

## Jos Saramago Un Ritratto Appassionato

José Saramago. Un ritratto appassionato.L'Asino d'oro edizioniBibliografia nazionale italianaMonografieJosé Saramagoistantanee per un ritrattoWe Say NoChronicles 1963-1991W W Norton & Company Incorporated

Sumptuous novel centering on the life of sixteenth-century Italian Isabella D'Este.

A meditation, in words and images, on the practice of drawing, by the author of Ways of Seeing. The seventeenth-century philosopher Baruch Spinoza—also known as Benedict or Bento de Spinoza—spent the most intense years of his short life writing. He also carried with him a sketchbook. After his sudden death, his friends rescued letters, manuscripts, notes—but no drawings. For years, without knowing what its pages might hold, John Berger has imagined finding Bento’s sketchbook, wanting to see the drawings alongside his surviving words. When one day a friend gave him a beautiful virgin sketchbook, Berger said, “This is Bento’s!” and he began to draw, taking his inspiration from the philosopher’s vision. In this illustrated color book John Berger uses the imaginative space he creates to explore the process of drawing, politics, storytelling and Spinoza’s life and times.

A wildly hilarious and subversive view of Middle America begins in the last Ice Age, ends in today’s Midwest, and includes dam disasters, bar brawls, factory rats, and the picaresque adventures of farmboy John Kaltenbrunner. A first novel. Reprint. 25,000 first printing.

The Assistant

Life in Peacetime

Little Mother

Lord of the Barnyard

A Story of Crossing Paths

Here Is Where We Meet

With the Tangentopoli corruption scandals of the early 1990s, Italy is purported recently to have experienced a period of political change comparable to the period immediately following World War II. This latter being the socio-political environment in which the concept of impegno - political commitment - in literature became current, this volume asks whether an equivalent moment of constitutional crisis in the 1990s has had a comparable impact on perceptions of the role of the writer and of literature in Italian society. The volume traces the development of impegno in post-war Italian prose literature using the metaphor of fragmentation: the monolithic notion of commitment to an overarching political agenda has splintered, facilitating a fragmentary attention to specific issues. Part One examines the early impegno debate through the critical works of Vittorini, Calvino, Pasolini, tracing it forward into the 1960s and 1970s. The remaining three parts study in detail the ‘fragments of impegno’ offered by contemporary authors: Tabucchi, Ramondino, De Carlo, Tondelli, Ballestra, and African immigrant writers, including Fazel, Melliti and Methnani. This range of authors and texts illustrates the ways in which socio-political issues are explicitly or implicitly addressed, represented, or embedded in contemporary Italian literature. Jennifer Burns is a lecturer in the Department of Italian at the University of Warwick. She has published articles on Vittorini and Calvino, Italian literature in the 1970s, Tondelli, and immigrant writing in Italian.

Corrado Alvaro's *Fear in the World* was published a decade before Orwell's 1984, but is not well known outside Italy, perhaps because of the timing of the publication just before the Second World War. Alvaro had visited the Soviet Union as a journalist, but was probably motivated to write this dystopian novel by aspects of modernity that concerned him, particularly the use of fear for political purposes which was not afflicting Russia alone. He was interested in the psychology of fear and the extent to which individuals and the crowd participate in their own regimentation. The names of countries, cities and leading political figures such as Stalin are never referred to, but as in the works of Orwell they are clearly identifiable from their descriptions: the author was writing in a Fascist country against a Fascist censor and had to cut his cloth accordingly. This is a dark novel, not quite as dark as 1984, but it is more claustrophobic. The feeling of inevitability is there from the first page, and it is experienced as we experience real life. The imagined truth takes us closer to where we really are. The travails of the love affair at the core of this novel quite possibly arise from perceptions that the regime exploits in a quite ad hoc manner. And it leads the reader through an extraordinary sequence of events and observations which encompass a vast range of emotions and ideas expressed in a unique prose style. The modern Leviathan appears to be a well-oiled machine, but towards the end it becomes clear that this is merely an appearance of efficiency and omniscience, but appearances can be powerful. Alvaro is particularly interested in how the state uses quasireligious mechanisms and rituals to assert its power. The central character returns to the country after a long period abroad, and sees things initially through foreign eyes, living a life similar to the one Alvaro did when in Russia. He is not a natural rebel, and very much wants to fit in, but he finds this difficult to achieve. The regime boasts that it has an ally in history, but destiny is elusive, however much the characters feel that they are driven by it.

