  
Orsa minore (2002)

PUBLISHERS:  
UK: Penguin Allen Lane

# SUAD AMIRY



## Damasco / Damascus

Damascus sounds magical and fabulous, and continues to do so even as it overwhelms with its violence and ghosts. No one better than Suad Amiry could recount the splendor of this city's past to open a door onto its present. The story begins in 1926, in the palace of Jiddo and Teta – colored marble, coffered ceilings, fountains that whisper in the shadows. It begins when, after thirty years of marriage, Teta returns for the first time to Arrabeh, the village she left when she was little more than a child to marry the rich and noble Damascan merchant Jiddo. The trip gives rise to an unexpected twist in Teta's marriage: Jiddo betrays her. The perfect equilibrium of their house seems to splinter, but then the family's life goes on: the sweetness of habit smoothes over bumps, rituals cause conflicts to fade into the woodwork, a sense of balance is established anew. Amiry takes the reader into the rooms and courtyards of the Baroudi family with evocative descriptions of sumptuous Friday lunches, the rivalry between the couple's lazy and spoiled sons, the unbreakable bonds between their daughters. Years pass, and once again it is the arrival of a baby that upsets this house of cards – that sheds light on the most hidden recesses of domestic intimacy. And thus unimaginable secrets surface, such as the one that binds tender Karimeh to her older sister Laila, who, with an inflexible air, has assumed the role of head of the household. But who is the real mother of a child? The woman who gave birth to it or the one who took care of it day after day? And to what extent is it permissible to remain silent to protect what you love? A most exciting and poetic saga suspended between reality and fiction, a loving and nostalgic evocation of a refined world swept away by fanaticism and cruelty, but above all a reflection on the meaning of motherhood and on silence as an extreme act of love, *Damascus* is a story as well as a fresco of the eponymous city from the Ottoman Empire to the war-torn Middle East of today. The characters are memorable, the writing exquisite, the emotions profound.

### SUAD AMIRY

*(1951) is a Palestinian architect and founder and director of the Riwaq Center for Architectural Conservation in Ramallah. Having grown up in Amman, Damascus, Beirut, and Cairo, she studied architecture at the American University in Beirut and at the University of Michigan and finally in Edinburgh. Since 1981 she has lived in Ramallah and taught Architecture at Birzeit University. She has written and edited numerous books on different aspects of Palestinian architecture and won the international Viareggio Versilia prize in 2004. With Feltrinelli she has published Sharon e mia suocera (2003), Se questa è vita (2005), Niente sesso in città (2007), Murad Murad (2009), Golda ha dormito qui (2013), and Damasco (2016).*

Sharon e mia suocera (2003)  
Se questa è vita (2005)  
Niente sesso in città (2007)  
Murad Murad (2009)  
Golda ha dormito qui (2013)

PUBLISHERS:  
English language in South Asia: Women  
Unlimited



## La scomparsa del pensiero / The Demise of Thought

In short: *The Demise of Thought* is an argument for continuing to think with our heads.

How is it that a candidate for the American presidency can win an election by shouting lies such as “I will build a wall between the United States and Mexico and Mexico will pay for it”? Why is it that we want to buy a packet of Nespresso after seeing George Clooney in an advertising spot for the umpteenth time? Why, if we find ourselves in a strange city, do we walk with our eyes glued to the screens of our phones, preoccupied only with not losing sight of Google Maps? If we no longer recognize the logical inconsistencies, if we allow ourselves to be guided by emotional impulses, if we let other brains (even digital ones) do the thinking for us, what then?

With logical rigor and deep roots in the philosophy of language, Ermanno Bencivenga exposes the most insidious catastrophe of our time: the risk that our ability to reason will disappear. Reasoning means silencing our emotions and impulses to make room for ideas—above all, room for an orderly discussion that analyzes those ideas and determines their value, in turn opening new inroads to our coexistence. Recounting his experiences as a professor, Bencivenga shows that this “subtle catastrophe,” as silent as it is devastating, concerns primarily young people. The new generations are more exposed to the frenzied proliferation of media and communication, which have become too fast and powerful vis-à-vis the time that logical thinking requires. The disturbing result is that young people will become more and more used to the idea that someone else, or someone better—something else—reasons for them. *The Demise of Thought* is a frank and incisive essay that puts us on guard against the pitfalls of an anthropological mutation that would deprive our species of its most precious resource: reason.

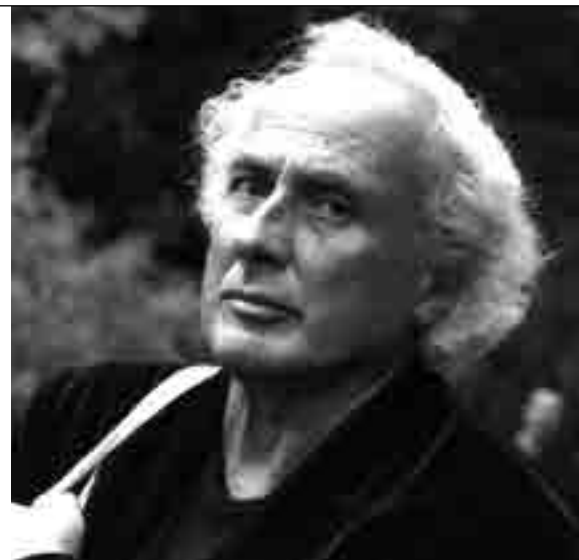
ERMANNNO BENCIVENGA

*was born in Reggio Calabria in 1950 and graduated in philosophy from Milan's Università Statale. Immediately after graduation he moved overseas and became Professor of Philosophy at the University of California, Irvine. Bencivenga is the author of numerous essays on logic, aesthetics, the philosophy of language and the history of philosophy.*

Oltre la tolleranza (1993)

Manifesto per un mondo senza lavoro (1999)

# STEFANO BENNI



## Prendiluna / Prendiluna

Men have always looked for the place where Good meets Evil without realizing that they live there.

One night, in a house in the woods, a ghostly cat entrusts to an old retired schoolmistress called Prendiluna a mission on which the fate of humanity depends. Ten kittens must be delivered to ten benevolent souls. Did this really happen? And does this mission need to be accomplished, or was it all an hallucination? You do not know if you are living the delirium of a madman or the cruel reality of our times. Along the way you meet characters who are magical, comical, and cruel. Among them is Dolcino, the heretic, and Michele, the archangel, who are perhaps celestial creatures, or maybe just two lunatics escaped from a clinic and who want to punish God for the pain He delivers unto the world. You'll meet the god Chiomadoro and the Annibaliani sect, with their terrible secrets and their designs on power.

And you'll meet Prendiluna's other former students: the beautiful Enrico; Clotilde, queen of the sex shop; and Fiordaliso, the brilliant mathematician. You'll meet the sweet ghost of Margherita, Dolcino's love, who was killed by Chiomadoro's people. And you'll meet Aiace, the cybernetic misanthrope, and the scientist Ceruo Lucano, who teaches insects how to inherit the earth.

You'll travel through the sad reptilium that is the world of television, and witness the joy of children who know how to play with the Invisible Ball. You'll visit desolate peripheries and tunnels where the city's condemned hide. You'll encounter Sylvia the cat-poet, Jorge the telepathic cat, Prufrock of the nine lives, Hamlet the sorcerer-pianist, Garbuglio the Commissioner (who dreams of becoming a screen star), and the depressed psychiatrist Felison.

Finally, at Maxonia University, the dream will become a tragic mortal battle in which each of the above characters will meet his or her fate and Prendiluna will learn whether the mission has been successful. And in the end we'll wake up on the moon, or at the edge of the sea, or in the ravaged reality of our present.

### STEFANO BENNI

*was born in Bologna in 1947. He is a journalist, writer, and poet who has written for the theater and staged and performed in numerous shows with various jazz and classical musicians. For years he has hosted seminars on reading and the imagination. He is the author of many successful novels and story collections translated and published in thirty countries around the world. published in thirty countries around the world.*

Bar Sport (1976)  
Prima o poi l'amore arriva (1981)  
Terra! (1983)  
I meravigliosi animali di Stranalandia (1984)  
Comici spaventati guerrieri (1986)  
Il bar sotto il mare (1987)  
Baol (1990)  
Ballate (1991)  
La compagnia dei Celestini (1992)  
L'ultima lacrima (1994)  
Elianto (1996)  
Bar Sport Duemila (1997)  
Blues in sedici (1998)

Teatro (1999)  
Spiriti (2000)  
Dottor Nù (2001)  
Saltatempo (2001)  
Achille pie' veloce (2003)  
Margherita Dolcevita (2005)  
La grammatica di Dio (2007)  
Pane e tempesta (2009)  
Le Beatrici (2011)  
Di tutte le ricchezze (2012)  
Pantera (2014)  
Cari mostri (2016)

PUBLISHERS:  
China: Ecus  
France: Actes Sud  
Germany:  
Wagenbach  
Hungary: Scolar  
Japan: Kawade  
Shobo  
Romania: Nemira  
Russia: Vostochnaya  
Serbia: Nova Knija  
Spain: Blackie Books

Turkey: Eflatun  
US: Europa Editions

# BIAGIO GOLDSTEIN BOLOCAN



## Il traduttore / The Translator

Milan, October 1956. A city in rapid transformation and a crucial year in the chess game of history, which is consumed by the crisis of order that resulted from the Second World War. Dark clouds are gathering in the skies, from revolt in Hungary to the Suez Canal, and seem to portend a new and terrible tragedy. But despite Cold War tensions, in 1956 Milan is also a metropolis bolstered by the energy of neo-capitalism. Many new business initiatives are flourishing to confirm the city's role as a cultural capital of Italy. At the nascent publishing house Feltrinelli the air is one of anxious suspense: the publisher has discovered an extraordinary novel, *Doctor Zhivago* by Boris Pasternak, a Russian poet unpopular with the regime, and Feltrinelli is secretly preparing to launch the book worldwide. The translation has been entrusted to Cesare Paladini-Sforza, a refined Slavist and a man Pasternak likes; indeed, he is the only candidate the writer trusts. When Paladini-Sforza is found dead at his home in Via Borsieri, Deputy Commissioner Ofelio Guerini—an anomalous policeman-partisan figure, “Ferrarese by birth, Milanese by adoption, public security officer by chance, Communist by moral necessity, a man of doubt and exhaustive reflection, an underdog by vocation but not by choice”—understands at once that it will be a complicated investigation: it's unclear whether it's a suicide or a homicide, given that the victim was working on a provocative project, one destined to cause an uproar. The more Guerini proceeds with his investigation into the death of the translator, the more dark leads emerge, international political interests come to light, and ambiguous and elusive figures swirl around him, seeking to influence Guerini and steer the inquiry. Sixty years after the release of Pasternak's masterpiece comes this sleek, fast-paced thriller inspired by the famous circumstances of the original publication of *Doctor Zhivago*.

