

RIGHTS GUIDE SPRING 2019


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My Brilliant Friend

THE NEAPOLITAN QUARTET

“The first work worthy of the Nobel prize to have come out of Italy for many decades.”—*The Guardian*

A modern masterpiece from one of Italy’s most acclaimed authors.

My Brilliant Friend is a rich, intense, and generous-hearted story about two friends, Elena and Lila. Ferrante’s inimitable style lends itself perfectly to a meticulous portrait of these two women that is also the story of a nation and a touching meditation on the nature of friendship. The story begins in the 1950s, in a poor but vibrant neighborhood on the outskirts of Naples. Growing up on these tough streets the two girls learn to rely on each other ahead of anyone or anything else. As they grow, as their paths repeatedly diverge and converge, Elena and Lila remain best friends whose respective destinies are reflected and refracted in the other. They are likewise the embodiments of a nation undergoing momentous change. Through the lives of these two women, Ferrante tells the story of a neighborhood, a city, and a country as it is transformed in ways that, in turn, also transform the relationship between her protagonists, the unforgettable Elena and Lila.

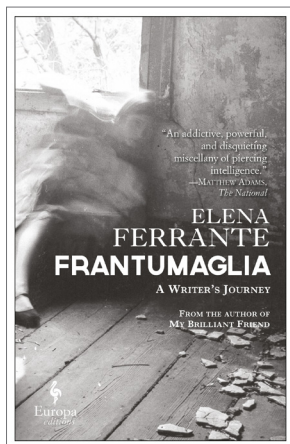
Elena Ferrante is the author of *The Days of Abandonment* (Europa, 2005), *Troubling Love* (Europa, 2006), *The Lost Daughter* (Europa, 2008) and the four volumes of the Neapolitan Quartet (*My Brilliant Friend*, *The Story of a New Name*, *Those Who Leave and Those Who Stay*, and *The Story of the Lost Child*), published by Europa Editions between 2012 and 2015. She is also the author of a children’s picture book illustrated by Mara Cerri, *The Beach at Night*, and a work of non-fiction, *Frantumaglia: A Writer’s Journey*.



Edizioni E/O 2011-2014
Europa Editions 2012-2015,
translated from the Italian
by Ann Goldstein
336 pp.

Now an HBO series
10 million copies sold
in 43 languages

“One of contemporary fiction’s most compelling voices.”
—*The Telegraph*



Edizioni E/O 2003
 Europa Editions 2016,
 translated from the Italian
 by Ann Goldstein
 400 pp.

**“Stunning . . .
 The raging, torrential
 voice of the author
 is something rare.”**
 —*The New York Times*

**“Everyone should
 read anything with her
 name on it.”**
 —*The Boston Globe*

Frantumaglia

A WRITER'S JOURNEY

**20 years of letters, essays, reflections,
 and interviews.
 A unique depiction of an author who
 embodies a consummate passion for writing.**

This book invites readers into Elena Ferrante's workshop. It offers a glimpse into the drawers of her writing desk, those drawers from which emerged her three early standalone novels and the four installments of *My Brilliant Friend*, known in English as the Neapolitan Quartet.

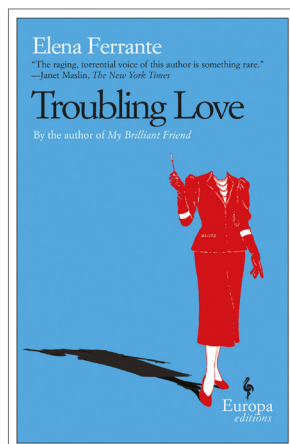
In these pages Ferrante answers many of her readers' questions. She addresses her choice to stand aside and let her books live autonomous lives. She discusses her thoughts and concerns as her novels are being adapted into films. She talks about the challenge of finding concise answers to interview questions. She explains the joys and the struggles of writing, the anguish of composing a story only to discover that the story isn't good enough. She contemplates her relationship with psychoanalysis, with the cities she has lived in, with motherhood, with feminism, and with her childhood as a storehouse for memories, impressions, and fantasies. The result is a vibrant and intimate self-portrait of a writer at work.

**“She can talk about politics, history,
 philosophy, sexuality, loneliness, and
 I willingly go with her, without ever
 questioning it. I don't know any [other]
 writer who can do that for me.”**
 —*San Francisco Chronicle*

Troubling Love

A story about mothers and daughters, and the complicated knot of lies and emotions that binds them.

Following her mother's untimely and mysterious death, Delia embarks on a voyage of discovery through the streets of her native Naples searching for the truth about her family. Reality is buried somewhere in the fertile soil of memory, and Delia is determined to find it. This stylish fiction from the author of *My Brilliant Friend* is set in a beguiling but often hostile Naples, whose chaotic, suffocating streets become one of the book's central motifs.

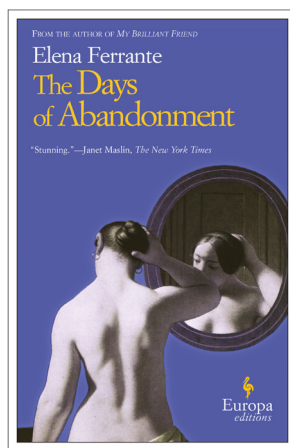


Edizioni E/O 1992
Europa Editions 2006,
 translated from the Italian
 by Ann Goldstein
 144 pp.

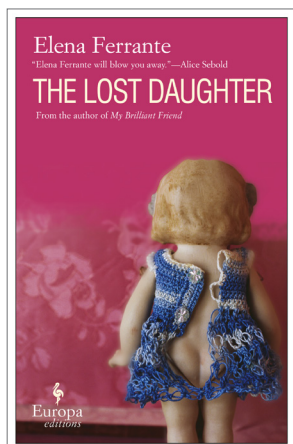
The Days of Abandonment

The shocking story of a woman's descent into desperate loneliness.

Rarely have the foundations upon which our ideas of motherhood and womanhood rest been so candidly questioned. This compelling novel tells the story of one woman's headlong descent into what she calls an "absence of sense" after being abandoned by her husband. Olga's "days of abandonment" become a desperate, dangerous freefall into the darkest places of the soul as she roams the empty streets of a city that she has never learned to love. Trapped inside the four walls of her apartment, Olga is forced to confront her ghosts, the potential loss of her own identity, and the possibility that life may never return to normal again.



