

Frankfurt
2017

Fiction



Giulio Einaudi editore

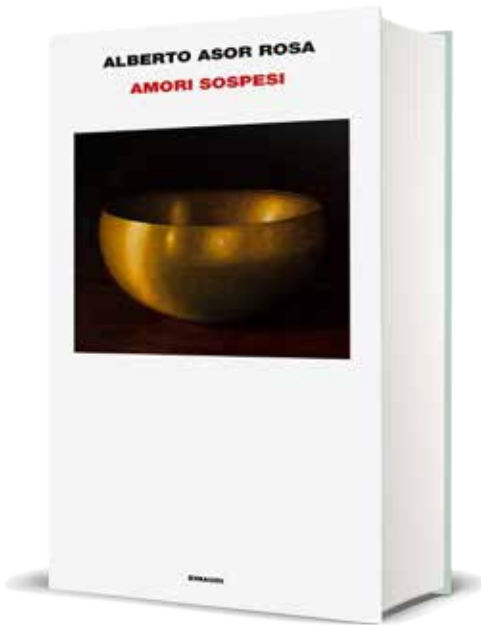
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Fiction



ALBERTO ASOR ROSA was born in 1933 in Rome, where he taught at the Sapienza University. He was the editor of *Letteratura italiana* Einaudi. Works of non-fiction he has published with Einaudi include *Scrittori e popolo*, *Genus italicum*, *Stile Calvino*, *Storia europea della letteratura italiana* and *L'ultimo paradosso*. His works of fiction include *L'alba di un mondo nuovo*, *Storie di animali e altri viventi*, *Assunta e Alessando* and *Racconti dell'errore*.

ALBERTO ASOR ROSA

SUSPENDED LOVES

AMORI SOSPESI

Ten short stories, or maybe just one. The way love - in the sense of Eros - insinuates itself into every season of our existence, powerful and unpredictable, each time laying us bare to ourselves.

"This is how his deepest desire was fulfilled: to suddenly pass from total pleasure to nothing".

There is an initial goodbye, as rapid and excruciating as every first time. A frightened child lets go of his mother's hand on the first day of school. There is a last goodbye, as slow and excruciating as every last time: a man slowly leaves his long married and family life, to gradually, irreversibly return to the land of his childhood. And there is an ultimate goodbye, excruciating, period. But very gentle, lost in ecstasy.

Between them, there is an uninterrupted sequence of beginnings and endings, just like life itself: each story is a tale of love and passion, throbbing, yearning, physical joy and melancholy.

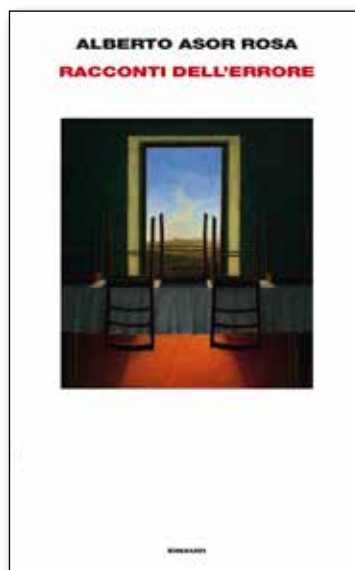
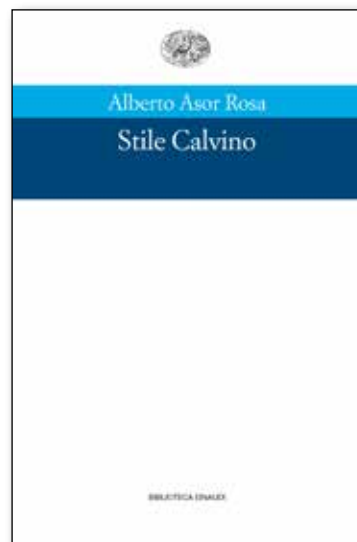
This collection of stories reads like a long, erotic and sentimental *Bildungsroman*, in which Alberto Asor Rosa, with subtle irony and a gaze which is both moved and disenchanted, offers his most masterly stylistic work to date.

SUPERCORALLI

FEBRUARY 2017

€ 20,00 • pp. 336

978880622626-8





P. D. BACCALARIO (born in Acqui Terme in 1974) is one of Italy's best-known authors of children's books. He is best known for his "Mysteries Down Voltaire Alley" series and the "Ulysses Moore" series, both of which are worldwide bestsellers. He lives in England.

The Italian Hunger Games

STILE LIBERO

MAY 2017

€ 18,00 • pp. 304

978880622150-8

P. D. BACCALARIO

THE FRATERNITY

LA CONFRATERNITA

"If anyone could write the next internationally successful YA series, P. D. Baccalario".

Hugh Howey, author of *The Wool Trilogy*

When you enter the N.S. IUNCTIO, they give you two things: a red notebook with the names of the students who belonged to the fraternity before you and an app on your smart phone. The app can do wonders. One thing in particular: omnipotence. Or at least the feeling that you have it.

The Boss doesn't mince words with Marco McKail: he's in a sea of troubles, he's made the wrong move, and he has no chance whatsoever of escaping alive. And yet the young man puts on a front of confidence. Like a gambler who's carefully calculated the risks. The Boss will first of all have to listen to his whole story, and he's the one who'll be telling it to him. In his own way. A teenager whose only gift seems to be his computer and videogame skills infiltrates the N.S. IUNCTIO, a secret university fraternity. For him it's more or less like playing any of the many online games he's such a master of. But who really is Marco McKail, after all? Who hired him to dismantle what may be the most important power centre in the country, a fraternity that "connects" young people destined by birth or talent to pull the strings of this society? Why is it impossible to get out of the N.S. IUNCTIO?



SILVIA BENCIVELLI

MY WITCH FRIENDS

LE MIE AMICHE STREGHE

An amusing yet unpretentious debut novel about our superstitions and, above all, our fragility. Because, sooner or later, all of us fall into the trap of “I don’t believe in it, but if it works”.

Alice doesn’t recognize her friends anymore. They used to be clear-headed, rational people; now they believe in magic potions, alternative therapies, the benefits of organic cucumbers and the iniquities of evil, generic, multinational corporations.

For example, Valeria takes Alice to the seaside because she hopes that by doing somersaults in the water, the breech baby she is carrying will flip into the proper position. Lucia inflicts strict rules on her about how and what she should eat. Arianna, an anesthesiologist, discovers she is a fan of homeopathy. And then there’s the friend who doesn’t want to vaccinate her children; the one who believes conspiracy theories; the one who reads the future in the stars. Even her grumpy and rationalistic grandmother, who adores modern medicine, mistrusts technology with the same illogicality as her witch friends.

Alice has a medical degree and works as a scientific journalist; she feels she has a right to pontificate but she, too, seems incapable of recognizing a simple reality: that our emotions can betray us. And thus, her overpowering fear of an operation will forever change her way of perceiving the world.

SILVIA BENCIVELLI, a scientific journalist, was born in 1977; she has a medical degree and a master’s degree in Science Communication. She is one of the hosts of the radio program *Tutta Salute*, which airs every morning on Rai3, and in the past she has worked on various programs for the same network and for Rai scuola. For ten years now, she has been one of the hosts of Radio3 scienza. She writes for *la Repubblica* and its supplements, *le Scienze*, *Mente e Cervello*, *Focus* and other mastheads. She teaches Scientific Journalism in a master’s degree program at the Sapienza University of Rome. She has published several books, including *Perché ci piace la musica* (Sironi 2007 and 2012, translated abroad) and co-directed a documentary about the Italian Sign Language (*Segna con me*, with Chiara Tarfano). She has received numerous awards for her activities.

