



The Goodbye Kiss

Massimo Carlotto , Lawrence Venuti (translator)

[Download now](#)

[Read Online](#) →

The Goodbye Kiss

Massimo Carlotto , Lawrence Venuti (translator)

The Goodbye Kiss Massimo Carlotto , Lawrence Venuti (translator)

An unscrupulous womanizer, as devoid of morals now as he once was full of idealistic fervor, returns to Italy, where he is wanted for a series of crimes. To earn himself the guise of respectability, he is willing to go as far as murder.

The Goodbye Kiss Details

Date : Published January 1st 2006 by Europa Editions (first published 2001)

ISBN : 9781933372051

Author : Massimo Carlotto , Lawrence Venuti (translator)

Format : Paperback 145 pages

Genre : Mystery, Noir, Fiction, Crime, Cultural, Italy, European Literature, Italian Literature

 [Download The Goodbye Kiss ...pdf](#)

 [Read Online The Goodbye Kiss ...pdf](#)

Download and Read Free Online The Goodbye Kiss Massimo Carlotto , Lawrence Venuti (translator)

From Reader Review The Goodbye Kiss for online ebook

piperitapitta says

s??, insomma, questa nordest connection non mi ha convinta pi?? di tanto. per una volta il film prende il meglio del libro e butta via tutto il superfluo, riuscendo a tirarne fuori una storia accattivante. nel libro ?? tutto troppo: troppo delinquente, troppo cattivo, troppo fortunato, troppo bello.
e poi, sembra che carlotto abbia un po' la fissa dei ristoranti: in questo romanzo il protagonista cerca con l'avviamento di un ristorante di lusso non solo il posto dove investire i propri guadagni illeciti, ma anche una sorta di rivalsa sociale, mentre in *mi fido di te* il ristorante del personaggio principale ?? solo una copertura per i suoi loschi traffici. insomma, che tutta la delinquenza d'italia cominci e finisca a tavola?

Spiros says

While waiting for *Driftless Area* to hit the shelves, I decided to reacquaint myself with Giorgio Pelligrini, the protagonist of *The Goodbye Kiss*, self confessed stool pigeon, former radical, and all around "bad egg" (n.b.: does this strike anybody else as a conflation of the terms "rotten apple" and "good egg"? I don't recall ever coming across the term before, and I've certainly never heard of a "good apple". Your input is, as always, eagerly solicited). As before, I found it to be a thoroughly enjoyable exercise in the blackest of Jim Thompson-esque humor, with Pelligrini giving vent to his offended sensibilities at such outrages as the decline in quality of Italian chocolates and his fiance's depraved taste in soap opera type movies, whilst blandly describing a plethora of crimes and atrocities he commits as a matter of course. In his drive to achieve respectability in bourgeois Italian society, he reminds me of a sociopathic Becky Sharp; the novel ends with Pelligrini on the verge of achieving his long sought after goal, leaving it unclear as to whether Carlotto would permit himself the final irony that Thackeray provided for Becky, that of finding respectability to be rather boring.

Tony says

Carlotto, Massimo. *THE GOODBYE KISS*. (2000; US-2006). ****. Again, another new author for me. Carlotto was born in Padua and now lives in Cagliari. He is one of Italy's most popular authors and a proponent of Mediterranean noir. He has been compared favorably with many of the most important American hardboiled crime writers. Several of his novels have been made into highly acclaimed films. In this novel we are introduced to Giorgio Pellegrini. He is wanted in Italy for a series of crimes linked to political extremism. He has been hiding out in Central America where he has been lending a hand, half-heartedly, to a group of left-wing militants engaged in a bloody civil war. When he is asked to assassinate a fellow Italian, he does so, but gives up on the demented cause. After swiping a passport, he moves back to Italy. Once there, he manages to make contact with one of his previous cronies and arrange that one of his former associates, now serving life imprisonment, confess to the crime that he was accused and convicted of prior to his emigration. He still has to serve some time, though, and meets up with a corrupt policeman who holds him hostage over his prior life. Once released from jail, Pellegrini has no money and no friends. A former associate brings him in on a job – an armored car robbery. He can't do it alone – nor can he trust his associate – so he has to bring in other professionals to work with him. Pellegrini is essentially scum, so he can only deal with other scum. Nobody trusts anybody in this tale. The plan is to use these other men as he needs them, and, then, to dispose of them once the money is in his hands. Lots of bodies ensue. Pellegrini is essentially without morals and only knows how to deal with people of like mindedness. Violence is rife

throughout the story. He takes up with women along the way, but only in ways that debase them and satisfies him in some twisted way. There is no redeeming values in Pellegrini's world. We are dealing here with bad men and worse men. At the other end of his world, we are dealing with bad cops and worse cops. It is a bleak world in Carlotto's Italy, and this novel shows it up. If I had to put this author in a class, I'd have to say that Carlotto is Italy's answer to Ireland's Bruen. Recommended.

