

Hanno Tutti Ragione Paolo Sorrentino

A revealing look at how user behavior is powering deep social divisions online—and how we might yet defeat political tribalism on social media In an era of increasing social isolation, platforms like Facebook and Twitter are among the most important tools we have to understand each other. We use social media as a mirror to decipher our place in society but, as Chris Bail explains, it functions more like a prism that distorts our identities, empowers status-seeking extremists, and renders moderates all but invisible. *Breaking the Social Media Prism* challenges common myths about echo chambers, foreign misinformation campaigns, and radicalizing algorithms, revealing that the solution to political tribalism lies deep inside ourselves. Drawing on innovative online experiments and in-depth interviews with social media users from across the political spectrum, this book explains why stepping outside of our echo chambers can make us more polarized, not less. Bail takes you inside the minds of online extremists through vivid narratives that trace their lives on the platforms and off—detailing how they dominate public discourse at the expense of the moderate majority. Wherever you stand on the spectrum of user behavior and political opinion, he offers fresh solutions to counter political tribalism from the bottom up and the top down. He introduces new apps and bots to help readers avoid misperceptions and engage in better conversations with the other side. Finally, he explores what the virtual public square might look like if we could hit "reset" and redesign social media from scratch through a first-of-its-kind experiment on a new social media platform built for scientific research. Providing data-driven recommendations for strengthening our social media connections, *Breaking the Social Media Prism* shows how to combat online polarization without deleting our accounts.

L'Italia deve pensare in avanti. Non è un lusso, è una necessità. Con questo libro Beppe Severgnini ci spinge a "riprogrammare noi stessi e il nostro Paese (brutto verbo, bel proposito)". E offre agli italiani di domani - questione di atteggiamento, non solo di anagrafe - otto suggerimenti: semplici, onesti, concreti. Sono le otto T del tempo che viene, otto chiavi per aprire le porte del futuro. 1. Talento - Siate brutali 2. Tenacia - Siate pazienti 3. Tempismo - Siate pronti 4. Tolleranza - Siate elastici 5. Totem - Siate leali 6. Tenerezza - Siate morbidi 7. Terra - Siate aperti 8. Testa - Siate ottimisti Dietro le otto porte, non c'è necessariamente il successo. Ma di sicuro c'è una vita - e un'Italia - migliore.

"Art cinema" has for over fifty years defined how audiences and critics imagine film outside Hollywood, but surprisingly little scholarly attention has been paid to the concept since the 1970s. And yet in the last thirty years art cinema has flourished worldwide. The emergence of East Asian and Latin American new waves, the reinvigoration of European film, the success of Iranian directors, and the rise of the film festival have transformed the landscape of world cinema. This

book brings into focus art cinema's core internationalism, demonstrating its centrality to understanding film as a global phenomenon. The book reassesses the field of art cinema in light of recent scholarship on world film cultures. In addition to analysis of key regions and films, the essays cover topics including theories of the film image; industrial, aesthetic, and political histories; and art film's intersections with debates on genre, sexuality, new media forms, and postcolonial cultures. *Global Art Cinema* brings together a diverse group of scholars in a timely conversation that reaffirms the category of art cinema as relevant, provocative, and, in fact, fundamental to contemporary film studies. In a luxury spa hotel in the Swiss Alps, octogenarian friends Fred Ballinger and Mick Boyle look back on their eventful and successful lives as composer and film director, surrounded by a host of colorful and eccentric fellow guests, ranging from a South American soccer star to a famous Californian actor and a reigning Miss Universe. Ballinger is there simply to enjoy his retirement, while Boyle is working with five scriptwriters on his last film, which he hopes will be his masterpiece. When Ballinger is invited by Buckingham Palace to conduct his most famous piece at Prince Philip's birthday celebration and accept a knighthood in return, he refuses, citing personal reasons. As for Mick Boyle, he eventually receives a visit from Brenda Morel, his signature actress, who comes all the way from California to give her opinion of this latest film in which she is to star. At the same time as these two men face these turning points, the marriage of Fred's daughter to Mick's son brings further complications. Only by reconciling with their muses, and by coming to terms with old age and the weight of memory that comes with it, can the two friends move forward with what remains of their lives.

