

Bompiani
Non-Fiction
Fall 2025



BOMPIANI

Reading Books Is Not Necessary

Enrico Terrinoni



LEGGERE LIBRI NON SERVE

PB + flaps / Euro 12 / 176 pages

Imprint: Passaggi

Rights: V.Mazza@giunti.it

September 3, 2025

First print run: 4,000 copies

Partial English translation available



Enrico Terrinoni is a professor of English literature at the University per Stranieri di Perugia, currently seconded to the Accademia dei Lincei. He received the Presidential Distinguished Service Award from the Presidency of the Republic of Ireland for International Literary Merit. He is the translator of *Ulysses* by James Joyce, among other works, and is also the author of numerous books, including *La vita dell'altro* (Bompiani, 2023) and the novel, *A Beautiful Nothing* (2024).

- *Seven Brief Lessons on Literature.*

- *What if, right now, in this frenetic world, reading were still the most extraordinary mystical adventure we could possibly experience?*

In the age of artificial intelligence and emotions compressed into a screen, literature possesses a rare superpower: it continues to open up worlds, to ignite wonder, to delve where everything else slips away. And just when the world invites us to fixate on a screen, reading becomes a rebellious and necessary gesture. A sweet yet redeeming act.

With charisma and charm, Enrico Terrinoni takes us on a journey through the history of literature, revealing its pleasures through seven words: *Dream, Infinity, Heresy, Consciousness, Wave, Prophecy, and Silence*. Seven spells, seven compasses to orient us in a universe made of paper and imagination. From Shakespeare to Svevo, from Virginia Woolf to Giordano Bruno, every page is a discovery.

And no, you do not need to be a erudite reader: this journey is open to all. To those who devour pages and to those who stumble between the lines. For those who want to better understand the world and those who pursue emotion. Because reading is far from a harmless pastime. It is an act of resistance and freedom. It is becoming someone else. It is becoming more. Reading is, still and forever, a way to feel more alive.

excerpt

It is not the task of art, much less of literature, to set ethical barriers, but neither to dismantle them. Its task is to teach life new paths and thus teach us about freedom. To expand the space we live in, our awareness, our wisdom. Writing and reading mean chasing the dream of freedom made possible by creation.

...

But then, why seven lessons? Why not eight, ten, twenty, a thousand? Because seven is a “number dear to the mystical mind”, suggests Joyce’s *Ulysses*, attributing the definition to a mysterious W.B. What does the adjective “mystical” mean? Is it merely a matter of religion, or does it concern states of consciousness?

My reasoning is that every reading is potentially a mystical experience. Every reading can allow us to access a level of awareness and even wisdom other than ourselves, effectively extending the sphere of our being.

Literature, like its goals, is a game of mystery. It does not necessarily serve to increase our wealth of knowledge. That is not its purpose. One is not wise if one is erudite. One is wise if one is able to see, not to accumulate. Literature, even if we study it from childhood, does not serve to make us more cultured. It serves something else, that is, to make us be something *other*: other than ourselves, distant but also close to what we believe we are and which always escapes us. I hope, then, that my seven brief lessons serve at least this: to make us sense that we are *the* other, that we are *others*, the others we do not know and never see, except when we open our minds, allowing our imagination to become “unmarginalized” as Joyce would have it.

Where Are You Going in Such a Hurry?

On the Bestseller List

Lama Michel Rinpoche



DOVE VAI COSÌ DI FRETTA?

PB + flaps / Euro 18 / 336 pages

Imprint: Overlook

Rights: V.Mazza@giunti.it

June 4, 2025

Copies in print: 21,000 (5 runs)

Partial English translation available



Lama Michel Rinpoche (São Paulo, Brazil, 1981) is the leader and spiritual guide of the Ngalso foundation and centers around the world, as well as the representative to the United Nations of the Lama Gangchen World Peace Foundation. He is the author of four books in Portuguese and numerous booklets in seven languages. He dedicates his life to serving the Ngalso centers and its disciples, and also to the dissemination and diffusion of the Buddhist teachings, as well as of the Culture of Peace.

A book on Buddhism for non-Buddhists.

Wisdom, clarity, and simplicity for our hurried lives.

In his kind and engaging way, Lama Michel Rinpoche takes us on a journey towards the rediscovery of happiness, intertwining personal anecdotes and profound reflections on our daily lives.

Through the joys and challenges that we all face day after day, Lama takes us straight to the heart of Buddhist teachings, revealing with wisdom and originality the keys to achieving an inner peace that often seems unattainable.

His is not a lesson imparted from above: with humility and without relinquishing his smile, Lama Michel begins from the doubts that everyone has, offering a new way of looking at life.

What is happiness really and how can we use our mind to achieve it? Through very concrete examples related to our relationships with colleagues, friends, or family members, this book opens the mind and the heart: a perfect book for those seeking profound change in their lives.

International rights

Portugal (offer pending via Ilidio Matos)

excerpt

What is happiness? If we want to understand how to use our minds to be happy, first of all we must at least agree on what we mean by happiness. It seems like something obvious, but in reality it is not so simple. There are four questions for which we all have different answers.

The four questions are:

What do I not want? In other words: What do I want to avoid in my life?

Or more formally: What causes my suffering?

The second question is: Why do I have this, why do I suffer?

The third question is: What is happiness?

The fourth question is: What do I do to be happy and not suffer? What can I do about this?

I once found myself talking about happiness and these issues with a group of children in Brazil in a totally secular context. I was trying to explain what happiness was in very simple words and I struggled a bit at first. Then I found this definition: happiness is a moment, that instant in which we do not want anything to be different from how it is. It is an internal feeling, an internal state that we have all experienced before, but which usually lasts a moment, in which everything is good, we are neither on the defensive nor on the attack, we are not victims of something, we are not looking for something. It is that instant in which everything is fine. We experience this in different ways when there is a moment in which we experience pleasure: for example, if I am very thirsty, I drink water and, in the moment in which I drink it, I feel good. However, these moments of satisfaction, of so-called happiness, usually last how long? Weeks, months, days, hours, minutes or seconds?

Usually, they last a matter of seconds.

Diversa-Mente: More Head, Less Heart

Immanuel Casto



DIVERSA-MENTE

PB + jacket / Euro 18 / 288 pages

Imprint: Overlook (2c)

Rights: V.Mazza@giunti.it

May 14, 2025

First print run: 8,000 copies

Partial English translation available



Immanuel Casto is the pseudonym of Manuel Cuni (Alzano Lombardo, 1983). Cuni is an Italian singer-songwriter, game designer, and activist. From 2019 to 2023, he was the president of the Italian Mensa Association. Since 2024, he has been the artistic director of QUID, the digital magazine of Mensa Italia. His Youtube channel has over 62,500 subscribers, and his Instagram account (@immanuelcasto) has more than 103,000 followers.

Relationships explained by one who has more head than heart.

Hashtags: social relationships - rationality - neurodivergence

You have talked about it, you have messed around with it, and you have measured your own IQ. But until now you have never read this: Immanuel Casto's essential guide to surviving relationships somewhere between the very serious and the entirely facetious.

We live in extravagant times. Modernity is fluid, the future is a mystery, and our daily relationships are increasingly at the mercy of social media. We live in haste in love, with friends, with colleagues, and with humanity as a whole.

In *Diversa-mente*, Immanuel Casto offers us a brilliant guide to dealing with our daily chaos in communication and relationships: an enjoyable journey for those who do not want to give in to misanthropy, and yet who find it increasingly difficult to create and maintain relationships that are based on logic.

Casto, with his unique style, draws heavily on personal experiences to give us a *vademecum* that is more useful than provocative for relationships, with full of advice on how to handle small talk with ease, all the way to mastering effective constructive criticism.

excerpt

How many times have we found ourselves bogged down in conversations that seem to have come out of a theater of the absurd?

How many times have we been trapped in misunderstandings with our loved ones?