BIAGIO GOLDSTEIN BOLOCAN (Milan, 1966) is a graduate in History from Milan's Università Statale and a veteran of the youth ranks of the Italian Communist Party. He has worked as a teacher of history and Italian at Milan's evening civic schools and as humanities editor for the scholastic publishing house Bruno Mondadori, now part of the Pearson Group.

# EUGENIO BORGNA



## Adolescenza / Adolescence

Why are adolescents sad? Where does their perpetual sense of inadequacy with respect to the world around them come from?

How are their psychopathological and creative experiences categorized, and how do they contrast and compare?

What are the problematic horizons of psychiatry today? Are they irreconcilable with one another, or do they have potential reciprocal influences? These and other questions articulate a reflection on the wounds of the soul that are part of our life and, in particular, our growth.

Eugenio Borgna explores the theme of sadness, of the spiritual afflictions that occur during childhood and adolescence; he delves into the fragility of each community and tries to give voice to the heart's silence. Of course, in the limitless range of depressions, it's necessary to distinguish a depressive condition—which might better be called melancholy, or a kind of vital, essential sadness, and which is part of everyday life—from the condition that has radically deeper psychopathological dimensions. Although there are also depressions whose boundaries run into each another. But every wound that the soul endures belongs fully to our experience and must be recognized as such.

*Adolescence* is a profound essay that breaks open the monolith of pain and shows that the wounds of the spirit must emerge in all their human reality. We cannot help but recognize their psychological truth to access knowledge of ourselves.

This is a necessary book that begins with the difficulty of growth and investigates the emotional suffering each of us experiences as well as explores the ways we can make sadness a valuable part of our lives.

EUGENIO BORGNA

*(Borgomanero, July 22, 1930) is a renowned Italian psychiatrist and the author of more than twenty-five books.*

I conflitti del conoscere (1988)  
Maliconia (1992)  
Come se finisse il mondo. Il senso dell'esperienza schizofrenica (1995)  
Le figure dell'ansia (1997)  
Noi siamo un colloquio (1999)  
L'arcipelago delle emozioni (2001)  
Le intermittenze del cuore (2003)  
L'attesa e la speranza (2005)  
Come in uno specchio oscuramente (2007)

Nei luoghi della follia (2008)  
Le emozioni ferite (2009)  
La solitudine dell'anima (2011)  
Di armonia risuona e di follia (2012)  
La dignità ferita (2013)  
Il tempo e la vita (2015)  
L'indicibile tenerezza (2016)



# FEDERICA BRUNINI

“Federica Brunini maintains a lightness of touch,  
weaving an exciting and unpredictable narrative”  
*Panorama*



## Quattro tazze di tempesta / A Tempest in Four Teacups

Viola lives in a small village in the South of France, in a big house that she shares with her dog Chai. She has a shop that sells teas from all over the world. Her passion is to find the right blend for the emotions of each of her customers and to invent epicurean recipes with her teas. Teas that assuage fear, bitterness, and melancholy; teas that brings happiness, euphoria, a sense of lightness and peace. There is a brew for every mood and Viola knows them all. She mixes, tastes, and pours out her teas in just the right doses. In her tea atelier, in various flavors and mugs, she administers centiliter after centiliter of renewed hope and strength.

For her birthday, Viola always meets up with three lifelong friends in La Calmette for a rendezvous of chatting, relaxing, and sunbathing amidst the scent of lavender. But this year is different. Despite the joy of seeing her friends, Viola is tormented by grief over the death of her husband in a tragic car accident: three years have passed, but her suffering continues unabated. Meanwhile Mavi, the only mother in the group, is perpetually stressed. Chantal, a yoga teacher in search of her place in the world, is having doubts about her partner, who is much younger than she. And Alberta, an architect, is distant, distracted by her professional commitments and a new love.

None of the four women appears to be the same person the others knew, or thought they knew. Each has within her an unexpected uneasiness, mounting by the hour like a storm and which finally erupts in front of Viola's birthday cake and her unsuspecting assistant Azalée.

Between illusions and disappointments, regrets and revenge, tears and laughter, the four women will be confronted with their childhood dreams and the missed opportunities of adulthood. But they will also pass through this storm to emerge stronger and transformed.

### FEDERICA BRUNINI

*is a writer, journalist, photographer, and tireless traveler who has written for Il Corriere della Sera, Glamour, l'Espresso, and Grazia. Her publications include: Il manuale della viaggiatrice (Morellini, 2008), Sarò regina. La vita di Kate Middleton come me l'ha raccontata lei (Sonzogno, 2011), Travel Therapy: il viaggio giusto al momento giusto (Morellini, 2011), and La matematica delle bionde (Giunti, 2013). Brunini lives on the island of Gozo, in Malta, where in 2014 she participated in the shooting of the film By the Sea, starring and directed by Angelina Jolie and Brad Pitt.*

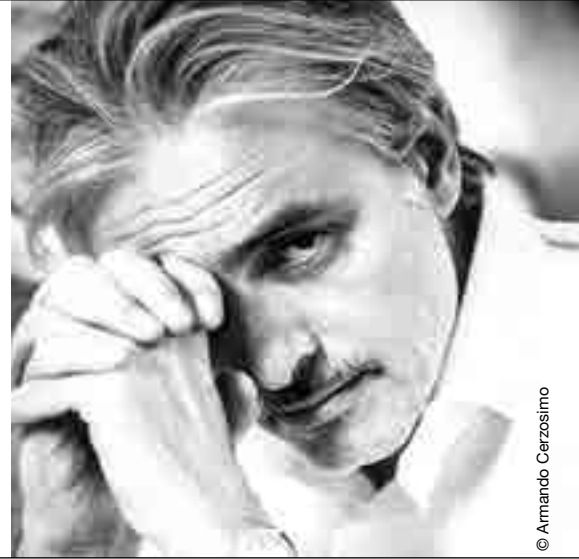
# RUGGERO CAPPUCCIO

“Cappuccio captures the uniqueness of the voices of Pablo and Matilde, offering their interplay in a fast-paced and tightly-woven narration.”

*la Repubblica*

“An intense book in which the author sets the legendary love between the poet and Matilde against a harsh historical background, in dizzying flashbacks between Italy and Chile.”

*Il Mattino*



© Armando Cerzosimo

## La prima luce di Neruda / The First Light of Neruda

The novel opens in Naples in 1952, with Pablo Neruda being woken up by an insistent knock on his door. And thus he receives the news that he is not wanted in Italy: he is to be accompanied by two agents to Rome, where he will be rerouted to Switzerland. On the train he finds himself sitting (not by accident) next to Communist Senator Massimo Caprara, who in the capital's train station orders the police officers to let Neruda go. If that's not enough, a large and menacing crowd has gathered in support of the poet. And in the midst of that crowd, a woman named Matilde Urrutia watches and waits for her love for Pablo to be liberated as well.

After the uproar of a world that celebrates Neruda and wants his voice to endure unsuppressed, the scene shifts to Capri, where in Edwin Cerio's villa the two lovers give depth and splendor to their love. Twenty years later, in Chile's Isla Negra, more soldiers come knocking to order the infirm Neruda and his wife Matilde not to leave their home. Their house arrest is only temporary, however, because twenty days after the Pinochet coup Neruda dies in a clinic, possibly poisoned by a CIA agent. Two seasons in the life of Pablo Neruda: one of love, of hope, of a world transformed; the other of darkness, violence, and death. Two seasons narrated in the first person by the poet and also by Matilde—two slices of existence that together form a story of love, and love for life, for the intensity of being in the world, and for the everyday magic of words and their diminishment by destinies that want them dulled or distorted. Ruggero Cappuccio gracefully inhabits the physicality of his characters, turning them inside-out like a glove, so as to contemplate their earthly example and fix it in memory.

### RUGGERO CAPPUCCIO

*(Torre Del Greco, 1964)* is a writer, playwright, and theater director.

As a playwright he debuted in 1993 with *Delirio Marginale* (Idi Prize 1993) and *Il sorriso di San Giovanni* (Ubu Prize 1997). In 1997, for the *Teatro di Roma*, directed by Luca Ronconi, he oversaw the rewriting and direction of *Thyestes* by Seneca and *Bacchides* by Plautus. In 1999 he directed *Nina pazza per amore* and in 2001 *Falstaff*, with musical direction by Riccardo Muti. He is also a publicist for the culture pages of the newspaper *Il Mattino*. His novel *La notte dei due silenzi* (Sellerio, 2007) was a finalist for the *Strega Prize* in 2008 and *Fuoco su Napoli* (Feltrinelli, 2010) won the *Napoli Award* in 2011.

*Fuoco su Napoli* (2010)

PUBLISHERS OF *FUOCO SU NAPOLI*:  
Spain: Siruela

# IAIA CAPUTO

“A daughter’s journey of self-discovery through the enigma that is her mother”

*Il Mattino*

“A painful and fragmented journey into the heart of an unfulfilled woman”

*La Repubblica*



## Era mia madre / She Was My Mother

Paris. This is where a passion for dance has brought Alice, an acrobat of the precarious existence that distinguishes many of her peers: a generation without a future, one immersed in an eternal present that feels robbed by those who preceded it. Alice’s rootlessness and unconventional lifestyle are also a way of defying her mother, a distinguished Greek scholar and university professor who once had burning political passions but whose present is one of painful disillusionment. Alice’s mother has always been convinced that the only antidote to the chaos and ugliness of the world is beauty: a person can be considered alive only when she allows herself to become overwhelmed by the bare poetry of existence. After a fierce argument, Alice is accompanied by her mother to the station, and, while a young street pianist uncertainly picks out a simple melody, Alice’s mother collapses. In Naples, where her mother’s body has been brought in a coma, it becomes for Alice a repository of memories, an enigma. With each new discovery—surprising secrets and unexpected fragility—her unconscious mother is a figure increasingly changeable and iridescent. The return to Naples coincides with Alice’s return to her childhood home, where she cannot avoid a difficult coexistence with her father, who is locked in sullen solitude. In the sprawling apartment that her mother “had paginated as if it were a work destined to become her masterpiece,” and where everything seems frozen in suspense, life returns to whisper to Alice: it’s time to discover who your mother really was, this woman of passion who is now “asleep”; it’s time to ready her for a departure that summons ghosts of love.

