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Publishing date: February 27th 2018
Pages: 200

TEA RANNO
SENTIMI
Listen to me
One story, a hundred voices

..That's the reason why I decided to tell you my story. So it would be written alongside the stories of these women.

The main story told here is that of Rosa, who had Tano's bastard child and was killed by her husband Rosario, who then spent the rest of his life driven by the obsession of killing even Adele, the child, so as to forever erase from the sight of the townsfolk her red hair, proof of his wife's betrayal.

But in telling her story are we not also telling you our own?

In a surreal and yet even too real night, a writer returns to her native Sicilian town, and in the strange, disquieting fog that has settled on the square where she played as a child she hears dozens of voices coming from a remote elsewhere. They are the voices of dead women asking, demanding she tells their story, so as to salvage them from the oblivion they have been cast into.

Most are tales of sorrow, some are true tragedies, but they all have one thing in common. The women who lived them had seen their innermost humanity, the emotional and intellectual complexity peculiar to their gender, their emotions and their very lives obliterated in the chauvinistic dichotomy between Madonna and whore.

But these ghosts are not just clamoring to tell their own stories. There's another story involving them all and which must not be forgotten. It's the story of Adele, whom Rosa conceived with her lover. Adele's only guilt is to have the same red hair as her biological father and thus bearing living proof to Rosa's betrayal and to her husband Rosario's public shame. Rosario, the cuckolded. For this sin Rosario has tried to kill Adele ever since she was a baby, and hasn't stopped trying to this day.

This is why the women telling their stories, want her story to be told, too. So at least her life can be saved. And in saving little Adele from the sick, brutal, unrepentantly primitive mindset of their men, they are somehow also redeeming themselves.

«In evoking her ghosts Tea Ranno makes them real.»
La Repubblica

TEA RANNO was born in Melilli, near Siracusa, in 1963, but has been living in Rome since 1995. She holds a law degree and works in both the fields of law and literature. With e/o she published the novels *Cenere* (2006, shortlisted for the Calvino and the Berto Awards, recipient of the Chianti Award) and *In una lingua che non so più dire* (2007). With Mondadori she published *La sposa vermiglia* in 2012 and *Viola Fòscari* in 2014.

At the end of World War I Colonel Giulio Douhet suggested the heroism and sacrifice of Italian soldiers should be honored with the burial of an unknown soldier within a monument that was symbol of the Homeland. Bodies were exhumed from the farthest reaches of battlegrounds. Eleven were collected from different areas of the Italian-Austrian front, brought to Gorizia and then to Aquileia. The task of choosing the one Unknown soldier from the eleven combatants with no name fell to **Maria Bergamas** whose son, Antonio, had defected from the Austrian army to fight for the Italians, had been killed in action on Monte Cimone and whose body had never been identified. At 8 a.m. on October 29th 1921, the train carrying the body chosen by Maria Bergamas left Aquileia, made 5 stops along the way and at 9 a.m. of November 2nd reached its destination at Stazione Termini in Rome.

In a trance, Maria stumbled to the first coffin and bent down as if to peer inside, like the coffin was made of crystal and she could actually see the young boy laid out in eternal sleep. She then straightened up and brought her hand to her ear, like someone straining to hear some faraway music.

Since her son had died she had started to talk to him at certain hours of the day and night.

And day after day, one dialogue after the next, she had become attuned to the language of the dead.

She could hear voices coming from bombed out buildings and cracks in the pavement. She heard other steps mixing with her own. Words filtering from manholes and in the drops of rain falling in the gutter. She had learned to raise the volume of her son's voice by rekindling the flames in the fireplace with a fan of chicken feathers, by resting her ear on lampposts or on railway tracks.

She heard singing from the attic before sunrise, and late in the evening she heard the ceaseless chatter of willows growing along the canal just outside her doorstep, as the water combed the leaves on their slender branches. In the same way, at Mass, she heard other voices hidden behind the sermon of the priest, the litany of nuns, the whispers of parishioners. Thin, sorrowful voices. Pleading, intimate, heartbroken, disconsolate. Sometimes she heard laughter from centuries before –the happy laughter of kids as they rushed past or that of people so drained of life it didn't sound like laughter anymore.

