

DIEGO ZANDEL

THE ROMANIAN CONSUL

The critic Sergio Pent wrote that Diego Zandel is "a writer who knows how to renew certain tendencies of the so called border literature, but with long strides into an international dimension that is still not common in Italy"

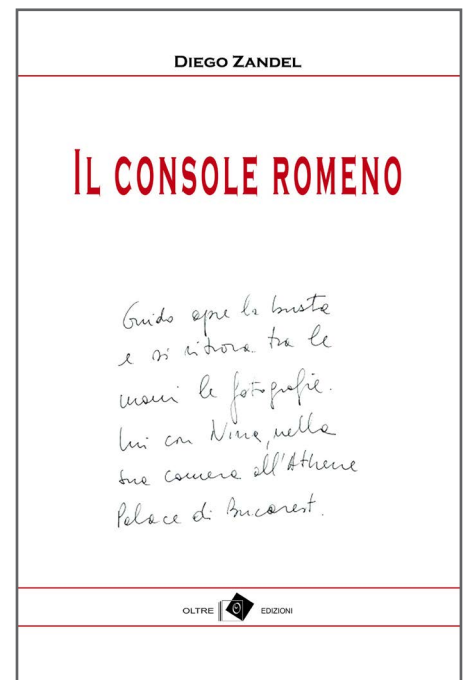
That this is so is also demonstrated by the seven stories gathered here, whose references are realities of different geopolitical contexts - the Palestinian / Israeli relationship in "Il fratello", Greece's post-colonels in "La vendetta", Ceausescu's Romania in "The Romanian consul", the Mediterranean in "Duca Lamberti in crociera" - while, even if set in Italy, other stories deal with those borders that cross our consciousness, in a strongly noir dimension as in "In Memoriam" and "Traguardo di sangue", with the only exception being the surprising "Hot Pink".

The stories gathered here were written at different times and, therefore, are different in the motivations that inspired them as well as the contexts. They are proof that when a writer has a strong character, he always finds in the materials he uses an underlying unity that constitutes his personal narrative figure.

The author

Diego Zandel was born in the Servigliano refugee camp in 1948 by parents from Rijeka. He is the author of the novels *Massacro per un presidente* (Knopf, 1981), *Una storia Istriana* (Rusconi, 1987 Finalist at Naples award 1987), *Crociera di sangue* (Knopf, 1993), *Operazione Venere* (Knopf, 1996), *I confini dell'odio* (Aragno, 2002), *L'Uomo di Kos* (Hobby & Work, 2004), *Il fratello greco* (HACC, 2010), *I testimoni muti* (Mursia, 2011), *Essere Bob Lang* (HACCA, 2012). Together with Giacomo Scotti he wrote *Invito alla lettura di Andrić* (Mursia, 1981). His stories appear in several anthologies. They are translated in Greece and Croatia.

For years now publishing has sentenced to death (along with theater) the most noble, the most fascinating and the oldest form of human expression: the narrative. Ever since man has had speech, he has felt the need to tell: the verbal story is mankind's first form of literature. The stories, passed down by word of mouth, have built a memory, a wisdom, a vision, an enchantment. To narrate it was like stepping into another place, into a dream; and how to conduct the story, the art of keeping the audience



captured, was operating a charm annulling time and space. By writing, the story becomes aesthetic, modern and contemporary.

It is in this light, and with the intent of re-evaluating this noble form of literature, that the editor *Edéia* intends to host collections of individual authors; masters in knowing how to use the shortness and effectiveness of writing as signs of the always more frantic, fast and dynamic time.