Edizioni E/O 2002
Europa Editions 2005,
 translated from the Italian
 by Ann Goldstein
 192 pp.

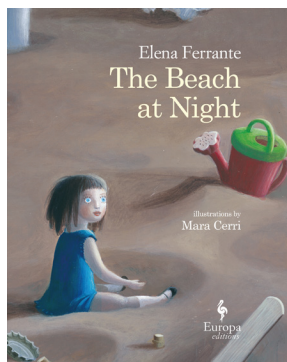


Edizioni E/O 2006
Europa Editions 2008,
translated from the Italian
by Ann Goldstein
160 pp.

The Lost Daughter

A riveting story of loss, motherhood, home, and womanhood.

Leda is a middle-aged divorcée devoted to her work as an English teacher and to her two children. When her daughters move to Canada with their father, she feels liberated, as if her life has become lighter, easier. She decides to take a holiday by the sea, in a small town in southern Italy. But after a few days of calm and quiet, things begin to take a menacing turn. Leda encounters a family whose brash presence proves unsettling, at times even threatening. When a small, seemingly meaningless, event occurs, Leda is overwhelmed by memories of the difficult and unconventional choices she made as a mother and their consequences for herself and her family, leading her to a ferocious confrontation with an unsettled past.



Edizioni E/O 2007
Europa Editions 2016,
translated from the Italian
by Ann Goldstein
Full-color illustrations
by Mara Cerri
48 pp.

The Beach at Night

A short, moving, and mysterious tale for future and present readers of Ferrante's beloved novels.

Left alone on the beach to fend for herself, a doll named Celina is having a terrible night. The Mean Beach Attendant of Sunset is trying to steal all her words, the Fire wants to burn her, and the Sea refuses to answer her prayers. Worst of all, she has been abandoned by her mamma, the little girl Mati, who now has a new kitten to play with. Between one misadventure and another, night turns to day, and when the sun rises Celina will see everything a little more clearly.

Elena Ferrante

L'invenzione occasionale

Elena Ferrante's weekly *Guardian* essays, collected together for the first time in a beautiful edition accompanied by an entirely new introduction written by Elena Ferrante and Andrea Ucini's witty illustrations—a must for all Ferrante fans.

After weeks of brilliant, fascinating reflections on life, love, lust, jealousy, creativity, giving us glimpses of Ferrante's inner world, we all wished her *Guardian* column would never end.

The column was published weekly for one year and was structured with a precise creative methodology: *The Guardian* would send Ferrante a prompt in the form of a question on any subject, and from that she would let her inspiration flow into the page, almost as a long, inspiring conversation that lasted for an entire year.

An elegant, subtle literary game, with which Ferrante challenged her pen and her mind into a kind of writing she had never experienced before: not digging deep into a story, but scratching the surface of her own relationship with writing and her readers.



Edizioni E/O 2019
Europa Editions 2019,
translated from the Italian
by Ann Goldstein
Illustrations by
Andrea Ucini

“It was a new form of writing; every time I hurriedly dipped the bucket into some dark depth of my mind, I hauled up a sentence and waited apprehensively for others to follow.”

Elena Ferrante

Ferrante option publishers

Albania Botime Pegi | **Australia** Text Publishing | **Basque** Igela Argitaletxea | **Bosnia** Buybook | **Brazil** Globo, Intrínseca | **Bulgaria** Colibri | **Catalan** La campana, Sureda 57 | **China** Shanghai 99 | **Croatia** Profil Knjiga | **Czech Republic** Bookmedia, Prostor | **Denmark** C&K Forlag | **Estonia** Varrak | **Finland** WSOY | **France** Gallimard | **Germany** Suhrkamp | **Greece** Patakis | **Holland** Wereldbibliotheek | **Hungary** Park Publishing | **Iceland** Bjartur & Verold | **Indonesia** PT Gramedia Pustaka | **Israel** Hakibutz Hameucad | **Japan** Hayakawa Publishing | **Korea** Hangilsa Publishing | **Latvia** Zvaigzne | **Lebanon** Dar al adab | **Lithuania** Alma Littera | **Macedonia** TRI Publishing | **Montenegro** Nova Knjia | **Norway** Det norske samlaget | **Poland** Sonia Draga | **Portugal** Relógio d'água | **Romania** Pandora | **Russia** Sindbad | **Serbia** Booka | **Slovakia** ARThur | **Slovenia** Cancarjeva Založba | **Spain** Lumen PRH | **Sweden** Norstedts | **Taiwan** Locus Publishing | **Thailand** Alibooks | **Turkey** Alfa Basım | **Ukraine** Hemiro Limited



Edizioni E/O 2018
Europa Editions 2019,
translated from the Italian
by Will Schutt
304 pp.

“Maybe what we all need is for the contemporary, daily archetype of society and gender to develop not from philosophy or non-fiction, but from a story. And maybe what we all need in the end is for this story to be based on a human experience that is universally lived and felt, a fact finally visible in literature and in our imagination: the friendship between two women.”

Tiziana de Rogatis

Tiziana de Rogatis **Elena Ferrante. Parole chiave**

Keywords to find your way in the labyrinth of *My Brilliant Friend*'s Naples, of a universal story about human chemistry and the loneliness of destiny.

“The real mystery isn’t who Elena Ferrante is, or why she decided to hide behind a pseudonym. The real mystery is how did she managed to change Italian literature without even existing. How did she manage to turn Naples and Italy into a repertoire of stories about the contemporary world, a classic of our times. What is the real cause of this fever that hit more than seven million people all over the world? [. . .]

[Tiziana de Rogatis] moves between the pages analysing the language, the neologisms, the voices, the tones, she undresses the symmetry in the structure and the characters’ incoherence, the mirroring and turning of the genres, she categorises the themes and gives them all back to the reader through key words. She calls them ‘light signals’, that summarise the multi shaped aspects of her writing, the core of her speech, the recurring images that lead all her protagonists to the same account of female subjectivity.”