Murmurs dripping from the belfry and gushing from the churchyard like water from a well.

The humming of eternal love, floating and sailing from the beyond. Whispers of hope, of unknown depth and height. The sort of hope no-one could recognize, unless they heard those secret voices.

So now for Maria desperation felt as remote as the shadow cast by a far away mountain range. Her grief numbed by those endless, horizontal words.

«Like the Pied Pier, Massimo Bubola strings together a parade of souls, collecting fruit from a tree rooted in a time honored past. He resurrects a whole culture of «hidden objects».

Digs up an alphabet from the ashes.»
BRUNO QUARANTA — TUTTOLIBRI, la Stampa



Publishing date: October 24th, 2017
Pages: 192

**A MUSICAL AND
SOPHISTICATED WRITING
RESURRECTING THE VOICES
OF SOLDIERS FALLEN
IN WORLD WAR I**

“Massimo Bubola confirms his deep connection with Bob Dylan, Lou Reed, Leonard Cohen and Neil Young, taking flight in high literary skies.»

Mario Luzzatto Fegiz - Il Corriere della sera

“If, as Faulkner taught us, the aim of every artist is to grasp the movement of life with artificial means and to keep it still so that, a hundred years later, a stranger will see it move and live again, then Massimo Bubola is a true artist.»

Massimo Cotto – Journalist and author

«Massimo Bubola has written some of the best lyrics in the tradition of Italian song»

RANIERI POLESE — Corriere della Sera

MASSIMO BUBOLA BALLATA SENZA NOME Nameless ballad

A WIDE REACHING LITERARY, HISTORICAL AND CULTURAL WORK

The basilica in Aquileia is filled with people. All eyes are turned towards the eleven coffins lined up along the aisle and to the woman standing before them. Maria Bergamas must choose one fallen soldier from the eleven with no name to be buried in Rome, at memorial of the Unknown Soldier as a symbol of all fallen combatants of the Great War.

She stops before each coffin and each one tells her a story. They are the life-stories of young men torn from their family, their loves, their work to fall victim of a ruthless, brutal war. Peasants and city men, bourgeois and workers, farmhands and grade school teachers, bakers, carpenters and construction workers, veterinarians now healing humans and seminar students now speaking Latin with Austrian soldiers sitting in enemy trenches a few paces away.

The voices of these victims with no name recount crucial episodes of the Great War and involve the reader in a truly empathic trance, carrying us into their lives and into a world obliterated by conflict.

In this «ballad» Massimo Bubola blends his exceptional gift as musician and songwriter with a rare literary touch. He brings forgotten words back to life, harmonizes them and «sets them to music», creating a work whose historical and cultural value and literary qualities will no doubt stand the test of time.

MASSIMO BUBOLA is a crucial figure on the Italian musical scene, deeply inspired both by contemporary poetry and traditional songs. In his thirty-years career he has published 20 albums and written over 300 songs. In recent years he has devoted himself to the rediscovery of the artistic, musical and cultural heritage from World War I in Italy.

www.massimobubola.it

ISIDORO MELI
ATTIA E LA GUERRA DEI GOBBI
 Attia and the gobbi war



Publishing date: February 20th 2018
 Pages: 250

THE MIRACULOUS UNDERTAKINGS AND ADVENTURES OF A TRUE SICILIAN HERO DEFENDING HIS HOMETLAND FROM BARBARIAN INVASION

You don't often come across a novel that is both hilarious and thought-provoking, sophisticated and grotesque, irreverent and historically sound. But such is certainly the case of Isidoro Meli's innovative take on the Italian Risorgimento.

As in *La mafia mi rende nervosa* (*Mafia makes me nervous*), this young Sicilian author manages to retell major historical events (the Expedition of the Thousand and the Risorgimento in this one) from an absolutely original point of view. In this case the perspective is that of two drifters – a sex-crazed soldier and a ruthless killer, both unwittingly embroiled in an unforgettable adventure. The result is an original, riveting and stylish page-turner – a literally unputdownable book. And though a historical novel, *Attia e la guerra dei gobbi* has a lot to teach us about our present-day society as well as about ourselves.