**NEW YORK TIMES BESTSELLER** • A modern American epic set against the panorama of contemporary politics and culture—a hurtling, page-turning mystery that is equal parts *The Great Gatsby* and *The Bonfire of the Vanities* **NAMED ONE OF THE BEST BOOKS OF THE YEAR** BY NPR • PBS • HARPER’S BAZAAR • ESQUIRE • FINANCIAL TIMES • THE TIMES OF INDIA On the day of Barack Obama’s inauguration, an enigmatic billionaire from foreign shores takes up residence in the architectural jewel of “the Gardens,” a cloistered community in New York’s Greenwich Village. The neighborhood is a bubble within a bubble, and the residents are immediately intrigued by the eccentric newcomer and his family. Along with his improbable name, untraceable accent, and unmistakable whiff of danger, Nero Golden has brought along his three adult sons: agoraphobic, alcoholic Petya, a brilliant recluse with a tortured mind; Apu, the flamboyant artist, sexually and spiritually omnivorous, famous on twenty blocks; and D, at twenty-two the baby of the family, harboring an explosive secret even from himself. There is no mother, no wife; at least not until Vasilisa, a sleek Russian expat, snags the septuagenarian Nero, becoming the queen to his king—a queen in want of an heir. Our guide to the Golden’s world is their neighbor René, an ambitious young filmmaker. Researching a movie about the Golden’s, he ingratiates himself into their household. Seduced by their mystique, he is inevitably implicated in their quarrels, their infidelities, and, indeed, their crimes. Meanwhile, like a bad joke, a certain comic-book villain embarks upon a crass presidential run that turns New York upside-down. Set against the strange and exuberant backdrop of current American culture and politics, *The Golden House* also marks Salman Rushdie’s triumphant and exciting return to realism. The result is a modern epic of love and terrorism, loss and reinvention—a powerful, timely story told with the daring and panache that make Salman Rushdie a force of light in our dark new age. Praise for *The Golden House* “[A] modern masterpiece . . . telling a story full of wonder and leaving you marveling at how it ever came out of the author’s head.”—Associated Press “Wildly satiric and yet piercingly real . . . If F. Scott Fitzgerald, Homer, Euripides, and Shakespeare collaborated on a contemporary fall-of-an-empire epic set in New York City, the result would be *The Golden House*.”—Poets & Writers “A tonic addition to American—no, world!—literature . . . a Greek tragedy with Indian roots and New York coordinates.”—San Francisco Chronicle Gary Jennings’s Aztec is the extraordinary story of the last and greatest native civilization of North America. Told in the words of one of the most robust and memorable characters in modern fiction, Mixtli-Dark Cloud, Aztec reveals the very depths of Aztec civilization from the peak and feather-banner splendor of the Aztec Capital of Tenochtitlan to the arrival of Hernán Cortás and his conquistadores, and their destruction of the Aztec empire. The story of Mixtli is the story of the Aztecs themselves---a compelling, epic tale of heroic dignity and a colossal civilization's rise and fall. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

We Say No

**Fear in the World**

**Bibliografia nazionale italiana**

**Prospecting**

**And Five Short Stories**

Booker Prize-winning author John Berger, one of the most widely admired writers of our time, returns us to the captivating play and narrative allure of his previous novels—*G.* and *Pig Earth* among them—with a shimmering fiction drawn from chapters of his own life. The narrator finds his long-dead mother seated on a park bench. “The dead don’t stay where they are buried,” she tells him. And so begins a remarkable odyssey, told in simple yet gorgeous prose, that carries us from the London Blitz in 1943, to a Polish market in Krakow, to a Parisian cafe, to a Hotel in Madrid. Here *Is Where We Meet* is a unique literary journey that moves freely through time and space but never loses its foothold in the sensuous present.