I CORALLI

APRIL 2017

€ 17,00 • pp. 184

978880623207-8



CARLO BONINI is a special correspondent for *la Repubblica*. He has published with Einaudi the best seller *ACAB. All Cops Are Bastards* (2009) and, with Giancarlo De Cataldo, *Suburra* (2013).

GIANCARLO DE CATALDO has published with Einaudi the best seller *Romanzo criminale* (2002). Among his most recent books, *I traditori* (2010), *Io sono il Libanese* (2012), and *Nell'ombra e nella luce* (2014). His short stories have been included, among others, in the books *Cocaina* (2013) and *Giochi criminali* (2014). With Carlo Bonini he has written *Suburra* (2013).

STILE LIBERO
NOVEMBER 2015
 € 19,50 • pp. 320
 978880622777-7

CARLO BONINI GIANCARLO DE CATALDO THE NIGHT OF ROME LA NOTTE DI ROMA

In conjunction with the release of the film, *Suburra*, Bonini and De Cataldo's saga enters a new season. In the shade of the Jubilee, there is someone who wants to turn Rome into the world capital. Of crime.

Rome, the present day. In the shadow of the Jubilee the merchants and the corrupt get ready to launch an assault on the temple, with the stealthy supervision of the Samurai, a Neo-Nazi from the time of *Romanzo criminale*, who has succeeded in growing and camouflaging himself until he has become the point of reference for a variety of mafias, all held together by his charisma. The Samurai is temporarily a guest of the Italian prison system, and in his stead out on the streets is his young disciple and heir, Sebastiano Laurenti, bound by an ambiguous relationship of love and affection to the alluring member of parliament Chiara Visone.

Their way will be blocked by a surprising pair, a young priest with revolutionary ideas and an honest politician who belongs to the majority party, solid and incorruptible, "junked" by the new man-

agement. All this while out on the streets the new and ferocious clans are beginning to make themselves felt, while in the palaces of power people are scheming to dethrone a mayor who is too honest for the tastes of the Roman profiteers.

RIGHTS SOLD

France (Métailié), Germany (Folio Verlag), World English Rights (Europa Editions)



A crass, stark Rome, as alien as the moon's surface, is the setting for a scene of bloody slaughter. With a crowded cast of unforgettable characters, criminals of all kinds – globalized wrongdoers and street thugs, immoral politicians, pure-hearted Carabinieri and jazz-loving magistrates, Bonini and De Cataldo dig into the black hole of Italy's most recent history. The history of a country where everything continues to change so that everything can remain the same. As choral and powerful as *Romanzo criminale*, but set in the diseased heart of contemporary Italy, *Suburra* is an account of a country where the bandits no longer dream of being like us – where it is we who dream of all being bandits.

STILE LIBERO

SEPTEMBER 2013

€ 19,50 • pp. 488

978880621527-9

RIGHTS SOLD

Czech (Omega), France (Métailié), Germany (Folio Verlag), Greece (Hestia), Poland (Replika), World English Rights (Europa Editions)



It is 1977. A new force is terrorising Rome – a mob of reckless, ultraviolent youths known as Banda della Magliana.

As the gang ruthlessly take control of Rome's heroin trade, they begin an inexorable rise to power. Banda della Magliana intend to own the streets of Rome – unless their internal struggles tear them apart.

Based on Rome's modern gangland history, *Romanzo criminale* fearlessly confronts Italy's Age of Lead: war on the streets and terrorism, kidnappings and corruption at the highest levels of government.

SUPER ET

APRIL 2013

€ 15,00 • pp. 640

978880622577-3

RIGHTS SOLD

France (Métailié), Germany (Folio Verlag), Spain (Roca Editorial), The Netherlands (Lebowski), World English Rights (Atlantic Books)



SANDRO CAMPANI lives and works in a town in the Tosco-Emilian Apennines, where he was born in 1974. He has published *È dolcissimo non appartenerti piú* (Playground 2005), *Nel paese del Magnano* (Italic Pequod 2010) and *La terra nera* (Rizzoli 2013).

SANDRO CAMPANI

THE HONEY ROUND

IL GIRO DEL MIELE

An old man and a young man sit together at a table in front of a bottle of grappa, setting the stage for a very personal showdown.

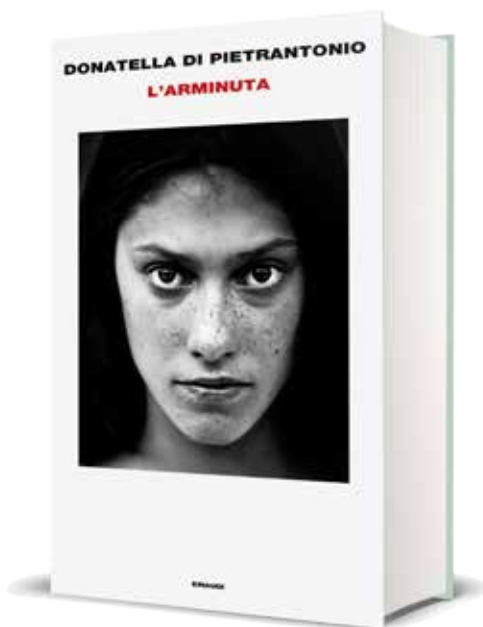
A nocturnal duel, alternating love and revenge, mistakes, forgiveness and compassion.

Two men challenge each other to an unusual duel, marked by the notches on a bottle of grappa: one shot after another, in front of a crackling fire, they confront each other until dawn. Until all the ghosts of the past are – perhaps – defeated once and for all.

Davide is a simple young man who has a simple job: he delivers honey to the homes in the Apennine mountain town where he was born and raised. After losing his job and the love of his life, he has allowed the vicissitudes of life to fill him with uncontrollable anger. Elderly Giampiero was the assistant of Davide's father at the carpenter's shop and when, late at night, the young man comes knocking at his door, he lets him in.

An enthralling and warm novel, with unforgettable characters orchestrated with the mastery of great narrators. Sandro Campani has a rare talent: right from the first page, he transfixes his readers, holds them tight and doesn't let them go.

SUPERCORALLI
JANUARY 2017
 € 19,50 • pp. 248
 978880622891-0



DONATELLA DI PIETRANTONIO debuted with the novel *Mia madre è un fiume* (Elliot 2011, Tropea Prize). With *Bella mia* (2014) she was a finalist for the Strega Prize. She lives in Penne, in Abruzzo, where she works as a children's dentist.

**Winner of the 55th Edition
of the Campiello Prize 2017.**

SUPERCORALLI
FEBRUARY 2017
€ 17,50 • pp. 176
978880623210-8

DONATELLA DI PIETRANTONIO

L'ARMINUTA

**“So which one is your mother?” she asked, discouraged.
“I’ve got two of them. One is your mother”.**

If at thirteen, the people you had until then called “Mom” and “Dad” return you – without much explanation – to your family of origin, you question what your place is in the world. And above all, where to search for the answer.

There are novels which touch such deep, fundamental chords that they seem to call us by name. From the very first page, this is what happens in *L'Arminuta*, when the protagonist, holding a suitcase in one hand and a bag of shoes in the other, rings the doorbell of an unfamiliar door. It is opened by her sister Adriana, with smudgy eyes and messy braids. They have never seen each other before.

This is the beginning of the explosive and fascinating story of a young girl who, from one day to the next, loses everything – a comfortable home, her best friends, the unconditional affection of her parents. Or better, of the people she thought were her parents. They tell her that her real family is a different one and that the time has come to take her back to them because her original parents want her back. But is this really true?

Thus begins a new and very different life for the “Arminuta” (the “Returned”), as her schoolmates call her with the cruel precision of children. The bed she has to share with Adriana, the meals she has to contend for with her older brothers, the family chores, a baby brother to care for, her father's silence, her mother's gruff ways. Only her excellent grades at school seem to still link her to her former life.