Figura anomala in un mondo patinato, Mino Raiola parla sette lingue, non indossa mai una cravatta e termina gli accordi in bermuda e camiciola hawaiana. Alieno, scorbutico, ferino, guizzi geniali e zero fronzoli. Soprattutto, zero padroni. Lo "gnomo ciccione" (copyright Ibrahimovi?), l'agente dei calciatori più noto e discusso d'Italia e d'Europa, fa di tutto per guidare i giornali quando si tratta di condizionare una trattativa, per poi sparire quando la stampa vuole parlare di lui. Nasce in un paese della provincia di Salerno ma presto emigra ad Haarlem, Olanda. Qui, dai tavoli della pizzeria di famiglia, ottiene la procura di alcuni giocatori olandesi. È solo l'inizio di una storia di successo. Tutti conoscono gli affari conclusi, le dichiarazioni sopra le righe, le illazioni maligne dei detrattori, ma in pochi sanno, ad esempio, che possa essere discendente di Al Capone. Oppure che ami in modo morboso il cibo e che sia tremendamente divertente. E che da bullo davanti alle telecamere diventi un tenerone con gli amici: Galliani, Moggi, Moratti. Persino Zeman. E tanti altri, che i lettori incontreranno nelle pagine di questa biografia, insieme ad aneddoti al limite del dicibile, dettagli comici e, soprattutto, le trattative spericolate e i segreti che lo hanno reso il numero uno (o dieci?) degli agenti sportivi. È la vicenda di Carmine Raiola da Angri, il superprocuratore capace di far tremare società e mercati. Ma anche di

offrire gesti di umanità, esprimere fascino anticonformista e far pesare un intuito sempre micidiale.

Her Darkest Nightmare, first in an electrifying new series from New York Times bestselling author Brenda Novak THE HUNT FOR A SERIAL KILLER Evelyn Talbot knows that a psychopath can look perfectly normal. She was only sixteen when her own boyfriend Jasper imprisoned and tortured her—and left her for dead. Now an eminent psychiatrist who specializes in the criminal mind, Evelyn is the force behind Hanover House, a maximum-security facility located in a small Alaskan town. Her job puts her at odds with Sergeant Amarak, who is convinced that Hanover is a threat to his community...even as his attraction to beautiful Evelyn threatens to tear his world apart. BEGINS WITH AN ESCAPE FROM HER PAST Then, just as the bitter Alaskan winter cuts both town and prison off from the outside world, the mutilated body of a local woman turns up. For Amarak, this is the final proof he needs: Hanover has to go. Evelyn, though, has reason to fear that the crime is a personal message to her—the first sign that the killer who haunts her dreams has found her again. . .and that the life she has so carefully rebuilt will never be the same... “Brenda Novak's seamless plotting, emotional intensity, and true-to-life characters...make her books completely satisfying.”—New York Times bestselling author Allison Brennan

Tony Pagoda er i 1970'erne en succesfuld, napolitansk natklubsanger. Han beslutter at lade alt bag sig og starte et nyt liv i Brasilien

From the author of Heaven and Earth, a sensational novel about whether a "prime number" can ever truly connect with someone else A prime number is inherently a solitary thing: it can only be divided by itself, or by one: it never truly fits with another. Alice and Mattia, too, move on their own axis, alone with their personal tragedies. As a child, Alice's overbearing father drove her first to a terrible skiing accident, and then to anorexia. When she meets Mattia she recognizes a kindred, tortured spirit, and Mattia reveals to Alice his terrible secret: that as a boy he abandoned his mentally-disabled twin sister in a park to go to a party, and when he returned, she was nowhere to be found. These two irreversible episodes mark Alice and Mattia's lives for ever, and as they grow into adulthood their destinies seem intertwined: they are divisible only by themselves and each other. But the shadow of the lost twin haunts their relationship, until a chance sighting by Alice of a woman who could be Mattia's sister forces a lifetime of secret emotion to the surface. A meditation on loneliness and love, The Solitude of Prime Numbers asks, can we ever truly be whole when we're in love with another? And when Mattia is asked to choose between human love and his professional love — of mathematics — which will make him more complete?