In *She Was My Mother*, Iaiia Caputo digs deep into a daughter’s heart to arrive at that of her mother—to retrace the chain of days and events, because ultimately it is pain that teaches the art of living.

### IAIA CAPUTO

was born in Naples (1960) and lives in Milan. A longtime journalist, she has published the essays *Mai devi dire*, *Indagine sull’incesto* (Corbaccio, 1996), *Di cosa parlano le donne quando parlano d’amore* (Corbaccio, 2001), and the novel *Dimmi ancora una parola* (Guanda, 2006). With Feltrinelli she has published *Le donne non invecchiano mai* (2009) and *Il silenzio degli uomini* (2012). Her books have been translated in Spain, Portugal, and Croatia. In Milan she teaches courses and workshops in autobiographical and creative writing.

*Il silenzio degli uomini* (2012)  
*Le donne non invecchiano mai* (2009)

# IVANA CASTOLDI



## Donne al bivio / Women at the Crossroads

Is this the life I wanted? At what point am I? What do I regret? What projects may I still pursue? How can I mitigate the accrued disappointments? How can I avoid missing out on new opportunities? How do I reconfigure my familial relationships, my emotional relationships, my friendships and my professional relationships in order to experience them with more satisfaction?

These are the crucial questions women come to ask themselves in life—and that, given time's inexorable passage, cannot be put off indefinitely. If you don't address them, you wind up living a life of reproach and regret; the only time you're given has slipped through your fingers like sand.

Fifteen years after publishing the bestseller *Meglio Sole*, Ivana Castoldi dedicates this book to women who want to become, anew, true protagonists of their lives. She helps them to review what has happened to date, and to become capable of opening themselves up to a future experienced with maximum satisfaction. Only with reflection and maturity does one arrive at a time of balance, of self-awareness, at a sense of possibility and choice.

### IVANA CASTOLDI

*is a psychologist and psychotherapist, who has worked for several years at the Center for the Study and Treatment of the Family at Niguarda-Ca Granda Hospital. She currently has her own private practice in Milan, and alternates between clinical work and training. With Feltrinelli she has published the bestselling *Meglio sole*. Perché è importante bastare a se stesse (2001), followed by *Narcisi. Uomini in crisi di identità* (2003), *Figli per sempre* (2005), *Riparto da me. Trasformare il mal di vivere in un'opportunità per sé* (2012), and *Se bastasse una sola parola. Piccolo dizionario delle emozioni* (2015).*

*Meglio sole* (2001)  
*Narcisi* (2003)  
*Figli per sempre* (2005)  
*Riparto da me* (2012)  
*Se bastasse una parola* (2015)

# GIUSEPPE CATOZZELLA

“A special novel.”

*Gabriele Salvatores – Corriere della Sera*

“It has the feel of an ancient myth.”

*Benedetta Tobagi – la Repubblica*

“Catozzella has the courage to write about jihad and does so with language more of a poet than a narrator.”

*La Stampa*



## Il grande futuro / The Great Future

Amal is born on an island where there is a war going on between the army and the black population—soldiers who in one hand clutch a rifle and in the other a book of holy scripture. Amal is the youngest of a family servile fishermen, and best friend to Ahmed, son of the wealthiest man in the village. When he was young, Amal’s chest was ripped open by a land mine, and now Amal—whose name is Arabic for hope—has a heart inside him that is not his own. Amal and Ahmed promise undying friendship, lose themselves in their dreams and in the sea, make plans for the future, and share the affections of Karima.

These two boys live a suspended, almost fairy-tale existence, which is shattered when the tensions that weigh on the village divide it. In this new climate of conflict and death, even Amal’s father leaves town, taking with him an unspeakable secret. Left alone, Amal once again calls on the comfort and wisdom of the sea, which tells him that he must make his way to the Imam of the Grand Mosque in the desert and fill his void with a religious education. Amal turns to prayer, pure Islam, but resists the pressure of recruitment. He resists until a mysterious and indigent shadow that is haunting the mosque is revealed to be the father who abandoned him. Only then does he allow himself to enlist, and religion inspires him to act. His military education makes him a warrior, a man. The meaning of his life is to fight against the enemy in the name of what is Good. He must also take a young bride, who will leave him a dynasty when he dies; instead, in Marya he discovers a love that goes beyond the mere prospect of producing “new warriors.” From this love onwards, his path unfurls toward a fate that gradually reveals a new, great future.

### GIUSEPPE CATOZZELLA

writes for *La Repubblica*, *L'Espresso*, *Vanity Fair* and the Italian edition of the *Financial Times*. He has published the novels *Espianti* (*Transeuropa*, 2008), *Alveare* (*Rizzoli*, 2011; *Feltrinelli*, 2014), which has been adapted into several stage plays and a TV movie, and *Non dirmi che hai paura* (*Little Warrior*) which is being translated around the world, and which won the *Strega Giovani* prize in 2014, was shortlisted for the 2014 *Strega* prize, and is being developed into a film and a television documentary. Giuseppe is a *Goodwill Ambassador* for *UNHCR*.

Non dirmi che hai paura (2014)

PUBLISHERS OF  
*NON DIRMI CHE HAI PAURA*:  
Albania: Botimet Dudaj  
Arab Countries: Almutawassit  
Catalonia: Sembra  
Croatia: Hrvatsko filolosko drustvo  
Finland: LIKE  
France: Seuil  
Germany: Knaus - Bertelsmann  
Greece: Kritiki  
Israel: Yedioth

Netherlands: De Geus  
Norway: Pax  
Poland: Sonia Draga  
Serbia: Laguna  
Slovenia: Mladinska Knjiga  
Spain: Grijalbo - PRH  
Taiwan: Rye Field  
Turkey: Epsilon  
UK: Faber  
US: Penguin Press



## Fratelli nella notte / Brothers in the Night

Mario is a young, simple, mild-mannered farmer from the Italian region of Romagna. He sleeps among his animals, has no dreams or desires, and accepts, with atavistic resignation, the hard life of labor and strain that destiny has assigned him. This is how his existence would have proceeded, with the cyclical nature of the seasons, if not for the fact that our story begins in 1944.

When he turns eighteen, Mario is horrified to receive his draft card from the Republic. Out of fear of weapons and violence rather than any conscious anti-Fascist sentiment, he dodges enrollment. He flees and seeks refuge first with some distant relatives, helping them with their most difficult chores in exchange for their hospitality. Then he joins a band of Garibaldian partisans, who, given his gentleness and simplicity, exempt Mario from military activities. Instead, Mario takes care of their mules and horses, the only beings with whom he seems to feel at ease. Because of this bond with the animals, and also owing to the comic speed with which he fled terrified into the woods at the Nazis' arrival, the band gives him the *nom de guerre* Tarzan. Despite his efforts to elude it, history bears down on Mario. The October 1944 battle at Santa Maria of Purocielo disperses his brigade and, in the night, Mario has only his brother Giovanni, who lives nearby, to rely on. But Giovanni is fifteen years older; the two men are almost strangers, so much so that Mario fears him and does not know how Giovanni will react to Mario's perilous request for help. Here the story reconnects to the present time, in which the narrator—who gradually assumes a more precise physiognomy, hinting at a link with the two brothers—summons up that fateful night of war in the woods many decades before.

### CRISTIANO CAVINA

*was born in Casola Valsenio, in Romagna, in 1974, and grew up in public housing with his mother and his maternal grandparents. He attended the Technical Institute, but, given that he did not take to electrical engineering, after graduating began working as a pizzamaker in his uncle's pizzeria, a job he held for more than twenty years. The stories that he wrote for pure personal pleasure during this time began to be published, and at some point he discovered that everyone thought he was really a writer—something of which he is still not entirely sure. With *Marcos y Marcos* he has published *Alla Grande*, *Nel Paese di Tolintèsàc*, *Un'ultima stagione da esordienti*, *Frutti dimenticati*, *Scavare una buca*, *Inutile Tentare Imprigionare Sogni*, *La pizza per autodidatti*, and *Pinna Morsicata*. Like all of his previous books, *Brothers in the Night* is based on actual events.*

# GIANNI CELATI

“Celati seeks to tell it like it is, without baroque flourish or rococo artifice. What he has not seen or met is beyond the horizon and absent from his canvas.”

*The Spectator*

“Gianni Celati: unusual, plural, multifaceted, nonconformist.”

*La Stampa*



## Narratori delle pianure / Storytellers of the Plains

One of the most important short story collections in Italian literature floats between a dream world and everyday life. In 1984, Italo Calvino announced the publication of *Storytellers of the Plains*: “After years of silence, Celati returns now with a book whose centre is the visible world and an ever more interior acceptance of the daily landscape in what would seem least likely to stimulate the imagination.” Thirty short stories set in the valley of the Po River that are funny and fantastic, sad and terrible.

In what amounts to a cantata, the narrators evaporate, leaving behind brief tales that establish the tellers’ existences by recording their inability to overcome alienation and despair. Celati adopts a deceptively simple style in both his language and structure to weave angst into the stuff of myth: his generous, panoramic vision imparts a fable-like quality to what might otherwise have been merely a string of absurd sketches. Across these pages flit children oppressed by ennui; a scholar who rewrites classic works in order to supply each with a happy ending; a multigenerational trio that uses encephalograms to pinpoint just what “makes the world go on;” a barber who looks for tangible proof of his existence. Many of the disembodied “storytellers” here have been undone by the inadequacies of language, a theme that Celati develops imaginatively and integrates with delicacy. By travelling and gathering stories on the banks of the Po River, Celati rediscovers the oral narrator that was so important to Walter Benjamin: his stories celebrate this vanishing species, while pointing up the environmental decay that not only affects landscapes, but also the craft of telling tales and exchanging experiences.