How many times in the presence of boyfriends, girlfriends, friends, or spouses have we struggled to make ourselves understood or, worse, have we struggled to understand even ourselves?

And what about our uncontrollable desire to post photos or texts on social media that talk about our daily lives?

Sure, sometimes it seems that we need professional help. But in the meantime, *Diversa Mente* gives us the chance, with irony and sagacity, to self-analyze and to perhaps obtain some lucid transparency in our personal relationships.

In many cases, a little clarity is enough to allow us to understand each other.

Prepare to laugh, to reflect, and above all, to be able to navigate more safely the stormy seas that we call modern life.

Unresolved: Ten Italian Crimes

Prize-winning author

Francesca Zanni



IRRISOLTI (c)

PB + jacket / Euro 19 / 288 pages

Imprint: Overlook

Rights: V.Mazza@giunti.it

May 28, 2025

First print run: 7,000 copies

Partial English translation available



Francesca Zanni is a freelance journalist and podcaster, and the author of the independent podcasts *Irrisolti* (2019 – ongoing), with more than two million downloads, and *Rumore. Il caso di Federico Aldrovandi* (2022, and Radio24's "Pod24" award). Since 2023 she has collaborated with Radio24 with which she has created two podcasts *Cento giorni dopo* (2023) and *Come una marea* (2024). *Come una marea* has gone on to win the Diversity award in May 2025 at the 4th edition of the Italian Podcast Awards.

From the dark heart of the daily news, the broken voices of these victims are heard once again, asking us not to forget them. Because accepting the injustice of yesterday means allowing it to be repeated tomorrow.

This book is a journey into the darkest mysteries of Italian news: ten cases, ten stories of victims who have not received justice, ten enigmas that continue to beg to be resolved. From Giuseppe Pinelli to the controversial case of David Rossi, passing through crimes in which the victims are innocent children and forgotten women, each chapter is an immersion in an investigation without answers.

Stories of omissions, red herrings, and truths never told. Francesca Zanni guides us to the scenes of the crimes, reconstructing the details, the relationships between the known (and sometimes unknown) protagonists and the disturbing shadowy areas.

Each of the victims is a broken voice that, thanks to these reconstructions, is heard again, and is asking us not to forget.

excerpt

This book is not only a recollection of some of the stories of victims and their loved ones, but also aims to tell a cross-section of the history of Italy from 1969 to 2013, bringing to light themes that have been and still are central not only in the news but in the society and life of the country. You will find cases of abuse of power by the police, violence against minors and women, uncoordinated investigations but also victims of duty, men of the state who pay with their lives for their commitment to work. Not only pure crime news, the mere details of the murders, investigations and trial events, but also the repercussions that these have had on a social level. "If we want everything to stay the way it is, everything must change" is the phrase that is often remembered from *Il gattopardo*. And how many things have changed in these decades. Technology and the internet have invaded our lives, the geopolitical situation has changed, the wars in progress are "new". Practically everything has changed. And yet, today as then, people continue to be killed and die in unclear circumstances. A man fell from a window of the police headquarters in Milan in 1969 and the same thing happened to another man from another window in Siena, in 2013. Those of Giuseppe Pinelli and David Rossi are the two stories that begin and end this book. A lot has changed, and in some ways nothing has changed.

In my podcasts I have always wanted to maintain one characteristic: not to use the first person, and this I decided for the book as well. Here in the introduction is the only occasion in which I address you, the readers, directly to tell you about this project. In the text, a more detached journalistic narration prevails, which I have always preferred also for audio. Without frills, without lingering on details that are too macabre or sentimental. I have often been told that this style is dry: it is true, but I do not believe that is all it is. The cases I describe have touched me deeply and I did not choose them purely for journalistic interest.

The Unforeseeable Happens

Franciscu Sedda

Living and surviving in the XXI century.

This book is a journey into the turbulence of our times. From politics to the climate crisis, from economics to the way media works, from the effects of science to art, our daily lives are filled with constant surprises, both large and small, that often disorient us, sometimes enlighten us, almost always put us to the test.

To face the unpredictable - without being overwhelmed by it - we need new perspectives, agile tools, and updated maps. This book attempts to offer these very items, exploring disparate and intertwined phenomena: life and death, error and discovery, crisis and change, chaos and miracle. Figures of the unpredictable that shape contemporary reality - from the feeds of our smartphones to the (un)predictable choices of current governments.

With clarity and passion, Franciscu Sedda takes us into a world where the unexpected is no longer the exception, but the rule. A compass book, which we can use to orient ourselves in the storm of the XXI century and attempt to make a vast, complex, and surprising world more habitable and comprehensible once again.

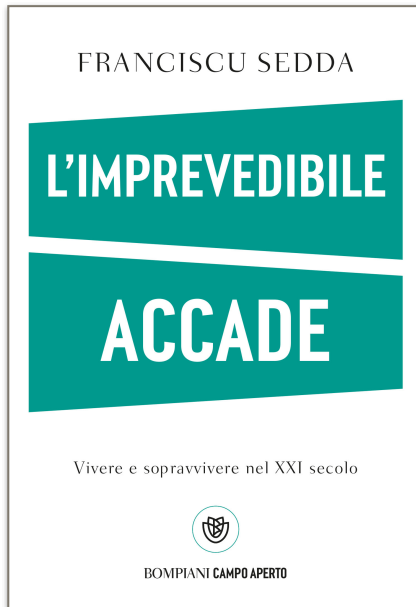
excerpt

How can we deal with this widespread and all-pervasive unpredictability? We will try in three steps, which I will briefly anticipate to leave readers with a map and a compass to orient themselves in the storm that we are about to describe and better understand.

Explaining the unpredictable marks the beginning of our exploration. It is an invitation to travel and to delve together into a complex field, an open field. It is a principle of clarification of the many ways in which unpredictability is created and creates us; of the many ways in which ours is a large and unpredictable world. And it is all the more so because, as we will show right away, this glimpse of the twenty-first century subjects our experiences to extreme tendencies to randomness and planning, which end up short-circuiting. For this reason, we will propose concepts and visions to redefine our gaze, our sensitivity, our language in order to learn to live with the sense of unpredictability that permeates our time; an operation that can only succeed by grasping the peculiar intelligence of the unpredictable, weighing the actual extent of its impact, illuminating both the risks and the positively creative aspects of the (sur)reality in which we are immersed and, sometimes, lost.

Living the unpredictable is precisely this immersion in unpredictability, to probe its presence in multiple fields of experience and knowledge.

Thinking the unpredictable is the section that comes closest to a theoretical dimension. However, here too, it will be done in the form of adventure and by mobilizing cases and examples that, while they will allow us to validate the tools that we will be forging and proposing, will also keep us constantly anchored to concrete experiences, making us perceive them in their share of unpredictability.



L'IMPREVEDIBILE ACCADE

PB / Euro 19 / 336 pages

Imprint: Campo Aperto

Rights: V.Mazza@giunti.it

May 28, 2025

First print run: 4,000 copies

Partial English translation available



Franciscu Sedda is a professor at the University of Cagliari in the Semiotics of Contemporary Communication and Cultural Semiotics. He has been a visiting professor at Harvard and also at the Pontificia Universidade of São Paulo. His interests include translation as a key to understanding the life of cultures, the globalization/globalization nexus, and the dynamics of digital populism. His recent works include: *Symbols of Today. Critique of Semiotic Inflation* (Milan, 2023), and *Semiotics of Conflict* (Tallinn, 2024). He has held conferences in over fifteen countries.

Continue in That Which is Right

Alessandro Raveggi



CONTINUE IN CIÒ CHE È ...