But one of her brothers, Vincenzo, looks at her as though she were already a woman. And maybe she can lose herself in that restless, cunning gaze in order to start finding herself once again.

Donatella Di Pietrantonio deals with the topics of maternity, responsibility and care from an original perspective and with rare expressive intensity. Her writing style has a unique voice, a sharp-edged yet luminous grain. She is able to steer a white-hot story in which a double abandonment can only be accepted by returning to the origin, the body, oneself. She also takes us to a little-known Abruzzo, a rough and harsh land which can suddenly be illuminated by reflections of the sea.

RIGHTS SOLD

Czech (Argo), France (Seuil), Germany (Kunstmann), Slovak (Inaque), The Netherlands (Serena Libri), World Spanish Rights (Duomo Ediciones)



MARCELLO FOIS, was born in Nuoro in 1960. Winner of the Italo Calvino Prize in 1992 with *Picta* (Marcos y Marcos 1992, Frassinelli 2003), he lives and works in Bologna. His most recent books published by Einaudi include: *Memoria del vuoto* (2007, Super Grinzane Cavour Prize, Volponi Prize and Alassio Prize); *Stirpe* (2009), *Nel tempo di mezzo* (2012, finalist for the Strega Prize and the Campiello Prize), *L'importanza dei luoghi comuni* (2013) and *Luce perfetta* (2015). He is the author of the trilogy about the lawyer Bustianu (*Sempre caro*, *Sangue dal cielo* and *L'altro mondo*), available in the series Tascabili Einaudi. In 2006, with Einaudi, he also published the poetry collection *L'ultima volta che sono rinato*. In 2016, he also published *Manuale di lettura creativa* (Einaudi 2016).

SUPERCORALLI

MAY 2017

€ 20,00 • pp. 312
978880621651-1

MARCELLO FOIS

ABOUT SAYING GOODBYE

DEL DIRSI ADDIO

A young police commissioner with a tormented past investigates the case of a missing child. He will discover many more things than he would have liked to. A great author's great return to noir.

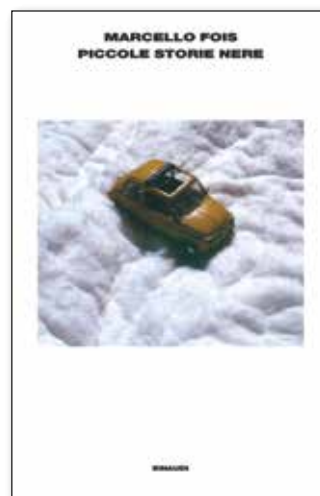
Can an eleven-year-old disappear into thin air? Can a child be made to pay for the mistakes of adults? Of course not, Commissioner Sergio Striggio thinks to himself, on his first case in Bolzano. He asked to be transferred to a branch that was far enough away from Bologna but not too far, since that is where his elderly father, who was recently widowed for the second time, still lives. The moment has come for the two men to re-address an old dispute: Pietro, who used to be a policeman, won't forgive his son for having imitated him. He had a different future planned for his son and now the weight of all the unsaid things has come between them.

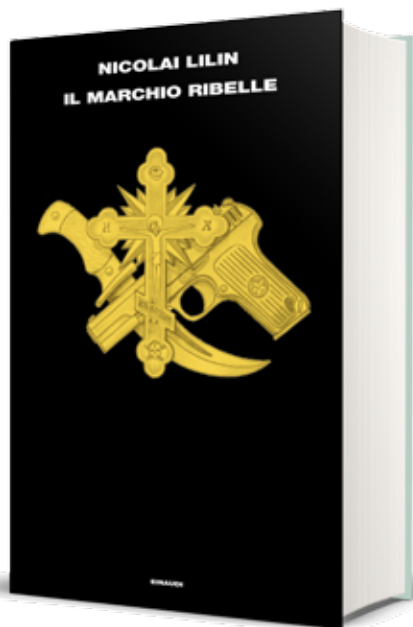
The search for the missing child proves to be more than just a job for Commissioner Striggio: it soon becomes a journey into himself, forcing him to come to terms with his own identity. Because there is always a dark point at the center of every investigation, and an unexplored place in the soul of every investigator.

After the popular "Chironi trilogy", Marcello Fois returns to noir with a style which has never lost sight of the feelings which move human beings, their urges and their conflicts. In a word: literature.

RIGHTS SOLD

France (Seuil), World English Rights (MacLehose Press)





NICOLAI LILIN, was born in 1980 in Bender, Transnistria; he has been living in Italy since 2003 and writes in Italian. With Einaudi, he has published the novels *Educazione siberiana* (2009), translated in twenty-three countries; *Caduta libera* (2010); *Il respiro del buio* (2011); *Storie sulla pelle* (2012); *Il serpente di Dio* (2014); *Trilogia siberiana* (2014, composed of *Educazione siberiana*, *Caduta libera* and *Il respiro del buio*); *Spy Story Love Story*; and *Favole fuorilegge* (2017). Gabriele Salvatores made a film based on *Educazione siberiana*; starring John Malkovich and produced by Cattleya with Rai Cinema, it was released in 2013.

SUPERCORALLI

NOVEMBER 2017

€ 20,00 • pp. 150, with illustrations
978880623506-2

NICOLAI LILIN

THE BRAND OF THE REBEL

IL MARCHIO RIBELLE

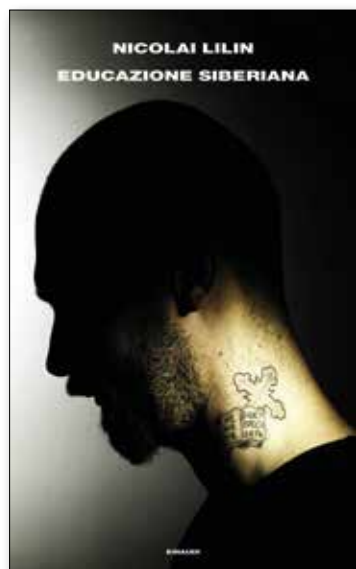
The old truces have collapsed. The pacts which, until yesterday, had defined every equilibrium, are now worthless. Death, everywhere, is called “our shared bride”. By reading the stories of men through their tattoos, Nicolai Lilin recounts the apocalypse of an ancestral criminality, with the merciless and savage writing style of someone who has personally experienced those flames.

Some accept drug trafficking and become rich; others remain on the sidelines. Some still dress in 1980s Soviet-style fashions, and some continue to wield their power from prison. Some come to terms with the police and others refuse to do so and always will.

Everything is changing in the derelict suburbs of the former USSR. Black Seed, the most powerful crime organization, has been weakened by an internecine war between the old and young generations. This is where the outlawed Siberian communities and the powerful gypsy clans are losing ground and this is where the new gangs are ferociously supplanting them. The most dangerous are the Anarchists, the toxic punks; the army of the Young Brothers, most of whom hail from gyms and paramilitary patriotic clubs; the Steel Heads, also called Nazis; and the Lyuberi, enemies of the West who conduct anti-consumerist raids. The one thing these clans have in common – apart from a new code of criminal ethics which is more violent than ever – is that each one of them has their own way of tattooing themselves. Tattoos are a social glue, a sign of belonging; but they are also an instrument of communication and in certain cases, even a language.

The fifty tattoos reproduced in this book are the key for entering a world. Because each outlaw has his own tattoo; it is the expression of his dreams and his history, and an admission of fear. The only confession he will ever make of his sins. Perhaps even a final, desperate attempt to snatch his soul from the devil’s fangs. “None of us could imagine a different life”.

