

Il Mio Nome Nessuno 1

'PROOF THAT THE SPY GENRE IS FLOURISHING IN THE 21ST CENTURY' Guardian 'I know for certain that there is a mole somewhere within the intelligence services . . . His codename is Nobody . . .' Solomon Vine is a spy on a fast track to the top. But when a prisoner is shot in unexplained circumstances on his watch, only suspension and exile beckon. Three months later, MI6's Head of Station in Istanbul is violently abducted from his home. With the Service in lockdown, uncertain of who can be trusted, thoughts turn to the missing man's oldest friend: Solomon Vine. On the run and determined to clear his name, Vine tries to uncover the truth. But his investigation soon reveals that there's much more at stake than the life of a single spy... 'Compelling, intense and sharply authentic' James Swallow, bestselling author of *Nomad* 'A supremely confident debut' Daily Mail 'Authentic, mysterious, fraught with deception, betrayal, and uncertain allegiances' Jason Matthews, author of *Red Sparrow* 'Such a smart, pacey, twisty thriller. Tremendous!' C.J. Tudor, author of *The Chalk Man*

Valerio Massimo Manfredi's *The Oracle* is a modern thriller inspired by an ancient prophecy. 1973. Professor Periklis Harvatis, working alone and late into the night on an important archaeological dig, unearths a magnificent golden vase upon which the enigmatic images of a long-lost second Odyssey are engraved, showing the mystery of Ulysses' final voyage. But in the very same chamber, the Professor sees something so frightening that less than seven hours later he dies . . . but not before he has ensured the safety of the vase. Ten years later, a series of gruesome deaths connected to the rape and murder during the student protests in Athens of a Greek woman, on the same night as Professor Harvatis's discovery, is perplexing the authorities. Each atrocity is accompanied by a dire quotation from the ancient sources, exposing an ingeniously cruel mind. Who is behind these murders? How are these two events connected? And what is the significance of the age-old prophecy of the Odyssey?

Despite claims about the end of history and the death of cinema, visual media continue to contribute to our understanding of history and history-making. In this book, Marcia Landy argues that rethinking history and memory must take into account shifting conceptions of visual and aural technologies. With the assistance of thinkers such as Gilles Deleuze and Félix Guattari, *Cinema and Counter-History* examines writings and films that challenge prevailing notions of history in order to explore the philosophic, aesthetic, and political stakes of activating the past. Marshaling evidence across European, African, and Asian cinema, Landy engages in a counter-historical project that calls into question the certainty of visual representations and unmoors notions of a history firmly anchored in truth.

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.

A man becomes a hero...As a young boy in Ithaca, Odysseus listens in wonder to his grandfather Autolykos, a man feared by many across the land as a ruthless fighter. He learns of his heritage and a lifelong passion is sparked: to become an adventurer and warrior. In Mycenae, he meets King Eurystheus and learns the terrible story of Hercules - the man with god-like strength who slaughtered his family and punished by the King to undertake impossible tasks to earn absolution. But is Eurystheus the man he says he is? When a child comes to Odysseus in the middle of the night, with another, very disturbing, version of what happened that fateful night, Odysseus embarks on the first of his extraordinary quests...So begins the epic story of Odysseus, the first of two volumes: an adventure of love, war, courage and heroism, weaving from a small rocky island in Greece, to the mighty fall of Troy.

What links Italian neorealism to *Django Unchained*, French comic books to Third-World insurgency, and Bollywood song-and-dance to Eastern Bloc film distribution? As this volume illustrates, the answers lie in the Spaghetti Western genre. As the reference points of American popular culture became ever more prominent in post-war Europe, the hundreds of films that make up the Italian (or 'Spaghetti') Western documented profound shifts in their home country's cultural outlook, while at the same time denying specifically national discourses. An object of fascination and great affection for fans, filmmakers and academics alike, the Western allitaliana arose from a diverse confluence of cultural strands, and would become a pivotal moment in cinematic history. Reappraising a diverse selection of films, from the internationally famed works of Sergio Leone to the cult cachet of Sergio Corbucci and the more obscure outputs of such directors as Giuseppe Colizzi and Ferdinando Baldi, this comprehensive study brings together leading international scholars in a variety of disciplines to both revisit the genre's cultural significance and consider its on-going influence on international film industries.