PB + jacket / Euro 17 / 240 pages

Imprint: Overlook

Rights: V.Mazza@giunti.it

May 21, 2025

First print run: 3,000 copies

Partial English translation available



Alessandro Raveggi (Florence, 1980) is a writer and essayist. Among other things, he has written *Grande Karma. Vite di Carlo Coccioli* (Bompiani 2020), *Il Romanzo di Babele* (Marsilio 2023) and *A Città del Messico con Bolaño* (Perrone 2022). He edited the anthology *Panamericana* (La nuova frontiera 2016). He writes about books and culture in national and international magazines, teaches literature and creative writing at the university, and translates from English and Spanish.

The story of Alexander Langer, a builder of bridges, explorer of frontiers.

"The Earth is on loan to us from our children." - Alexander Langer

Thirty years after the death of Langer, Alessandro Raveggi retraces the story of a desperate and hopeful prophet who believed in the possibility of a multilingual humanity capable of crossing walls and borders.

"Freeing ourselves from war, militarism, ecological destruction, the looming civil or military apocalypse – is not just an imperative for those who want our children or grandchildren to still be able to live or for those who love distant peoples. It is not just a question of the generous..."

It is a question that concerns us all, today as in 1988 when Alexander Langer uttered these words. Born in Vipiteno, in Alto Adige, in 1946 and dying by his own hand in Florence forty-nine years later, Langer lived many lives in his short time. Of Jewish origins but of Catholic education, fervently listening to all the most radical experiences of his time – from the faith of Don Milani to his militancy for *Lotta Continua* –, tireless promoter of dialogue between the peoples of Alto Adige, pacifist, ecologist, Langer was one of the founders of the Italian Green Party, pro-European and MEP. Alessandro Raveggi's pages are a kaleidoscope that return to us his restless richness, his profound modernity, his visionary energy which was always accompanied by the immense effort of measuring the dream with reality. Before departing, like many prophets have done, too soon, Alex Langer left us a message: *"Do not be sad. Continue in what is right"*. And so let us read these pages that from a biography become a narration to discover the spirit with which he himself believed in the possibility of breaking down walls, building bridges, making peace between men, and between humans and nature.

excerpt

Let us meet the time as it seeks us ... it is this epigraph from Shakespeare's Cymbeline that opened Stefan Zweig's marvelous, posthumous autobiography of Europe and his time: The World of Yesterday. Memories of a European. In these years of great anxiety for the European Union, once again eaten away from within by the cancer of a populism that strongly resembles certain ideals of ethnic purity and, as Alex put, "the nationalist wild" – which he encountered in looking at the former Yugoslavia as well as the borderlands of his birthplace, crying out for the need to foreground logics of coexistence between different nationalities and of the rights of all (whether they're majorities or minorities) rather than statements of nationalism and ethnic exclusivism (Alex was responding in this case to the appeal of Belgrade pacifist Stasa Zajovic, with tenacity and patience, aware of the long and hard times to come) – in recent months and years, at almost every recent European election I have thought about Alex and, alongside him, the figure of Zweig. The latter was a central European just like our South Tyrolean Alex, we could say, with his tragic view of the 20th century that would erase an apparently free world with its wars, exterminations and deportations, and that Langer absorbed, born just after World War II, half-Jewish by blood. Zweig, who once stayed in a Merano castle as a young man, the same Merano as Franz Kafka's abyss, wrote of these South Tyrolean lands in 1908: North and south, city and countryside, Germany and Italy, all these clear contrasts slide gently into one another, even the most hostile things seem friendly and familiar here. Nowhere is there a brusque movement in the landscape, nowhere a torn, destroyed line: nature has written the word peace in the world here, in colorful letters and with a round, tranquil hand.

I Live Badly Very Well (Living with Imperfection)

Giulio Mosca



VIVO MALE BENISSIMO

PB + jacket / Euro 17 / 144 pages

Imprint: Overlook

Rights: V.Mazza@giunti.it

October 29, 2025

First print run: 4,000 copies

Partial English translation available



Giulio Mosca, known as “ilbaffogram”, is one of the most influential voices in the world of Italian illustration. Author of successful graphic novels such as *Clorofilla*, *Ossitocina* e *Salsedine* (Feltrinelli Comics), he has collaborated with international brands such as Mikado and Vodafone, standing out for his unique and multifaceted style. On the social media side, the character “ilbaffogram” has almost 600,000 followers on Instagram.

How to live our imperfections. A hymn to the subtle art of living with a smile on our faces, no matter what.

Have you ever had an embarrassing conversation that tormented you for days? Have you ever lived a complicated love, collected epic embarrassments or faced existential worries with the grace of a penguin on a marble floor? Well, then this book is about you.

The graphic novels and social media reels of Giulio Mosca, known as *Il Baffo*, have a superpower: to read inside you and make you feel less alone in your daily disasters.

Here, for the first time, Giulio collects the tragicomic chronicles of a thirty-year-old grappling with insecurities, messes and small universal dramas – stuff that we all, sooner or later, have faced.

But no heroes, no morals to learn. Just a five-stage journey to discover our imperfections, told with irony, realism and a good dose of empathy. Because in the end, between a smile and a little emotion, the real surprise is to discover that we are all a little stronger thanks to our inadequacies.

excerpt

One of the most effective ways to be happy is to communicate with the outside world. It seems paradoxical, considering that we have just said that authentic happiness is within us, but have you ever heard of empathy?

Real communication, the empathetic kind, is not just a comparison or an exchange of information. It is the possibility of transforming those in front of us into a mirror: we reflect ourselves, we observe ourselves, and we end up understanding ourselves better.

This is what happens every time I fight with my partner. First I get mad, then I reflect, then I listen to her and I understand that I often am angry not so much for what she said or did but for how I interpreted it. So then I have to apologize, tell her she was right ... and ... you know!

But the real quarrels are sanctified, because today we speak (and we quarrel) almost only by text. We end up flirting via text and even fucking by text! Empathetic communication is disappearing.

We are increasingly connected, yet we are more and more alone. Consumerism always gets in the way. Once it was said “we are what we eat” but today we are what we show on Instagram when at the restaurant, then maybe what we eat becomes cold and we don’t even finish it.

Incredible.

The crucial point is that consuming is replacing communicating.

Album: For Thinking and Not Thinking

Mariangela Gualtieri



ALBUM (illustration, poetry)

HC / Euro 16 / 112 pages / 24 x 32

Imprint: Illustrati

Rights: V.Mazza@giunti.it

March 26, 2025

First print run: 6,000 copies

Partial English translation available



Mariangela Gualtieri was born in Cesena, Italy. Together with Cesare Ronconi, she founded the Teatro Valdoca. She has authored various volumes of poetry, including *Bestia e gioia* and *Le giovani parole* (Einaudi).

A book to complete with one's own thoughts. Poetry and illustrations by Mariangela Gualtieri.

It is well known that coloring books are not just for children: they are for everyone, for those who need to let their hand run, and their mind, in a moment of peace.

Mariangela Gualtieri, active both in word and voice in Italian theater and poetry, has composed this large-format album in which simple line drawings appear, created by her dialogue with her poems. You read, you listen, you repeat, and then you draw and color. Alone or together, at any age, letting yourself be guided by the verses and thoughts.

Whoever takes this book in hand will follow the author's poems and in this way, the book will become a different book for each reader who approaches it. A reader's hand could also add to or complete the author's illustrations. In the end, there will be as many versions of the book as there are readers in the world.

press

- *"For the author, 'not thinking' does not mean emptiness or absence, but rather, a pause. The invitation is to exercise, through drawing, one's patience, the ability to wait..."* – Silvia Gusmano, *L'Osservatore Romano*

excerpt

*I was a talking album
but I no longer have a mouth
I am a writing album
and I love anyone who touches
my paper body.*

*Many illustrations I have made
and you can look at them over and over again:
I have not finished them yet,
you can add whatever might be missing.
Whether it be color or a line.*

*Feel free to make your own design.
I will stay open for you
to play with you,
I will feel your pen glide over me
moving softly on my pages.*

Fashion is Not for the Lonely-Hearted

Patrizia Sardo Marras



LA MODA NON È UN MESTIERE...