Gli stermini e i genocidi non sono altro che una versione macro delle trappole di intolleranza che osserviamo ogni giorno in piccola scala nelle nostre case, scuole, fabbriche, uffici, Stati. Ognuno di noi può esserne coinvolto e responsabile: dopo questa lettura non avremo più scuse.

The revered creator of such films as *La Dolce Vita* and *La Strada* presents a personal diary of his private visions and nighttime fantasies as depicted through a series of notebook sketches, in a volume that offers insight into his creative vision and penchant for bizarre imagery. Paolo Sorrentino, director of *Il Divo* (2008) and *The Great Beauty* (2013) and creator of the HBO series *The Young Pope* (2016), has emerged as one of the most compelling figures in twenty-first-century European film. From his earliest productions to his more recent transnational works, Sorrentino has paid homage to Italy's cinematic past while telling stories of masculine characters whose sense of self seems to be on the brink of dissolution. Together with his usual collaborators (including cinematographer Luca Bigazzi and editor Cristiano Travagliolo) and actors (chief among them Toni Servillo), Sorrentino has produced an incisive depiction of the contemporary European condition by means of an often spectacular postclassical style that nevertheless continues postwar Italian film's tradition of political commitment. This book is a critical examination of Sorrentino's work, focusing on his emergence as a preeminent transnational auteur. Russell J. A. Kilbourn offers close readings of Sorrentino's feature films and television output from *One Man Up* (2001) to *The Young Pope* (2016) and *Loro* (2018), featuring in-depth analyses of the director's exuberant and intensified film style. Addressing the crucial themes of Sorrentino's output—including a masculine subject defined by a melancholic awareness of its own imminent demise, and a critique of the conventional cinematic representation of women—Kilbourn illuminates Sorrentino's ability to suffuse postmodern elegies for the humanist worldview with a sense of social awareness and responsibility. Kilbourn also foregrounds Sorrentino's contributions to the ongoing transformations of cinematic realism and the Italian and European art cinema traditions more broadly. The first English-language study of the acclaimed director's oeuvre, *The Cinema of Paolo Sorrentino* demonstrates why he is considered one of the most dynamic figures making films today.

"L'idea che per capire la musica si debba per forza possedere un certo bagaglio culturale è una furbata, spesso è una scusa per pigri, o una medaglia acquisita sul campo per chi crede di essere fra quelli che la 'capiscono'. Avere gli strumenti per godere della musica non significa conoscere né l'armonia né l'epoca in cui è stata scritta né il retroterra culturale del compositore, ma riconoscere qualcosa che abbiamo dentro e che risuona." In questo libro Stefano Bollani ci spiega il bello della musica. E lo fa con parole semplici, con il suo spirito libero, sfatando insidiosi luoghi comuni e svelando i segreti di un laboratorio fantastico, quello dell'improvvisatore: armonia, melodia, dinamiche, ritmo, colpi a effetto, trucchi, debolezze e assi nella manica dei jazzisti, dei creatori pop e degli interpreti. Parliamo di musica è un viaggio affascinante nei meccanismi della creazione musicale raccontato da uno dei massimi talenti del nostro tempo. Bollani però prima di tutto è un vorace ascoltatore, dai Beatles a Frank Zappa, da Elio e le Storie Tese a Giacomo Puccini, da Bill Evans alla bossanova di Antônio Carlos Jobim e così, compilando una sorta di appassionato "taccuino di appunti", il grande pianista ci guida nella comprensione dei suoni e delle loro diverse chiavi di lettura, fino a farci scoprire che si tratta di un percorso dentro le nostre stesse percezioni nascoste. Perché "non solo nella musica, ma anche nella vita, il vero spettacolo è ascoltare".

Resurrecting a horrifying and romantic narrative that broke fresh ground for its genre, this newly rereleased novel sets a vampire story in contemporary Los Angeles—the pleasure dome of late 1990s sex, drugs, and rock 'n' roll culture. Unlike the vampires that came before her, Justine does not shun crosses, she watches horror movies on television, and she sets upon her prey in an almost apologetic way, never killing her victims but leaving them unconscious instead. She soon finds herself entwined in a very human sexual relationship with Keith, a down-on-his-luck rock guitarist whose hands have recently been mangled by a gang of drug dealers. Justine nurtures Keith out of his depression and drug addiction as he in turn becomes her lover and accomplice in her nocturnal predations. The relationship between the undead

and the living is realistically and tragically portrayed as Keith acts both as Justine's enabler and unwitting nemesis and, in this classic role reversal, ends up having to destroy the one he loves in order to save her.