The Western in the Global South investigates the Western film genre's impact, migrations, and reconfigurations in the Global South. Contributors explore how cosmopolitan directors have engaged with, appropriated, and subverted the tropes and conventions of Hollywood and Italian Westerns, and how Global South Westerns and Post-Westerns in particular address the inequities brought about by postcolonial patriarchy, globalization and neoliberalism. The book offers a wide range of historical engagements with the genre, from African, Caribbean, South and Southeast Asian, Central and South American, and transnational directors. The contributors employ interdisciplinary cultural studies approaches to cinema, integrating aesthetic considerations with historical, political, and gender studies readings of the international appropriations and U.S. re-appropriations of the Western genre.

When a young girl ventures through a hidden door, she finds another life with shocking similarities to her own. Coraline

has moved to a new house with her parents and she is fascinated by the fact that their 'house' is in fact only half a house! Divided into flats years before, there is a brick wall behind a door where once there was a corridor. One day it is a corridor again and the intrepid Coraline wanders down it. And so a nightmare-ish mystery begins that takes Coraline into the arms of counterfeit parents and a life that isn't quite right. Can Coraline get out? Can she find her real parents? Will life ever be the same again?

A spare, elegant rendition of political clashes driven by personal agendas of rage and revenge, *The Tattooed Fakir* underlines a lesser known section of history with deep emotions. A novel about a lesser known section of eighteenth century Indian history armed Muslim fakirs waging guerilla warfare against British colonial rulers. Explores the interesting dilemma of the mixed-race child who is transformed into the fierce tattooed fakir. A young woman Roshanara is kidnapped by the village zamindar. The British sahib, owner of the indigo plantation, intervenes, but then takes her as his own mistress. She is not, however, any local woman she is a fakirs daughter. It is the end of the eighteenth century in northern Bengal. Roshanaras father, Cherag Ali and her husband, Asif go to Majnu Shahs band of fakirs to plead for help in getting her back. The fakirs are known for their heroic battles with the British, for their arms and horses. Asif feels nothing is left for him in the village and joins the fakirs, training in the use of weapons and ammunition, skirmishing with them up and down the country, but pining, always, for his Roshanara. Years later, in an oddly fated rescue mission he ends up, not with her, but with her son Roshan who evolves into a ferocious fakir soldier, tattooed and insecure about his identity.

Ulisse, Odisseo, Nessuno: l'uomo dal multiforme ingegno, il mito che solca i mari, l'eroe più formidabile e moderno di tutti i tempi è qui, in queste pagine. E ci parla in prima persona, raccontandosi con tutta l'umanità e il coraggio che lo hanno reso, lungo ventisette secoli, più immortale di un dio. Dalla nascita nella piccola, rocciosa Itaca alla formazione di uomo e di guerriero al fianco del padre Laerte, dalle braccia materne della nutrice Euriclea al vasto mare da navigare sino a Sparta, dalla abbagliante e pericolosa bellezza di Elena all'amore per Penelope, dal solenne giuramento tra giovani principi leali al divampare della tremenda discordia: questo romanzo, primo di due volumi, segue Odisseo fino alla resa di Troia, grandiosa e terribile. Prima ancora che inizi il nostos - lo straordinario viaggio di ritorno - l'avventura già è costellata di incontri folgoranti, segnata da crisi profonde, dominata dall'intelligenza e dall'ardimento di un uomo capace, passo dopo passo, di farsi eroe. La figura di Odisseo ha avuto lo straordinario destino di "reincarnarsi" infinite volte: i più grandi poeti lo hanno cantato, la sua orma profonda e sempre nuova è riconoscibile nei testi più importanti della letteratura di ogni tempo, a ogni latitudine. Tutti noi abbiamo la sensazione di ricordare da sempre le gesta di Odisseo, ma in questo romanzo, attingendo all'immensa messe di miti che lo vedono protagonista, Valerio Massimo Manfredi porta alla luce episodi e personaggi che non conoscevamo, ci regala la viva emozione di scoprire un intero universo brulicante di uomini, donne, imprese gloriose o sventurate. Ci mostra come accanto a quel personaggio fluisca gran parte dell'epos greco: Alceste, le fatiche di Herakles, i sette contro Tebe, gli Argonauti, oltre ai due poemi di Omero. Odisseo non si erge solitario tra le ombre di dei e guerrieri, ma il suo intero percorso di formazione, le sue radici familiari, gli epici racconti di cui è nutrito dal nonno- lupo Autolykos e dal padre argonauta, i dialoghi con Herakles e Áias, gli incontri con la misteriosa Athena dagli occhi verdi, ogni dettaglio dà corpo a un racconto profondamente sorprendente. Con assoluto rigore ma anche con una vibrante adesione a questa materia "in continuo movimento", Manfredi compie la scelta forte di affidare la narrazione proprio a colui che disse di chiamarsi Nessuno: una voce diretta, potente, scolpita nella sua semplicità. Una voce dal fascino assoluto, una storia incalzante come i tamburi di guerra, tempestosa come il mare scatenato da Poseidone, piena di poesia come il canto delle Sirene.