—*La Repubblica*

Tiziana de Rogatis is a professor of Contemporary Italian Literature at the University of Siena, where she currently teaches Comparative Literature. Most recently, she focused her analysis on Women’s Studies. She wrote various essays on Elena Ferrante, and she was invited to hold classes in Italy, England, Holland, Sweden and China.

Ahmet Altan

Like a Sword Wound

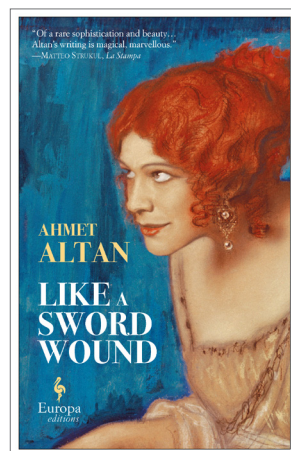
VOLUME 1 OF THE OTTOMAN QUARTET

A powerful, beautifully written saga set during the fall of one of history's greatest empires.

Altan's "Ottoman Quartet" spans the fifty years between the final decades of the 19th century and the post-WWI rise of Atatürk as both unchallenged leader and visionary reformer of the new Turkey. The four books in the quartet tell the gripping stories of an unforgettable cast of characters, among them: an Ottoman army officer, the Sultan's personal doctor, a scion of the royal house whose Western education brings him into conflict with his family's legacy, and a beguiling Turkish aristocrat who, while fond of her emancipated life in Paris, finds herself drawn to a conservative Muslim spiritual leader.

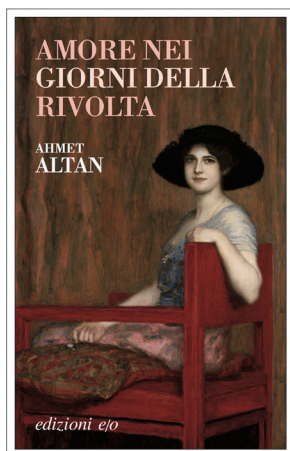
Intrigue, betrayal, love, war, progress, and tradition provide a colorful backdrop against which the lives of these characters play out. All the while, the society that spawned them is transforming and the Sublime Empire disintegrating.

Here is a Turkish saga reminiscent of *War and Peace*, written in lively, contemporary prose that traces not only the social currents of the time but also the erotic and emotional lives of its characters. The female characters in Altan's gripping saga will upend prejudices about Turkey, the Middle East, and Muslim nations.



Winner of the
Yunus Nadi Novel Prize
Everest Yaynlari 2017
Edizioni E/O 2018
Europa Editions 2018
Translated from
the Turkish
by Brendan Freely
and Yelda Türedi
352 pp.

***“Like a Sword Wound
is a brilliant critique
of an authoritarian
regime on the verge
of collapse.”***
—*The Guardian*



Edizioni E/O 2019
 Europa Editions 2020
 Translated from the Turkish
 by Brendan Freely
 and Yelda Türedi

**“Turn-of-the-century
 Istanbul, both beautiful
 and corrupt, comes
 vividly to life.”**

—*Publishers Weekly*

Love in the Days of Rebellion

VOLUME 2 OF THE OTTOMAN QUARTET

A lively fresco of the Ottoman Empire’s crisis at the beginning of XXth century, through the intertwined stories of characters full of life, tormented by love, intrigue, power struggles and revolts.

Hikmet Bey, son of the Sultan’s doctor, is struggling to gain back strength and will to live in an Istanbul hospital, as he tries to forget the woman causing his despair, his beautiful and superb wife, Mehpare Hanim. Outside, things are changing in the capital. The Sultan’s power is threatened, the revolt is boiling, Istanbul’s streets become theatre for all kinds of violence.

The reader is transported into an incredible fresco where History is braided by a multitude of perfectly rounded characters. Their loves, hopes, strategies, fragilities make this novel a magnificent story of love and adventure, the compelling chronicle of the end of an empire. A story that is strikingly relevant today: one hundred years from these events, contemporary Turkey still struggles with the consequences of that period, which shows in the novel its indelible mark.

Ahmet Altan, one of today’s most important Turkish writers and journalists, was arrested in September 2016 and is serving a life sentence on false charges. A strong voice of dissent in his country, his arrest and conviction received widespread international criticism. Altan is the author of ten novels—all bestsellers in Turkey—and seven books of essays. In 2009 he received the Freedom and Future of the Media Prize from the Media Foundation of Sparkasse Leipzig, and in 2011 he was awarded the International Hrant Dink Award. The international bestseller *Endgame* was named one of the fifty notable works of fiction of 2017 by *The Washington Post*.

Fabio Bartolomei

We Are Family

How to save the world, one family at a time.

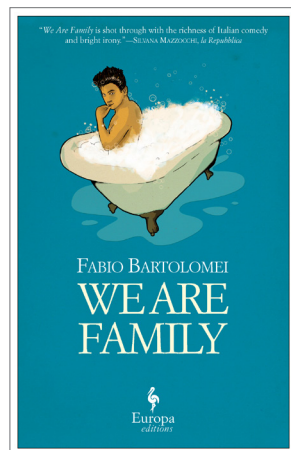
Al Santamaria is a child prodigy, maybe a genius. It is not out of the realm of possibility that he, alone, will save the human race. But first, he has to solve a far more urgent problem: finding a home for his family.

He exists in a realm located somewhere between reality and fantasy, enjoying time with imaginary friends and wielding his magical powers. He has a wonderful relationship with his parents and he's convinced he has the best family in the world.

But life isn't all roses for the Santamaria family. As many Italian families today, their existences seem suspended between conflicting impulses: on the one hand, delusions of grandeur and immoderate ambition, and on the other nostalgia for a past golden age and the secret wish that somebody, anybody, will come to their rescue. Big dreams, it appears, exist to be crushed.

But Al is not about to give up. He has the energy, imagination, and unselfconscious talents of a child. And, although he doesn't know it yet, he is going to remain a child his entire life.

Fabio Bartolomei was born and lives in Rome. He's a writer and screenwriter. His first novel and English language debut was *Alfa Romeo 1300 and Other Miracles* (Europa, 2012) and with *We Are Family* he won the *Elle Magazine* Readers' Grand Prize. He teaches creative writing.