### GIANNI CELATI

*was born in Sondrio in 1937. Emeritus Professor of Anglo-American literature at the University of Bologna, he is the translator of Celine, Melville, Stendhal, Swift, Twain, London, Barthes, Holderlin, and others. Discovered as a novelist by Italo Calvino, he made his debut in 1970 with Comiche. Storytellers of the Plains won the Premio Cinque Scole and the Premio Grinzane Cavour.*

Quattro novelle sulle apparenze (1989)  
Verso la foce (1992)  
Le avventure di Guizzardardi (1994)  
Lunario del paradiso (1996)  
La banda dei sospiri (1998)  
Avventure in Africa (1998)  
Fata morgana (2005)  
Sonetti del Badalucco (2010)  
Passar la vita a Diol Kadd (2011)

PUBLISHERS:  
Spain: Anagrama

# ERRI DE LUCA

“The chronicle of a grueling tussle between a man of many mysteries and the image of God”  
*Corriere della Sera*



## La natura esposta / Nature Exposed

He lives in a “land of transits,” under the mountains near the border. Working as a smuggler, he helps the migrants pass through and asks as his trafficking fee the same amount requested by others—the blacksmith, the baker. But then he returns the money to the migrants when they reach their destination, because “he likes to be helpful at this age when, in these parts, you wind up out to pasture, in an alcoholic delirium, or in hospice.” But his story attracts attention; it makes its way to the newspapers, who anoint him “the saint of the mountains, the gentleman smuggler.” The blacksmith and the baker, childhood friends whose lives he once saved, do not like it, and he finds himself forced to leave town for a while, to winter in a village by the sea.

He knows how to work with his hands, to shape marble, and thanks to the good will of a South American pastor he finds a job with which to earn his living away from home: repairing a large marble crucifix, the work of an artist of the last century. Christ’s nakedness, his “exposed nature,” had in the past been covered by a piece of cloth that the church now wants to remove in order to restore to the statue its original intent. But as our protagonist discovers, under the cloth is the last spasm of a dying life: an incipient erection. It is only the first of many discoveries that reveal themselves as our protagonist spends time with the statue—sculpting, exploring, seeking the meaning of something that seems to concern him intimately. Ultimately, in order to become closer to the statue and perhaps even more so to the work of the artist who conceived it, he decides to circumcise it.

Feltrinelli Editore controls English-language rights only.

ERRI DE LUCA

*is a bestselling Italian novelist, translator, and poet. He has been called by critic Giorgio De Rienzo of Corriere della Sera “the writer of the decade.”*

Non ora, non qui (1989)  
Una nuvola come tappeto (1991)  
Aceto arcobaleno (1992)  
In alto a sinistra (1994)  
Alzaia (1997)  
Tu, mio (1998)  
Tre cavalli (1999)  
Montedidio (2001)  
Mestieri all'aria aperta (2004)  
Il contrario di uno (2003)  
Solo andata (2005)  
In nome della madre (2006)

Almeno cinque (2008)  
Il peso della farfalla (2009)  
Il giorno prima della felicità (2009)  
E disse (2011)  
Il torto del soldato (2012)  
La doppia vita dei numeri (2012)  
Storia di Irene (2013)  
I pesci non chiudono gli occhi (2011)  
La musica provata (2014)  
La parola contraria (2015)  
Il più e il meno (2015)

Sulla traccia di Nives (2006)  
La faccia delle nuvole (2016)

PUBLISHERS OF  
*LA PAROLA CONTRARIA*:  
Catalonia: Sembra  
France: Gallimard  
Germany: Tanja Graf  
Spain: Seix Barral



# LUCE D'ERAMO

“The book unfolds memories as if a thriller.”

*La Stampa*

“A lucid reflection on the horrors of Nazism and the concentration camps, but especially a work of profound excavation of memory and its repression.”

*Il Messaggero*



## Deviazione / Deviation

Lucia is a young woman of middle-class origins—the daughter of the Undersecretary of the Republic of Salò—who has lived in France and been much influenced, even from a distance, by the myths of Fascism with which she has grown up. Not only that, she now believes that among the lies circulating about Nazi-Fascism there is also that of the cruelty of the labor camps. She decides to see for herself what is happening, and goes, as a volunteer, to the camps, certain that her journey will enable her to refute the “slander” against the treatment of those who “work” on behalf of Hitler’s great Reich. Thus begins Lucia’s descent into hell, a violent and complex experience of a horror that consumes her existence and even becomes a sort of norm. Through Lucia’s eyes, D’Eramo traces a formative path not unlike her own—an adventure of consciousness, testimony, and ultimately a cry of alarm.

First published in Italy in 1979, *Deviation* is a seminal work in Holocaust literature—a story that confronts evil head-on, and that with its highly disciplined structure and language explores a fate still incomplete, still vulnerable to the violent liberation of any sudden “deviation.”

### LUCE D'ERAMO

*was born in 1925 in Reims to Italian parents and died in Rome on March 6, 2001. Her books include Nucleo Zero (1981), Partiranno (1986), Ultima Luna (1993), Una strana fortuna (1997) and L'opera di Ignazio Silone (1971). In 1999 she published Io sono un'aliena (“I am an alien”), a “conversation” in which she retraces the steps of her existential and intellectual path.*

PUBLISHERS:  
Germany: Klett-Cotta  
Spain: Seix Barral  
UK: Pushkin Press  
US: Farrar, Straus & Giroux



## Il selfie del mondo / The World in a Selfie

Tourism is the most important industry of this new century, because it moves people and capital, imposes infrastructure, upsets and redesigns the architecture and topography of cities. With the lucidity of his singular sociological perspective, Marco D'Eramo outlines the features of an era in which the distinction between travelers and tourists no longer makes sense; he also explores the origins of this global phenomenon and observes its evolution to the present day. He describes the birth of the era of tourism by evoking the first great globetrotters—from Francis Bacon to Samuel Johnson to Gobineau and Mark Twain—who practiced a concept of travel that in their own eras remained elitist, yet encompassed the pursuit of the Other, of the wild and authentic experiences typical of any touristic adventure.

It is precisely to this spasmodic need for authenticity that the urban landscape in which we live today has adapted. And yet, this statement comes with an important qualification: the authenticity that belongs to the logic of tourism is a false one, one that aims to satisfy tourists' expectations rather than offering a real snapshot – a snapshot not always pleasant or easy to interpret – of a place. This is the case to the extent that entirely touristic cities have been created, such as Las Vegas or the analogous Chinese example of Lijiang, where the Eiffel Tower can be exported and reproduced alongside the Grand Canal.

If tourism is an industry, tourists are its market and touristic cities compete for a slice of the pie. Following an urban itinerary that extends all over the globe, D'Eramo reveals the dialectic of the tourism phenomenon and examines it without snobbish prejudices, but rather by situating it in the spirit of his time.

### MARCO D'ERAMO

*was born in Rome in 1947. After graduating in Physics, he studied Sociology with Pierre Bourdieu at the École Pratique des Hautes Études in Paris. As a journalist, he has written for Paese Sera and Mondoperaio as well as for il manifesto. His publications include: Gli ordini del caos (manifestolibri, 1991), Via dal vento. Viaggio nel profondo sud degli Stati Uniti (manifestolibri, 2004) and, with Feltrinelli, Il maiale e il grattacielo (1995) and Lo sciamano in elicottero. Per una storia del presente (1999).*

Il maiale e il grattacielo (1995)  
Lo sciamano in elicottero (1999)

# ENRICO DONAGGIO

“Donaggio waves a flag for dissent and refusal as a means by which to counter supine acceptance of reality”

*la Repubblica*

“A perceptive essay that critiques elementary gestures as a way of saying no, or as acting against the status quo”

*il manifesto*



## Direi di no / Saying No

We have become incapable of a simple gesture: saying no. Two letters, and a movement of the head and of the body that were once familiar. The most powerful weapon and bastion of hope for those who want freedoms other than those granted by the present. The best of the freedoms offered today by a capitalism that presents itself as the only horizon, with no alternatives.

How was it possible until only recently to say no? To what extent could it become possible again? How radical may we be in our day-to-day actions? Of how much integrity are we still capable? Do gestures of freedom that truly affect the real world exist? These are the questions at the heart of Enrico Donaggio's book, a series of sharp and sensitive forays into the various symbols and mindsets of contemporary disenchantment. Donaggio explores the hidden complicities, the ordinary acts of self-exploitation, and the excessive zeal with which, each day, we betray our desire for superior forms of freedom. He also provides a radical map of criticism and possibilities for resistance—the outlines of a new passion for freedom and a new covenant with his unknown comrades in hope.

### ENRICO DONAGGIO

*teaches the History of Philosophy at the University of Turin; he also teaches Figures du pouvoir and Écrire penser at the Université Aix-Marseille. His publications include: Una sobria inquietudine. Karl Löwith e la filosofia (Feltrinelli, 2004; translated into French and Spanish), Che male c'è. Indifferenza e atrocità tra Auschwitz e i nostri giorni (L'ancora del Mediterraneo, 2005), and A giusta distanza. Immaginare e ricordare la Shoah (L'ancora del Mediterraneo, 2010). He has also edited La Scuola di Francoforte. La storia e i testi (Einaudi, 2005), Karl Marx. Capitalismo, istruzioni per l'uso (Feltrinelli, 2007), C'è ben altro. Criticare il capitalismo oggi (Mimesis, 2014), and Il discorso della servitù volontaria, by Étienne de la Boétie (Feltrinelli, 2014).*

# EMILIANO FITTIPALDI

“Fittipaldi methodically pores over court documents and cites interviews with priests and judicial officials to paint a damning picture of the first three years of Francis’s papacy.”

*The Guardian*

“An indictment not just of a papal policy that has failed to live up to its ringing promises about ‘zero tolerance’ for clerical sexual abuse, but of Francis’s papacy.”

*The Washington Post*



## Lussuria / Lust

“For some time now I’ve been poring over new confidential documents, wiretaps of Italian and foreign prosecutors, proceedings of international commissions. I’ve encountered priests and monsignors who tell me that in addition to the economic scandals, we haven’t seen the end of the sex scandals either. That abusing the young is not a phenomenon that has been overcome, and that in the first three years of Bergoglio’s pontificate the Congregation of the Doctrine of the Faith has received 1,200 reports of ‘credible’ molestations of young men and women around the world.”