This book identifies the most significant Spaghetti Westerns produced and the individuals who contributed to the genre, including actors Clint Eastwood, composers such as Ennio Morricone, and directors like Sergio Leone. The most memorable movies of the genre are also examined, including *Django*, *A Fistful of Dollars*, and *They Call Me Trinity*. Maggie Günsberg examines popular genre cinema in Italy during the 1950s and 1960s, focussing on melodrama, commedia all'italiana, peplum, horror and the spaghetti western. These genres are explored from a gender standpoint which takes into account the historical and socio-economic context of cinematic production and consumption. An interdisciplinary feminist approach informed by current film theory and other perspectives (psychoanalytic, materialist, deconstructive), leads to the analysis of genre-specific representations of femininity and masculinity as constructed by the formal properties of film.

Der Band untersucht das Genre erstmals eingehend in seinen komplexen und vielschichtigen interkulturellen Auffächerungen, die sich in nationalspezifischen Western-Variationen finden. Er eröffnet interessante Perspektiven auf diesen film- und kulturgeschichtlich kaum erschlossenen Bereich. Ein Schwerpunkt gilt den verschiedenen nationalen Western-Varianten in Osteuropa. Beiträge von Spezialisten aus Polen, Tschechien und Russland arbeiten bislang unbekannte Übereinstimmungen und Differenzen im Gebrauch des Genres in den damals kommunistischen Ländern zu Tage. Deutlich wird dabei u.a., dass das ideologisch als anrühlich betrachtete, aber beim Publikum sehr beliebte Genre vor allem in Russland und Polen über die Intervention der Regierungen dazu diente, sowohl Kapitalismuskritik als auch Überhöhungen der eigenen Nationalkultur zu inszenieren. Darüber hinaus beinhaltet der Band auch Texte mit neuen Perspektiven auf den deutschen Western sowie auf Western-Variationen im französischen, britischen, australischen, indischen und afrikanischen Kino. Auch die vielfältigen Verbindungen zwischen Western und Eastern werden u.a. anhand internationaler Koproduktionen beleuchtet. Der Band betont die Vielschichtigkeit und Komplexität der interkulturellen Transformationen des Western, die sich von Europa über Lateinamerika und Afrika bis nach Australien und Asien nachweisen lassen. Dabei wird herausgearbeitet, wie Western-Elemente in sehr unterschiedlicher Weise zur Geltung kommen, um nationalspezifische Kulturmuster und Kommunikationszusammenhänge zu verhandeln.