“Even before the blood began to spurt from his wounds, I noticed the tattoo which covered his entire chest. A half-length portrait of the Virgin Mary wearing a crown, her hands joined in prayer. Instead of eyes, two horseshoes. All around her, clouds. Underneath was written: ‘I am favored by destiny and spoiled by good fortune’. Read like this, on that bullet-riddled corpse, the phrase had a certain effect on me. Because what I was seeing said the exact opposite: how short-lived and fragile criminal good fortune really is”.





CARLO LUCARELLI (Parma, 1960) has published many books with Einaudi, the most recent of which are *Albergo Italia* (2014) and *Il tempo delle iene* (2015). He is a regular host on television programs, about various aspects of unresolved crime investigations. Before this new novel, De Luca had already been the protagonist of a trilogy originally published by Sellerio: *Carta bianca*, in 1990, now Einaudi 2014; *L'estate torbida*, from 1991, now Einaudi 2016; and *Via delle oche*, 1996, soon to be published by Einaudi.

STILE LIBERO
MARCH 2017
 € 17,00 • pp. 216
 978880622437-0

CARLO LUCARELLI ITALIAN INTRIGUE

The Return of Commissioner De Luca
INTRIGO ITALIANO
Il ritorno del Commissario De Luca

In 1953, after five years in quarantine atoning for the mistakes of his past, De Luca is reinstated in one of the many institutionally deviated, parallel secret services in Italy; with the Cold War raging, De Luca returns to the police force, albeit as an incognito, undercover agent.

A murder has been committed in Bologna, a snow-covered city with trams clanging their bells and people crowding the restaurants for their Christmas tortellini. The beautiful wife of a university professor has been found drowned in the bathtub of her husband's love nest.

The police want to know who did it and this is why they need a truffle hound like De Luca, who finally finds himself dealing with what seems like a classic murder investigation, with clues, traces, fingerprints and times. But, of course, this isn't quite true. Because a few months earlier, her husband, the professor – a womanizer, existentialist and jazz fanatic – died in a car accident which also has many strange elements. Just like the death of the truck driver who caused the accident. And so De Luca, with a young secret service agent who has been assigned to help

him but also to spy on him, finds himself in an ambiguous and treacherous investigation, where risking his life is just one of the dangers facing him – and not even the worst of them. In the end, after falling in love with a very talented and young mixed-race jazz singer whose past as a worker in the rice paddies and as a partisan courier is the exact opposite of his own, and after surviving an assassination attempt with grave consequences, De Luca will be forced to choose whether to follow his old hunting dog's heart or his new one, a mongrel's.



RIGHTS SOLD

France (Métailié), Germany (Folio Verlag), The Netherlands (Serena Libri)



MICHELA MARZANO (Rome, 1970) is a tenured professor of Moral Philosophy at Paris Descartes University, a columnist for *la Repubblica* and the author of numerous books which have been translated into many languages. Books she has published in Italy include: *Volevo essere una farfalla* (2011), *L'amore è tutto: è tutto ciò che so dell'amore* (2014 Bancarella Prize), *Papà, mamma e gender* (2015).

MICHELA MARZANO

THE LOVE I STILL HAVE

L'AMORE CHE MI RESTA

One of Italy's most important authors writes a moving novel about maternity. By thrusting a scalpel into the supreme pain, she finds the exact words that name it. But that also release a glimmer of light in the finale.

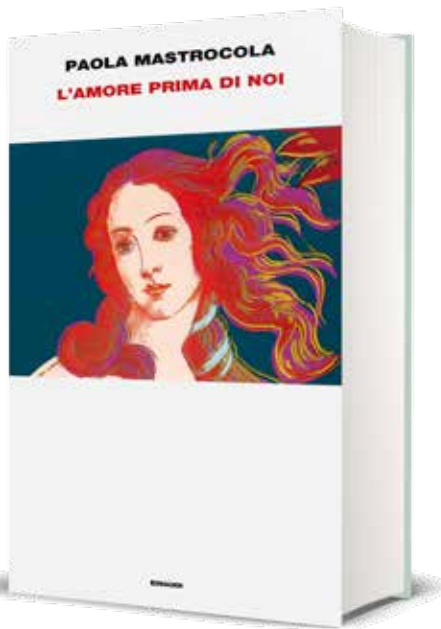
Daria thought that love could heal everything. Then Giada, her daughter, committed suicide. And her world crumbled.

The evening Giada killed herself, Daria's life plummeted into irremediable suffering, which she nourishes with religious devotion because it's all that's left to her of her daughter. Neither her husband nor her son can help her: in the face of the scandal of this loss, it would be a sacrilege to start living again. Daria barricades herself behind her memories: when she couldn't get pregnant and wanted to have a baby at all costs, when she finally adopted Giada and the world "fixed itself", when she thought she was a perfect mother and that love could heal every wound.

With a fierce and poetic writing style and the entrancing rhythm of a lullaby, Michela Marzano gives voice to a mother and her heartbreaking *de profundis*. By digging into the truth of human relations, she talks about all of us. Of our desire to be welcomed and understood, of our fear of being abandoned, of our stubborn need for love, because "without love we are dead, even before we die".

STILE LIBERO
APRIL 2017
 € 17,50 • pp. 248
 978880623438-6

RIGHTS SOLD
 France (Grasset)



PAOLA MASTROCOLA debuted with the novel *La gallina volante* (Guanda 2000), which won the Calvino Prize. A finalist for the Strega Prize in 2001 with *Palline di pane* and the winner of the 2004 Campiello Prize with *Una barca nel bosco*, her following books include *La scuola raccontata al mio cane* (2004), *Che animale sei?* (2005), *Più lontana della luna* (2007), *La felicità del galleggiante* (2010), *Togliamo il disturbo. Saggio sulla libertà di non studiare* (2011). With Einaudi, she has published *Non so niente di te* (2013) and *L'esercito delle cose inutili* (2015).

SUPERCORALLI
OCTOBER 2016
 € 19,50 • pp. 328
 978880623200-9

PAOLA MASTROCOLA

THE LOVE BEFORE US

L'AMORE PRIMA DI NOI

Daphne, Orpheus, Helen, Theseus, Ariadne, Psyche, Calypso, Pygmalion, Atalanta... The names of the ancient heroes and gods don't matter because, basically, they are us. Their stories are our stories. We call them myths but they have the flavor, and the meaning, of our own lives.

Love myths, told like real stories.

Myths are what remain after oblivion, ruin, passing time. This is why they are eternal, because they are basically us. Paola Mastrocola has found a miraculous dimension for telling these infinite stories one more time: in this book, sumptuousness and weightlessness come together for the pure joy of the reader; basically, she talks only of love. Love for a man, a woman, a river, a star. Our illuminated part, the point in which our lives still touch something divine. Love for the world, just as it is. Each story carries within itself a question which goes straight to the heart. What form can our love take? Can beauty be kidnapped? And what is kidnapping, when you follow a man, or when he snatches you? When you let him look at you, or when you look at him, and you bind him to yourself and he has lost all freedom? And why, at a certain age which we call youth, do we refuse to concede ourselves to anyone, and we play, hover in midair, in flight?

Love, as recounted by the Greeks, is heart-breaking. It isn't a sentiment, it is more: it is the power that binds everything together, the knot which constricts us, the sky above us: what determines us, what takes away our freedom but gives us meaning, elevates us, nourishes our deepest substance as transitory human beings, so attached to life, so loving... Thus, to tell these stories once again is like approaching a world when everything had a soul and sometimes the gods fell in love with us.