Edizioni E/O 2014
Europa Editions 2019,
Translated from the Italian
by Antony Shugaar
320 pp.

Catalan Llibres del 9 angle
Spain Tusquets Editores

**“Delightful reading
cover to cover.”**
—*Seattle Times*

**“Visionary and shocking,
this book resonates
affection.”**
—*Marie Claire*

**Selected in *The New York
Times Book Review's* list
of 2019 new titles.**



Edizioni E/O 2019
208 pp.

“Essential and delicate . . . a book that needs to be read and reread, to be gifted and carried in your bag at all times, because the way the author takes care of his characters is rare and beautiful, and the pietas emerging from the novel becomes a fundamental value to be welcomed, cherished and applied to our modern times.”

—Critica Letteraria

L'ultima volta che siamo stati bambini

You need to be a fool to rebel against the laws of war. Or a kid.

A powerful, emotional novel, with contagiously sparkling characters that will live in the heart of readers long after the last page.

Cosimo, Italo and Vanda are barely ten years old, with their dreams, wanderlust and carefree innocence strained by World War II. While the entire country is struggling to survive, the children, after the disappearance of a friend, have no doubts about what is needed to be done: a rescue mission.

Their escape leads to a second, desperate mission, one that includes a nun and a convalescent soldier who immediately run after them. The hope of catching up with the runaway children in a few hours ends up being an unforgivable mistake.

Equipped with childhood's quintessential carelessness, a friendship that gets stronger every day, and a mysterious map, Cosimo, Italo and Vanda take their mission forward with determination, between reckless adventures and a longing for freedom they will pay at the highest price.

Massimo Cuomo

Bellissimo

A magical story of love and rivalry between two brothers.

Miguel is beautiful, in a rare, almost miraculous way, that since he was born stirs a passionate obsession amongst the citizens of his town.

His older brother, Santiago, witnesses in awe and fear the extreme reactions that Miguel's beauty causes in his parents, in people walking by, in the neighbours sitting in their courtyard, in the adoring admirers that hit on him everywhere. Santiago loves his brother, but he ends up becoming his shadow. As Miguel always steals the spotlight, Santiago lives in the dark, hidden corners. All the women look at his brother, his beauty eclipses his own personality. But life makes you pay the price in unexpected ways, and even Miguel will need to learn the hard way how to be in the world.

Set in Mexico, on the background of magical realism, the events seem to shine in a mystical, legendary light. The story follows the conflicts between the two brothers, their parents, their lovers, the citizens of their town, with incredibly realistic psychological depth—everyone was touched and changed forever by his beauty.

Massimo Cuomo was born in Venice in 1974 and lives in Portogruaro. His debut novel *Malcom* was published in 2011 by Edizioni E/O. In 2014 *Piccola osteria senza parole* was published.



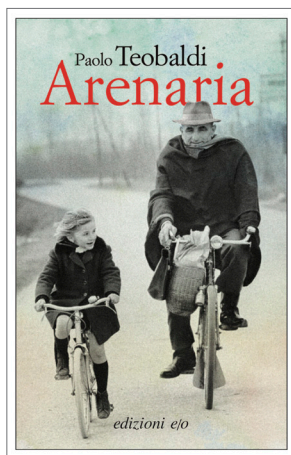
**Shortlisted to Premio Letterario
“Città di Rieti Centro d'Italia”
Edizioni E/O 2017
Europa Editions 2020
272 pp.**

**“It has the surreal
atmosphere of magical
realism and the rythm of
a bildungsroman.”**

—Gioia

**“Magical storytelling,
flowing between love,
pain, adventures,
escapes, comebacks,
conflicts, abandonment.”**

—Corriere del Veneto



Edizioni E/O 2019
160 pp.

“Teobaldi doesn’t write words: he adopts them, nurtures them and takes care of them, so that when he needs one, they will answer obediently to his call.”

—*La Repubblica*

Paolo Teobaldi *Arenaria*

Stories that will steal a laugh to keep you from crying, to be passed from generation to generation, from a grandfather to a niece, in the hope that his drowning words won’t be lost.

A tender, surprising language that never turns into technicism, but that always shines the beauty of landscapes and people—the tale of History seen from the back row, through the eyes of the defeated. With elegant humour and dark shades, but gently.

A sandstone hill: the first height you meet when you drive down Po valley, 60 km before Conero Mount, on the Adriatic coast. One side, facing north-east, is exposed to the difficult winds of mistral, bora, greek and easterly; the other, facing south-west, blessed by the sun and history. A small world, just a few square kilometres—the Adriatic sea on one side, the depth of the Appennino on the other—cultivated in sharecropping, full of characters, heavy with love, anger and injustice.

“We are left agape by the ability with which [. . .] he passes on the pleasure of looking around ourselves, collecting details, shaping chapter after chapter a real, funny, inconsolable Italy that, always close to lose sense and senses, makes up or recreates reliefs.”—**Domenico Starnone**

Paolo Teobaldi was born in 1947 in Pesaro, where he lives. He worked as a translator, copywriter and Italian teacher. He published with E/O *Finte. Tredici modi per sopravvivere ai morti*; *La discarica*; *Il padre dei nomi* (Premio Frontino-Montefeltro 2002); *La badante. Un amore involontario*, longlisted for the Strega Prize in 2005; *Il mio manicomio* and *Macadam*.

Caterina Emili

L'innocenza di Tommasina

“Blood and vengeance between Puglia and Umbria, a portrayal of the province somehow grotesque—but nevertheless true.”

—*Io Donna*

One day, Tommasina hangs herself. Why? In which deep, profound part of her soul was she hiding all the pain? Or maybe someone forced her to do it? To solve this mystery Cesara, Tommasina's big aunt, asks for help Vittore Guerrieri, man with a mysterious past and a present devoured by a gambling addiction.

Vittore has a van, he travels through Italy and sometimes beyond, to sell products from Puglia. It's a job he made up for himself since he decided to move to Ceglie Messapica. He's from Umbria, originally, but improvised this new pugliese life—or, at least, he tries to. Cesara asks him for help because he knows how to travel around the cities, and can find out Tommasina's past, when she used to be a nurse in Turin and Perugia. Vittore, with his van full of olive oil, finds himself stuck in a dark plot, made of violence and revenge, while more mysterious deaths come to complicate a life he had just managed to balance.