Alain Robbe-Grillet has long been regarded as the chief spokesman for the controversial nouveau roman. This collection of brilliant short pieces introduces the reader to those techniques employed by Robbe-Grillet in his longer works. These intriguing, gemlike stories are the most accessible fiction.

In the summer of 1967, twelve young men ascended Alaska’s Mount McKinley—known to the locals as Denali. Engulfed by a once-in-a-lifetime blizzard, only five made it back down. Andy Hall, a journalist and son of the park superintendent at the time, was living on the mountain for a year, and he spent several months occurred and spent years tracking down rescuers, survivors, lost documents, and recordings of radio communications. In *Denali’s Howl*, Hall reveals the full story of the expedition in a powerful retelling that will mesmerize the climbing community as well as anyone who’s ever wanted to know how a man’s sometimes deadly drive to challenge the forces of nature.

Mariano and his friends are helping their parents turn an old Brazilian coffee plantation into an inn. The children sleep in a shed, which is being converted into guest rooms. One night they hear crying. Gradually, the ghost of Rosario, a young slave from the island of São Tomé, appears. The story of why she is so sad. Hans Christian Andersen Award-winning author Ana Maria Machado’s storytelling skills and social conscience come together in this powerful and moving book that reveals the evil of slavery in a real, immediate and unforgettable way.

Chronicles 1963-1991

Denali’s Howl

The Murals of Revolutionary Nicaragua, 1979-1992

If the Sun Dies

From Another World

Nothing That Meets the Eye: The Uncollected Stories of Patricia Highsmith

**Although he is best known for his luminous reports from the farthest-flung corners of the earth, Bruce Chatwin possessed a literary sensibility that reached beyond the travel narrative to span a world of topics—from art and antiques to archaeology and architecture. This spirited collection of previously neglected or unpublished essays, articles, short stories, travel sketches, and criticism represents every aspect and period of Chatwin’s career as it reveals an abiding theme in his work: his fascination with, and hunger for, the peripatetic existence. While Chatwin’s poignant search for a suitable place to “hang his hat,” his compelling arguments for the nomadic “alternative,” his revealing fictional accounts of exile and the exotic, and his wickedly en pointe social history of Capri prove him to be an excellent observer of social and cultural mores, Chatwin’s own restlessness, his yearning to be on the move, glimmers beneath every surface of this dazzling body of work.**

**Only Pepe Carvalho could use a tattoo saying “Born to Raise Hell in Hell” as evidence that the police are, once again, dead wrong In a Spain still stifled under the rule of Franco, former CIA operative--and former Communist--Pepe Carvalho has become so cynical he seems to care about nothing except food and sex. He’s even taken to burning the occasional book in his Barcelona apartment, just so he can have a fire going in the fireplace when he eats some bacalhao. But when he sees the cops bungling a case he’s hired to investigate--that of a body pulled out of the sea--he’s roused by a sense of injustice. The cops think the murder was connected to local drug dealers and brothels, and they begin raiding bars and harassing Barcelona’s women of the night. But Carvalho’s gut tells him something else is going on, and the cops are wrong once again. As the cops stir up more and more trouble, and Carvalho gets more and more entwined, he’s only got one clue: a tattoo on the dead man’s body, one which reads: “Born to Raise Hell in Hell.”**

**Feminism has dramatically influenced the way literary texts are read, taught and evaluated. Feminist literary theory has deliberately transgressed traditional boundaries between literature, philosophy and the social sciences in order to understand how gender has been constructed and represented through language. This lively and thought-provoking Companion presents a range of approaches to the field. Some of the essays demonstrate feminist critical principles at work in analysing texts, while others take a step back to trace the development of a particular feminist literary method. The essays draw on a range of primary material from the medieval period to postmodernism and from several countries, disciplines and genres. Each essay suggests further reading to explore this field further. This is the most accessible guide available both for students of literature new to this developing field, and for students of gender studies and readers interested in the interactions of feminism, literary criticism and literature.**