PB + jacket / Euro 19 / 368 pages

Imprint: Overlook (c)

Rights: V.Mazza@giunti.it

May 7, 2025

First print run: 5,000 copies

Partial English translation available



Patrizia Maddalena Giacomina Sardo Marras was born in Alghero.

Since she was fourteen she has been with Antonio Marras with whom she shares her professional and private lives. They began working together in 1987, married in 1989, and have two children, Efisio Rocco and Leonardo. A graduate in Foreign Languages and Literatures, Patrizia deals with the creative aspect of the family brand, as well as the organizational aspects. She has published short stories and collaborates with two Sardinian newspapers.

"The pages you are about to read tell the story of a woman and a man, of the love at first sight that brought them together when they were very young; of the great love that still unites them inextricably, thanks also to their common activity that for both of them is more of an almost religious vocation than a job. ('They say that fashion is cynical, but not for us. For us, fashion is sentimental,' says the author.) They tell of the strange land-home where this story began and where it continually returns, they tell of a large family full of extravagant characters. A world that seems imaginary, the fruit of a magical realism in the style of García Márquez."

Thus Bianca Pitzorno writes in her preface, highlighting the many souls of a book that is at the same time the coming-of-age novel of a Sardinian girl who dreams of traveling the world, a *mémoire* on the extraordinary entrepreneurial adventure of the fashion brand Antonio Marras, a humorous meditation on the mechanisms of the bright and ruthless world of fashion and – above all – the story of a union capable of unleashing an incomparable creativity.

With her cheerful and irreverent voice, Patrizia Marras retraces for us the journey of two young people who started out in a fabric shop in the center of Alghero and arrived under the spotlights of the catwalks of Paris and New York thanks to their loyalty to their roots, combined with a bold vision. But above all thanks to a love between a couple that expands to a large family and becomes the alchemical laboratory where fashion collections full of poetry are born: because, in Patrizia Marras' words, "fashion is not a profession for the lonely-hearted".

excerpt (from the preface by Bianca Pitzorno)

...what is told here is all true; I myself am a witness (and in some places also a secondary character, cited among the many encounters of the protagonist). I can assure you that we are not in Macondo, but that every location where these events take place is more than real and that all the characters do exist, they are people of flesh and blood that any of you can meet, whether you go to Alghero, Paris, or Kuala Lumpur.

I used the words "is told". I was wrong. It is not an omniscient and imaginative narrator who tells the story, nor a ghostwriter who has collected the testimony of a well-known person but incapable of writing and writes it down "*in bella scrittura*". The one who tells the story, the one who writes, is the protagonist of the story herself: Patrizia Maddalena Giacomina Sardo Marras, never without lipstick, as she presents herself. And this is her debut as a writer.

"I tread lightly on all the phases of my youthful intentions for the future, such as becoming first a missionary, then a classical dancer, photographer, horsewoman, and finally a psychiatrist, all intentions that miserably vanished for various practical reasons but above all, put aside once I met Antonio Marras". Among Patrizia Sardo's youthful intentions, as we can see, there was not that of becoming a writer. But among her great loves there have always been books and reading, and therefore it was almost inevitable that at a certain point she would pass to the other side of the desk.

The Echo of our Ancestors

Valeria Curzio



L'ECO DEGLI ANTENATI

PB + jacket / Euro 17 / 224 pages

Imprint: Overlook (illus.)

Rights: V.Mazza@giunti.it

April 30, 2025

First print run: 5,000 copies

Partial English translation available



Valeria Curzio was born in Turin and has a degree in Educational Sciences. She is an expert in training processes, and is specialized in experiential learning, as well as neuroeducation, ludodidactics and emotional education. She is also a facilitator in family and systemic constellations by Bert Hellinger and a certified Thetahealer, as well as an educational and training consultant specialized in systemic pedagogy. Her podcast is followed by more than 60,000 listeners and her Instagram profile has more than 11,000 followers.

Healing the past, understanding the present, creating the future via our family constellations: in order to live with a complete and conscious understanding.

Family, systemic and spiritual constellations are living images that heal deeply. This book takes the reader on a journey through thirty stories, thirty images of constellations, thirty systemic themes, and thirty family dynamics.

Each story allows a step of transformation and awareness to heal the past, understand the present, and create the future. The constellation images sweep away the mental constructions of the ego, the stories and constellations described make us immerse ourselves in the deepest emotions, the explanations of the systemic themes allow us to transform the autopilot into a conscious guide.

In this illustrated book, Valeria Curzio guides us for the first time into the world of family constellations to see what we cannot see with other tools: to resolve a situation or overcome a block; to transform dysfunctional relationships; to understand the next step to take in life.

International rights

Portugal (Marcador/Presença)

excerpt

Family constellations are not only a fascinating way to explore the dynamics of relationships, but a real journey into the soul. Imagine entering an internal theater where each member of your family plays a role and reveals secrets, pains and joys hidden in time.

The echo of the ancestors is your guide in this subtle world, where the wisdom of the ancestors intertwines with the challenges of today, illuminating those invisible knots that often block you. It is a dance of legacies that come from the past with the freedom of your actions and choices in everyday life.

Through touching stories, practical exercises and deep reflections, you will discover how family constellations can transform your life, revealing the power of forgiveness, reconciliation and love.

Prepare yourself for an unprecedented inner adventure, where each page will lead you to know yourself and your roots better.

Are you ready to unveil the mysteries of your family tree and rewrite your own destiny?

God Is Not Like This

Lucetta Scaraffia



DIO NON È COSÌ

PB + jacket / Euro 18 / 192 pages

Imprint: Overlook

Rights: V.Mazza@giunti.it

February 19, 2025

First print run: 4,000 copies

Partial English translation available



Lucetta Scaraffia, a historian and a journalist, taught Contemporary History at *La Sapienza* in Rome and was a professor at the Sorbonne in Paris. The history of women, and of female religiosity in particular, is among her main interests. She is an editorialist for *La Stampa* and since 2007 she has been a member of the National Committee for Bioethics. In 2017 she received the insignia of the Legion of Honor from the President of the French Republic for her activities as a historian and a journalist. She is the author of many books on religion and sexuality.

“God is not like this, I am certain, so I will search for him on my own.”

“As a woman one is in a certain sense always ‘irregular’ and it gives one a breadth of vision that leads to innovative choices. So innovative that they may be prophetic.”

“This is not what God is,” is declared in words or gestures by the eight protagonists of this book. All eight are free and courageous women who want to go beyond the idea of God that is proposed to them. They want to understand, they want to know him personally. They turn this yearning into a path for emancipation within the great and complex women’s liberation movement of the twentieth century.

They are Catholic, Protestant, Orthodox: they are women who live intensely, who love and who work, and cannot be described as the iconic “madwoman of God”, or heroine of faith.

Instead, these are women who, thanks to their spiritual openness, experiment with new relationships and new hierarchies resulting in new prophetic spheres, which churches and society shall be able to draw on for inspiration in the near and distant future.

Catherine Pozzi, Charlotte von Kirschbaum, Adrienne von Speyr, Banine, Elisabeth Behr Sigel, Simone Weil, Romana Guarnieri, and Chiara Lubich are the protagonists of this story. All are women fully rooted in their time, yet eager to raise their gaze and draw from an inner source that can transform restlessness into a broader and more universal spiritual experience for all.

International rights

World French (Editions du Cerf)

excerpt

“God is not like this” is the phrase that – repeated many times, often implied in the speeches of the eight mystics described herein – constitutes the common thread that unites them. Their search for God, in fact, is characterized by extreme freedom and great courage, maintained throughout their lives even by those who join a religious confession by conversion or confirm their belonging to it. All want to go beyond the God who is proposed, they want to understand more, they want to know God truly, personally.