Dopo il primo "Natale digitale" dell'editoria italiana, una mappa autorevole e indispensabile per orientarsi criticamente nel dibattito sulle nuove scritture e il libro elettronico.

The Naples-born director and screenwriter Paolo Sorrentino has, to date, written and directed nine films, winning an Oscar, a Bafta and a Golden Globe for *The Great Beauty* in 2013. In 2016, he created and directed his first TV series, *The Young Pope*, which starred Jude Law. John Malkovich joined the cast in 2020 for the follow-up series. He has established himself as a world-leading auteur with a list of critically acclaimed and award-winning films. This is an invaluable contribution to the existing literature on Sorrentino and is the first English language collection dedicated to this prolific director, who has emerged as one of the most compelling figures in twenty-first-century European film. International contributors from the UK, Italy, France, The Netherlands, Australia, Israel, Canada and the United States, Italy, Israel, France, UK, Australia, Canada, offer original interpretations of Sorrentino's work. They examine his recurrent grand themes of memory, nostalgia, ageing, love, thirst for fulfilment, search for the self, identity crisis, human estrangement, marginality, irony and power. In so doing, they offer new perspectives and unique cues for discussion, challenging established assumptions and interpretations. Important and current themes such as eco-cinema and post-secularism are addressed as well as the links between Sorrentino's highly visual cinema and artistic practice such as painting and architecture. While there are several books on Sorrentino available in Italian, none of these provide an authoritative account of his work; and language has restricted the readership. This is the first English-language collection focussed on Sorrentino, arguably the most successful and significant contemporary Italian filmmaker. The majority of the chapters included in this new book are original and it also includes a Foreword by Giancarlo Lombardi, Professor of Italian and Comparative Literature at CUNY, and an interview with renowned costume designer Carlo Poggioli, who has worked with Sorrentino on many productions. Some of the chapters were previously published in a special issue of the journal *JICMS – The Journal of Italian Cinema and Media Studies* in 2019. The new collection makes a significant coherent contribution to the field. Primary readership will be academics, researchers and scholars of Italian film and media studies. Also post-graduate students and upper level under-graduates. Potential to be used as textbook or as supplementary reading for undergraduate and graduate courses Given the subject, there is a possibility for some crossover appeal to a broader readership, but this is primarily a scholarly text.

Paolo Sorrentino has emerged as one of the most compelling figures in twenty-first-century European film. This book is a critical examination of Sorrentino's work, focusing on his emergence as a preeminent transnational auteur.

Rappresentare con verità storica, anche scomoda ai potenti di turno, la realtà contemporanea, rapportandola al passato e proiettandola al futuro. Per non reiterare vecchi errori. Perché la massa dimentica o non conosce. Denuncio i difetti e caldeggio i pregi italiani. Perché non abbiamo orgoglio e dignità per migliorarci e perché non sappiamo apprezzare, tutelare e promuovere quello che abbiamo ereditato dai nostri avi. Insomma, siamo bravi a farci del male e qualcuno deve pur essere diverso!

Thirty-something midwesterner Mark Fife believes he has successfully moved past the accidental death of his young son Brendan, as well as his subsequent divorce from his college sweetheart Chloe. He's successful, he's in love again, and he believes he's mastered his own memories. But then he is contacted by a

strange woman who tells him not only that she owns his old house, but that she believes it to be haunted by Brendan's ghost. Will Mark--who does not believe in ghosts--come to accept the mounting evidence that Brendan's is real? Will his engagement to his new love Allison be threatened by the reappearance in Mark's life of Chloe--who does believe? If the ghost is real, what can these two wounded parents do to help their son? *YOU CAME BACK* examines the beauty and danger of belief in all its forms--not only belief in the supernatural, but in the love that binds parents and children, husbands and wives.