Thus begins the new, explosive investigation by Emiliano Fittipaldi. From Australia to Mexico, from Spain to Chile, and in Italy as well, from the diocese of Como to those of Puglia, each year there are hundreds of complaints of crimes and unacceptable behavior on the part of the clergy, but no one, until now, had assembled data, case studies, doctrinal statements and judicial inquiries to put together a picture of the shocking system of a Church still prey to the sin of lust and, as far up as its highest levels, prepared to silence any scandal, to protect the Vatican’s “gay lobby”, to avoid redressing the victims, and to forgive and aid the predators. Three of the nine members of the committee that advises Pope Francis on the reform and administration of the universal Church, the group wielding the greatest power in the Holy See, have directly or indirectly protected priests guilty of grave sexual crimes: they are cardinals George Pell, Oscar Rodriguez Maradiaga and Francisco Errazuriz. And there are still numerous Italian bishops who hide sinner priests and do not report them. Protected by Vatican guidelines and those of the CEI (the Italian Episcopal Conference), which to this day do not provide for the mandatory reporting of sexual assaults by priests.

In brief, despite the unequivocal words of Pope Francis, the Church once again seems more concerned about forgiving and protecting the sinner from scandal, than about actually stamping out the sin.

### EMILIANO FITTIPALDI

(Naples, 1974), is a special correspondent for L’Espresso. In the past he has been a contributor to the Corriere della Sera and Il Mattino. His published works include *Profondo Italia* (2004), *Così ci uccidono* (2010) and his bestseller *Avarizia: Le carte che svelano ricchezza, scandali e segreti della chiesa di Francesco*; released by Feltrinelli in 2015, it has been translated into various languages. Following that book’s publication, Fittipaldi was accused by the Holy See of divulging state secrets, and was put on trial in the Vatican: an affair that was followed by the media throughout the world. He was acquitted for “lack of jurisdiction” on July 7, 2016.

Avarizia (2015)

PUBLISHERS:  
Portugal: Saida de Emergencia  
Spain: Akal S.A.

# JOHN FOOT

“A frank and thorough investigation.”

*Il Fatto Quotidiano*



## La ‘Repubblica dei matti’ / A ‘Republic of Fools’

The Franco Basaglia movement profoundly changed the nature of Italian psychiatry and beyond. An enormous amount of this radical transformation depended on the work and figure of Basaglia, but much has also descended from the cultural atmosphere of his time, including a new sensibility for civil rights at the international level. Basaglia’s experience in the state mental asylum at Gorizia, where he became director in 1961, was the starting point of this revolution. The success of such books as *What is Psychiatry?* and *The Denied Institution* ushered the debate out of the closed doors of mental institutions and has given rise to a rich cultural field, including documentaries such as *The Gardens of Abel*, by Sergio Zavoli, and books such as *Dying of Class*, by Carla Cerati and Gianni Berengo Gardin. It forged the path to new experiments beyond the reach of the asylum and launched the polycentric phase of the radical psychiatric movement. In Trieste, Basaglia succeeded in bringing together the asylum and the city, with the support of artists and intellectuals. Since then his students and collaborators have engaged in hospitals around Italy to export the Basaglia model, adapted by each inheritor in his or her own way. Two years before his death, Basaglia finally saw the passing of the law that took his name: *Legge Basaglia*, or Law 180, also known as the Italian Mental Health Act of 1978, which signified a large reform of the Italian psychiatric system, including the closing down of all psychiatric hospitals and their gradual replacement with a range of community-based services and acute in-patient care, thus revolutionizing the country’s attitude toward, and strategy for dealing with, mental illness.

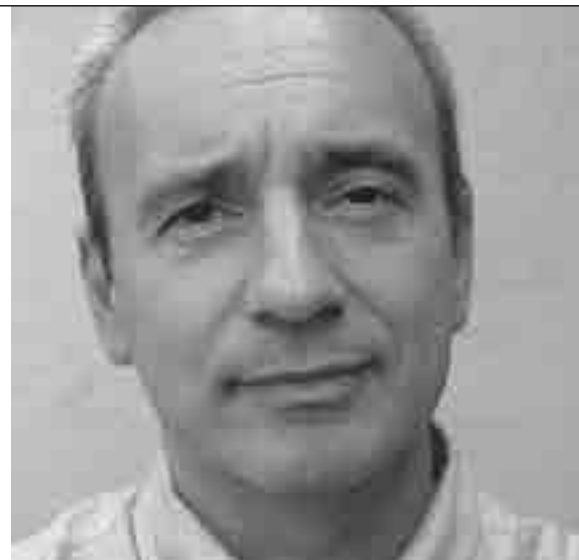
JOHN FOOT,

*a professor of contemporary Italian history, has taught in the Italian Department at University College London and currently teaches at the University of Bristol. His works published in English and Italian include: Il boom dal basso: famiglia, trasformazione sociale, lavoro, tempo libero e sviluppo alla Bovisa e alla Comasina (Milano, 1950-1970) (Fondazione Giangiacomo Feltrinelli, 1997), Milano dopo il miracolo. Biografia di una città (Feltrinelli, 2003), Fratture d’Italia (Rizzoli, 2009), Calcio. 1898-2010. Storia dello sport che ha fatto l’Italia (Bur, 2010), and Pedalare! La grande avventura del ciclismo italiano (Rizzoli, 2011).*

Milano dopo il miracolo (2003)

PUBLISHERS OF LA ‘REPUBBLICA  
DEI MATTI’:  
Korea: Munhakdongne  
UK & US: Verso

# ENRICO FRANCESCHINI



## Scoop / Scoop

Having accidentally wound up in a small Central American country torn apart by civil war, rookie reporter Andrea Muratori has in mind the romantic ideal of the Special Envoy—something between a secret agent, a playboy, and an adventurer—and hopes his big break has finally arrived. When instead he finds himself among veterans of the sort that pass their time by the pool of a luxury hotel, concerned only with skimming the most from their expense accounts, fooling around, and stealing the most sensational stories from their competition, his love for journalism is transformed first into disillusionment and then disgust.

But the farce he would seem to be witnessing—with its *opera buffa* dictators, *campesino* guerrillas, invisible death squads and solicitous whores—suddenly becomes a drama enabling Andrea to see something heroic in his scoundrel colleagues and their profession after all. Between the erotic bliss of a relationship with no future and the looming threat of a coup, the young Andrea, even as he becomes ever-less naive, remains a kind of storybook hero of a world that no longer exists. Enrico Franceschini enjoys—and is evidently moved by—reconstructing this bygone microcosm of heroes and miscreants, in which the young journalist, with his eyes alternately enchanted and dismayed, memorably sticks out.

A scoop won't always be romantic, an old hand teaches Andrea, but journalism is still “the most fun you can have with your pants on.”

### ENRICO FRANCESCHINI

*(Bologna, 1956) is a journalist who covered Pope John Paul II's visit to Jerusalem in 2000 and continues to report from around the world for La Repubblica. He has published several books, including, with Feltrinelli: Fuori stagione (2006), Avevo vent'anni (2007), Voglio l'America (2009), and L'uomo della Città Vecchia (2013).*

La donna della Piazza Rossa (1994)  
Russia. Istruzioni per l'uso (1998)  
Fuori stagione (2006)  
Avevo vent'anni (2007)  
Voglio l'America (2009)  
L'uomo della città vecchia (2013)

# ALESSIA GAZZOLA

“A great talent tells a modern fairy tale imbued with an ambience of the 1960s”

*Chiara Moscardelli – La Stampa*

“Her writing is deliciously conversational, witty and likeable”

*Corriere della Sera*



## Non è la fine del mondo / It's not the End of the World

Emma De Tessent is an eternal intern in her thirties – pretty, from a good family, brilliant in her studies and almost always true to her values. She lives in Rome. For the moment – but only for the moment – she resides with her mother, who is guilty of having named her daughters Emma and Arabella as if they were protagonists in a Regency novel.

Things Emma doesn't like: melodrama. Diets. Social scenes. The noise of the vacuum cleaner. Rudeness. Her idea of happiness: a blizzard with gusts of howling wind, a candle, a sofa, a cozy blanket. Also: a somewhat over-the-top romance novel, set in the Regency era, and a box of cookies – any kind is fine, so long as merely looking at them is enough to declare war on your arteries.

Her wildest dreams: a little villa with wisteria where she can seek refuge whenever she's down. A man she cannot (should not!) have. A job with an unlimited contract. Indeed, the only thing saving her from the stereotype of an old maid is her allergy to cats.

The day the film production company Emma works for decides not to renew her contract, Emma really does feel like one of the heroines in her novels: alone in her misery over the end of the world. Dejected, she attends many interviews before she finally finds refuge in a children's clothing store, where she gets a job working as a shop assistant. And so everything changes. But just when she feels convinced her dark days are over, the past comes knocking. The film world wants her again: Emma, the tenacious intern.

Should she go back to pursuing her dream, or stay where she is, in her newfound paradise of tulle and pastels? And why has the famous writer whom she's long tried to convince to sell the film adaptation rights to his novel finally decided to agree? What's behind this mysterious decision? And what does the charming producer who's been lurking around the shop where she works want from her?

### ALESSIA GAZZOLA

*(Messina, 1982) is a novelist and medical examiner. Her series of novels dedicated to the professional and amorous adventures of Alice Allevi include:*

*L'allieva, Un segreto non è per sempre, Sindrome da cuore in sospeso, Le ossa della principessa, and Una lunga estate crudele. Her books have been translated into German, French, Spanish, Turkish, Romanian, Serbian, and Japanese. Endemol and Rai1 have adapted her first three novels into a television series that will air on prime time in this fall, with Alessandra Mastronardi in the role of Alice Allevi.*

PUBLISHERS:  
Germany: Thiele Verlag

# WLODEK GOLDKORN

“A necessary political statement that moves between compelling narrative and philosophical reflection”

*Corriere della Sera*

“Reading Goldkorn is like looking out over the abyss, in search of time lost in the Shoah”

*la Repubblica*



## Il bambino nella neve / The Child in the Snow

What is memory? What is the past? What remains of the lives and deaths of those we loved, who gave us life? These universal reflections become all the more excruciating when they concern the past of a Polish Jew and Communist who grew up after the war in a country that then renounced him.

Wlodek Goldkorn, long a familiar voice in Italian culture, has interviewed famous artists, writers, and Nobel Prize-winners; he has told many stories, but never his own. He was born to two parents who survived the horrors of the Second World War, who lived in a house abandoned with such haste by Germans that it was still full of dishes and furniture decorated with the swastika – who became a memory impossible to tell, impossible to forget, impossible to live with.

“Then, as it happens, grandchildren are born. And the time comes in which there arises the question: how to tell them the unspeakable? How to transmit memory? But then, what is Auschwitz? What of it remains? And what should remain? For me, Auschwitz is firstly a cemetery. My family’s cemetery.”