Caterina Emili is a journalist, a special envoy for various national newspapers and an author and presenter of radio programs on Rai networks. Born in Rome, she divides her time between Umbria and Puglia. Her debut novel *L'autista delle slot* was published by Besa and won the Premio della critica Città di Cattolica.



**Shortlisted to
Premio Letterario
“Città di Rieti
Centro d'Italia”
Edizioni E/O 2018
128 pp.**

“A novel of human weaknesses, silences, bitterness, hidden truths. A story that has strong roots into its land, where smells, tastes and sounds become a fundamental key to the plot.”

—*Milanonera*



Edizioni E/O 2018
256 pp.

“What if Giorgia Lepore was actually the real, great new voice of Italian noir?”

—Maurizio de Giovanni

“Giorgia Lepore digs deep into your soul through her words. This story is a magnificent—and terrifying—heartbeat . . .”
—Donato Carrisi

Giorgia Lepore **Il compimento è la pioggia**

*After **I figli sono pezzi di cuore** and **Angelo che sei il mio custode** Lepore comes back with another story of violated childhood—a childhood that Gerri has to rebuild, fishing it somewhere in his lost memories.*

In the night of Saint Nicholas, in Bari, a terrible murder was committed. In a small house in the historical centre of the city, a twenty years old was found dead. Her body is traumatised with bruises and cuts, and around her there are traces that hint a baby was there: toys, biberon, clothes. But no baby to be found.

Inspector Gerri Esposito walks into the murder scene, followed by his boss, Marinetti, and inspector Sara Coen, with whom Gerri has a complicated relationship. The investigation opens up in the matter of a few days—cold days, when Puglia witnesses the rare sight of snow, and after that, rain.

Giorgia Lepore is an archeologist and art historian, she lives in Martina Franca and teaches Art History. She wrote *L'abitudine al sangue* (Fazi 2009), *I figli sono pezzi di cuore* (E/O 2015) e *Angelo che sei il mio custode* (E/O, Sabot/age 2016).

Maurizio Fiorino

Ora che sono Nato

Alter-ego of *Call Me by Your Name*, the journey of a boy coming to terms with his sexuality in the most challenging circumstances.

His mother: neurotic, egocentric, takes up all the oxygen in the room. His father: egomaniac, unbelievably superstitious.

His sister: a pathological liar verging on delusion. His brother: the first bully in history with a stutter. And then there's him, Nato, the youngest brother in the Goldino family: he just wants to be a Spice Girl.

On the background of a savage small town in the very South of Italy, he tells us the improbable stories that marked his own childhood and teenagerhood during the Nineties—the stories of a boy who has always felt different from his family and has tried and tried again to escape his surroundings.

Ruthless and moving, fearlessly walking on the line between comedy and tragedy, *Ora che sono Nato* is the diary of a sentimental (dis)education, a journey that from the bottom of our soul takes us to the most surprising, and never easy, declaration of love: the one we feel for ourselves and our own freedom.

“I was born of superstition, a superstition as disturbing as my mother’s cough, which, like the latter, was a fixture in our lives that would shape our fortunes. Our nuclear family was now composed of seven parts. The five of us plus the coughing and superstition.”



Edizioni E/O 2019
English sample available

Praise for *Amodio*

“The claustrophobic atmosphere of the South of Italy, neglected and unaware of its own backwardness, forgetful of its failings and unwilling to fix them, emerges in all its asphyxiated and accepted reality. [. . .] *Amodio* is a delicate, desperate chant, and simultaneously a surprising story of resistance. A love story that seem to win over Calabrian paralysis, if only for a moment, making ’ndrangheta disappear behind its beauty.”

—*Nazione Indiana*

Amodio is a necessary book, one that with courage manages to tell the story of the much less than perfect consequences of mixing mafia and homosexuality. *Amodio* is necessary to make you hope that change is possible and behind the corner, you just need to acknowledge and accept it. Fiorino’s courage, his desire for change, his hope, his awareness and his forgiveness come what may, are in every single page, full of delicacy and irony, to challenge the brutality of ignorance and prejudice. As readers, we can’t help but root for him.”

—*The Huffington Post Italy*

Maurizio Fiorino was born in Crotone in 1984. After an intense childhood in Calabria and studying in Bologna, he moved to New York where he attended the International Center of Photography. Since then, he has been working as a photographer between the States and Italy. He worked with Annie Leibovitz and many international magazines, including *GQ Magazine*. In 2014 Gallucci published his debut, *Amodio*, which received praise from critics and public alike. Two years later *Fondo Gesù*, a short novel, was published again by Gallucci.

Sacha Naspini

Le Case del malcontento

A psychological masterpiece, an analysis on the complexity of human nature—Le Case is the Italian Spoon River.

In the raw heart of Maremma there's an ancient village, and its name is Le Case. It's a ghost town, a provincial hole that drags you in and keeps you captive, a microcosm of characters dragging themselves in a vortex of dull days—until the community is shaken by the arrival of Samuele Radi, who was born in the village but had managed to escape it. His return is the spark that gives life and fire to this incredible coral novel: the story of a town where everyone lives and dies alone, with their waste, their expectations, their secret passions, their games of love and death.

Each character has its own voice, a retelling of many sides of the same story, details and intentions intertwining in mixed, obscure patterns, until they clash after years and pages of silent co-existence. Le Case preserves within itself unimaginable secrets, buried bodies, regrets, disdain, fortunes lost, revenge, conversations with God, sons sold at auction, superstitions, betrayals, refuge, a secret kind of joy for other's disgrace—sometimes, life. Sometimes, even love.

With a vernacular yet literary language, Sasha Naspini creates a powerful novel, an epic rural tale with a universal echo, mixing noir, psychological thriller, historical memoir and dark fairy-tale.



Edizioni E/O 2017
464 pp.

Korea Minumsa
Turkey Cumartesi

Book of the month
on Fahrenheit-Rai Radio 3

TV rights sold

“One of the best novels of the year. More than twenty characters recount their own story, which can easily become the story of all of us. Plots twist and mix, with loves crushing at their climax and monsters made out of loneliness, a macabre circus with some funny moments. Sasha Naspini successfully wrote a new world.”