A happily married woman's perfect life shatters when her husband turns up dead hundreds of miles away from where he should have been, and she suddenly discovers that there was a part of him she knew nothing about. Alice Dupont's perfect marriage was a perfect lie. When her husband, Chris, dies in a car accident, far from where he should have been, Alice's life falls apart. After the police close the case, she is left with more questions than answers. While learning to cope with her loss and her new identity as a single mother of two, Alice becomes obsessed with unraveling the mystery surrounding her husband's death and decides to start her own investigation. Retracing her husband's last known whereabouts, she soon discovers clues that lead her to a small island near Nantucket. As she insinuates herself into the lives of the island's inhabitants in an effort to discover what they knew about her husband, Alice finds herself increasingly involved in their private lives and comes to a disturbing realization: she has been transformed into a person she no longer recognizes. In seeking an answer to what her husband was doing before he died, Alice discovers not only a side of him she never knew, but sides of her own character she has never explored. Part mystery, part moving family drama, part psychological page-turner, *Alice's Island* is a novel whose vivid characters hold the reader rapt right up until the final page.

Anno 2023. Terza Repubblica. L'Italia è un Paese guidato dal trasversale Partito della Felicità e dal dogma della pace sociale ad ogni costo. Un Paese in cui le opposizioni sono al bando e "allarme" è l'unica parola d'ordine. Un Paese riempito di negozi take-away in cui trovare psicofarmaci, sesso virtuale e lifting a buon mercato. Mentre la società civile e la pubblica opinione vacillano, un movimento terroristico riemerso dal passato, che si richiama a un gruppo di folli sovversivi mette a dura prova la macchina repressiva dello stato. Tutto ruota attorno a un enigmatico plico di racconti lasciato sulla scrivania del Capo della Polizia: è la sfida allo stato, una minaccia mortale al potere. Un romanzo, dieci racconti e un metaforico viaggio a ritroso nella storia del Novecento italiano, per scoprire che le risposte sul nostro futuro si celano nelle ombre del nostro passato.

Righteous Anger in Contemporary Italian Literary and Cinematic Narratives analyses the role of passion— particularly indignation—and how it shapes intention and inspires the work of many contemporary Italian writers and filmmakers.

Noting how art often holds the power to shed light on issues surrounding inequity,

inequality, and injustice, the book explores the ethical function of art as a tool in resistance and sociopolitical protest, thereby validating the axiom that ethics and aesthetics can still collaborate in the creation of meaning. Drawing on a range of Italian novels and films and examining the works of artists such as Tiziano Scarpa, Simona Vinci, Paolo Sorrentino, and Monica Stambini, the author shows that anger can be used constructively as a weapon of resistance against negative and oppressive forces.

Un libro intervista che "illumina" aspetti non noti delle migliori opere cinematografiche italiane degli ultimi trent'anni. La narrazione di Luca Bigazzi - direttore della fotografia e insieme operatore di macchina - raccoglie con coerenza caratteri tecnici, artistici ed etici del lavoro sul set. Bigazzi racconta la genesi del suo modo di lavorare libero da regole codificate, i motivi delle sue scelte professionali, la luce che ama, le ragioni della sua passione per lo stare in macchina. Con interventi di Gianni Amelio, Philippe Antonello, Gianluca Arcopinto, Fabrizio Bentivoglio, Anna Bonaiuto, Margherita Buy, Antonio Capuano, Francesca Comencini, Angelo Curti, Nicola Giuliano, Valeria Golino, Abbas Kiarostami, Franco Maresco, Mario Martone, Carlo Mazzacurati, Giuseppe Piccioni, Alessandro Saulini, Andrea Segre, Daniele Segre, Toni Servillo, Silvio Soldini, Paolo Sorrentino