«If only the wretched of the earth would unite to fight for progress. They have done so, from time to time. But once they had overthrown their masters they found themselves stuck once more. They never managed to really organize. Taken aback by their newfound freedom and frightened at the thought of falling back into slavery, they gave in to suspicion and self-pity e their unity went to the dogs. Just what the masters needed to take up the reins once more and stick it to the wretched. Who then had to experience first-hand how terribly effective and painful force of habit can be.»

«Isidoro Meli is a happily erratic storyteller, falling in love with characters and following them along a thousand tangents, in a scattering of focus that reveals itself as true bounty.»

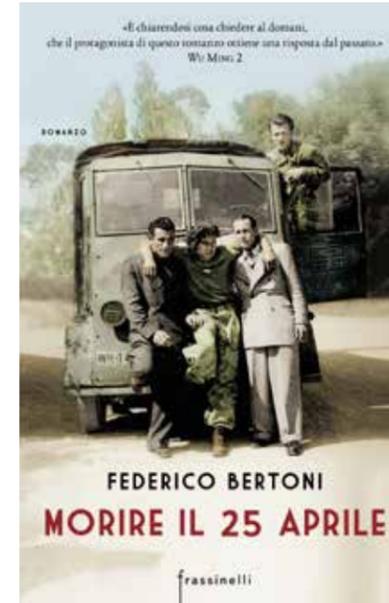
Corriere della Sera

«Isidoro Meli writes in a sophisticated language, with accurate descriptions and even more exacting detours.»

La Repubblica

ISIDORO MELI was born and bred in Palermo, where he acquired an unrivaled understanding of decay and decadence. After a brief but no less decadent stay in Lombardia he returned home and lived all over Sicily – but especially in Catania – furthering his experience in the above-mentioned concepts. Now he lives in Trapani, though he dreams of moving to New Orleans, where decadence and decay are the stuff of music and dance. He collaborates with several newspapers and magazines, including *Repubblica*, and in 2016 he published his debut novel, *La mafia mi rende nervoso*.

FEDERICO BERTONI
MORIRE IL 25 APRILE
 Dying on April 25



Publishing date: April 18th 2017
 Pages: 420

HOW DOES THE PAST RELATE TO THE FUTURE?

Giuliano Romanini dies on April 25 some time in the new millennium. It is the anniversary of Liberation Day but the country is divided and bleak, riddled by individualism and discouragement. Nothing like the country Giulio Romanini had dreamed of and fought for as a partisan during the war.

But the narrator in the novel, who had known Romanini for years, is well aware that the old freedom fighter was also nothing like his gilded public image. There are shadows lurking in his past, dating back to the war but also to later years. Shadows that haunt the narrator himself and his family. Because, as Beppe Fenoglio said, there's always a "private matter" at the bottom of things. Who was the real Giulio Romanini? Was he a hero or a bandit? A freedom fighter or a violent criminal set on revenge? Perhaps he was both, because though told in black and white, history is actually many shades in between.

And perhaps this – the many, many cover-ups, unspoken sins, duplicities – is the reason why after the war things took a wrong turn and went awry.

«How does the past relate to the future?»

At first glance this novel appears to say that if you have no memory you are also doomed to have no future.

The main character in the book is researching an event in the Resistance involving his family and a much older friend who has just died. And as he seeks for the truth he wonders about his own times, the very start of the new millennium. For the loss of memory seems to go hand in hand with the inability to move on. Making sense of another's man's life – to him a sort of father figure – is the premise to finding a way forward. But as the story unfolds, the premise is turned on its head, so that in understanding what he wants from the future, the character also finally solves the riddles from the past. And finds a way – a symbolical, grotesque act – to bring together both dimensions in time.

And when this happens, at the very last page, we realize that all the stories we have been told are behind us, and that it is up to us, the readers, to put them in the right prospective, by looking ahead.

Because if you have no future you also have no memory.»