This is precisely the desire that lies at the heart of this development: in the twentieth century, the birth of an adventurous and free mysticism by lay women. It is not simply a religious experience, therefore, but a path of female liberation that is part of the great history of the emancipation of women. The English historian Eric Hobsbawm has defined it as the only successful revolution of the twentieth century. Even if until now, it has not been defined by others in this way.

I must warn the reader that I intend to use the term “mystic” – a noun that came into use centuries after the adjective from which it is derived – in a broad sense.

In fact, I use it in the sense that it has assumed in modernity, a broad and not strictly defined sense, which is well demonstrated by the definition given to it by María Zambrano: “Mysticism is a possibility of human nature.”

The Gospels: Spiritual Exercises for a Christian Life

Carlo Maria Martini



I VANGELI

PB +flaps / Euro 40 / 1200 pages

Imprint: Bompiani Non-Fiction

Rights: V.Mazza@giunti.it

July 23, 2025

First print run: 500 copies



Carlo Maria Martini was born in Turin, Italy on February 15, 1927, and was ordained as a priest on July 13, 1952. He graduated in 1958 in Theology at the Pontificia Università Gregoriana, and in 1966 in Sacred Scripture at the Pontificio Istituto Biblico. On December 29, 1979, he was appointed as Archbishop of Milan by John Paul II. For the twenty-two years of his episcopate, the city found in him a solid and clear-sighted point of reference, even in moments of great disorientation, such as the *Anni di piombo* and the *Mani Pulite* political upheavals. From 1986 to 1993 he was president of the Council of European Episcopal Conferences. Many of his publications were translated into various languages. He left the diocese of Milan in 2002 and in 2008 he returned permanently to Italy, residing in the Jesuit house in Gallarate, where he died on August 31, 2012.

“For many of us who listened to his words or read his texts, Martini was a master in making the Bible known and appreciated [...]. He made the most of the specific contribution that the Exercises provide to Lectio divina: discerning the most authentic desire [...] so that listening does not remain suspended, but affects practice and transforms life.”

With these words in the preface to *Le cattedre dei non credenti*, Pope Francis wanted to underline the very close and original connection between the Bible and the Ignatian Exercises in the work of Carlo Maria Martini.

This volume collects the courses of exercises dedicated to the four Gospels – Mark, Luke, Matthew, and John – held by the cardinal on different occasions and for different audiences, and with an innovative choice of method: *“For the first time I found myself setting up the Exercises not starting directly from the text of Saint Ignatius – as I did for many years, following it rigorously and faithfully – but rather taking a single Gospel.”*

The texts collected here are comments on the individual Gospels in their entirety and at the same time true “spiritual” journeys in the Jesuit tradition of the Exercises of St. Ignatius, a strong experience of conversion, to be lived with someone who acts as a guide, to listen, discern and decide.

Being able to have them in a definitive, complete, and duly annotated version finally grants to the general public, who have admired Martini’s innovative strength to delve into the complexity and richness of the work, access to one of the most beloved Christian authors of all time.

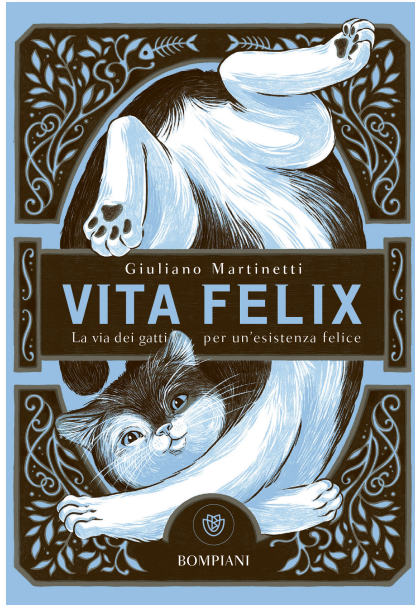
about the author's works

The Gospels is the second volume of Cardinal Maria Martini’s complete works, whose publication began with Bompiani ten years ago, in 2015:

- *Le cattedre dei non credenti* (2015)
- *I Vangeli* (2016)
- *Giustizia, etica e politica nella città* (2017)
- *La scuola della Parola* (2018)
- *Fratelli e sorelle* (2020)
- *Farsi prossimo* (2021)
- *I grandi della Bibbia* (2022)
- *Il cammino di un popolo* (2023)

Vita Felix: the Cat's Way to a Happy Existence

Giuliano Martinetti, illustrations by Sabrina Gabrielli



VITA FELIX: LA VIA DEI GATTI ...

HC + jacket / Euro 16 / 176 pages

Imprint: Passaggi

Rights: V.Mazza@giunti.it

February 12, 2025

First print run: 8,000 copies

Partial English translation available



Giuliano Martinetti is a literature professor at a high school in Genoa. He is passionate about travel, and Japanese literature, and he takes care of a cat colony in the hinterland of the Ligurian coast. He tends to shun social media and enjoys quiet walks in the countryside, as well as reading good books in the silence of his study, surrounded by his cats.

How to live Felix and Feline.

Cats, as we know, have many lives. We are fortunate in that they give us companionship, and, in this book, their precious suggestions on how to live a happy and cat-like life.

The eyes of a cat are portals to an enchanted world, hidden behind their velvety eyelashes. Cats have been watching us for centuries, and while we humans struggle to understand the meaning of life, cats seem to have all the answers. Here, finally, our wise and furry companions are ready to share their secrets on how to live an enjoyable and fulfilling life.

Vita Felix is a distillation of their instinctual wisdom, rich with advice culled from their many lives in which we see how they are resilient and capable of adapting. As hunters who also happen to be very introspective, as well as great observers, they have a lot to teach us.

They do so beginning with their basic but very important credo: that life is something that happens between naps. A must-read for all cat lovers, but also for those who wish to live a more elegant and peaceful life.

International rights

Germany (Thiele Verlag), **Portugal** (Porto), **Russia** (Clever Media), **Poland** (Znak), **Netherlands** (Meulenhoff)

excerpt

This morning I went to the kitchen to make myself a coffee and the Baroness was there. As always. Well, not really: when I come down in the summer she often isn't there. She's still out and about from the night before, having adventures I know very little about. Sometimes she comes home carrying a small gift, and that's it. But this morning she was there. On the armchair, like the true owner of the house. She slept, at peace with herself and the world. And meanwhile she was scrutinizing me. Yes, I know: she does it all the time, and I've never really understood how it's possible. But she does it very well.

It is a kind of superpower: being distracted and aware at the same time; fully focused on something, immersed in the moment, yet attentive to everything around you. And I wouldn't even define it as a "strong propensity for multitasking", as is so fashionable. I mean, who would dream of saying that? I've never seen anyone more capable of enjoying what she does while she does it. Especially if it involves doing absolutely nothing, but with admirable and complete dedication, it's almost as if the fate of the universe depends on her. (A universe which otherwise, incidentally, the Baroness doesn't seem to care much about.) The impression is that she and her lineage have learned to inhabit the world with a particular spirit: immersing themselves fully and carelessly in the constant flow of everything, perfectly at ease in the intricate and yet simple web of existence; without useless superstructures, without enthusiasm, without studied affectation. Elegant and concrete, graceful even while she dedicates herself to the most banal activities, such as careful and meticulous cleaning.

So, the Baroness slept and scrutinized me. And I, under the attentive gaze of eyes that seemed perfectly closed, went to make myself a coffee.

The Way Out

Edited by Fabio Deotto, with V. Latronico, C. Durastanti, etc.



COME NE USCIREMO

PB + flaps / Euro 19 / 160 pages

Imprint: Overlook

Rights: V.Mazza@giunti.it

February 5, 2025

First print run: 3,500 copies

Partial English translation available



Fabio Deotto is a writer and journalist. He graduated with a degree in biotechnology, and he writes articles and insights for national and international magazines in Italy, focusing on the intersection between science and culture. He published with Bompiani *L'altro mondo* (2021).