Wu Ming says

WM1: In Italia si definiscono "neri" un sacco di romanzi color cacchetta, fumo-di-londra, testa-di-moro etc. Questo ? N-E-R-O veramente, come quelle foto dei libri di medicina, che mostrano polmoni incatramati e cancrenosi, e infatti ti accorcia il respiro e ti va di traverso e ti fa tossire mentre lo leggi, ma prosegui fino alla fine. L'io narrante ti costringe a identificarti con un personaggio putrido, stomachevole, e scopri che c'? un po' di Giorgio Pellegrini anche dentro di te, come dentro chiunque altro. Un romanzo su quel che la borghesia globalizzata intende per "riabilitazione", una rasoziata in piena faccia. Da leggere di notte, preferibilmente quando si ? soli in casa. Consigliabile a chi ? allergico a qualche farmaco.
<http://www.wumingfoundation.com/italiano/Giap/giap42.ht...>

Auntie Pam says

Un romanzo crudo e affascinante. Ho letto alcune recensioni e non capisco perchè qualcuno abbia avuto il coraggio di abbadonare la lettura di questo libro solo per la violenza che ne esce dalle pagine. Allora dovremmo smettere di leggere i romanzi noir o cosa? Carlotto scrive in maniera semplice ma efficace, ti cattura con il suo linguaggio da strada e ti coinvolge in ogni azione del protagonista. La domanda che mi sorge dopo la lettura è: si può riuscire davvero a cambiare quello che siamo per natura? Oppure dentro di noi c'è sempre un passeggero oscuro che ogni tanto sente la necessità di uscire e venire allo scoperto? Siamo quello che siamo o possiamo sperare in una vita migliore? A voi la risposta.

Barry Pierce says

Ugh. Former criminal-turned-fiction writer Massimo Carlotto is the literary equivalent of Guy Fieri's hair. His blocky, uber-masculine, prose is reminiscent of an angsty teen boy's short story about his "total bitch" of an ex-girlfriend and drinking Coors Light with his bros. This novel is fucking detestable. From its sexual politics to its clunky plot. The female characters are reminiscent of Beaker from The Muppet Show, relegated to bleating noises and too stupid to be human. Good god I must be a masochist to have finished this shit.

David Tykulsker says

Great social criticism in the guise of a detective novel of the milieu of the Northern League, with a few shots at my friends on the ultra-left. The robbery itself was a bit tedious, and the last conversation with his fiance could have been omitted. But the rest of the book moved with great speed, and was quite chilling.

Mark says

He's mostly a narrator and his books read more like film treatments than actual novels — which is actually kind of ok, provided that they lead to movies as gloriously skeezy as the one derived from this book.

John says

I was pretty conflicted about this.

On the one hand I admired it as an eminently readable example of nihilistic Jim Thompson-style noir, although its narrator and protagonist -- Giorgio Pellegrini, ex-terrorist, multiple murderer, multiple rapist, sadistic abuser of the women who're fool enough to fall for him -- is even more degenerate and vile than any Thompson protagonist ever was.

On the other hand I detested it precisely because its protagonist is even more degenerate and vile than any Thompson protagonist ever was.

I gather there's a second volume of Pellegrini's exploits (if it's the same length as this one the two together would make a fairly average-sized novel), but I'm not certain I want to read it. Each time I set this one down I felt the urge to wash my hands. Thoroughly.

And that's not my usual reaction to noir.

Thomas says

I would give Carlotto more stars, but his character's treatment of women makes it hard stomach at times, hardboiled or not.