Wu Ming 2

Prizes Finalist at the **RAFFAELE CROVI NATIONAL LITERARY AWARD 2017**

FEDERICO BERTONI was born in Fidenza (Borgo San Donnino) in 1970. A fiction connoisseur and buff, he teaches literary theory at the University of Bologna, with a specific focus on the tradition of the modern novel. For years now he has also been studying, teaching and retelling the story of the Italian Resistance. He has written about the act of reading (*Il testo a quattro mani – Text four hands – 1996*), about the realist tradition (*Realismo e letteratura – Realism and literature – 2007*) and about authors such as Stendhal, Hugo, Dickens, Svevo, Tozzi, Gadda, Nabokov, Calvino, Primo Levi, Amis, DeLillo, Littell. He conceived and edited the work *Teatro e saggi* [Theatre and essays] included in *Tutte le opere* [The complete works] of Italo Svevo, (series «i Meridiani» 2004). His latest work, (*Universality. La cultura in scatola – Univesrsitaly. Packaged culture – 2016*), is both a story and an essay of cultural theory on universities and society in the twenty-first century. He is a member of the literary jury of the Campiello Award and president of the Association for theoretical and historical studies in comparative literature. This is his first novel.

A word from the author

In writing this novel I have gone against the grain of most rules in today's publishing industry, as well as those of common sense.

To begin with, it's a very long book, narrated in four different "voices" recounting events from as many perspectives. It's a period piece, set in the Sixteenth century. It is teeming with characters. It experiments with a range of different narrative styles, including a narrating voice speaking without punctuation, so that it is up to the reader to find and follow the right "rhythm". The title is almost enigmatic, with not a hint of known reference points. As all literary works, the book expects a lot of its readers, steering them away from their home ground into utterly unknown territory. Reality is described as is, no holds barred, thus readers are forced to confront their own vices, their fears, their pettiness and hypocrisy.

Most contemporary writers make every effort to avoid such blunders.[...]

Perhaps you haven't noticed, but contemporary fiction will go to any extreme to blandish readers. Modern day novels are all smiles and flattery, meeting readers on their own territory, speaking their language, reflecting their most banal aspirations, cajoling them with platitudes, comforting them with the familiar and the everyday. They treat readers like dimwits, communicating in short sentences, allowing them to rest every few pages by cutting short chapters, reducing plots to the lowest common denominator and using plenty of dialogue. As intentional devices, I believe all such artifices spell doom for all intellectual endeavor and literary work.

Which is why, in finishing this novel, I feel a great pride for the independence and courage it required of us both, me and my publisher.

But that's not all.

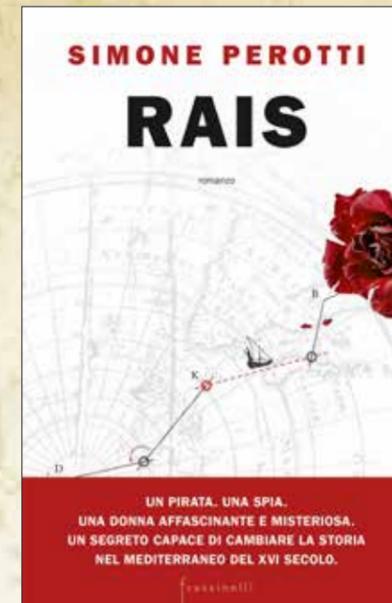
In the last ten years, I have written more than a few successful novels. I knew how to curry the favor of readers as well as the next guy, including nonprofessionals, so I did what I had to do, and what most of us do, choosing "should" over "would".

So why did I turn my life around? To become as free, as authentic and outspoken an author as I possibly could. No matter the cost, I have chosen not to give in to the enticement of opportunity. It would have been a slap in the face of my whole personal history. [...]

Never before have I felt such a deep connection with my work. This novel represents me more fully than anything I have ever written before. And, to quote one of its early readers, «you'll never again write anything like it».

Focusing on something that feels right, pursuing it with utmost care and unflagging devotion, making choices that may be unpopular and inconvenient but are true and truly felt, is – I believe – the best possible guarantee an author can offer his or her readers. Readers may love or hate the finished work, but will know with absolute certainty they have been taken seriously.

Simone Perotti



Publishing date: April 18th 2017
Pages: 420

A PSYCHOLOGICAL, EXISTENTIAL, POLYPHONIC NOVEL, WITH AN UNREMITTING PACE AND A LEGION OF UNFORGETTABLE CHARACTERS. A STORY AS SHARP AS A RAZOR, CUTTING DEEP INTO THE MYSTERIES OF THE HUMAN HEART.