And thus a return journey: to Krakow, to Warsaw, to Auschwitz, Sobibor, and Treblinka. His memory has to be rebuilt, reinvented, and projected into the future, making sense of his parents, his friends, his heroes and victims, the little boy playing with his teammates in the yard, pretending to be in Auschwitz; the young man who enlisted in the Israeli army and refused to torture a Palestinian child; the adult who chose Marek Edelman as his model, and now the grandfather who must tell his grandchildren the story. Their story.

### WLODEK GOLDKORN

*was for many years cultural head of L'Espresso. He left his native Poland in 1968 and moved to Florence, where he has lived ever since. In the nineteen-eighties he founded and edited the periodicals (on Europe and Central Europe) Lottavo giorno and L'Europa ritrovata. He is co-author with Rudi Assuntino of the book Il Guardiano. Marek Edelman racconta (1998) and, with Massimo Livi Bacci and Mauro Martini, Civiltà dell'Europa Orientale e del Mediterraneo (2001). He is also the author of La scelta di Abramo. Identità ebraiche e postmodernità (2006).*

PUBLISHERS:  
Poland: Czarne



# GIUSEPPE TOMASI DI LAMPEDUSA

“To many readers *Il gattopardo* is the greatest Italian novel of the twentieth century, perhaps the greatest ever, and uniquely relevant to modern Italy.”

*The Economist*

“An amazing meditation on time. The most perfect novelized account not just of something that happened a long time ago, but also of what time does to us, when you feel it travelling through our lives. Very moving.”

*Simon Schama*



## Il gattopardo / The Leopard

“For over twenty-five centuries we’ve been bearing the weight of superb and heterogeneous civilizations, all from outside, none made by ourselves, none that we could call our own. This violence of landscape, this cruelty of climate, this continual tension in everything, and even these monuments of the past, magnificent yet incomprehensible because not built by us and yet standing round us like lovely mute ghosts; all those rulers who landed by main force from every direction who were at once obeyed, soon detested, and always misunderstood, their only expressions works of art we couldn’t understand and taxes which we understood only too well and which they spent elsewhere: all these things have formed our character, which is thus conditioned by events outside our control as well as by a terrifying insularity of mind.”

Elegiac, bittersweet and profoundly moving, *Il gattopardo* chronicles the turbulent transformation of the *Risorgimento*, the period of Italian Unification. The waning feudal authority of the elegant and stately Prince of Salina is pitted against the materialistic cunning of Don Calogero, in Lampedusa’s magnificent memorial to a dying age.

“Sicily 1860: Prince Fabrizio has always lived contentedly with the ‘lovely mute ghosts’ of the past. But now, with the impending unification with Italy and his nephew’s undesirable marriage, he fears ruin. This is a beautiful meditation on change, with Sicily and its golden landscape in the starring role. Brilliant.”

*The Observer*

“One of the great lonely books.”

*E. M. Forster*

GIUSEPPE TOMASI DI LAMPEDUSA  
Duke of Palma and Prince of Lampedusa,  
was born in Palermo, Sicily in 1896.  
Other than three articles that appeared  
in an obscure Italian journal in 1926-27,  
Lampedusa was unpublished in his own  
lifetime. He began *Il gattopardo*, his only  
novel, in 1954, at the age of 58. When  
he died at the age of 61, the completed  
manuscript for *Il gattopardo* had received  
only rejections from publishers.

Racconti (1961)

### PUBLISHERS OF *IL GATTOPARDO*:

Arab Countries: Almutawassit  
Brazil: Companhia das Letras  
Catalonia: Raval  
Croatia: Vukovic & Runjic  
Denmark: Gyldendal  
France: Seuil  
Germany: Piper  
Greece: Harlenic Hellas  
Japan: Sakuhinsha  
Korea: Munhakdongne  
Netherlands: Athenaeum

Poland: Czuly Barbarzynca  
Portugal: Dom Quixote  
Romania: Humanitas  
Slovenia: Mladinska Knjiga  
Slovakia: Ikar  
Spain: Alianza, Edhasa  
Sweden: Bonnier  
Turkey: Can Yalinari  
UK: Harvill Secker  
US: Pantheon

# ALESSANDRO LEOGRANDE

“Leogrande was born a writer.” *Roberto Saviano*

“Collecting as many stories as possible about the Mediterranean borders and those crossing. Understanding the experiences and the motives of those fleeing from the South.” *Il Mattino*

“Leogrande is able to tell the plight of the migrants and the story of these epochal journeys and the myth of the frontier.” *Gazzetta del Sud*



## La frontiera / The Frontier

The world we find ourselves living in is bisected by an open wound: a threshold, a border, the frontier that separates and at the same time unites North and South. And while we in the former see ourselves as democratic, liberal, and civilized, simultaneously we characterize the South as poor, war-torn, minimally civilized, and not democratic at all.

It is precisely at this threshold, this fine dividing line, that the Great Game of the contemporary world is being played. In some places the frontier coincides with the sea, or with territorial boundaries, some of which are wide open, others occupied and fiercely protected. And perhaps more than the inhabitants of any other nation, Italians are present at this frontier every day: they are part of it, it is the essence of their cultural and geographic existence, and therefore it's on their table that the rest of the world plays its cards.

In *The Frontier*, Alessandro Leogrande gives voice to the people approaching and defending the threshold between North and South, to the agents and victims of this epic of our time, to those fighting to live, to those who die. He boards the ships of Mare Nostrum and gives voices to lives otherwise sunk to the seabed; he gives voices to the traffickers and baby-smugglers, to the survivors of shipwrecks, to those who have seen the carnage on Lampedusa, to those living similar nightmares along the Greek border, to Alba Dorata and the people of Patras, to those who have seen Libya explode into a thousand pieces. From the shores of Africa to the violence of the Roman suburbs, Leogrande gives voice to the anonymous black hole into which our collective conscience, and the rights of humanity, sink deeper every day.

Tying all this together is Saleh, an Iraqi-Kurd who despises the legacy of Saddam, and the ambitions of ISIS, and who defies his existence as an outcast to become an accomplice and a ferryman.

### ALESSANDRO LEOGRANDE

was born in Taranto in 1977. He is Deputy Editor of the monthly *Lo straniero* and writes for many newspapers about migration, new Mafias, and culture. He has published many books, including *Uomini e caporali* and *Il naufragio*.

Il naufragio (2011)

PUBLISHERS:  
Albania: Botimet Dudaj  
Norway: Cappelen Damm

# MAURO MAGATTI, CHIARA GIACCARDI



## Generativi di tutto il mondo, unitevi! / Generatives of the World, Unite!

Freedom in conditions of freedom is different from freedom in conditions of constraint. This is the problem that challenges today's "society of the free." It's true, we are a liberated people. But meanwhile we have become prisoners of power: the power of the great technological and economic apparatuses and the power of the enormous (and ever increasing) will of subjectivity. In a sense, we are all equal, and by now disinhibited, perpetually searching and open to everything. But in the end transforming desire into pleasure is enslaving us to performance. It's driving us to deny reality, perception, and those other than ourselves. And in this way we are becoming violent, unhappy, and depressed. Our lives are full of things yet utterly empty. And in this sense, the material one, we are unequal.

But there also exists a different kind of freedom: "generative freedom." Freedom that chases hope and consciously acknowledges the real world and our cohabitants. A generating force that is organic and symbolic. As a basic anthropological movement that runs counter to consumption, generativity is manifested in art, cooperative work, voluntary work, certain kinds of entrepreneurship, and crafts. It's realized in four stages: desire, gestation, cultivation, and, finally, letting go. These are actions that rejuvenate us as new and capable individuals; in other words, generativity is a new trope of freedom with the power to liberate us from ourselves. It is also a means by which we can reform our model of development and renew our spirit of democracy—by overcoming the "individualism" of the consumer society and forging a new commonwealth: one that generates.

### MAURO MAGATTI

(1960) teaches Sociology at the Università Cattolica in Milan and for years has studied the relationship between economics and society. He directs the research center Arc: the Centre for the Anthropology of Religion and Cultural Change. In addition to numerous articles published in Italian and international scientific journals, his books include: *I nuovi ceti popolari. Chi ha preso il posto della classe operaia?* (with Mario de Benedittis, Feltrinelli 2006), *Libertà immaginaria. Le illusioni del capitalismo techno-nichilista* (Feltrinelli 2009), *La grande contrazione. I fallimenti della libertà e le vie del suo riscatto* (Feltrinelli 2012), and *Una nuova prosperità. Quattro vie per una crescita integrale* (with Laura Gherardi, Feltrinelli 2014).

### CHIARA GIACCARDI

(1959) teaches Sociology and Anthropology of Media at the Università Cattolica in Milan. Her previous publications include two co-authored with Mauro Magatti: *La globalizzazione non è un destino* (Laterza 2001) and *L'io globale. Dinamiche della socialità contemporanea* (Laterza 2003).

*Una nuova prosperità* (2014)  
*La grande contrazione* (2012)  
*Libertà immaginaria* (2009)  
*I nuovi ceti popolari* (2006)

PUBLISHERS:  
Slovenia: Družina d.o.o.  
Spain: Katz

# MARIO MIELI



## Elementi di critica omosessuale / Homosexuality and Liberation: Elements of a Gay Critique

Until his premature death by asphyxiation at the age of thirty, Mario Mieli was a leading figure in Europe's gay rights campaign of the nineteen-seventies and early eighties. He first became involved in the movement through London's Gay Liberation Front, and on his return to Italy in 1972 helped to organize the Fronte Unitario Omosessuale Rivoluzionario Italiano (Italian Revolutionary Homosexual United Front), whose acronym *FUORI!* means "Out!". Mieli was both an activist and a theoretician, and the appearance in 1977 of his groundbreaking *Elementi di critica omosessuale* represented a revolution in the literature of gay studies in Italy. In the book, Mieli proposes a utopian model for our time, based on the idea that the liberation of eros in all its neglected and repressed forms is the only serious antidote to the dominance of "the norm" and the oppressiveness of capitalism. He advocates freeing ourselves from our tyrannized psyches and allowing the transsexuality buried in each of us to emerge. "Hermaphroditism," he writes, "is profound and original to each individual."

In short, Mieli made his name as a forerunner of many subsequent studies and reflections that, since his short lifetime, have brought to the fore newly productive discussions of our concepts of gender, orientation, and sexual identity.