«Io credo che un grande testo drammatico sia organizzato come un congegno, una bomba. Bisogna trovare il modo per accendere la miccia e farlo esplodere». E questo modo, Toni Servillo pare averlo proprio trovato. Con il suo lavoro di attore cinematografico, Servillo – protagonista del film *La grande bellezza* di Paolo Sorrentino – ha segnato il tempo presente, e non solo in Italia. Basti pensare a *Il divo* o *Viva la libertà*, in cui attraverso il volto dell'attore ha restituito magistralmente la maschera del potere politico. Come regista teatrale, Servillo ha riletto la tradizione della commedia e della maschera comica italiana ed europea (Molière, Marivaux, Goldoni e De Filippo), proiettando la tradizione di spettacolo napoletana in un contesto nazionale e internazionale. Il volume si apre con un intervento dello stesso Servillo, che si racconta e si interroga sul ruolo dell'attore: una riflessione in presa diretta sul rapporto col pubblico e col testo. A seguire, i contributi di studiosi, intellettuali e critici, modulati in tre forme di discorso: Saggi di ampio respiro, che attraversano tutta l'arte di Servillo, dagli inizi fino ai successi più recenti; Letture di spettacoli teatrali e film; Ritratti di chi ha seguito da vicino il suo percorso. Queste pagine si traducono dunque in un omaggio a un grande artista che di volta in volta, attraverso la finzione, la parola, la mimica, e con indosso una maschera sempre diversa, è riuscito a catturare il pubblico, a commuoverlo, a divertirlo. Le sue infinite interpretazioni dell'esistenza umana ce ne fanno cogliere la vera essenza, comunicandoci qualcosa di potente, che arriva all'improvviso e sorprende. È la straordinaria forza del teatro e del cinema, quella di gettare un ponte tra la narrazione e la vita.

An aging singer abandons Italy for South America as he struggles with the loss of his stardom, in a Strega Prize–nominated novel by the famed filmmaker. Born on

the streets and born singing, Tony Pagoda has had his day. But what a day it was! He had fame, money, women, and talent. He spent his golden years entertaining a flourishing and garishly happy Italy. His success stretched over borders and across the seas. But somewhere things began to go awry, the public's tastes in music first and foremost. His band is now a shadow of its former self and his life is fraught with mundane but infuriating complications. It's time to make a clean break with the past. Following a brief tour in Brazil, Tony decides to decamp and make a life for himself in South America. Here, his vision of the world, shaped by those years in which he hobnobbed with Sinatra and enjoyed the adoration of audiences the world over, is under assault. Now that he has abandoned music, the world strikes him as a barren place completely at odds with his understanding of it. Tony's story is the story of a worldly yet strangely naive man forced to reconcile with life or lose himself entirely. "Tony's episodic account of his life is a nonstop onslaught of sex, profanity, high-rolling and low-dealing across decades. . . . A furious, ironic, idiosyncratic, unexpurgated torrent, capturing Italian modernity through the lens of a monstrous character." —Kirkus Reviews "The vignettes that showcase Tony's moral ineptitude are decidedly entertaining."—Publishers Weekly

NEW YORK TIMES BESTSELLER • "A quite extraordinary novel. Colum McCann has found the form and voice to tell the most complex of stories, with an unexpected friendship between two men at its powerfully beating heart."—Kamila Shamsie, author of *Home Fire* FINALIST FOR THE DUBLIN LITERARY AWARD • LONGLISTED FOR THE BOOKER PRIZE • WINNER OF THE NATIONAL JEWISH BOOK AWARD • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Independent • The New York Public Library • Library Journal From the National Book Award-winning and bestselling author of *Let the Great World Spin* comes an epic novel rooted in the unlikely real-life friendship between two fathers. Bassam Aramin is Palestinian. Rami Elhanan is Israeli. They inhabit a world of conflict that colors every aspect of their lives, from the roads they are allowed to drive on to the schools their children attend to the checkpoints, both physical and emotional, they must negotiate. But their lives, however circumscribed, are upended one after the other: first, Rami's thirteen-year-old daughter, Smadar, becomes the victim of suicide bombers; a decade later, Bassam's ten-year-old daughter, Abir, is killed by a rubber bullet. Rami and Bassam had been raised to hate one another. And yet, when they learn of each other's stories, they recognize the loss that connects them. Together they attempt to use their grief as a weapon for peace—and with their one small act, start to permeate what has for generations seemed an impermeable conflict. This extraordinary novel is the fruit of a seed planted when the novelist Colum McCann met the real Bassam and Rami on a trip with the non-profit organization Narrative 4. McCann was moved by their willingness to share their stories with the world, by their hope that if they could see themselves in one another, perhaps others could too. With their blessing, and unprecedented access to their families, lives, and personal recollections, McCann began to craft *Apeirogon*, which uses their real-life stories to begin another—one that crosses centuries and continents, stitching together time, art, history, nature, and politics in a tale both heartbreaking and hopeful. The result is an ambitious novel, crafted out of a universe of