The eight authors are: Omar El Akkad (Egy/Can), Vincenzo Latronico (It), Meehan Crist (Usa), Sergio del Molino (Sp), Claudia Durastanti (It), Chigozie Obioma (Usa), Francesca Coin (It), and Angela Saini (Uk).

It is the year 2040, but the world has not come to an end. Does this mean we are safe, or have we only forgotten how we got here?

“Last November, the World Bank published the World Development Report 2040. We now have proof that global development curves are no longer converging towards the point of collapse: emissions have stopped growing, economic inequalities are decreasing, and the restoration of natural ecosystems is proceeding rapidly. As expected, newspapers have called an end to the global emergency. The refrain is: we have dodged the end of the world, it is true, now we can relax.”

Human civilization has not collapsed, but it was far from a given: in the mid 2020s, climate emergencies, economic crises, and wars around the world seemed to indicate unavoidable catastrophe.

Eight Italian and international voices tell how we are emerging from the darkest period in the history of humanity, and how much further we have to go. Are we working less? Have we averted the authoritarian drift? Can we live in a warmer world? How have nations and borders changed?

This novel is the first choral work of speculative nonfiction. A book that projects the shadow of the present onto a future shore, to quote Primo Levi, making the transformations we are experiencing today more tangible.

press

- *“... an original and clever book...the title is not a question, rather it is the story of how we made it... As if from the year 2040, this is how we got through the 2020s and 2030s...”* – Francesco Guglieri, *La Repubblica*

excerpt

I discovered that humanity had been officially proclaimed saved from a text by my nephew Michele, who lighted up the 4 am semi-darkness of our room on an early November morning.

“Smile, unc,” he said, “the world hasn’t ended”. In the following message there was a link to a video.

Without my glasses I struggled to focus, but from the thumbnail I could gather the round table of a talk show.

I laid back down, allowing my sleepy brain to lull me into the Pavlovian relief of good news, even when it is fake. That sentence, in its brazen simplicity, couldn’t have been possibly true, but in the self-indulgent limbo of semi-consciousness I let myself believe it: every crisis had been faced and overcome, we could finally sleep.

I woke up a couple of hours later, before the alarm, nudged by the heat seeping through the shutters. In the kitchen, as I waited for the moka to stop burbling, I read the messages again. It was not the first time that my nephew made fun of me for my tendency to “see problems where there are none”.

Anti-Semitic: A Word Held Hostage

Valentina Pisanty



ANTISEMITA

PB + flaps / Euro 12 / 176 pages

Imprint: Passaggi

Rights: V.Mazza@giunti.it

January 15, 2025

First print run: 4,000 copies

Full English translation available



Valentina Pisanty is a semiologist. She teaches at the University of Bergamo. She has written essays on interpretative semiotics, fairy tales, humor, political discourse, the rhetoric of racism, and memory. For Bompiani she has published, among other titles, *L'irritante questione delle camere a gas* (1998, updated edition 2014), *La difesa della razza* (2006) and *I guardiani della memoria e il ritorno delle destre xenofobe* (2020).

What is fueling the anti-Semitic wave in the world?

Is there an anti-Semitic emergency today?

An easy read to clarify what discrimination is and what it is not.

Violence and hate speech against the Jewish people have a centuries-old and dramatic history that unfortunately did not end with the Holocaust. In the first decades of the 21st century, a new insidious form of anti-Semitism seems to be emerging, which goes beyond those nostalgic for National Socialism or more traditional forms of prejudice.

Since the end of 2023, following the terrorist attacks against Israel and the subsequent invasion of Gaza, the political and cultural debate seems to be hostage to a militarization and an impasse on what anti-Semitism is, what anti-Zionism is, and what it is not.

Valentina Pisanty has been studying the public discourse around these issues for years and she has dealt with memory. In this volume she addresses the crux of the problem: the political use of words to justify government or partisan interests.

An essential contribution to the ongoing debate.

press

- "... a lucid and well-documented analysis of how a useful and important word can lose its original meaning with worrisome outcomes..." – Ivo Silvestro, *La Regione Ticino*

International rights

Catalan (Comanegra)

excerpt (from the complete English translation by Alastair McEwen)

Every war is also a war of words. Perhaps first of all a war of words, and this is not a cynical paradox. Referring to Winston Churchill's famous speech the day after the English retreat from Dunkirk (We shall fight on the beaches, we shall fight on the landing grounds...), Kennedy said that with his words Churchill had mobilized the English language and sent it into battle. The war in Gaza is no exception, if you want to call a war the asymmetric clash between a regular army and a civilian population at the mercy of events. Each side in the conflict spends all the rhetorical resources at its disposal to justify itself in the eyes of public opinion, and of itself if it can, and to describe the conflict in terms favourable to its own agenda. No scandal, it has always been this way: war is always just according to those who wage it. What makes a difference, however, is when one claims to take control of the language itself to change the meaning of words to one's own advantage.

The Wind Blew: A Sentimental History of Italian Communism

Claudio Caprara



FISCHIAVA IL VENTO

PB + jacket / Euro 18 / 240 pages

Imprint: Overlook

Rights: V.Mazza@giunti.it

April 8, 2025

Copies in print: 5,500 (2 runs)

Partial English translation available



Claudio Caprara was born on January 21 (the same date as the foundation of the PCI/*Partita Comunista Italiana* in a section of the PCI, in Imola, Italy. He directed the FGCI (*Federazione Giovanile Comunista Italiana*) at local, regional, and national levels. A journalist, he worked with Massimo D'Alema and then was also involved with the development of the first Italian search engine, for television and for photography. Together with Luca Sofri he is the CEO of the online newspaper, *Il Post*, of which he was one of the founders in 2009.

A sentimental journey through the history of the Italian Communist Party, which left an important and deep mark on the history of a Western capitalist country.

“Without a moment’s pause to reflect, completely absorbed in the fight and without anything personal”: this is how Palmiro Togliatti described his life in the summer of 1946 to Nilde Iotti, whose love restored his desire to keep something for himself, saving him from absolute dedication to his political party.

The story of Togliatti and Iotti is just one of the stories from the community of great people who lived and breathed politics with complete exhilaration and passion: the Italian Communist Party.

Claudio Caprara evokes its places, events, rites, from Moscow to Imola, from the various sections to the *l'Unità*, from parties to funerals, always pervaded by that pedagogical and caring spirit that allowed the party to accompany each of its members from the cradle to the grave.

excerpt

Lord Byron described the people of Emilia Romagna as follows: “a rude and proud race; but the fittest known to reinvigorate a nation.” He did so in his letters and observations during his stay in Ravenna, where he was fascinated by the local culture and political activities of the time, including the secret societies of the *Carbonari*.

In the main square of my city, a marble plaque bears the words of Andrea Costa. This inscription connects the political and social events of the last century, from the Italian Unification to the social conflicts of the last forty years, with the expectations of social and civil progress that the subaltern classes place in the new century ...

The red flag was first used as a symbol of rebellion during the French Revolution. Initially, it served as a sign of martial law, indicating that the authorities were about to forcefully suppress a revolt.

During the revolutions of 1848, which developed in different parts of Europe, the red flag became a common symbol for revolutionary, republican, and socialist movements, representing the workers’ struggle and the social revolution.

In the Paris Commune of 1871, the Communards adopted the red flag as a symbol of the proletarian revolution and the fight against the bourgeoisie. The First International (*Associazione Internazionale dei Lavoratori*) and the Second International further consolidated its use as an emblem of socialism and of international workers’ solidarity.

The red color of the flag symbolizes the blood shed by workers in their struggle for justice, solidarity and equality.