Rassegna di tutte le varie forme di violenza antropica, presenti nella lingua e nella società: quella che scaturisce dalla forza (fisica, bellica e criminale), quella che nasce dal potere (culturale, religioso, economico, politico, giudiziario, amministrativo, ideologico...), nonché quella che proviene dalle istituzioni (dello Stato, della Chiesa, della famiglia, della scuola, del mondo del lavoro...). Il Dizionario della violenza contiene 1145 VOCI con etimi, definizioni, sinonimi, locuzioni, proverbi, storie mitologiche, brani biblici e citazioni letterarie, per un totale di 732 pagine. La violenza si annida ovunque: conoscerla nelle sue matrici, nelle sue manifestazioni e nei suoi effetti è l'avvio per un'utile presa di

coscienza.

This book is a complete reworking and update of Marga Cottino-Jones' popular *A Student's Guide to Italian Film* (1983, 1993). This guide retains earlier editions' interest in renowned films and directors but is also attentive to the popular films which achieved box office success among the public.

Un romanzo, un diario, un paradossale manuale per trovare se stessi: innovativo, sorprendente, duro, nel raccontare l'irrequietezza, l'amore e il turbamento di una giovane donna del nuovo millennio. «La novità del romanzo di Sheila Heti e di una serie come *Girls* è il modo in cui le relazioni con gli uomini sono diventate secondarie rispetto alla profondità dell'amicizia femminile. Sono le altre donne e non gli uomini che più influenzano la nostra trasformazione da ragazze in donne. Sono le donne e non gli uomini che ci forniscono le opportunità per esprimerci e per comprendere noi stesse» (*The New Yorker*).

Tonino Valerii is one of Italy's best genre film directors. Starting out as Sergio Leone's assistant on *For a Few Dollars More* (1965), he went on to direct spaghetti westerns that stand out among the most accomplished in their class—*Day of Anger* (1967), *The Price of Power* (1969), *A Reason to Live, a Reason to Die!* (1972) and *My Name Is Nobody* (1973). He also directed the outstanding giallo *My Dear Killer* (1972). This book examines Valerii's life and career in depth for the first time, with exclusive interviews with the filmmaker, scriptwriters and actors, and critical analysis of his films.

"By analyzing Ennio Morricone's formative years as a music practitioner and his transition into composing for the screen, Franco Sciannameo studies the best of Morricone's popular compositions and concert works as he explores Morricone's legacy, its nature, and its eventual impact on posterity"--

Originally published as the *The Continuum Companion to Religion and Film*, this Companion offers the definitive guide to study in this growing area. Now available in paperback, the *Bloomsbury Companion to Religion and Film* covers all the most pressing and important themes and categories in the field - areas that have continued to attract interest historically as well as topics that have emerged more recently as active areas of research. Twenty-nine specifically commissioned essays from a team of experts reveal where important work continues to be done in the field and provide a map of this evolving research area. Featuring chapters on methodology, religions of the world, and popular religious themes, as well as an extensive bibliography and filmography, this is the essential tool for anyone with an interest in the intersection between religion and film.

Fiction. Translated from the Italian by William Weaver. Luigi Pirandello's extraordinary final novel begins when Vitangelo Moscarda's wife remarks that Vitangelo's nose tilts to the right. This commonplace interaction spurs the novel's unemployed, wealthy narrator to examine himself, the way he perceives others, and the ways that others perceive him. At first he only notices small differences in how he sees himself and how others do; but his self-examination quickly becomes relentless, dizzying, leading to often darkly comic results as Vitangelo decides that he must demolish that version of himself that others see. Pirandello said of his 1926 novel that it "deals with the disintegration of the personality. It arrives at the most extreme conclusions, the farthest consequences." Indeed, its unnerving humor and existential dissection of modern identity find counterparts in Samuel Beckett's *Molloy* trilogy and the works of Thomas Bernhard and Vladimir Nabokov.