fictional and nonfictional material, with these fathers' moving story at its heart. It is 1962, and Elisa Esposito—mute her whole life, orphaned as a child—is struggling with her humdrum existence as a janitor working the graveyard shift at Baltimore's Occam Aerospace Research Center. Were it not for Zelda, a protective coworker, and Giles, her loving neighbor, she doesn't know how she'd make it through the day. Then, one fateful night, she sees something she was never meant to see, the Center's most sensitive asset ever: an amphibious man, captured in the Amazon, to be studied for Cold War advancements. The creature is terrifying but also magnificent, capable of language and of understanding emotions... and Elisa can't keep away. Using sign language, the two learn to communicate. Soon, affection turns into love, and the creature becomes Elisa's sole reason to live. But outside forces are pressing in. Richard Strickland, the obsessed soldier who tracked the asset through the Amazon, wants nothing more than to dissect it before the Russians get a chance to steal it. Elisa has no choice but to risk everything to save her beloved. With the help of Zelda and Giles, Elisa hatches a plan to break out the creature. But Strickland is on to them. And the Russians are, indeed, coming. Developed from the ground up as a bold two-tiered release—one story interpreted by two artists in the independent mediums of literature and film—*The Shape of Water* is unlike anything you've ever read or seen.

Amy Lennox doesn't know quite what to expect when she and her mother pick up and leave Germany for Scotland, heading to her mother's childhood home of Lennox House on the island of Stormsay. Amy's grandmother, Lady Mairead, insists that Amy must read while she resides at Lennox House—but not in the usual way. It turns out that Amy is a book jumper, able to leap into a story and interact with the world inside. As thrilling as Amy's new power is, it also brings danger: someone is stealing from the books she visits, and that person may be after her life. Teaming up with fellow book jumper Will, Amy vows to get to the bottom of the thefts—at whatever cost.

The Britannica Book of the Year 2011 provides a valuable viewpoint on the people and events that shaped the year. In addition to keeping the Encyclopaedia Britannica updated, it serves as a great reference source for the latest news on the ever-changing populations, governments, and economies throughout the world.

Fred e Mick sono due vecchi amici alla soglia degli ottant'anni che trascorrono insieme una vacanza in Svizzera in un resort extralusso. Fred è un celebre compositore e direttore d'orchestra in pensione, ma qualcuno di molto importante vuole a tutti i costi convincerlo a dirigere un concerto a Buckingham Palace. Mick, altrettanto famoso, è un regista, e sta tentando di terminare la sceneggiatura di quello che sarà il suo ultimo film. Entrambi hanno già fatto e visto tutto, forse. Tra personaggi bizzarri e affascinanti, Sorrentino tesse una storia elegante e intensa di figli e padri, di generazioni, di fine e di rinascita, andando a toccare malinconicamente le paure e le tenebre più profonde dell'essere umano. Perché per sfidare il passare del tempo occorre vivere con pienezza l'amicizia, il desiderio, l'arte, l'avventura. L'unico modo per percorrere la strada verso l'immortalità.

Tony Pagoda è un cantante melodico con tanto passato alle spalle. La sua è stata la scena di un'Italia florida e sgangheratamente felice, tra Napoli, Capri e il mondo. È stato tutto molto facile e tutto all'insegna del successo. Ha avuto il talento, i soldi, le donne. E inoltre ha incontrato personaggi straordinari e miserabili, maestri e compagni di strada. Da tutti ha saputo imparare e ora è come se una sfrenata, esuberante

saggezza si sprigionasse da lui senza fatica. Ne ha per tutti e, come un Falstaff contemporaneo, svela con comica ebbrezza di cosa è fatta la sostanza degli uomini, di quelli che vincono e di quelli che perdono. Quando la vita comincia a complicarsi, quando la scena muta, Tony Pagoda sa che è venuto il tempo di cambiare. Una sterzata netta. Andarsene. Sparire. Cercare il silenzio. Fa una breve tournée in Brasile e decide di restarci, prima a Rio, poi a Manaus, inebriato da una nuova libertà e ossessionato dagli scarafaggi. Ma per Tony Pagoda, picaro senza confini, non è finita. Dopo diciotto anni di umido esilio amazzonico qualcuno è pronto a firmare un assegno stratosferico perché torni in Italia. C'è ancora una vita che lo aspetta.