Basta! Work *Right* Now

Silvia Zanella



BASTA LAVORARE COSÌ

PB + jacket / Euro 17 / 224 pages

Imprint: Overlook

Rights: V.Mazza@giunti.it

February 26, 2025

First print run: 4,000 copies

Partial English translation available



Silvia Zanella deals with and writes about the future of work. Her job is to make employees of companies find happiness, without losing sight of their business objectives. A manager for the largest human resources and consulting companies in the world, she works both in Italy and internationally. In addition to her primary profession, she maintains an intense schedule as a speaker, author, journalist, and trainer. Her website is www.silviazanella.com.

Happiness and work: an impossible combination? Silvia Zanella shows us that an ideal work-life balance is possible for everyone and that it is also a great advantage for a company's productivity.

Work calls made from the couch or from the playground in front of school, flexible 'smart working' that is either wished for or mandatory, time cards that must be punched, invasive micro-managing bosses incapable of delegating, the need to disconnect as opposed to emails that follow us into the bathroom: the working world is changing in a tumultuous way and it is often poisoning our lives.

But it is not necessary to feel bad about work. If we free ourselves from all the behaviors and thoughts that pollute our working days, we will feel much better immediately, become more efficient and – why not? – much happier. Happiness in our work would bring advantages not only to us as individuals but also to the companies we work for.

Using everyday situations, Silvia Zanella analyzes the frequent mishaps between life and work and demonstrates that the right time to free ourselves from toxic work and transform ourselves from frustrated to full-time happy, is now.

excerpt

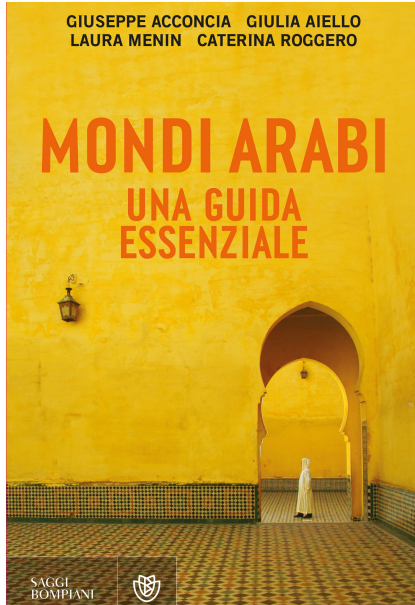
Where does work end? Where does life begin? How can we overcome the threat (or the promise?) of a world with even less work thanks to technology? And above all, how can we move as quickly as possible into the ranks of the happy, and stop swelling those of the frustrated? How can we dismantle toxic behaviors, defuse them, make them go out of fashion, for the benefit of individuals as well as the competitiveness of companies?

The phenomena of the Great Resignations or Quiet Quitting have shown how urgent it was for many people to take back their lives, or at least reset their professional sphere. At the same time, we have also witnessed a Great Restoration, when many managers asked to return to the previous model, five days a week in the office, resuming the old methods, canceling any process of change triggered by the health crisis. Contemporary work makes us commute, not only because we move between different places due to our job, but also because we constantly oscillate between multiple poles, not without difficulty. How can we manage the weight of continuous connection? How can we alternate focus and teamwork? What happens to our free time? We need to put people at the center of this discourse, because each of them will decide what pace and choreography to give to this ballet between private and professional life, and what boundaries to place on work.

The clear boundary between work and life no longer exists, if it ever existed in our recent economic history. Navigating these hybrid times is not trivial, and even the most trained and enthusiastic surfers do not always manage to ride the biggest waves. Surely, there is a widespread desire to stop floundering.

Arab Worlds, An Essential Guide

G. Acconcia, G. Aiello, L. Menin, C. Roggero



MONDI ARABI (c)

PB + jacket / Euro 19 / 320 pages

Imprint: Bompiani Non-Fiction (*33)

Rights: V.Mazza@giunti.it

October 30, 2024

First print run: 3,000 copies

Partial English translation available



Giuseppe Acconcia teaches political sociology at the University of Padua. He lived in Cairo for many years and deals with social movements in the Arab world. He collaborates as a journalist for various newspapers.

Giulia Aiello is a PhD student in Languages, Literatures and Modern Cultures at the University of Bologna. She works in the field of multilingualism and social inclusion in Lebanese comics. **Laura Menin** is a Research Associate at the Department of Global Studies at the University of Sussex. She is a social anthropologist specializing in North Africa. **Caterina Roggero** teaches Arab culture at the University of Milan. She published *A History of Independent North Africa* for Bompiani in 2019.

A simple and engaging guide to understanding the history, habits, customs, and fundamental concepts of a culture waiting to be explored.

When we talk about the Arab world we are led to imagine a fairy-tale scenario from *The Arabian Nights* or, on the contrary, a discourse dominated by religious conservatism, lack of democracy, and constant conflicts.

There is much more to and a lot that is very different from these two extremely stereotypical representations.

To fully understand what is happening today in Arab countries, and in particular the contours of the conflict that is currently inflaming the world, a new perspective is urgently needed.

This book, which is free from the “orientalist” gaze and open to embracing the Arab culture, guides us in a clear and structured way through history, social and political movements, and ideas and currents of thought, to give the reader a new door by which to access the Arab worlds in an agile and curious way.

A book that offers many keys to understanding different and changing realities.

topics

• **#Arabs #Mediterranean #Islam #Middle East #Intercultural Dialogue**

excerpt

In the aftermath of the terrorist attack on the Twin Towers, the rhetoric of the “clash of civilizations” has contributed to strengthening an understanding of the dynamics at work through dichotomies such as ‘us’ versus ‘them’, or even ‘Islam’ versus ‘the West’, understood as monolithic and naturally opposing categories.

A growing “Islamization of political discourse”, already underway since the Iranian revolution of 1979 and the conflicts in the Middle East, it has nourished stereotypical images of Muslims as anti-modern, retrograde subjectivities and enemies of the democratic state.

In the rhetoric of “clash of civilizations”, as in the local, journalistic, and literary versions, the Egyptian or Moroccan migrant was transformed into a Muslim, while a new idea of Europe and the West took shape.

Dichotomous thinking and the categories it deploys operate a pernicious reductionism which has the effect of obscuring the understanding of the complexity of the dynamics in progress.

The Gods at Six O'clock, an *Iliad* Aperitivo

Giovanni Nucci



GLI DÈI ALLE SEI

PB + jacket / Euro 17 / 256 pages

Imprint: Bompiani Overlook

Rights: V.Mazza@giunti.it

May 17, 2023

Copies in print: 5,800 (3 runs)

Partial English translation available



Giovanni Nucci was born in Rome in 1969. He is a poet and a writer of fiction. He has been studying, re-telling and re-writing the classical myths for twenty years. His books include *Ulisse il mare color del vino* (e/o, 2004; Salani, 2013), *E fonderai la più grande città del mondo* (Feltrinelli, 2007), *Francesco* (Rizzoli, 2013), *La storia di tutto* (Salani, 2017), *E due uova molto sode* (Italosvevo, 2017), *La differenziazione dell'umido* (Italosvevo, 2018), *Achille, il midollo del leone* (Salani, 2020).

In the stories of the Trojan war, behind every hero, his life, and his humanity there is a god determining his actions. This book is a reinterpretation of The Iliad as a great choral novel, as well as a way to see our own time through the lens of Epos.

Greek gods are forever looking down on humankind from above, watching the heroes in their battles and taking sides, sometimes interfering by determining people's actions. But this is not how things really are. There is not one single event in the Trojan war as narrated in *The Iliad* that is not the result of divine intention.

Gods fight alongside humans, they stand behind them, they manifest themselves by becoming the heroes' most deeply-rooted ideas.

Giovanni Nucci re-reads *The Iliad* from the gods' point of view, making them the true protagonists of the deep, intimate forces moving humankind along its path.