"... If I were to follow you, Orpheus, you would take me back to the usual life of days which end and begin again, and in the end leave us old, once again on the verge of departing. Love is distance, it feeds itself with inaccessible distances. I don't have to live with you. It is perfect to love you in this darkness, where I don't see you and I don't have you: love is part of death. Like day is contained in the night, like the sky embraces both the moon and the sun... I have become the sky. Love is forgoing you".



PAOLO MAURENSIG was born in Gorizia and lives in Udine. He debuted in 1993 with *La variante di Luneburg*, translated into over twenty languages. His novels include *Canone inverso* (1996), *Venere lesa* (1998), *Il guardiano dei sogni* (2003) and *L'arcangelo degli scacchi* (2013). In 2015, he published *Teoria delle ombre*, which won the Bagutta Prize.

PAOLO MAURENSIG

THE DEVIL IN THE DREAM DRAWER

IL DIAVOLO NEL CASSETTO

The devil in person arrives in a small Swiss town, where all one thousand inhabitants write and dream of being published. Needless to say, he has taken on the form of an editor. Paolo Maurensig proposes a playful literary novel which has the splendid pace of a thriller.

A great and much-loved author joins the Einaudi catalogue.

Literature is a very serious affair in this Swiss village tucked into a valley which is almost suffocated by the mountains: it is said that Goethe spent a night there on his way home from Italy, when the carriage in which he was travelling broke down. No less than three inns are named after him and claim that the author slept there. Moreover, every inhabitant writes and aspires to be published, from the old priest who has been writing his memoirs for years to the rather silly girl who pens nursery rhymes, passing by way of the burgomaster. They send off their novels by mail and by mail they receive the editors' replies, which up until now have all been negative. Thus, it's not worth betting on the talent of these one thousand souls.

Until the devil solemnly appears on the scene. He pretends to be an important editor and says he wants to open a branch of his prestigious publishing house right there. Who wouldn't be willing to make a pact with the devil to get his own novel published? The only person who seems to understand the danger of the situation is Father Cornelius, who has been sent by the diocese to help out the old parish priest. Paolo Maurensig offers us a highly sophisticated and enthralling literary apologue about narcissism and vainglory, but also about our unquenchable thirst for stories.

"Each time someone picks up a pen, they prepare to officiate at a rite at which two candles should always be lit: a white one and a black one".

L'ARCIPELAGO
JANUARY 2018
 € 13,00 • pp. 120
 978880623666-3



GIACOMO MAZZARIOL is now twenty years old and lives in Castelfranco Veneto with his family. Giovanni is his younger brother.

RIGHTS SOLD

Catalan (Nube de Tinta - Penguin Random House), Chinese Complex (Fine Press), Chinese Simplified (China South Booky Culture Media), Germany (Piper), Japan (Shogakukan), Korea (Woongjin Think Big), Russia (Sindbad Books), World Spanish Rights (Nube de Tinta - Penguin Random House)

STILE LIBERO

APRIL 2016

€ 16,50 • pp. 184

978880622952-8

GIACOMO MAZZARIOL MY BROTHER RUNS AFTER DINOSAURS

My story and Giovanni's, who has an extra chromosome

MIO FRATELLO RINCORRE I DINOSAURI

Storia mia e di Giovanni che ha un cromosoma in piú

An eighteen-year-old shoots a video about his younger brother, who has Down's syndrome, and the video enchants the world. Their story amazes, amuses, takes your breath away. Giacomo tells the story in this book. And it's a happy story.

“Who is a Down's?” people often ask Giacomo. “I don't know”, he replies. “But I can tell you who my brother Giovanni is”. It took twelve years for Giacomo to learn to really see his brother. The first-person story of an extraordinary, compassionate adventure.

My name is Giacomo Mazzariol, I am eighteen years old. I live in a small town with my parents, my sisters Chiara and Alice, and my brother Giovanni. I am the second-born, Giovanni is the youngest. There are a few things you should know about Giovanni. He's the kind of person who, if he goes to get an ice cream and they ask him “cone or cup?”, he replies “Cone!” And if I point out to him that he never eats the cone, he says: “Well, I don't eat the cup, either!” Giovanni is the kind of person who steals the homeless person's hat and runs off. Who loves dinosaurs and the color red. Who goes to the movies with a classmate, returns home and announces that he is married. Who dances in the middle of the piazza, alone, to the sound of a street artist's music, and one after another the passers-by begin to imitate him. For him, time is always twenty minutes, never longer than twenty minutes: if people go on vacation for a month, they were gone twenty minutes. Every day, he goes into the garden and picks a flower for his sisters, and if it's wintertime and he doesn't find any flowers, he takes them dry leaves instead. Giovanni can be exhausting, draining. Giovanni is twelve years old and he has a smile that is wider than his glasses. He is worse at math than I am, but he's much more likeable. Giovanni has an extra chromosome.



MELANIA G. MAZZUCCO is the author of *Il bacio della Medusa* (1996); *La camera di Baltus* (1998); *Lei così amata* (2000), about the author Annemarie Schwarzenbach; *Vita* (2003, Strega Prize); *Un giorno perfetto* (2005), which the director Ferzan Ozpetek turned into a film of the same name. In January 2011 she received the Viareggio-Tobino Literary Prize as Author of the Year. She has published with Einaudi: *Limbo* (2012, Bottari Lattes Grinzane Prize, Elsa Morante Prize, Giacomo Matteotti Prize); *Il bassotto e la Regina* (2012, Frignano Ragazzi Prize 2013); *Lei così amata* (2012); *Sei come sei* (2013); *Vita* (2014) and *Il museo del mondo* (2014), in which she narrates 52 art masterpieces. Her novels have been translated in 27 countries.

I CORALLI
OCTOBER 2016
 € 17,50 • pp. 264
 978880623253-5

MELANIA G. MAZZUCCO

I AM WITH YOU

The story of Brigitte
IO SONO CON TE
 Storia di Brigitte

For months, two women meet every week. One has lost everything and begins to tell her story; the other one listens and decides to write that story down. She has chosen it among the countless possible ones, the way you open a door or start down a path. Because only through the eyes of each individual person can you see the world.

“I didn’t know where they were taking me. I only knew that I would never return.”

Brigitte arrives at the Termini train station one day at the end of January. She is wearing lightweight clothing; she is cold and hungry and doesn’t really know what country she’s in. She had fled hastily from the Congo and was then unloaded like a burdensome package. The train station in Rome becomes her dormitory; garbage becomes her dinner. And yet she used to be a nurse, the mother of four children and now she doesn’t even know if they are alive. When she is completely at the end of her tether, she is approached by a man. He speaks to her, scribbles an address on a paper napkin for her: the Centro Astalli, where she will find a meal, human warmth and all the help she needs. In fact, it is a new beginning, but it is also the beginning of a new odyssey.

Io sono con te is a rare and essential book for many reasons: it is the story of a meet-

ing and recognition, of an ordeal and a re-birth, the description of an Italy which is both inhospitable and welcoming, politically inadequate and full of miraculous situations and people.

Melania Mazzucco has put herself on the line on every page, as a human being and as an author, using a new, flexible style which is precise, personal, and full of restrained and explosive emotion.

In *Vita* she had narrated the epic of Italian emigration; in *Io sono con te* she flips the perspective: by looking these men and women in the eye, mirroring ourselves in their stories, we cannot help but recognize the desperate energy which we all have in common, when life has swept us away and we are trying to get back on our feet.