MARIO MIELI

*(1952-1983) was a brilliant and groundbreaking gay rights activist as well as the author of various narrative, poetic, and political works.*

PUBLISHERS:  
UK & US: Pluto Books

# GIOVANNI MONTANARO



## Guardami negli occhi / Look Into My Eyes

Almost no one notices it: a small ring, made of gold, with a stone of lapis lazuli. You almost don't see it when you're looking at Raphael's *Fornarina*. And yet that ring, at the very bottom of the painting, almost hidden, signifies a story that for centuries has fascinated, intrigued, and excited art lovers worldwide. But no one has ever really solved its mystery. Margherita, known as Ghita, the baker's daughter, is a teenager who lives in Trastevere; she has dark skin, dark eyes, and her hands are covered in flour. Raphael, too, is young, but he is also the greatest painter alive, favored by the popes, full of cunning and grace. Theirs is a love story suspended between eternity and torment, one of the greatest affairs of all time, embroiling rich and poor, the frenzy of the lower class and the power of popes and cardinals, who must abide the almost obligatory engagement of Raphael to Maria Dovizi, a relationship that feeds on lies and greed. This drama unfolds against the backdrop of the fate of Raphael's workshop, and of Giulio Romano. But it is Ghita's voice, from behind the grates of the Santa Apollonia convent, that describes the deserted Rome in which the glorious Renaissance would dawn at the beginning of the sixteenth century. Ghita also describes the hardships, struggles, and violence of a love that no one wanted, no one believed in, that was denied, cast out, and mocked—but that, in the end, was the only thing that survived. Thanks to a painting: the last work that Raphael left on this earth, the only one that he made for her alone, when she asked him, for the last time: "Look into my eyes." And he realized how much he had loved her. *Look Into My Eyes* is a portrait of tremendous grace as well as a tale of conspiracy, slander, and the mysterious meaning of a ring that appears and disappears. It is the legendary love story of Raphael and his famous *Fornarina*, now an exquisite novel.

GIOVANNI MONTANARO

(Venice, 1983) is a writer and lawyer. He has written short stories, theatrical texts, and the novels *La croce Honninfjord* (*Marsilio*, 2007), *Le conseguenze* (*Marsilio*, 2009), *Tutti i colori del mondo* (*Feltrinelli*, 2012), and *Tommaso sa le stelle* (*Feltrinelli*, 2014).

*Tutti i colori del mondo* (2012)  
*Tommaso sa le stelle* (2015)

PUBLISHERS OF *TUTTI I COLORI DEL MONDO*:  
Brazil: Alfaguara  
France: Grasset & Fasquelle  
Germany: DVA  
Sweden: Bonnier

# BORIS PASTERNAK

“*Doctor Zhivago* belongs to that small group of novels by which all others are ultimately judged.”

Frank Kermode, *Spectator*

“A single act of defiance and genius.”

Isaiah Berlin, *Sunday Times*



## Il Dottor Živago / Doctor Zhivago

One of the greatest love stories ever told, banned in the Soviet Union until 1988, *Doctor Zhivago* is the epic story of the life and loves of a poet-physician during the turmoil of the Russian Revolution. Taking his family from Moscow to what he hopes will be shelter in the Ural Mountains, Yuri Zhivago finds himself instead embroiled in the battle between the Whites and the Reds, and in love with the tender and beautiful nurse Lara.

“The best way to understand Pasternak’s achievement in *Doctor Zhivago* is to see it in terms of this great Russian literary tradition, as a fairy tale, not so much of good and evil as of opposing forces and needs in human destiny and history that can never be reconciled... Zhivago is a figure who embodies the principle of life itself, the principle that contradicts every abstraction of revolutionary politics.”

John Bayley

“From his schooldays, Pasternak tells us, Yury Zhivago had dreamed of writing ‘a book of impressions of life in which he would conceal, like sticks of dynamite, the most striking things he had seen so far.’ *Doctor Zhivago* was that book. It was packed with dynamite and, as Pasternak expected, it blew up in his face.”

Ann Pasternak Slater

### BORIS PASTERNAK

was born in Moscow in 1890 and after briefly training as a composer resolved to be a writer. He published a large number of collections of poetry, written under the burden of Soviet Russia’s stringent censorship, before his most famous work, *Doctor Zhivago*, was published in the West – remarkably, daringly, brilliantly – by Giangiacomo Feltrinelli in 1958. Pasternak died in 1960.

Autobiografia (1958)

### PUBLISHERS OF *IL DOTTOR ZIVAGO*:

Arab Countries: Almutawassit  
Brazil: Editora Bestseller  
Bulgaria: Trud  
Catalonia: Grup 62  
Czech Republic: Euromedia  
Finland: Tammi  
France: Gallimard  
Germany: Fischer  
Hungary: Partvonal  
Montenegro: Nova Knijga  
Netherlands: Oorschot

Portugal: Sextante  
India (Malayam): Sahitya  
Israel: Keter  
Recalcati: Odile Jacob  
Romania: Polirom  
Spain: Galaxia Gutenberg  
Sweden: Bonniers  
Turkey: Yapi Kredi  
UK: Harvill Secker  
US: Pantheon

# MASSIMO RECALCATI



## Il figlio ritrovato / The Son Rediscovered

There is a fundamental paradigm of the son in Western culture: Oedipus and his tragedy, in which generational conflict is posited in contrast to paternal authority, as the son expresses his desire to supplant his father with the deepest bond possible: that of a mother and her child. But is this paradigm still so apt in an age like ours? In an age that has seen the authority of the Father evaporate, and in which the Mother is no longer considered only a parent, but also a woman?

Bringing to a conclusion the arguments begun in *The Telemachus Complex* and *The Mother's Hands*, Massimo Recalcati explores the psychic aspect of the Child in today's world. He proposes overcoming the Oedipus complex starting from the Biblical parable of the prodigal son and his significance in Greek myth; he suggests returning to "the law of the father" and the father's capacity to celebrate that return. Today, as never before, our children are immersed in a world of blind and empty pleasure, and at times they seem distant, perhaps lost. However, as Recalcati suggests – drawing on his clinical experience but also referencing, with great originality, literary children such as Hamlet and Isaac – there is always the possibility that a child will rediscover himself, or be found.

After writing about the Father and the Mother, Massimo Recalcati now investigates the figure of the Son. *The Son Rediscovered* is a fundamental book that completes an enormously successful and influential trilogy.

### MASSIMO RECALCATI

*is an analyst and member of the Association of Italian Lacanian Psychoanalysis. He is also the director of Italy's Research Institute of Applied Psychoanalysis and in 2003 he founded Jonas Onlus, a center of clinical psychoanalysis for new symptoms. He writes for La Repubblica and teaches the psychopathology of eating behavior at the University of Pavia. He has published numerous books that have been translated into several languages, including Cosa reste del padre? (2011), Jacques Lacan: desiderio, godimento e soggettivazione (2012), Non è più come prima (2014), and L'ora di lezione (2014). With Feltrinelli he has published Il complesso di Telemaco (2013), Le mani della madre (2015), and Il mistero delle cose (2016); he also serves as editor of the Eredi series ("Heirs").*

Il complesso di Telemaco (2013)  
Le mani della madre (2015)  
Il mistero delle cose (2016)

PUBLISHERS:  
France: Odile Jacob  
Greece: Kelethos  
Korea: Chaek-Se-Sang Pub Co.  
Spain: Anagrama

# ROBERTO SAVIANO

“After reading Saviano, it becomes impossible to see Italy, and the global market, in the same way again.”

*The New York Times*

“Saviano has an astonishing ability to write luminously yet subtly about terrible things.”

*Le Parisien*

“A national hero.”

*Umberto Eco*



## Vieni via con me / Come Away With Me

Roberto Saviano's fourth book is a portrait of contemporary Italy. Employing a narrative style reminiscent of *Gomorra*, Saviano tells eight stories in eight chapters, compelling case studies that probe the most significant issues affecting Italy both in recent years and more persistently since unification. Each of these stories explains with Saviano's precocious authority how Italy works – and, in some cases, how it does not work. There are familiar problems: a general lack of understanding and appreciation of the value of national unity, of what it means to be a single nation state; political mud-slinging and the incessant smears that have become an integral part of public life; the expansion of organised crime in Northern Italy; the never-ending rubbish crisis in Naples; these and other matters afflicting Italy are considered with an emotional intensity and clarity of vision. But there are also stories which inspire hope, including that of Don Panizza, the priest who travelled from the North to assist disabled children in the South, finding himself fighting the Calabrian 'ngrangheta once there; or those of Piergiorgio Welby, euthanasia activist, and Piero Calamandrei, anti-fascist professor, poet and politician.

In November and December 2010 Roberto Saviano starred in a series of four two-hour, interview-based television programs which focused on issues of contemporary importance, filmed at an undisclosed location surrounded by security. The show achieved more than eight million viewers on its first airing, more than nine million on its second, and the ratings continued to grow after that – comfortably RAI 3's biggest audience since its creation in 1979.

*Vieni via con me* develops the themes broached in the television series, and – with over 500,000 copies in circulation in Italy – it is one of the most important portraits of modern Italy to emerge in recent years.

### ROBERTO SAVIANO

was born in Naples in 1979. He is the author of the international bestseller *Gomorra* which has sold over ten million copies and been translated into over fifty languages worldwide. The film adaptation of *Gomorra* was winner of the Grand Prix at the 2008 Cannes Film Festival. Saviano's journalism has been widely published, including in *la Repubblica*, *L'Espresso*, the *Washington Post*, *The New York Times*, *El País*, *Die Zeit*, *Expressen* and *Dagens Nyheter* in Sweden, and *The Times* in the UK. He has been living under police escort protection since October 2006, following threats received from the criminal organisations that he had denounced. In 2008 six Nobel Prize-winning authors and intellectuals made a public statement of their support for Saviano, and in November of the same year he was invited by the Nobel Committee in Stockholm to give a lecture on "Freedom of Speech and Lawless Violence."

PUBLISHERS OF  
*VIENI VIA CON ME*:  
Albania: Botimet Dudaj  
Brazil: Companhia das Letras  
Catalan: Empúries  
Czech Republic: Paseka  
Denmark: Tiderne Skifter  
Finland: WSOY  
France: Laffont  
Germany: Hanser  
Greece: Patakis

Norway: Aschehoug  
Poland: Sonia Draga  
Portugal: Grupo Leya  
Slovakia: Kalligram  
Slovenia: Mladinska Knjiga  
Spain: Anagrama  
Sweden: Brombergs  
UK: Penguin



# MICHELE SERRA

“A fierce satire of modern life.”