EACH AND EVERY ONE OF SIMONE PEROTTI'S NOVELS IS A TRAILBLAZER INTO NEW TERRITORIES, TAKING READERS ON A JOURNEY THROUGH LITERARY GENRES AND NARRATIVE TECHNIQUES, FROM ESSAYS TO FICTION, FROM THE PSYCHOLOGICAL TO THE SOCIAL. UP UNTIL THE ACHIEVEMENT OF HIS MAXIMALIST NOVEL, THE NEW EPIC OF HIS LATEST WORK, RAIS.

SIMONE PEROTTI
RAIS

What is the opposite of loneliness, Kadir?

The sea, Rais.

AN ANARCHIC PIRATE, THE MEDITERRANEAN SEA, A SLAVE WOMAN IN LOVE, A SPY. A SECRET MAP THAT MUSTN'T BE FOUND.

A STORY OF LOVE AND DECEPTION, BETRAYAL AND REDEMPTION, SET IN THE STORMY YEARS OF THE RENAISSANCE.

AN EPIC NOVEL FOCUSING ON THE MEN AND WOMEN WE ARE WHEN WE LOVE, HATE, STRIVE TO CHANGE OUR DESTINY OR ARE FORCED TO SUBMIT TO IT.

Anatolia, end of the Fifteenth century. Dragut is still a child when he and his best friend, Keithab, are kidnapped and brought to Alexandria to be trained as soldiers. But the school for Janissaries, an elite military corps, is harsh and cruel. Torn from their families and submitted to grueling drills, all young recruits are brought up in violence and turn the same violence against one another.

Dragut and Keithab undergo the same abuses and discipline, but react in different ways. Dragut learns to treasure his freedom while Keithab becomes cynical and calculating. They grow up as brothers but are separated by circumstance. A similar fate befalls the female protagonist of the story, the beautiful and mysterious Bora, kidnapped by pirates, sold into the hands of a merchant and relegated on an island. The island is remote, and yet it is at the heart of all paramount events in the Sixteenth century. It is a time of explorations and fearless sailors, the time of the Knights of Saint John, of pirates and spies, all somehow entangled in the mystery of the Piri Rais map, a depiction of the whole globe with the potential to reveal the secrets behind the discoveries of Christopher Columbus. Such secrets threaten to change the course of history, so the powers that be will stop at nothing to keep them hidden.

ABOUT SIMONE PEROTTI:

«Stevenson meets Conrad, with a touch of Salgari and the added bonus of friendship and love. Perotti's novel is original and brimming over with a deep understanding of human nature. Any reader who loves adventures on land and sea will love it as much as I did...»

Björn Larsson

«Simone Perotti is a visionary writer, as well as a fearless researcher and a great dreamer.»

Antonio Ferrari

«Simone Perotti has taken the red pill from Matrix.»

La Repubblica

«Simone Perotti, for those who are brave enough to change.»

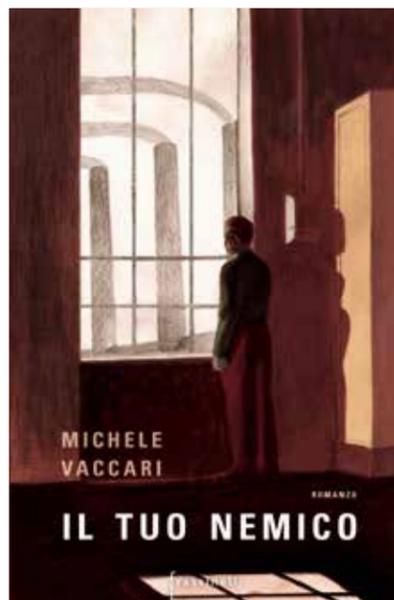
Il venerdì di Repubblica

SIMONE PEROTTI (1965) is an author and a sailor. He has published twelve books, both essays and novels, directed television shows, conceived and brought into being the Progetto Mediterranea, a 5-year sailing, cultural and scientific expedition designed to bring together the many peoples of the Mediterranean, a hub of civilizations, languages, cultures, art and thinking. His debut novel, *Zenzero e Nuvole* [Ginger and clouds], was published in 1995. His bestseller *Adesso Basta* [Enough] unveiled the frustration of two generations with the strictures and follies of our life style and jobs. *Un uomo temporaneo* [A temporary man] is the story of an anarchist and visionary freeing himself from his social and professional shackles.