RIGHTS SOLD

Hungary (Europa Publishing), World Spanish Rights (Anagrama)



MARGHERITA OGGERO was born and lives in Turin. In 2002, she debuted in fiction with the novel *La collega tatuata*, published by Mondadori, on which the film *Se devo essere sincera* (directed by Davide Ferrario, starring Luciana Littizzetto and Neri Marcorè) is based. Her novels include *Una piccola bestia ferita* (2003), *L'amica americana* (2005), *Qualcosa da tenere per sé* (2008), *Un colpo all'altezza del cuore* (2012), *L'ora di pietra* (2013), *La ragazza di fronte* (2015, 2016 Bancarella Prize) and the short stories *Il rosso attira lo sguardo* (2008), all published by Mondadori. In 2006, she published with Einaudi *Così parlò il nano da giardino* and in 2009 *Il Compito di un gatto di strada*. For Rai TV she wrote the stories of the popular series *Provaci ancora prof*, inspired by her books and starring Veronica Pivetti.

MARGHERITA OGGERO

IT DOESN'T MATTER

NON FA NIENTE

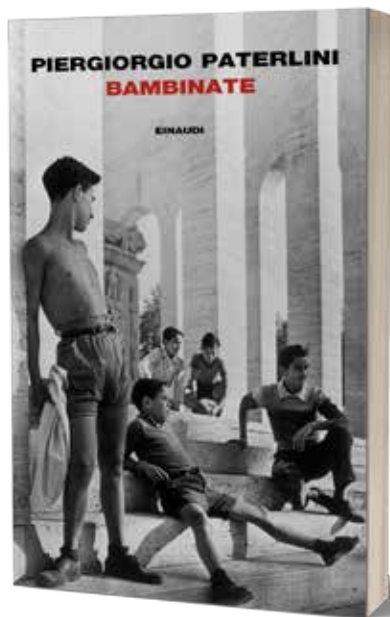
The intimacy of two women, their pact, the irresistible energy with which they face life. In her light and cheerful writing style, Margherita Oggero takes us on a stroll through fifty years of history, in the company of two women who are simply extraordinary.

– *What kind of life would I have had, if I hadn't been beautiful?*
 – *I don't know. But at a certain point, in any other life, you'd ask yourself the same question.*

In 1933, Esther was forced to leave Berlin, her love, her freedom and every promise of a future. Now she is a young and serious woman; her intelligence puts everyone on the spot and her elegance disconcerts her grim Piedmontese mother-in-law. Instead, Rosanna grew up surrounded by rice paddies and her beauty has done her a great disservice. The young girl she was for just one season has turned into a discreet yet sensual woman, attentive, able to live each day to the fullest. It won't take long to discover what these two women have in common. They are alive, despite everything, and profoundly capable of loving. One day, Esther asks Rosanna to help her have a child, "like Hagar did for Abraham and Sarah in the Bible". They will bring this child up together, growing with him, without paying much attention to what people say about them.

In the meantime, life goes on and, as happens to intelligent people, it puts them to a rough test: from the war until the fall of the Berlin Wall, by way of Bartali and Togliatti, without neglecting '68 and the years of terrorism. The days are filled with things to do, Pannofix jackets, shared secrets, fears, enthusiasms, dares, and Fiat 1100 cars plodding along newly-constructed highways. What is moving fast is life, the life of two women who will never be alone again.

SUPERCORALLI
OCTOBER 2017
 € 19,50 • pp. 320
 978880623200-9



PIERGIORGIO PATERLINI (Castelnovo di Sotto, Reggio Emilia, 1954) has published over twenty books, some of which have been translated in France, Spain, Holland, the United States and Brazil. His long seller is *Ragazzi che amano ragazzi* (1991). He has written a “four-handed autobiography” with Gianni Vattimo, *Non Essere Dio* (2006 and 2015). In 2013, he published, with Einaudi, *Fisica quantistica della vita quotidiana. 101 microromanzi*; in 2014, *I brutti anatroccoli*; in 2015, *Lasciate in pace Marcello*. After abandoning full-time journalism, he wrote programs for Radiorai and for Raiuno, Raidue, Raitre and La7, as well as theatrical plays (including the adaptation of *La Califfa*, by Alberto Bevilacqua). He wrote the screenplay for the film *Niente paura*, presented Out of Competition at the 2010 Venice Film Festival. Today, he writes for *la Repubblica* and for the online edition of *l'Espresso* with his signature blog *Le Nuvole*.

PIERGIORGIO PATERLINI

CHILDISH PRANKS

BAMBINATE

“It’s only a yellow dot on the horizon, on the edge of the endless fields; it comes toward me and soon reveals itself to be a boy”. We used to call them “childish pranks”; today, we call it bullying. It is nothing other than the first appearance of violence in people’s lives.

In a town in the lower Po Valley, a performance of the Via Crucis begins. This is normal, it’s Good Friday afternoon: there are the Pious Women, the High Priest, Simon of Cyrene, the soldiers. And there’s Pontius Pilate. What is unusual is that the protagonists are all children. What is frightening is that none of them are acting, including the young Christ on his way to Golgotha. Everybody sees them but no one intervenes. After all, these is “kids’ stuff”. Fifty years later, the boy who played Pontius Pilate back then returns to town. Some things have changed; much more has remained just the same. The brutal children of yore are now defeated men, and that poor Christ has aged and continues to carry his cross. The reckoning will be cruel, just like their game was atrocious. And, once again, it is Good Friday.

In this original, clear-eyed and taut novel, Piergiorgio Paterlini deals with a topic that is both eternal and overwhelmingly up-to-date.

I CORALLI
SEPTEMBER 2017
 € 16,50 • pp. 152
 978880621408-1



VALERIA PARRELLA was born in 1974 and lives in Naples. She has published the collections of short stories *mosca piú balena* (minimum fax 2003), *Per grazia ricevuta* (minimum fax 2005) and *Troppa importanza all'amore* (Einaudi 2015). With Einaudi, she has also published the novels *Lo spazio bianco* (2008), which Francesca Comencini transposed into a film of the same title, *Lettera di dimissioni* (2011) and *Tempo di imparare* (2014). She has written the plays *Il verdetto* (Bompiani 2007), *Tre terzi* (Einaudi 2009, together with Diego De Silva and Antonio Pascale), *Ciao maschio* (Bompiani 2009), *Antigone* (Einaudi 2012) and *Euridice e Orfeo* (Bompiani 2015). For years she has written the book column in *Grazia* and collaborates with *la Repubblica*.

I CORALLI
APRIL 2017
 € 14,00 • pp. 128
 978880623552-9

VALERIA PARRELLA

THE WOMAN'S ENCYCLOPEDIA

Updated

ENCICLOPEDIA DELLA DONNA
Aggiornamento

Amanda. A name, a destiny. She is Neapolitan, quick-witted, energetic, sophisticated – and she doesn't want to miss out on anything destiny has in store for her. Especially in bed. A feisty and deeply joyful story about the world's oldest art form: sex.

L'Enciclopedia della donna – which was published in weekly installments during the 1960s in Italy – presented, clearly and authoritatively, everything a woman was supposed to know: from nutrition to sports, from the rules to become an impeccable hostess to the rules to impose on one's children.