Jim Coughenour says

Carlotto, the "master of Mediterranean noir." Narrated by a bad, evil-tongued criminal, it's got the kick of a hot espresso. Nasty, unadulterated pleasure! Carlotto reminds me of Patricia Highsmith, but with a superior sense of fun. Handsomely published by Europa Editions.

miledi says

Divorato in fretta e furia perché breve ed appassionante, ma anche dimenticabile.

Il protagonista, Sergio Pellegrini, è un bastardo, una canaglia, un perfetto figlio di puttana. Troppo bastardo, troppo canaglia, troppo perfetto figlio di puttana. E il troppo, è risaputo, stroppia.

Ho preferito i (tragici) chiaroscuri dei protagonisti di "L'oscura immensità della morte" e mi sono divertita

con l'Alligatore. Questa volta, invece, Carlotto non mi ha convinta.

Paul says

The Goodbye Kiss by Massimo Carlotto

This is really a novelette, numbering 114 pages in my paperback copy. It's the first installment of two books with Giorgio Pellegrini as the main character. The second installment is 'At the End of a Dull Day'.

The Plot:

Giorgio Pellegrini is an unscrupulous womanizer, an amoral sociopath, prepared to do whatever it takes to secure himself the guise of respectability & he is willing to go as far as murder. And beyond.

He was once full of idealistic fervor, but he wants to return to Italy, where he is wanted for a series of crimes.

He falls in with a corrupt cop & together they plan an armored car heist. They enlist the assistance of a disparate bunch of fellow criminals to carry out this heist & as ruthlessly as they carry out the heist, they equally ruthlessly dispatch their confederates.

To say Pellegrini is an unpleasant character, would be an understatement. As well as being an amoral sociopath, he clearly has problems with women. He chooses vulnerable women & then sets about demeaning them in the most degrading ways possible.

I really wanted to like this story. I had read a number of glowing reviews, so my expectations were high. My problem with this story is it seemed flat to me. Where I was expecting the vibrancy & color I associate with Italian culture & people, I found instead 'beige'. This story reads more like the outline for a movie. In fact, I think this is a rare case where the movie, given the right treatment, would be better than the book. I wonder if something was lost in translation. I don't read Italian, so I guess I will never know. It would perhaps be interesting to read the original.

I'm sufficiently interested in Carlotto's work to want to read 'At the End of a Dull Day'. But I'm in no hurry.

None of the unpleasantness in this story bothered me particularly. I don't condone the mistreatment of women (or men, for that matter), but this is after all, a work of fiction. The author in no way sanctions the mistreatment of women (or men), it's just an element of this story. I've read many reviews by people who complain about violence (psychological & physical) against women (& men) in fiction. It's FICTION. Frankly, these people should stick to reading 'Miss Marple' where the murders are more 'polite' affairs, invariably followed by tea & cucumber sandwiches.

I have two criteria in reading. Is the story well written? Is the story engaging? Everything else, in my opinion, is irrelevant. To both these questions, in regard to this story, my answer is so-so.

I give this novelette 3 stars.

Paola says

NONONONONONO! Troppa violenza, crudeltà, perversione, cattiveria, prevaricazione. Viene dal riciclo e ci tornerà velocemente. MC ed io non abbiamo affinità, leggere di fatti brutti e persone brutte dentro e fuori non fa per me. Di tutto questo ce n'è già abbastanza nella vita reale. Abbandonato.

Stefano Zorba says

Ti leggi la trama e dici: figo!

Ci dovrebbe essere terrorismo, corruzione, criminalità, tensione, morti ammazzati, stupri... Il tutto in contrasto con la dolcezza del titolo "Arrivederci, amore, ciao!", citazione di Caterina Caselli.

Scordatevelo, perchè non c'è nulla di tutto questo.

Breve, quasi distratto, il protagonista non viene definito, approfondito, spiegato, è diafano; racconta come se parlasse della lista della spesa (non da nemmeno l'idea di freddezza, da l'idea di noia), le parti che dovrebbero scandalizzare, spaventare o raccapricciare passano senza lasciare il segno come il resto del romanzo.

Non puoi non suscitare emozioni quando il tuo protagonista uccide la sua fidanzata senza batter ciglio. Al lettore deve risultare un odioso figlio di puttana e vuole volere la sua morte. Qui si gira solo pagina, sperando di giungere in fretta alla fine.

Comunque una cosa buona ce l'ha. Ha solo cento pagine. Non buttate del tempo, non cominciatelo nemmeno.