—*Il Fatto Quotidiano*

“Naspini’s novel is strong and powerful, one of the greatest achievements of Italian fiction in the last twenty years, and it takes the author to a point of perfect incandescence that was anticipated in previous novels but that finds here a perfectly coherent equilibrium of narrative voices, almost like the novel was a theatrical stage.”

—*Avenire*

“As filthy as Rabelais and with some touches of pure obscenity, in *Le Case del malcontento* Sasha Naspini mixes fairy-tales, ghost stories, a knot of vipers *à la* Mauriac, using the infinite sources laying in popular wisdom. The actors of this phenomenal black comedy exist only in relation to their neighbours, who never stop unmasking them, curse them, scam them. They are not made of dreams, but the stuff of ferocious gossip.”

—*Il Giornale*

Sasha Naspini was born in Tuscany in 1976. He’s an editor, screenwriter and art director, and author of an extensive backlist: *L’ingrato* (2006), *I sassi* (2007), *I Cariolanti* (2009), *Le nostre assenze* (2012), *Il gran diavolo* (2014).

Silvia Ranfagni

Corpo a corpo

An extremely lonely forty-something years old decides to have a baby, and she does it in the most solitary way possible—online.

One night, Bea goes to the online sperm bank and buys the sperm equivalent of a Ferrari: fast, excellent, well-constructed. She will get pregnant by mail, a practical method with no contraindications. Unfortunately, the result of that delicate online shopping experience is disappointing, and non-returnable. The Body.

The Body doesn't look like his mother's expectations—although his genes were carefully selected. The woman finds herself forced to learn how to love him, an exhausting experience as The Body does nothing to meet her half-way in her attempt to forget all about herself.

Luckily, another woman enters the scene, chosen after long consideration between many candidates from all over the world to be the perfect nanny for The Body. Elsa is Eritrean and couldn't be more different from Bea: their relationship is a constant clash of civilisation in the kitchen, with a surprising sense of sisterhood when it comes to taking care of "their" son, Arturo. A sisterhood that collapses when Bea realizes Arturo is more Elsa's son than her own . . .

"Far away, in another person's arms, you notice his fragility, his miniscule dimensions, the upright tuft of hair on the top of his head. You see his little mouth stretch into a grimace, his fingers gripping and loosening in a dance. Only then do you say to yourself: 'Of course I love him, he's my son.'"



Edizioni E/O 2019
160 pp.
English sample available

“With this sharp debut, half a novel, half a memoir, Silvia Ranfagni—screenwriter for Verdone and Ozpetek amongst others—sweeps us off our feet with her piercing language, periods that hit you like a gunshot, a good dose of self-irony and powerful imagery.”

—*La Repubblica*

“Silvia Ranfagni writes *Corpo a Corpo* as a memoir addressed to everyone: even those who don’t have children will see themselves in that fight to the very last fragment of skin.”

—*Corriere della Sera*

“There’s a bit of everything: a light, alienating concrete jungle, full of baits for an adult, self-aware woman; there’s everything that is different from ourselves. It’s not just a novel, more like a therapy session. Beautiful.”

—*Grazia*

“She’s single, middle-class, educated (too much so), atheist, suffering from an ancient functional depression, sarcastic, self-destructive, and she got her baby at a sperm bank [. . .] with a surplus of savage black humour that makes it difficult not to love her. Bea is one of us.”

—*Elle*

Silvia Ranfagni teaches Screenwriting and Creative Writing at Rome University of Fine Arts, and has written screenplays for cinema and articles for *Il Venerdì di Repubblica* and *Micromega*. Being a woman and a mammal, she also produced life—an exhausting experience.

Massimo Carlotto

Blues per cuori fuorilegge e vecchie puttane

THE ALLIGATOR SERIES

Once again Good and Bad, masqued and hard to recognize, clash in the international arena of great top secret police operations, drug smuggling, prostitution and identity.

With a tight plot, precise as a Swiss watch, well-rounded characters dangling on hazy roads with no return, sharp irony and sincere humanity, Carlotto delivers a magnetic noir on the never-ending conflict between criminality and police force, where more often than not the victims are civils.

Blues per cuori fuorilegge e vecchie puttane sees the crossover of two of the most popular characters in Carlotto's novels: Marco Buratti, aka the Alligator, and Giorgio Pellegrini, unfamous anti-hero of *The Goodbye Kiss* and *At The End of a Dull Day*.

Pellegrini, tired of his life on the run, starts cooperating with the police as an undercover—but something goes very wrong and a group of sicarios are sent to kill his wife and his lover. The investigation is given to the Alligator and his team, who find themselves stuck in a game of corruption and spionage that has them fighting for their own lives. And Marco has a lot to lose now, since he has fallen in love with a prostitute called Edith...



Edizioni E/O 2017
Europa Editions 2020,
translated from the Italian
by Will Schutt
224 pp.

TV rights sold

Germany Folio Verlag

“In hardboiled fiction, there is this hardcore Italian guy I suggest: Massimo Carlotto. Tough as fuck.”

—Guillermo del Toro

“Carlotto is the reigning king of Mediterranean noir.”

—*The Boston Phoenix*

“Carlotto’s taut, broody Mediterranean noir is filled with blind corners and savage set pieces. Pellegrini’s deeds are unquestionably loathsome, but his witty Machiavellian perspective, amplified by a class rage well attuned to the current Italian zeitgeist, makes you root for him all the same.”

—*The New Yorker*

“Carlotto has written his hardest novel, the most simenonian in the exploration of women’s feelings and pain. The ending cannot be revealed, but it’s safe to say that the final twist is a punch in the gut.

The last scene is unforgettable.”

—*Corriere della Sera*

Massimo Carlotto was born in Padua, Italy. In addition to the many titles in his extremely popular “Alligator” series, he is also the author of *The Fugitive*, *Death’s Dark Abyss*, *Poisonville*, *Bandit Love*, and *At the End of a Dull Day*. One of Italy’s most popular authors and a major exponent of the Mediterranean Noir novel, Carlotto has been compared with many of the most important American hardboiled crime writers.