**Love in a Cold Climate is the sequel to Nancy Mitford’s bestselling novel *The Pursuit of Love*. ‘How lovely - green velvet and silver. I call that a dream, so soft and delicious, too.’ She rubbed a fold of the skirt against her cheek. ‘Mine’s silver lame, it smells like a bird cage when it gets hot but I do love it. Aren’t you thankful evening skirts are long again?’ Ah, the dresses! But oh, the monotony of the Season, with its endless run of glittering balls. Even fabulously fashionable Polly Hampton - with her startling good looks and excellent social connections - is beginning to wilt under the glare. Groomed for the perfect marriage by her mother, fearsome Lady Montdore, Polly instead scandalises society by declaring her love for her uncle ‘Boy’ Dougdale, the Lecherous Lecturer, and promptly eloping to France. But the consequences of this union no one could quite expect . . . Love in a Cold Climate is the wickedly funny follow-up to *The Pursuit of Love*. ‘Entirely original, inimitable and irresistible’ Philip Hensher, Spectator Nancy Mitford was the eldest of the infamous Mitford sisters, known for her membership in ‘The Bright Young Things’ clique of the 1920s and an intimate of Evelyn Waugh; she produced witty, satirical novels with a cast of characters taken directly from the aristocratic social scene of which she was a part. Her novels, *Wigs on the Green*, *The Pursuit of Love*, *The Blessing and Don’t Tell Alfred*, are available in single paperback editions from Penguin or as part of *The Penguin Complete Novels of Nancy Mitford* which also includes *Highland Fling*, *Christmas Pudding* and *Pigeon Pie*. This edition of *Love in a Cold Climate* is introduced by actor, director and writer Alan Cumming.**

**Phileas’s Fortune**

**The Experience of Fiction from Childhood to Adulthood**

**Goodbye, Columbus**

**(Reading Simonides of Keos with Paul Celan)**

**For Isabel: A Mandala**

**Charlie Chaplin’s Last Dance**

A Radcliffe undergraduate and a Newark public library employee engage in a summer romance

The story of an enigmatic man through the voices of ten remarkable women who have loved him at one point in their lives. Each woman has succumbed, even if only for an hour, to that seductive, imprudent, and furtively feline man who drifted so naturally into their lives. Still clinging to the vivid memory of his warm breath and his indecipherable sentences, ten women tell their stories as they attempt to recreate the image of the unfathomable Nishino. Like a modern Decameron, this humorous, sensual, and touching novel by one of Japan’s best-selling and most beloved writers is a powerful and embracing portrait of the human comedy in ten voices. Driven by desires that are at once unique and common, the women in this book are modern, familiar to us, and still mysterious. A little like Nishino himself . . . Winner 2020 Pen Translation Prize Praise for *The Ten Loves of Nishino* “If you like Haruki Murakami and Yoko Ogawa, it’s a safe bet that you’ll love *The Ten Loves of Nishino*.” —DozoDomo (France) “Agile, inventive fiction.” —Booklist “An intriguing portrayal of romantic attachment.” —*The New Yorker* “The women in this collection are vibrant, lusty, and clearly the agents of their own love lives . . . . Kawakami’s novel treats its feminist themes with a light hand but still slyly lands its points.” —*Kirkus Reviews*

The ancient Greek lyric poet Simonides of Keos was the first poet in the Western tradition to take money for poetic composition. From this starting point, Anne Carson launches an exploration, poetic in its own right, of the idea of poetic economy. She offers a reading of certain of Simonides’ texts and aligns these with writings of the modern Romanian poet Paul Celan, a Jew and survivor of the Holocaust, whose “economies” of language are notorious. Asking such questions as, What is lost when words are wasted? and Who profits when words are saved? Carson reveals the two poets’ striking commonalities. In Carson’s view Simonides and Celan share a similar mentality or disposition toward the world, language and the work of the poet. Economy of the Unlost begins by showing how each of the two poets stands in a state of alienation between two worlds. In Simonides’ case, the gift economy of fifth-century b.c. Greece was giving way to one based on money and commodities, while Celan’s life spanned pre- and post-Holocaust worlds, and he himself, writing in German, became estranged from his native language. Carson goes on to consider various aspects of the two poets’ techniques for coming to grips with the invisible through the visible world. A focus on the genre of the epitaph grants insights into the kinds of exchange the poets envision between the living and the dead. Assessing the impact on Simonidean composition of the material fact of inscription on stone, Carson suggests that a need for brevity influenced the exactitude and clarity of Simonides’ style, and proposes a comparison with Celan’s interest in the “negative design” of printmaking: both poets, though in different ways, employ a kind of negative image making, cutting away all that is superfluous. This book’s juxtaposition of the two poets illuminates their differences--Simonides’ fundamental faith in the power of the word, Celan’s ultimate despair--as well as their similarities; it provides fertile ground for the virtuosic interplay of Carson’s scholarship and her poetic sensibility.