www.simoneperotti.com www.progettomediterranea.com

MICHELE VACCARI IL TUO NEMICO

Your enemy



Publishing date: April 4th 2017
Pages: 336

“Treat yourselves. Read this novel.
Vaccari is one bold writer.”
ANTONIO MANZINI

**SCHOOL. FAMILY. WORK.
THE STATE. THE RECESSION. YOURSELF.
... WHO IS YOUR ENEMY?**

THEY'RE NOT IN SCHOOL, THEY DON'T WORK AND ARE NOT LOOKING FOR A JOB. IT'S THE NEET GENERATION. GREGORIO IS ONE OF THEM, AND CHOOSES ISOLATION AS THE ULTIMATE REBELLION. UNAWARE THAT HIS DECISION PLAYS RIGHT INTO THE HANDS OF THE ESTABLISHMENT. IT WILL TAKE GAIA TO SHOW HIM. BECAUSE, AMONG MANY OTHER THINGS, THIS NOVEL IS ALSO A LOVE STORY.

Genoa, 2008. Gregorio is a child prodigy, a computer wizard.

His school offers him the opportunity of a lifetime – a chance for an early acceptance at MIT. But his father, an unethical geneticist, and his mother, an ambiguous person frail and vengeful at a time, just laugh in his face.

While in the world at large the financial crisis is taking over, Gregorio opts for the ultimate rebellion. He locks himself up in his room, going from NEET (Not in Employment, Education or Training) to HIKIKOMORI (shut-in, in Japanese).

Meanwhile, in another part of town, a girl his age, Gaia, gets arrested for trying to take down the website of a known politician. In order to both punish her and exploit her hacker skills, Gaia's mother, an authoritarian former official of the Ministry of Education, forces her to participate in a secret government initiative. The plan is unprecedented, and specifically targets NEETs. Through hidden web-cameras, their peers will spy on them, monitor their behavior and even bet on the final outcome of their exile from life.

For nine years Gaia watches Gregorio, discovering him and his apparent isolation. Their encounter will be both explosive and healing. Gregorio will finally step out of his room and salvage his family, whose deceitful and irresponsible ways are representative of modern-day politics and society.

Written in an original and expressionist style, and in a language evolving through chapters along with the passage of time, the novel resounds of the great literature that has shaped the author.

A work bringing to the fore the inner turmoil of characters beset by unexpressed potential. A haunting depiction of the psychological, social and political realities of a country in which everything seems to revolve around one incessant question: “Who is your enemy?”

His mother calls Gregorio and he reacts in a way that will radically change his future. Acting on sheer impulse, the need to distance himself from that irritating, familiar voice, he walks to the door, shuts it and turns the key in the lock, twice.

Then he stands there, stunned, staring at the door, and sees.

There. That's his revolution.

MICHELE VACCARI has been working in publishing and communication since 1999. He is a consultant for Italian fiction at Chiarelettere and copywriter for Paramount Channel. He was head editor for *Transeuropa Edizioni*. He is the author of three novels - *Italian Fiction*, *Giovani, nazisti e Disoccupati* [Young, Nazi and Unemployed] and *L'onnipotente* [The almighty]. He was born in Genoa in 1980.

GIUSEPPE MIALE DI MAURO LA STRADA DEGLI AMERICANI

Strada degli americani



Publishing date: May 2nd 2017

AN UNSEEN SIDE OF NAPLES IN A NOVEL BASED ON A TRUE STORY.

**AN IMPACTFUL RELENTLESS BOOK, RUTHLESSLY INTENSE
AN EXTRAORDINARY DEBUT NOVEL**

Ciro Incoronato is a junkie working as a small-time crook to earn money for his fix. His wife and his eight-year old son were killed in a car accident, and since then *Ciro* suffers from PTSD syndrome and hallucinations. He is sure his son *Luigino* is still alive and always by his side.