Amara Lakhous

Clash of Civilizations Over an Elevator in Piazza Vittorio

A bittersweet comedy, told with affection and sensitivity, about the social reality of prejudice and racism in Italy—an exact anthropological analysis that is more relevant than ever.

A small culturally mixed community living in an apartment building in the center of Rome is thrown into disarray when one of the neighbors is murdered. An investigation ensues and as each of the victim's neighbors is questioned, the reader is offered an all-access pass into the most colorful neighborhood in contemporary Rome. Each character takes his or her turn center-stage, "giving evidence," recounting his or her story—the dramas of emigration, the daily equivocations of immigration, the fears and misunderstandings of a life spent on society's margins, abused by mainstream culture's fears and indifference, preconceptions and insensitivity. What emerges is a touching story that is common to us all, whether we live in Rome or in Los Angeles.

This novel is animated by a style that is as colorful as the neighborhood it describes and is characterized by seemingly effortless equipoise that borrows from the cinematic tradition of the *Commedia Italiana*, as exemplified by directors such as Federico Fellini and Mario Monicelli.



Edizioni E/O 2006
Europa Editions 2008,
translated from the Italian
by Ann Goldstein
144 pp.

Holland Rothschild & Bach (R)
France Actes Sud (R)
Germany Wagenbach (R)
Israel Keren Publishing (R)
Mexico Elephas S de RL (R)
Japan Michitani
Spain Hoja de lata
Denmark Palomar
Poland Claroscuro
Korea Bookspain

“The author’s real subject is the heave and crush of modern, polyglot Rome, and he renders the jabs of everyday speech with such precision that the novel feels exclaimed rather than written.”

—*The New Yorker*

“Intriguing psychological and social insight alongside a playful whodunit plot, exposing the power of fear, racial prejudice and cultural misconception to rob a neighborhood of its humanity.”

—*Publishers Weekly*

“The rich variety of characters and psychological understanding place Mr. Lakhous in the tradition of Balzac and Dickens.”

—*The Washington Times*

“An Italian noir-comedy-satire, written by an Algerian, that effectively breaks rules and has a good time doing it.”

—*Shelf Awareness*

“The murder in Amara Lakhous’ wonderfully offbeat novel [. . .] is just an excuse to let Algiers-born Lakhous portray a vibrant, multiethnic neighborhood through the voices of characters being interviewed about the death.”

—*Seattle Times*

Amara Lakhous was born in Algiers in 1970. He has a degree in philosophy from the University of Algiers and another in cultural anthropology from the University la Sapienza, Rome. He recently completed a Ph.D. thesis entitled “Living Islam as a Minority.” His first novel, *Le cimici e il pirata* (*Bedbugs and the Pirate*), was published in 1999. *Clash of Civilizations Over an Elevator in Piazza Vittorio*, winner of Italy’s prestigious Flaiano prize, is his second novel. He currently resides in New York.

Piergiorgio Pulixi

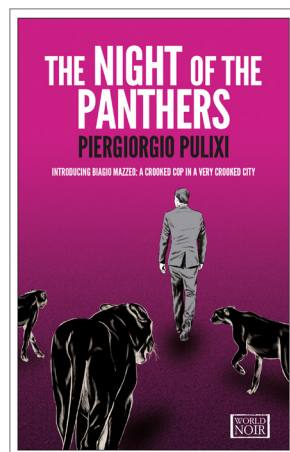
The Night of the Panthers

Piergiorgio Pulixi's US debut—an action filled police drama that will have readers' pulses racing.

Inspector Biagio Mazzeo is the head of a special unit trained in investigating against organized crime. He is a kind of father figure to these hard men and he often leads them well beyond the confines of what is legal. But now they've been found out.

In order to save his men from being smeared in a corruption scandal, Mazzeo sacrifices himself and ends up in jail. His sacrifice, however, isn't enough to get his men out of trouble: they have messed around with the wrong drug cartel, for these are no ordinary criminals, this is the 'Ndrangheta, the infamous Calabrian mafia that is known to stop at nothing to get what's theirs.

From behind bars Mazzeo has only one way of helping his men: making a deal with a young female police officer who promises he will be released and all charges will be dropped if Mazzeo embarks on a suicide mission to put an end to an underworld war. In a gripping crescendo of violence, vendettas and corruption, Biagio Mazzeo has to choose sides because this time it's not just his badge that is one the line, but his life.



Winner of
Premio Glauco Felici 2014
Edizioni E/O 2015
Europa Editions 2015,
translated from the Italian
by Carol Perkins
288 pp.

**“A gripping
tale of violence,
vendettas and
corruption.”**
—*Readings*

“The Night of the Panthers is not only a great novel in terms of style and plot, but, in perfect noir fashion, it is useful for understanding organized crime in Italy . . . Pulixi’s literary promise has become a magnificent reality.”

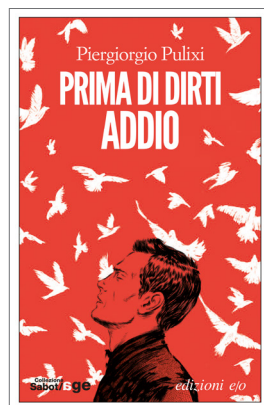
—*Tempi Nuovi*

“Pulixi has an amazing talent for plot development and an ability to throw readers off the scent by working in breathtaking twists.”

—*Thriller Magazine*

Piergiorgio Pulixi was born in Cagliari, Sardinia, in 1982. He is a member of Sabot, an experiment in collective crime fiction writing created by Massimo Carlotto, Italy’s preeminent author of crime fiction. He published eight books with E/O, for which he was shortlisted for Premio Scerbanenco and Premio Camaione, and won Premio Glauco Felici, Premio Prunola, Premio Franco Fedeli, Premio Corpi Freddi Awards, Premio Grotte della Gurfa, and Premio Serravalle Noir. His latest novel, *Lo stupore della notte* (Rizzoli 2018) entered the Italian top ten charts.