Myths can help us explain our own times: pandemic, war, women's rights, the crisis of the patriarchy, sexual identity, childhood loss, and the incompatibility between those in power and the new generations.

press

- *"Poetic Justice: suspected thief caught reading book on The Iliad..."* – Philip Wilson, *The Times*, August 23, 2024
- *"A would-be burglar in Rome was caught after stopping to read a book on Greek mythology... he reportedly became distracted after picking up the book on a bedside table... the author told local media he wished to send the man a copy so he could 'finish reading the book'..."* – Zahra Fatima, *BBC News*, August 23, 2024

International rights

Worldwide Spanish/Spain (Siruela)

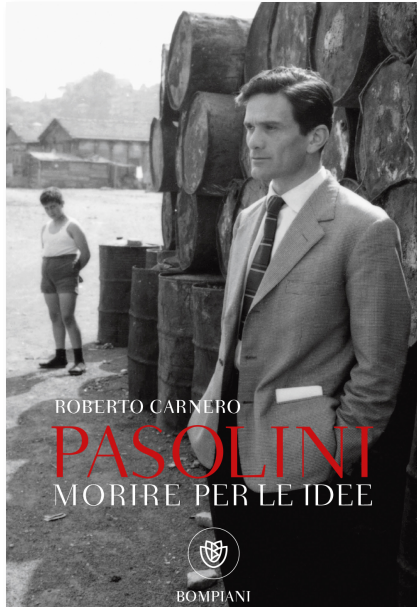
excerpt (from the partial English translation by Howard Curtis)

There is a basic ambiguity concerning Achilles: he is so invincible that we are accustomed to thinking of him as immortal, whereas his all too explicit fate is precisely to have to die before his time, during the Trojan War, in the prime of youth. Obviously, being invincible and being immortal are two quite different things, although we think he is immortal except for his heel: but then each of us is immortal apart from the reason for which we will die. The only difference between us and Achilles is that he knows his own fate, he knows when he will die and perhaps even how. What makes him heroic, then, is his awareness, his clear sense of his own limitations, and above all the way in which at the end he decides to fulfil his own existence, the determination with which he goes to meet his death. In this sense Achilles is the master of his fate.

...When he goes to the shore to look at the wine-dark sea, Achilles is looking for himself in that infinity. He is already one step from eternity, but now he is again putting one foot in it...

Pasolini: To Die for One's Ideas

Roberto Carnero



PASOLINI: MORIRE PER LE IDEE

PB / Euro 14 / 412 pages

Imprint: Bompiani Non-fiction

Rights: V.Mazza@giunti.it

February 16, 2022

Copies in print: 4,000 (3 runs)

Partial English translation available



Roberto Carnero teaches Italian Literature at the University of Bologna University as well as Contemporary Italian Culture at the University of Urbino. He writes for many newspapers, such as *Avvenire* and *Il Sole 24 Ore*. He is author of *Lo scrittore giovane. Pier Vittorio Tondelli e la nuova narrativa italiana* and *Il bel viaggio. Insegnare letteratura alla Generazione Z*. He is also the curator of Guido Gozzano's *Verso la cuna del mondo. Lettere dall'India* and Silvio D'Arzo's *Casa d'altri e altri racconti*.

"Personally, I love Pasolini: for this book, however, I decided to remove the kid gloves."

Pasolini's works must be read as a whole, where his different artistic phases (poetry, fiction, theatre, cinema, journalism, literary criticism) intertwine continuously as portions of one unique, open, and dynamic creative discourse that is in constant evolution.

Roberto Carnero investigates this complete *opera* without separating its various genres, but rather bringing the multiple experiences back to the coherence of a unique artistic path. In particular, the great Pasolinian themes are linearly articulated: his youth in Friuli, his poetic vocation and the discovery of homosexuality; the contrasting relationship with religion and politics; the discovery of the Roman sub-proletariat in the fifties; the nostalgia for the past and the escape towards an impossible elsewhere in space and time; the apocalyptic phase of the last years, before a tragic death still shrouded in mystery.

This is an analysis of a great figure of Italian 20th-century culture and for that reason it is a "literary biography", a study that is meant as a starting point for students and general readers alike, many of whom may be approaching the works of Pasolini for the first time.

international rights

France / World French (Cherche-Midi), **Russia** (AST)

excerpt

Before saying why I thought of writing a book about Pasolini (yet another book about Pasolini...), I would like to briefly ask myself what is so special about this writer, so much so as to have determined a critical response that very few Italian authors of the second half of the twentieth century can boast.

A figure of enormous importance in the second half of the twentieth century, Pier Paolo Pasolini, perhaps more than any other intellectual of the time, has traversed many forms of literary and artistic expression: he was a poet, novelist, playwright, film director, literary critic, and a journalist, even if he loved to define himself simply as a "writer".

In his works he was able to deal with the great social, literary, and civil themes of Italy in the last century: fascism and the Resistance, post-war politics, the advent of neo-capitalism in the phase of the economic boom, the social transformation of the bourgeoisie and the proletariat, the 1968 movement and the drama of the "strategy of tension".

Provocative in his life and works, Pasolini occupies a central role in contemporary Italian culture. With each of his works he expressed the will to fight, even alone, against those institutions and mechanisms of consensus that deprive humans of their authenticity. His work is an invitation to investigate the reality that surrounds us, to explore its more shadowy sides, to not settle for the easy certainties of a conformist mentality.

Where the Wind is Born: the Life of Nellie Bly

Nicola Attadio



DOVE NASCE IL VENTO

PB + jacket / Euro 16 / 204 pages

Imprint: Bompiani Overlook

Rights: V.Mazza@giunti.it

March 7, 2018

Copies in print: 11,000 (7 runs)

Partial English translation available



Nicola Attadio lives and works in Rome, Italy. He is the author and the host of the radio program entitled, *Vite che non sono la tua* (*Lives That Are Not Yours*) which is broadcast on Radio 3 in Italy. *Dove nasce il vento* is his first book.

The life of a brave and intelligent woman who understood how the power of communication via writing could unite us and change the world.

September, 1887. A young girl knocks at the door of John Cockerill, the director of Joseph Pulitzer's *The New York World*. She wants to be a reporter, something that no woman has ever dared. Her name is Elizabeth Cochran, she is twenty-three years old, and writes for a Pittsburgh newspaper under the name of Nellie Bly. A female reporter!

No one had ever heard of anything like it before. However, her project of writing under cover about Blackwell Island, the women's asylum in New York, convinces Mr. Cockerill and Mr. Pulitzer. Her idea will result in investigative reportage that will change journalism for ever.

Nellie Bly will become the nightmare of politicians and conformists, she will travel around the world, she will live through various loves and failures, however, always sure that journalism is something that has the capacity to improve the lives of her readers.

press & awards

- "An honest and brave work ..." - *Il Messaggero Veneto*
- "Attadio retraces sympathetically the life of a legendary figure ..." - *L'Espresso*
- Long-listed for the **2018 Viareggio-Rèpaci Prize**
- Short-listed for the **2018 Alessandro Manzoni International**

international rights

Germany (Orell Fussli), **France** (Editions du Portrait), **Poland** (Znak), **Arabic** (Almutawassit)

excerpt

This is Nellie's talent: recognizing the line, that phrase that reveals to the reader an entire world. What more could there be to say about the state of women in the working world? In fact, the paper sells like hot cakes. Industrialists protest, citizens of all kinds protest. No male colleague had ever gone that far, no one had ever been so courageous. It is a shock to the system. Madden congratulates her, increases her salary, and promotes her (!) to head of the gardening and fashion pages. It is a way to defuse her energy, as many have asked him to do. Even if her articles make sales soar. In the meantime, Nellie has learned something: people rarely speak freely with a journalist. Some just want to boast about their results, others are afraid of the consequences of their statements. In the factory, when you introduce yourself as a reporter, either they don't let you in or they only show you what works. You have to be one of them to understand how things really are.

You have to camouflage yourself.



www.giunti.it / www.bompiani.it

rights manager: leeann bortolussi, l.bortolussi@giunti.it

international rights: valentina mazza, v.mazza@giunti.it



BOMPIANI