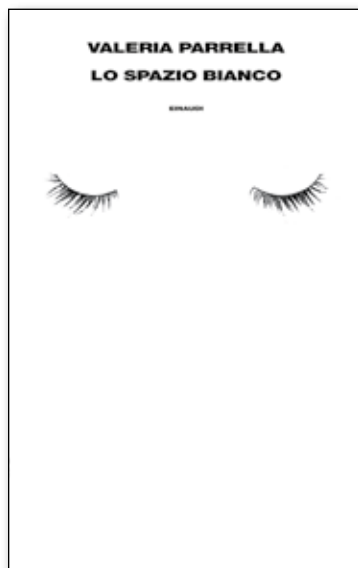
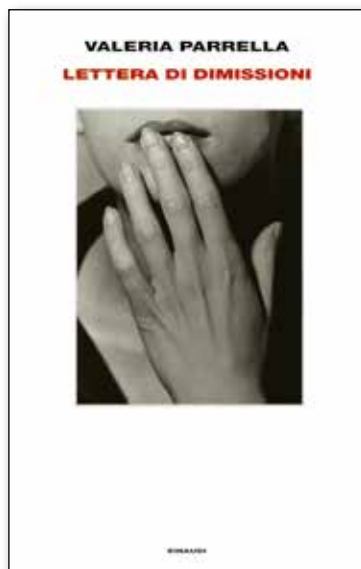
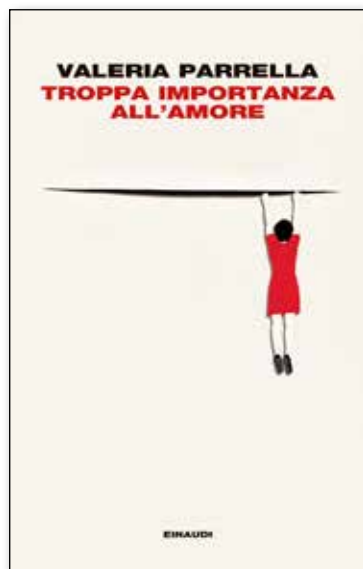
Only one topic was missing; one single subject was never dealt with, even though it was at the center of every woman's life and body: her pussy. A not insignificant oversight, which Amanda – a respected professor of architecture, 52 years old and lots of things to explain – immediately prepares to put to rights, recounting it from A to Z.

"The first date with a man? It's a mess, you have to take it very slowly otherwise they get scared". Amanda has very clear ideas on the subject: "Men and women like the same thing: to make love, to touch each other, to kiss, to come".

By demolishing the conventions one by one, in one hundred pages Valeria Parrella gives us the facts, the way they are. A declaration of freedom consigned to women (and to those who love them), an invitation for them to take what they want, in all the open and closed rooms of their life.

"I'd like to tell them, look in your hands, girls, only in your hands. Everything you need is inside there".

RIGHTS SOLD
 Germany (Folio Verlag)





LETIZIA PEZZALI was born in Pavia in 1979 and worked for years in London. She now lives in Luxemburg with her husband and daughter. *L'età lirica* (Baldini & Castoldi 2012), her first novel, was a finalist for the Calvino Prize.

LETIZIA PEZZALI

LOYALTY

LEALTÀ

A woman, a man, a bond which – despite everything – cannot be broken. A powerful novel about the nature of desire and the potentially irreconcilable contrast between the need for normality and the difficulty of human relations which have become increasingly dematerialized. The sensual and authentic story of an obsession. And in the background, the world of high finance, recounted with the clear-eyed precision of an insider.

Giulia, thirty-two years old, works at an important investment bank in London. She lives in an unusual context for someone her age: she has lots of money, very little free time, and – except for sex – her relations are limited to cell phones and social networks. The world in which she moves is the one which caused the international financial crisis but emerged from it unscathed. The rest of humanity, excluded from the skyscrapers of Canary Wharf, the major financial center on the banks of the Thames River, looks at this world with suspicion. Suddenly, the possible consequences of Brexit have overwhelmed this world with the power of a tsunami, plunging it into an internal cataclysm which is almost spiritual in nature.

On the very day that the results of the referendum are made public, anxiety over the future, which is for the most part unmotivated, runs rampant among her colleagues. After a routine meeting with her boss, the memory of Michele resurfaces in her. A married man twenty years her senior, he had been a sentimental and erotic obsession of Giulia's during her university years. At the time, Michele had had her same job in that same investment bank but a short while later he had resigned and returned to Milan. A business trip to Milan forces the young woman to relive that experience, as she investigates the universal, emotional dimension of pain and love and tries to find closure to an unresolved story, a potentially impossible undertaking.

STILE LIBERO
JANUARY 2018
 € 17,50 • pp. 256
 978880623261-0

RIGHTS SOLD

France (Fayard), Lithuania (Alma Littera), Portugal (Dom Quixote), The Netherlands (Wereldbibliotheek), Turkey (Kafka Books), World Spanish Rights (Alfaguara)



ROBERTO RICCARDI

THE NIGHT OF RAGE

LA NOTTE DELLA RABBIA

A Jewish investigator whose life is marked by a tragic past. A dramatic and taut noir, with the Years of Lead as a backdrop.

May 9, 1974. The SAP have kidnapped Professor Marcelli, a rising star of national politics, and they have killed the Carabinieri who was his bodyguard. The Carabinieri colonel Leone Ascoli begins his investigation with the judge Tramontano and it immediately proves to be complex. Their only toehold is an eyewitness to the ambush. As if that weren't enough, the officer is paid a visit by "Bepi," a former partisan fighter who saved his life when the two were prisoners at Auschwitz. Bepi tells him that Helmut, the SS lieutenant who was their jailor, is in Rome under a pseudonym and asks Ascoli to repay his debt by tracking the man down and handing him over for a ferocious vendetta. The problem is that Helmut has become a double agent, balancing between the two souls of a Germany which has been divided by the Yalta conference.

In the meantime, the clock is running and the SAP launch an ultimatum: if the State doesn't free their leader, Professor Marcelli will be killed.

These are dramatic moments for Colonel Ascoli. The past and the present chase each other in his mind. And he must come to terms with many things: first of all, his conscience.

ROBERTO RICCARDI (Bari, 1966) is a colonel of the Carabinieri. He debuted in Noir with *Legame di sangue* (Giallo Mondadori 2009; Tedeschi prize), followed by *I condannati* (Giallo Mondadori 2012), *Undercover* (E/O, 2012; Biblioteche di Roma, Azzecagarbugli and Mariano Romiti prizes), *Venga pure la fine* (E/O, 2013; nominated for the 2014 Strega Prize) and *La firma del puparo* (E/O, 2015). He has also written books about the Shoah: *Sono stato un numero* (Giuntina 2009; Acqui Storia Prize), *La foto sulla spiaggia* (Giuntina 2012) and, with Giulia Spizzichino, *La farfalla impazzita* (Giuntina 2013).

STILE LIBERO

AUGUST 2017

€ 18,00 • pp. 328

978880623496-6



DOMENICO STARNONE (Naples, 1943) has published novels and short stories about scholastic life, then moved away from scholastic themes with books like *Il salto con le aste* (1989, ET Scrittori 2012), *Segni d'oro*, *Eccesso di zelo* and *Denti*, on which Gabriele Salvatores based the film of the same title. In 2001, he won the Strega Prize with his novel *Via Gemito*, which was followed, always published by Feltrinelli, by *Labilità* (2005, Castiglioncello Prize) and *Prima esecuzione* (2007). With Einaudi, he has published *Spavento* (2009, Comisso Prize), *Autobiografia erotica di Aristide Gambia* (2011), and *Lacci*.

SUPERCORALLI
OCTOBER 2016
 € 17,50 • pp. 176
 978880623235-1

DOMENICO STARNONE

PRANKS

SCHERZETTO

A famous, gruff and busy illustrator, and a four-year-old boy: they are grandfather and grandson but they hardly know each other and will have to keep each other company for three long days.

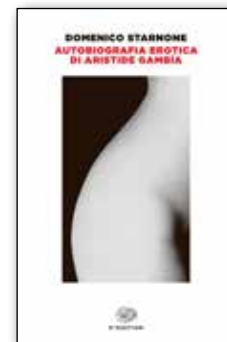
A taut novel, which continuously makes us smile but doesn't spare us the precise dissection of our fears and our dismay in the face of the tenacity of the life inside us and after us.

