

Mare Al Mattino

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«Pensava soltanto a quello. Riportare la sua vita a quel punto. Nel punto dove si era interrotta. Si trattava di unire due lembi di terra, due lembi di tempo. In mezzo c'era il mare. Si metteva i fichi aperti sugli occhi per ricordarsi quel sapore di dolce e di grumi. Vedeva rosso attraverso quei semi. Cercava il cuore del suo mondo lasciato».

"Mare al mattino is a short novel about the rise and fall of Gaddafi, the historic and forgotten relationship between Italy and Libya, and the migration of two families. The story concentrates on Vito and Angelina who flee from Libya in the 1970's to Italy where they now reside, and Farid and Jamila who try to flee from Libya just as Gaddafi's dictatorship ends"--Leaf v.

Gemma returns with her teenage son to war-scarred Sarajevo to teach him about the city of his birth and the father he never knew, a journey that causes her to experience vivid memories.

Called to the hospital when his fifteen-year-old daughter, Angela, is injured in a potentially fatal accident, a prominent surgeon sits and waits, silently confessing the affair he had the year Angela was born. As Timoteo's tale begins, he's driving to the beach house where his beautiful, accomplished wife, Elsa, is waiting. Car trouble forces him to make a detour into a dingy suburb, where he meets Italia-unattractive, unpolished, working-class-who awakens a part of him he scarcely recognizes. Disenchanted with his stable life, he seizes the chance to act without consequences, and their savage first encounter spirals into an inexplicable obsession. Returning again and again to Italia's dim hovel, he finds himself faced with a choice: a life of passion with Italia, or a life of comfort and predictability with Elsa. As Angela's life hangs in the balance, Timoteo's own life flashes before his eyes, this time seen through the lens of the one time he truly lived.

The Relocation of Culture is about accents and borders-about people and cultures that have accents and that cross borders. It is a book that deals with translation and nomadic identities, and with the many ways in which the increasing relevance of forced migrations has affected the practice of languages and the understanding of cultures in our times. Simona Bertacco and Nicoletta Vallorani examine the theoretical and practical nexus of translation and migration, two of the most visible and anxiety-producing keywords of our age, and use translation as the method for a global cultural theory firmly based in the humanities, both as creative output and interdisciplinary scholarship. Positioning their work within the field of translation studies with important borrowings from literary and cultural studies, visual and migration studies, the authors suggest a theory of translation that makes space for complexity, considers different "languages" (words, images, sounds, bodies), and takes into account both our emotional, pre-linguistic and instinctual reaction to the other as an invader and an enemy and the responsibility for the other that lies at the heart of translation. This process necessarily involves a reflection on the location and relocation of cultures in contemporary times.

When the Water is Safer than the Land As Gaddafi clings to power in Libya, Farid and his mother Jamila chance their luck on the hazardous crossing to Sicily. But as they hunker down in a trafficker's battered old boat, the vastness of the Mediterranean begins to dawn. Meanwhile, in Sicily, Vito wanders the desolate beaches recalling his mother's stories of her idyllic childhood in Libya. She has never forgotten - nor forgiven - the forces that tore her from her childhood love, a young Arab boy whose fate was very different from the continents, this deeply moving portrait focuses on two families and one stretch of water, and in terse, lyrical language, captures perfectly the dark, uncertain quality of our times.

Nada puede silenciar La palabra más hermosa. Es de noche en Roma, todos duermen, pero el teléfono suena de repente# Una voz que llega de lejos invita a Gemma a un viaje a Sarajevo, la ciudad donde nacieron y murieron las emociones más hondas de su vida. Allí, entre los estallidos de una guerra cruel e inútil, hace dieciséis años nació Pietro, un niño que ahora la llama mamá y es tan hermoso, sano y egoísta como cualquier otro adolescente. Pietro no conoce bien su origen y no sabe que en las calles estrechas de aquella ciudad sitiada Gemma vivió una historia de amor de esas que se te pegan a los huesos y te cambian para siempre. Ahora, de vuelta a aquellas tierras, madre e hijo tendrán que enfrentarse a un pasado que esconde secretos, a unos cuerpos que aún llevan las huellas de un dolor antiguo, pero a lo largo del viaje también aprenderán palabras nuevas, esas que nos sirven para dar un sentido a nuestros errores y seguir apostando por un nuevo comienzo para todos. Reseña: «Una novela que rinde homenaje al arte de la literatura.» La Stampa

Mazzantini logra que recuperemos el significado del amor... El resultado es milagroso. Elvira Navarro, Qué Leer Delia y Gaetano eran pareja. Ya no lo son, y han de aprender a asumirlo. Desean vivir tranquilos pero, al mismo tiempo, les inquieta y seduce lo desconocido. ¿En qué se equivocaron? No lo saben. La pasión del comienzo y la rabia del final están todavía demasiado cercanas. En una época en la que parece que ya está todo dicho, sus palabras y silencios dejan al desnudo sus soledades, sus urgencias, sus recuerdos, y provocan brillos imprevistos al poner en escena, una noche de verano, el viaje del amor al desamor. Aclamada por la crítica y los lectores, Nadie se salva solo es una de las grandes novelas de la literatura italiana actual: la conmovedora historia de una pareja contemporánea. Ganadora de los premios Rapallo-Carige, Strega, Grinzane Cavour, Città di Bari, Prix Littéraire Européen Zepfer y Supercampello, ha sido traducida a 35 idiomas con más de 4.000.000 de lectores. La crítica ha dicho... «Una escritora de gran talento e inteligencia cuyo trabajo honra a nuestra literatura.» Ogi «La prosa de Mazzantini es singular, refinada, rica en imágenes y muy reconocible. Cada frase, cada palabra parece haber sido escogida después de un cuidadoso escrutinio, como si se tratara de perlas hábilmente montadas que iluminan la textura de la narrativa.» Corriere della Sera «Los personajes de Mazzantini son impresionantes: destilan una fuerza inusual en cada detalle.» La Repubblica «Margaret Mazzantini escribe de un modo tan apasionado como raras veces puede leerse.» Buchmagazin «Las descripciones que hace Mazzantini del amor, tanto maternal como romántico, son de una impactante crudeza.» Kirkus Review «Cada nueva entrega de Mazzantini nos hace sentir que recibimos la carta de una amiga querida, que escribe de forma exquisita aquello que anida en nuestro yo más íntimo.» Ángeles López, la Vanguardia

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