The immigrant tenants of a building in Rome offer skewed accounts of a murder in this prize-winning satire by the Algerian-born Italian author (Publishers Weekly). Piazza Vittorio is home to a polyglot community of immigrants who have come to Rome from all over the world. But when a tenant is murdered in the building's elevator, the delicate balance is thrown into disarray. As each of the victim's neighbors is questioned by the police, readers are offered an all-access pass into the most colorful neighborhood in contemporary Rome. With language as colorful as the neighborhood it describes, each character takes his or her turn "giving evidence." Their various stories reveal much about the drama of racial identity and the anxieties of a life spent on society's margins, but also bring to life the hilarious imbroglios of this melting pot Italian culture. "Their frequently wild testimony teases out intriguing psychological and social insight alongside a playful whodunit plot." —Publishers Weekly

Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's *Italian Literature before 1900 in English Translation*, also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature.

Hanno tutti ragione Feltrinelli Editore

Over the past 30 years, the fields of world literature and world cinema have developed on parallel but largely separate tracks, with little recognition of their underlying similarities and the ways that each can learn from the other. *Time Regained* does not move from literature to cinema, but exists simultaneously in both fields. The 7 filmmakers selected here, Andrei Tarkovsky, Akira Kurosawa, Martin Scorsese, Raúl Ruíz, Wong Kar Wai, Stephen Daldry, and Paolo Sorrentino, are themselves also writers or people with literary training, and they produce a new type of world cinema thanks to their understanding of the world simultaneously through literature and film. In the process, their films produce new readings of literary texts that world literature studies wouldn't have been able to achieve with its own instruments. *Time Regained* examines how filmmakers build on literature to reconfigure the world as a landscape of dreams and how they use film to reinvent the narrative techniques of the authors on whom they draw. The selected filmmakers draw inspiration from French surrealists, modernists Marcel Proust, Virginia Woolf, and Marguerite Yourcenar, and predecessors such as Dante and Cao Xueqin. In the process, these filmmakers cross the borders between film and literature, nation and world, dream and reality.

This is the story of Tony Pagoda, a hero of our time, a man of incredible energies and

appetites with a dark secret in his past and a unique perspective on the world. 1980s Italy is Tony's oyster. A charismatic singer, he is talented and successful, up to his neck in money, drugs and women, enjoying an extravagant lifestyle in Naples and Capri. But when life gets complicated, Tony decides it's time for a change. While on tour, he disappears to Brazil and an existence free from excess, where all he has to worry about are the herculean cockroaches. But after eighteen years of humid Amazonian exile, somebody is willing to sign a giant cheque to bring Tony back to Italy. How will he face the temptations of his old habits and the new century?

“Dopo aver spulciato le effemeridi del 2017, badando solo ai transiti planetari più importanti (perciò non troverai indicato il giorno preciso in cui ti romperai un’unghia), ho individuato dodici romanzi che raccontano, nel modo più fedele possibile, le storie dei dodici segni nell’anno a venire. Siccome poi la grande letteratura è spesso tragica, e a nessuno si vuole augurare di finire sotto un treno come un’Annina Karenina o sparati in piscina come un Jay “Grande” Gatsby, a ogni trama principale segue un intreccio secondario, più felice, produttivo, o quantomeno istruttivo. Tutto il resto è fattucchieria.” Un oroscopo inedito. Un 2017 letterario da “La Libromante” che vaticina ogni lunedì su “il Fatto Quotidiano”. Dodici segni, dodici destini legati a dodici grandi romanzi, per invogliare allo stesso tempo a leggere e scoprire il prossimo futuro. Perché, che tu sia uno Scorpione il cui passato sta per tornare come quello di Jay Gatsby o un Ariete travolto da una sbandata amorosa come Anna Karenina, è bene ricordare che “Ieri è storia, domani è un mistero, ma oggi... è un dono. Per questo si chiama presente.”. Tolstoj? No, il Maestro di Kung Fu Panda. Numero di caratteri: 165.175

[Copyright: e05a32483a514eee2081afc6ec59e60b](https://www.libromante.it/2017/01/09/dodici-segni-dodici-destini/)