Carmine Scognamiglio is a good kid. He works in a factory but he ends up on his boss's black list and gets fired. Enraged by the injustice he has suffered, *Carmine* comes up with a crazy revenge plan that will soon spiral out of control.

Ciro and *Carmine* will cross paths along the *Strada degli Americani*, the ring road and freeway riddled with potholes, heaps of garbage and mad car chases, linking the city of Naples to its northern hinterland.

Strada degli Americani is not just a road. It's a crossroads of fates, and the locus for the unraveling of all the book's characters. Where the build-up of degradation, drug-induced insanity and violence will come to a head. And where, for the first time ever, *Carmine* will have to make a decision. He will be compelled to choose. Because even in Naples and for a kid born on the wrong side of the tracks there comes a time when things may possibly change.

In a crescendo of plot twists and suspenseful writing, the book brings to light a tangle of precipitating events the story's characters seem unable to escape.

Set in a never-before explored periphery of Naples, a place populated by petty criminals living at the margins even of Camorra, never making it to the inner circles, and by kids that might have led an ordinary life, if only they'd been born on the right side of the tracks and not in an abyss of senseless violence and injustice.

The story you're about to read is a true story. It happened in Naples. Perhaps events such as these also happen in other corners of the world, but one thing's for sure – they happened in Naples, in 2013. By request of the people who lived these events and recounted them to me I have changed the names of all characters mentioned in the book. Everything else is true.

MOVIE RIGHTS OPTIONED BY PACO CINEMATOGRAFICA!

«An impactful, relentless book. Characters are so true to life you'll feel like you're hearing them speak. An extraordinary debut. It will take your breath away.

Maurizio De Giovanni

«Ruthlessly intense. The characters pack a punch that will shake you to the core. So true to life you'll want to take on their roles.»

Marco D'Amore

GIUSEPPE MIALE DI MAURO is a young Neapolitan director.

VALERIO VARESI - Inspector Soneri series

PRIZE-WINNING INSPECTOR SONERI SERIES HAS SOLD OVER 90,000 COPIES AND IS TRANSLATED INTO NINE LANGUAGES.

SHORTLISTED FOR THE 2011 AND THE 2012 INTERNATIONAL DAGGER AWARD!

CRITICS, READERS AND TELEVISION AUDIENCES HAVE DECREED VARESI'S SUCCESS AS ONE OF THE MOST ACCLAIMED AUTHORS OF «SOCIAL THRILLERS».

“Varesi just loves the atmosphere of the Po Valley, its climate, its people, its dialects, its charming cities. Deeply mysterious places – perfect for unfolding unbelievable stories and devouring passions. Behind the mask of well-being and hard work, a hidden world where crime matures.” – *L'Espresso*

“Varesi's thrillers are told in whispers, with an emphasis on atmospheres rather than mere action, and a celebration of slowness, while awaiting the detective's insight.” – *la Repubblica*

“In the most Simenon-like of Italian thriller authors, fog, as well as landscapes and the backdrops of crimes and investigations, are elevated to cognitive method: losing the thread, finding it once more, solving the case by way of haze and empathy.” – *l'Unità*

“Varesi clearly has a “taste for symbolism” contributing to the mysterious and distinctively Italian quality of the novel. The seasonal rising and falling of the river water – which paradoxically devours what it has created – is both literal and figurative here and it yields a heavily atmospheric narrative.” – *Times Literary Supplement*

IL FIUME DELLE NEBBIE River of shadows – 2003

Foreign Sales GERMANY Rowohlt, TURKEY Alfa Basim, SPAIN Editorial Poliedro, WORLD ENGLISH RIGHTS MacLehose Press (Quercus), THE NETHERLANDS Karakter Uitgevers, FRANCE Agullo Editions

TV rights sold to CASANOVA ENTERTAINMENT. Shortlisted for PRIX ITALIA as best TV programme

Prizes nominated for PREMIO STREGA, nominated for the 2011 INTERNATIONAL DAGGER AWARD