Imagine a duel. Two males are facing each other, blood of the same blood. The taller one is over seventy years old; he is a famous illustrator and has lived in absolute solitude for many years. The shorter one is a four-year-old nuisance with a vast and precocious vocabulary: a grandson he has seen maybe twice and who has been entrusted to the care of the grandfather for three whole days. The boy's parents have left for a convention (or maybe they simply needed some time to understand if their matrimony has come to a dead end). Four walls and a balcony, and seventy-two hours are the boundaries of this sharp-cutting story, the perfidious and comical clash between an old man and a boy, a grandfather who is tired and distracted and a

small, petulant and highly vivacious granddame. In this match between the two – with alliances, rivalries and pranks that aren't always funny – life itself is mirrored in every form: past life and potential life; the harsh and mocking life of Naples, which welcomes the man back after many years; and the life of the house, which seems to slowly reawaken, full of echoes and ghosts. Anger at growing old and faith in the future cohabit in this small, compact and exemplary chamber “scherzo”, in which Domenico Starnone continues to explore family dynamics without exception, with humanity and irony, nailing us down with a smile on the shadowiest side of ourselves.

RIGHTS SOLD

Finland (WSOY), France (Fayard),
 Poland (Foksal), World English
 Rights (Europa Editions)



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 Romania (Litera)
 Russia (Sindbad Books)
 Sweden (Bazar Sweden)
 The Netherlands (Atlas Contact)
 Turkey (Yüz Kitap)
 World English Rights (Europa Editions)
 World Spanish Rights (Alfaguara)





ALESSANDRA SARCHI (Reggio Emilia, 1971) lives in Bologna. With Einaudi she has published *Violazione* (2012, Volponi Prize for debut novels) and *L'amore normale* (2014).

ALESSANDRA SARCHI

THE NIGHT HAS MY VOICE

LA NOTTE HA LA MIA VOCE

A beautiful, brave novel about the human body, desire and obscenity.

How can the body of a wheelchair-bound woman find expression? The protagonist, who was paralyzed in an accident, meets Giovanna in the hospital. This meeting will bring her face to face with her own, unconfessed fears but also with a new and different way to confront them.

Persuasive, determined and exuberant, Giovanna seems to rise above her daily ordeals with the regal sensuality of a cat. This is why the first-person narrator has dubbed her the Cat Woman, and continues to call her that to herself even after she discovers that Giovanna can't walk. The Cat Woman becomes a reverse mirror to gaze into. While the protagonist observes her own body, which she no longer recognizes, the Cat Woman continues to tenaciously imagine the world through desire, hers and that of others. She works at night on an erotic chat line, using her voice to simulate a body she no longer possesses.

The enclosed space of pay chat lines, where the protagonist spends a night alongside her friend, proves to be the only place where she can retrace her own history. A history where rejection and acceptance merge, where every absolution can become a conviction.

STILE LIBERO

MARCH 2017

€ 16,50 • pp. 176

978880623201-6



FRANCA VALERI Valeri was born in Milan and lives in Rome. Her long stage, film, radio and television career is well known to all. She has published *Il diario della Signorina Snob* (Mondadori 1951, Lindau 2003), *Le donne* (Longanesi 1960, Einaudi 2012), *Le Catacombe* (Cappelli 1961), *Questa qui, quello là* (Longanesi 1965), *Toh, quante donne!* (Mondadori 1992, Lindau 2004), *Tragedie da ridere - Dalla Signorina Snob alla vedova Socrate* (La Tartaruga 2003), *Animali e altri attori - Storie di cani, gatti e altri personaggi* (nottetempo 2005), and *Di tanti palpiti. Divertimenti musicali* (La Tartaruga 2009). With Einaudi she has published *Bugiarda no, reticente* (2010 and 2012), *L'educazione delle fanciulle* (2011, with Luciana Littizzetto), the comedies *Non tutto è risolto* (2011) and *Il cambio dei cavalli* (2014), and *La vacanza dei superstiti* (2016).

FRANCA VALERI

THE CATS' ROOM

LA STANZA DEI GATTI

A small, dizzying book which provocatively downsizes the sacredness of Theatre, as only someone who has been its friend her whole life can do.

La stanza dei gatti is a sharp-witted dialogue between two rather interesting people: a man who can do anything and a woman who has loved him very much. It is also a string of memories, rendered precious by the author's tone as she recounts some of the key moments of her artistic career. The anxiety of her early career and the fun she had touring the world; Gino Cervi joking with the prompter; and that time in Paris with Marcello Mastroianni during the honeymoon...

"I always wanted to write something about the Theatre, but I wasn't sure how to do it. I gave a lot of thought to how it is a part of me and it immediately became clear that I have always considered it a human being. A man. I'm sure lots of people will ask me why not a woman. Because I think that a man is more inclined to have the infinite defects which are part of human beings. The virtues, too, of course. But a man is always convinced that his destiny is more important than a woman's, and God knows if Theatre doesn't feel sufficiently capable of overwhelming all those who consider entrusting themselves to it. This is its type of cruelty toward those who put themselves in its hands".

Franca Valeri

SUPERCORALLI
SEPTEMBER 2017
 € 15,00 • pp. 112
 978880623612-0



SIMONA VINCI

SPEAK, MY FEAR

PARLA, MIA PAURA

How can we overcome fear, panic, angst? Simona Vinci writes an honest and disturbing book about the feeling which, more than any other, makes us fragile, defenseless, in a word: human. After the novel *La prima verità*, winner of the 2016 Campiello Prize, Simona Vinci recounts a moment of her life when she fell into an abyss and, like many others before her, searched for a light.

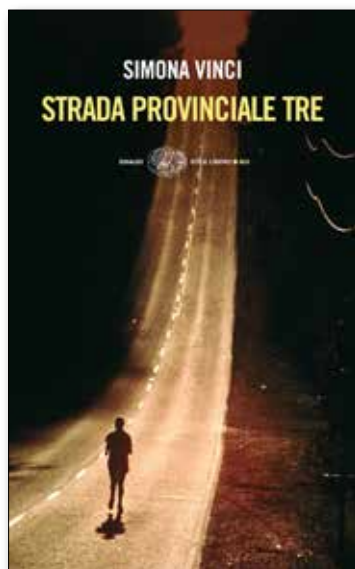
"It began with fears. Fear of cars. Fear of trains. Fear of lights which are too bright. Of places which are too crowded, or too empty, or too closed or too open. Fear of cinemas, of supermarkets, of post offices, of banks. Fear of strangers, fear of others looking at me, anyone at all, fear of physical contact, of phone calls. Fear of ropes, laces, belts, stairs, wells, knives. At night, hell wears the worst mask of all. At night, when, in the houses around me, all the lights go out and all the voices fall silent"

SIMONA VINCI was born in Milan in 1970 and lives in Bologna. Her first novel, *Dei bambini non si sa niente* (Einaudi 1997), was very successful: the literary sensation of the year, it was translated in many countries, including the United States. Always with Einaudi, she has published the short story collection *In tutti i sensi come l'amore* (1999) and the novels *Come prima delle madri* (2003), *Brother and Sister* (2004), *Stanza 411* (2006), *Strada Provinciale Tre* (2007) and *La prima verità* (2016).

When it becomes the only way to live in the world, fear tinges everything with anguish. There is no escape from panic attacks: the only way you can walk down that path is with your senses on alert and a willingness to risk everything, even if it is a narrow passageway in the dark, surrounded by nightmares, doubts and desperation. How to navigate it?

Simona Vinci delves into her fears and recounts how recovering on her own meant discovering that many others live that very same experience, often without finding the words to confess it, not even to themselves. But we can learn to cohabit with the monsters, letting them taste us without devouring us. The girl who loved ghost stories and, on her own, invented the fears she needed in order to find the courage to accept growing up, has become a woman who navigates life through her writing, convinced that it is always "another" voice which will save us. Even when that voice is our own.

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