The Biagio Mazzeo series



Patrizia Rinaldi

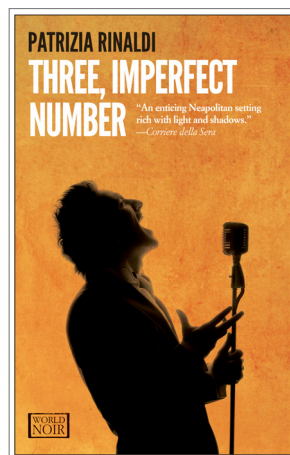
Three, Imperfect Number

Allusive, mysterious, rife with double-meanings, saturated with an exotic, almost esoteric musicality: a thrilling noir with an unprecedented new kind of heroine.

The report that has just landed on Commissario Martusciello's desk is unlike any other. The lifeless body of the Neapolitan singer Jerry Vialdi, has been found at the Naples football stadium; another corpse, this time a Jane Doe, has been discovered in the Bentegodi Stadium in Verona, hundreds of miles away. Both bodies were left in a fetal position with no signs of physical violence, the method and the madness behind them appear to hide some unutterable secret. Conclusion: a daring challenge left by a psychopath for the police, who have no idea where to begin.

Except for superintendent Blanca Occhiuzzi: beautiful, blind from birth, forced by the dark that envelops her to perceive the world through only four senses, she feels the fear in people; she feels their guilt and their innocence.

It is she who takes Martusciello by the hand, guiding him into the mind of a murderer with her very female, very sensual intuition. It is as if he were the blind one.



Edizioni E/O 2013
Europa Editions 2013,
translated from the Italian
by Antony Shugaar
176 pp.
Optioned for TV.

New title coming in May:
La danza dei veleni

Germany Ullstein

**“Patrizia Rinaldi’s
love for words,
their sound, their
way of fitting
together, pervades
this coral novel.”
—*La Repubblica***

Praise for the Blanca series

“With a language that is authentic and poignant, the author managed to create a majestic novel capable of making the readers travel with their imagination into unknown lands, without ever losing sight of what’s real.”

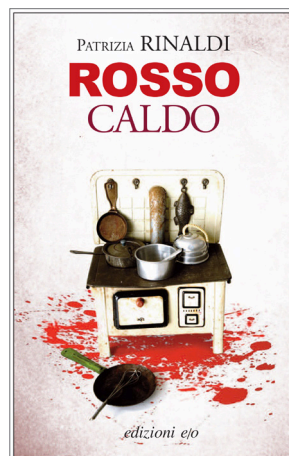
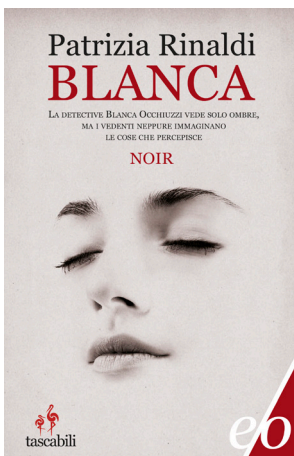
—*The Huffington Post*

“Not just a noir, but a story in which the real protagonists are southern women and the strength of their affections. Moving and well constructed.”

—*Gioia*

Patrizia Rinaldi lives and works in Naples, where she was born in 1960. She is the author of numerous works of crime fiction published in Italy. *Three, Imperfect Number* is her first work to appear in English. She also writes children books and has won the Premio Andersen for Best Writer.

The Blanca series



Claudio Morici

Confessioni di uno spammer

A comedy with a bitter twist—the regrets of an expat who spams his true self to a mailing list of strangers.

London. An Italian guy works as a spammer, which is writing emails that scam people on behalf of a fake communication agency. One day he regrets his actions, he steals the address book and sends an apology message to 16 million people.

The consequences are unpredictable: thousands of answers, admirers who appreciated his honesty and people who strongly criticize his actions. So strongly that the spammer, repented but also victim of the events unfolding, is forced to explain his whole life story in detail to justify himself. He starts a passionate confession that, email after email, brings alive a painful and unlucky love story.

While he writes what happened, the spammer also updates his readers with the daily difficulties of living in foggy, heartless London, a city that lacks 'kind women', where his friend Matt is bullied for being tee total, and no one really finds what they're looking for. With his confession he ends up winning the respect and love of everyone who keeps reading his emails, who start rooting for him and come back with advice. Up to the final twist.

Claudio Morici wrote *Matti Slegati*, *Actarus*, *La terra vista dalla luna* and *L'uomo d'argento*. He lives in Rome, where he performs live poetry.



Edizioni E/O 2015
192 pp.

“Not your usual tear-jerking love story: a book with a punchy final, genially crafted, that will shock, entertain and even confuse its readers.”
—*Wired Italy*

Coming Soon

Stefania Nardini, **La superstite**

After her husband dies, Angelita loses herself in a labyrinth of grief and memories. Embarking in a psychoanalytical journey through the life she shared with her husband, the woman becomes a mirror of their past: working-class Rome, the student revolts, the dark period of terror known in Italy as 'anni di piombo', the militancy in the Communist Party. How did they get to the comfortable, middle-class life they ended up living? An evocative, historical, touching psychological novel of a woman who fights against grief to re-establish a relationship with herself, and to rediscover her identity as a person who's alone, but not lonely. A survival, but not shipwrecked.

Laura Mancini, **Pneuma**

Tullia's life was never easy, growing up after the war, in a Rome still traumatized by recent history, where families are crowded and poor and violence is the only common language. But she's curious, and hungry for the beauty of life: a mother calling her child from the window, the labyrinth of Rome's narrow streets and loud voices coming from everywhere. Rome becomes a map of her life, and through its streets we follow her dreams, sacrifices, hard work, regrets. Hunted by a toxic relationship with her cold and distant mother, Tullia will need to learn how to accept her motherhood before even acknowledging ever being a daughter herself, in order to give her daughter a life she had never known.

Patrizia De Luca, **Tettagna**

A black fairy-tale that blends light irony with the ancestral firmness of women's strength. Three generations of women share their experience and grief, trying to overcome their constant sense of guilt, reflecting on the profound sense of female friendship and solidarity. Their stories evolve around an eternally ambiguous tie: the fear of resembling our own mothers, and the desire of living our dreams through our daughters.

Tettagna is a hill in the Neapolitan countryside. At its feet, only women are born. Time leaves marks on their faces, but their breasts always keep the gentle shape of Tettagna's hill. Their breasts have a mysterious power: they can kill the man who sees them, if his love is not reciprocated.



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