FRENCH AND ENGLISH TEXTS AVAILABLE

L'AFFITTACAMERE The landlady – 2004

Foreign Sales GERMANY Rowohlt, POLAND Rebis, WORLD ENGLISH RIGHTS MacLehose Press (Quercus), FRANCE Agullo Editions

TV rights sold to CASANOVA ENTERTAINMENT

LE OMBRE DI MONTELUPO Montelupo shadows – 2005

Foreign Sales GERMANY Rowohlt, SPAIN Norma/Edigrabel, CATALAN EDITION Norma/Edigrabel, WORLD ENGLISH RIGHTS MacLehose Press (Quercus)

A MANI VUOTE Empty-handed – 2006

Foreign Sales GERMANY paperback Rowohlt, SPAIN Norma/Edigrabel, POLAND Rebis

TV rights sold to CASANOVA ENTERTAINMENT

ORO, INCENSO E POLVERE Gold, incense and dust – 2007

Foreign Sales WORLD ENGLISH RIGHTS MacLehose Press (Quercus)

Prizes FEDELI PRIZE 2008 and MEDITERRANEAN LITERARY PRIZE FOR DETECTIVE AND NOIR NOVELS 2008 – shortlisted for the SCERBANENCO and the AZZECAGARBUGLI Prizes

LA CASA DEL COMANDANTE The commander's house – 2008

Prizes LAMA & TRAMA PRIZE 2009

IL COMMISSARIO SONERI E LA MANO DI DIO

Inspector Soneri and the hand of God – 2009

È SOLO L'INIZIO, COMMISSARIO SONERI

It's just the beginning, inspector Soneri – 2010

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Foreign Sales WORLD ENGLISH RIGHTS MacLehose Press (Quercus)

VALERIO VARESI
IL COMMISSARIO SONERI E LA LEGGE DEL CORANO
Inspector soneri and koranic law

Publishing date: February 7, 2017

Pages: 300

For the first time in years, Soneri finds himself truly at a loss. And not because of the murder he is investigating, a banal case at first sight. Nor, for once, the hypocrisy of politicians and his bosses. Not even because of his health, an issue growing more alarming with each passing day, to the point that Soneri – a life-long devotee of anolini and culatello, the rich traditional cuisine of his home-town – seriously takes into consideration the idea of going on a diet. No, it's nothing of the sort.

The real problem is the world he has stepped into, which bears no resemblance to his own. For this time the case has brought him in touch with Arab migrants, a tight-lipped, closed-in community besieged by Italians, who in turn treat them with equal hostility.

It all began with the murder of Hamed, a young Tunisian employed to assist Gilberto Forlai, a blind old man, and found dead in his house. Retracing the steps of Hamed, Soneri falls head first into the world of the Muslim community in the outskirts of Parma, where the tension between immigrants and locals is highest and most menacing, and there's no telling where religious confrontation ends and criminality begins. Which is the real reason of conflict? Is it cultural issues and religious fundamentalism, or the dealings of rackets, fighting for supremacy in drug trafficking? What are the true allegiances, and where to trace the real boundaries?

The one thing all seem to have in common is a visible, tangible hate. Which is tearing apart not just the fabric of the city but of society itself.

In his new novel, Valerio Varesi tackles one of the most urgent and controversial issues of our time, the relationship – and confrontation – between Islamic and Western communities.

Inspector Soleri nodded. The magistrate was right. For the first time in his professional life, his deep knowledge of Parma was totally useless. The actors landed on stage all came from radically different theatres, and spoke mutually incomprehensible languages.

VALERIO VARESI is a journalist for *La Repubblica* and the creator of the acclaimed inspector Soneri, main character of a series of thrillers translated the world over, and the inspiration for a successful television series now also distributed in the States. The author was shortlisted by the Crime Writer Association for the International Dagger Award, both in 2011 and in 2012. In 2015 his latest novel *Il commissario Soneri e la strategia della lucertola* [*Inspector Soneri and the strategy of the lizard*] was awarded with a great success and literary prizes. At the same time Varesi has started a personal reconnaissance into our recent past which resulted in two intense and riveting books: *La sentenza* [*The verdict*] and *Il rivoluzionario* [*The revolutionary*]. *Lo stato di ebbrezza* is the third and last installment of this exploration, picking up the thread to include present-day Italy.

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