*La Stampa*

“Comic and poetic, this novel shows a man who feels discomforted and at odds with the time he lives in, and who continues to reflect on the digital narcissism that surrounds him.”

*Vanity Fair*



## Ognuno potrebbe / Everyone Could

Giulio Maria is the one in the photos who never does anything. He's the anachronistic son of elderly parents, a sociology researcher who is part of a study designed to interpret the exultant gestures that soccer players make. Giulio Maria lives in a Northern Italian town that is artisanally minded, prosperous, and ultimately validated by the consumer. It is a world of roundabouts, megastores, SUVs, and social anonymity. Giulio Maria is in love with Agnes, the woman “in black and white,” and spends a lot of time with his friend Ricky, an exquisite example of reckless optimism. Giulio Maria lives with full awareness of his condition as “lost.” His father's company (an artisanal furniture-maker) certainly had meaning once upon a time: the color and smell of the wood, its prodigious variety, the wisdom and patience required to make a useful and beautiful object all had value. But this company is now a stopped clock, a kingdom fallen under a spell. How does one escape the “immobility of the misery of the present time”? Giulio Maria is lost in a world of lost, disoriented people. What to make of an evening in which a wild boar is found dead in a roundabout, and a small crowd of onlookers forms to contemplate the political and philosophical significance of its death? The crowd goes through the motions of a debate, but does not in fact come to any significant conclusion. Everyone talks on an Egophone (a.k.a. a smartphone), everyone takes pictures, everyone seems terribly encumbered. So what? What if you were to put some space between yourself and others? Give yourself up to silence, a silence not filled with words? What if your starting-point was an action that is the least active of all actions? Michele Serra has written a novel that is a perfectly apt interpretation of the stalemate of our times. Towing the line between skepticism and cynicism, *Everyone Could* shows us with comic fragility the thirty-somethings who have lost their way, a disoriented generation in search of redemption.

### MICHELE SERRA

was born in Rome in 1954, but grew up in Milan. He began writing at twenty and has never done anything else to earn a living. As a journalist he cut his teeth at l'Unità in Milan, and has also worked with Panorama, L'Espresso, Epoca, Linus, la Repubblica and other newspapers. In 1989 he founded the satirical weekly Cuore, which he ran until 1994. For Feltrinelli he has published two collections of poetry (Poetastro in 1993 and Canzoni politiche in 2000), a novel (Il ragazzo mucca, 1997), two collections of short stories (Il nuovo che avanza in 1989 and Cerimonie in 2002, which won the Procida award), three collections of newspaper columns and opinion pieces (Che tempo fa in 1999, Tutti i santi giorni in 2006 and Breviario comico. A perpetua memoria in 2008), a travel book (Tutti al mare, 1990) and a collection of articles aping prominent political figures and commentators (44 falsi, 1991).

Il nuovo che avanza (1990)  
Tutti al mare (1990)  
Poetastro (1993)  
Il ragazzo mucca (1997)  
Che tempo fa (1999)  
Canzoni politiche (2000)  
Cerimonie (2002)  
Tutti i santi giorni (2006)  
Breviario comico (2008)  
Gli sdraiati (2013)

### PUBLISHERS OF GLI SDRAIATI:

Brazil: Objetiva  
Catalonia: La Campana  
France: Flammarion  
Germany: Diogenes  
Greece: Ikaros  
Netherlands: Lebowski  
Poland: Edra Urban  
Spain: Alfaguara

# VANDANA SHIVA



## Chi nutrirà il mondo? / Who Will Feed The World?

A hidden war destroys our planet every day. On the one hand, the agriculture of the multinationals, the expropriation of entire regions of the globe, the merciless rain of pesticides and fertilizers, the monopoly of increasingly fragile and expensive GMOs, unspoken abolition of entire chapters of the Charter of Human Rights.

On the other hand, the agriculture of smallholders, who cultivate their land all over the planet whilst respecting the ecosystem and aiding of the quiet richness of biodiversity.

Who really will feed the world? The multinationals or the small farmers? For Vandana Shiva the answer is very clear. It will not be the big brand names from the world of agri-commerce.

It will be the myriad projects which are socially, economically, ecologically sustainable, now widespread throughout the world.

It will be the spontaneous agricultural resources that free from the strictures of monoculture and that restore a balance of nature and biodiversity.

Vandana Shiva gives us in these pages a unique manifesto, which condenses with unprecedented clarity and radicalism thirty years of research and courageous accomplishment in the field. A manifesto that will be published for the first time worldwide in Italy, the host country of the Expo whose theme is "Feeding the Planet, Energy for Life".

### VANDANA SHIVA

*(Dehra Dunh, 1952) is one of the most authoritative voices in the world of ecology, sustainable development, and the construction of alternative social and economic models. A scientist by training, Shiva has a degree in quantum physics and is also a radical environmentalist, a consultant to numerous governments on ecological and food-related issues, and has received many prestigious awards, among them the Right Livelihood Award (1993) and the City of Sydney Peace Award (2010). Her books translated by Feltrinelli include Il mondo sotto brevetto (2002),*

*Le guerre dell'acqua (2003), Fare pace con la terra (2012) and, in the Feltrinelli "Kids" series, Storia dei semi (2013).*

PUBLISHERS OF  
*CHI NUTRIRA IL MONDO:*  
English Language in South Asia:  
Women Unlimited  
Korea: Chaek-Se-Sang  
Netherlands: Club Groen VOF  
Spain: Capitán Swing  
UK: ZED  
US: North Atlantic

# PAOLO SORRENTINO

“A stand-out novel: sincere, grotesque, with an extraordinary quality to the language.”

*Tuttolibri*

“Tony Pagoda, the protagonist of *Hanno tutti ragione*, is a character that stays with you, lingering long in the mind.”

*L'Espresso*

“An astonishing baroque first novel.”

*Le Monde*



## Hanno tutti ragione / Everybody's Right

Even literary critics dream. They dream that the best is not in the past. Paolo Sorrentino's first novel, *Hanno tutti ragione*, is that dream come true. It is the story of Tony Pagoda, a Neapolitan singer with a colorful past. We meet him in the early 1980s, in a blooming and wildly happy Italy. Tony is a picaresque hero: he has talent, money, women, and an extravagant lifestyle – but he is not superficial. Among his friends are both extraordinary and miserable specimens, all of whom teach him something along the way. With his exuberant and restless wisdom, Tony is like a contemporary Falstaff, comically revealing the true substance of humans, winners and losers alike. When life gets complicated, Tony seeks silence on a short tour in Brazil. The new setting appeals to him and he decides to stay: first in Rio, then Manaus, where he feels himself crowned by a new freedom (not to mention obsessed with cockroaches). He lives eighteen years in humid, Amazonian exile – and then someone offers to sign a check for an outrageously high sum to bring him back to Italy, where yet a new life awaits.

About *Hanno tutti ragione*, the critic Antonio D'Orrico has said: “After I had read this beautiful novel I thought of Ezra Pound, who saw the magnificence of Venice and asked God what kind of punishment humans should expect for such an early reward.”

### PAOLO SORRENTINO

is an internationally regarded director and screenwriter, best known for his films *One Man Up*, *Consequences of Love*, *The Family Friend* and *Il Divo*, which won the *Prix du Jury* at the 2008 Cannes Film Festival, *This Must Be The Place*, starring Sean Penn and Frances McDormand, and most recently *The Great Beauty*, winner of the Golden Globe, BAFTA and Academy Awards for Best Foreign Language Film in 2014. *Hanno tutti ragione* is his first novel.

Tony Pagoda e i suoi amici (2012)

PUBLISHERS OF  
*HANNO TUTTI  
RAGIONE*:  
Arab Countries:  
Almutawassit  
Croatia: Vuković & Runjić  
Czech Republic: Dybbuk  
France: Albin Michel  
Israel: Kinneret

Germany: Aufbau  
Netherlands:  
Lebowski  
Serbia: Booka  
Spain: Anagrama  
Turkey: Everest  
UK: Harvill Secker  
US: Europa

# STEFANO VALENTI

“Taut, rhythmic prose cleverly put together.  
A relentless stream of consciousness.”

*Il Manifesto*



## Rosso nella notte bianca / Red in the Night

Valtellina, November 1994. The septuagenarian Ulysses Bonfanti awaits Mario Ferrari in front of a bar and kills him with a pickaxe. And to the people who rush over he says: call the police; let them come and get me; I did what I had to do.

It's been forty-eight years that Ulysses had been missing from those mountains. After having worked all his life with his mother Judith in a textile factory in the Susa Valley, he came back and took refuge in the old family cabin, or at least what was left of it after a fire in 1944.

Not a breath, not a wisp of smoke, not a presence all around. In this state of abandonment, tormented by delusions and hallucinations, Ulysses spends his last night of freedom resting in front of the fireplace, walking in the woods, reliving the tragedy that has marked his existence. Forgotten by everyone, penned in like a dying animal in a pasture where no one has ventured for decades, he suffers memories of rural poverty, of war, of the factory, of family tragedies, all alternating in his haunted desolation. Desolation that comes from being in the village where, in 1946, he sister Nerina died.

It's the same Nerina who recounts for us what happened. Facing each other, two figures in the snow, Ulysses and his young sister tell each other the truth about the blood that has rendered them two ghosts suspended in an unresolved story.

After *The Panic Factory*, Stefano Valenti makes the violent death of a young woman the trauma of a man obsessed with religion; at the same time it is the trauma of an entire Italian era. With feverish, hallucinatory writing, Valenti evokes passions, cruelty, unrelenting tensions, destinies that must be fulfilled and stories that must find a voice.

### STEFANO VALENTI

(1964), who is from Valtellina, lives in Milan. After completing his art studies, he devoted himself to literary translation. His debut novel, *The Panic Factory* (Feltrinelli, 2013), won the Premio Campiello Opera Prima in 2014, the Premio Volponi Opera Prima in 2014, and the Premio Nazionale di Narrativa Bergamo in 2015.

La fabbrica del panico (2013)



For further information please contact:

Ufficio Diritti

Giangiacomo Feltrinelli Editore

via Andegari 6, 20121 Milano

Tel: +39 02 725721 - Fax: +39 02 72572500

[bianca.dinapoli@feltrinelli.it](mailto:bianca.dinapoli@feltrinelli.it)

[theo.collier@feltrinelli.it](mailto:theo.collier@feltrinelli.it)