In an eclectic career spanning four decades, Italian director Riccardo Freda (1909–1999) produced films of remarkable technical skill and powerful visual style, including the swashbuckler *Black Eagle* (1946), an adaptation of *Les Misérables* (1947), the peplum *Theodora, Slave Empress* (1954) and a number of cult-favorite Gothic and horror films such as *I Vampiri* (1957), *The Horrible Dr. Hichcock* (1962) and *The Ghost* (1963). Freda was first championed in the 1960s by French critics who labeled him "the European Raoul Walsh," and enjoyed growing critical esteem over the years. This book covers his life and career for the first time in English, with detailed analyses of his films and exclusive interviews with his collaborators and family.

Una giornalista ricostruirà le vite di tre prigionieri di un lager, prima e dopo la deportazione, attraverso il ritrovamento di un diario, scoprendo storie d'amore e d'orrore, di speranza e dolore. Due omosessuali e una bambina ebrea incroceranno il loro cammino nel campo, segnando reciprocamente le loro esistenze, e cambiando la vita della giornalista stessa. L'amore, in tutte le sue forme, al centro delle vite dei protagonisti. L'amore incompreso, che ha portato alla deportazione e alle indescrivibili sofferenze subite, ma anche l'amore che porta speranza e resilienza. Un romanzo breve, da leggere tutto d'un fiato, che vi porterà emozioni struggenti, nel ricordo di una tragedia che non dev'essere dimenticata, attraverso storie e punti di vista originali e coinvolgenti. Un romanzo che vi lascerà l'amaro in bocca, ma anche la consapevolezza di come l'amore vada oltre ogni evento umano.

This book features four essays that illuminate the relationship between American and Soviet film cultures in the 20th century. The first essay emphasizes the structural similarities and dissimilarities of the two cultures. Both wanted to reach the masses. However, the goal in Hollywood was to entertain (and educate a little) and in Moscow to educate (and entertain a little). Some films in the Soviet Union as well as in the United States were conceived as clear competition to one another – as the second essay demonstrates – and the ideological opponent was not shown from its most advantageous side. The third essay shows how, in the 1980s, the different film cultures made it difficult for the Soviet director Andrei Konchalovsky to establish himself in the US, but nevertheless allowed him to succeed. In the 1960s, a genre became popular that tells the story of the Russian Civil War using stylistic features of the Western: *The Eastern*. Its rise and decline are analyzed in the fourth essay.

is a great resource anywhere you go; it is an easy tool that has just the words completed description you want and need! The entire dictionary is an alphabetical list of English words with their full description plus special Alphabet, Irregular Verbs and Parts of speech. It will be perfect and very useful for everyone who needs a handy, reliable resource for home, school, office, organization, students, college, government officials, diplomats, academics, professionals, business people, company, travel, interpreting, reference and learning English. The meaning of words you will learn will help you in any situations in the palm of your hand. è un'ottima risorsa ovunque tu vada; è uno strumento facile che ha solo le parole completate nella descrizione che desideri e di cui hai bisogno! L'intero dizionario è un elenco alfabetico di parole inglesi con la loro descrizione completa più alfabeto speciale, verbi irregolari e parti del discorso. Sarà perfetto e molto utile per tutti coloro che hanno bisogno di una risorsa pratica e affidabile per casa, scuola, ufficio, organizzazione, studenti, università, funzionari governativi, diplomatici, accademici, professionisti, persone di usabilità, compagnia, viaggio, interpretazione, riferimento e apprendimento dell'inglese. Il significato delle parole che imparerai ti aiuterà in ogni situazione nel palmo della tua mano.

Hollywood film scores underwent a supersonic transformation from the 1950s through the 1970s. This genre-by-genre overview of film and television soundtrack music covers a period of tremendous artistic and commercial development in the medium. Film and television composers bypassed the classical tradition favored by earlier screen composers to experiment with jazz, rock, funk and avant-garde styles. This bold approach brought a rich variety to film and television productions that often took on a life of its own through records and CDs. From Bernard Herrmann to Ennio Morricone, the composers of the "Silver Age" changed the way movie music was made, used, and heard. The book contains more than 100 promotional film stills and soundtrack cover art images.

Examines the extraordinary cinematic tradition of Italy, from the silent era to the present.

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