The Book of Proper Names is set in contemporary Paris, its main character an orphan named Plectrude. Before the child’s birth her nineteen-year-old mother shoots and kills her nineteen-year-old (and somewhat feckless) father because she hates the names he’s devised for their child--she fears they will doom their unborn child to mediocrity. The mother confesses openly to what she has done, and why. She is arrested and thrown into prison, where she gives birth to the child, names her, to everyone’s bafflement, Plectrude--an obscure saint, and an albatross of a name--and then hangs herself. The novel therefore begins on the borderline between tragedy and absurdity, but as Plectrude grows--raised by a loving, indulgent, and eccentric aunt--it becomes a deeply moving and simultaneously chilling portrait of girlhood. Plectrude’s great gift turns out to be for ballet, and she throws herself into dance as if her life depended upon it. Few novels have shown us the implacable and unforgiving world of ballet with more intuitive sympathy, yet also with a keen-eyed assessment of the true price of artistic perfection.. Inevitably, the doom hovering over Plectrude’s life from birth returns to haunt her, and in the end she learns to survive in the only way she knows how--by committing an act of deadly self-preservation her mother would have perhaps understood best. The Book of Proper Names is vintage Amelie Nothomb--alternatively mordant and poignant, a portrait of adolescence that is fierce and funny at the same time. There is nothing mediocre either about Nothomb nor her creations.

Becoming a Reader

The Ten Loves of Nishino

A Story about Self-Expression

Lines of Light

Snapshots

The Book of Proper Names

Gathers thirty-four essays about South American politics, freedom, torture, the oil industry, Latin American culture, fascism, and poverty

Becoming a Reader in allowing us to predict our reading experience, allows us, as adults, to choose what to do with the power which reading gives us.

This volume integrates the theme of Spain in Italy into a broad synthesis of late Renaissance and early modern Italy by restoring the contingency of events, local and imperial decision-making, and the distinct voices of individual Spaniards and Italians.

Winner of the 2018 Italian Prose in Translation Award A metaphysical detective story about love and existence from the Italian master, Antonio Tabucchi. When Tadeus sets out to find Isabel, his former love, he soon finds himself on a metaphysical journey across the world, one that calls into question the meaning of time and existence and the power of words. Isabel disappeared many years ago. Tadeus Slowacki, a Polish writer, her former friend and lover, has come back to Lisbon to learn of her whereabouts. Rumors abound: Isabel died in prison under Salazar's regime, or perhaps wasn't arrested at all. As Tadeus interviews one old acquaintance of hers after the next, a chameleon-like portrait of a young, ideological woman emerges, ultimately bringing Tadeus on a metaphysical journey across the continent. Constructed in the form of a mandala, *For Isabel* is the spiraling search for an enigma, an investigation into time and existence, the power of words, and the limits of the senses. In this posthumous work Tabucchi creates an ingenious narration, tracing circles around a lost woman and the ultimate inaccessible truth.

I for Isobel

A Novel

Aztec

Tattoo

From Reader Response to Literary Anthropology

istantanee per un ritratto

**Play in 6 Acts about Don Juan – Miguel Manara"**

**A struggling neighborhood Jewish grocer takes on a helper who falls in love with his daughter and steals from his store**

**'A day without laughter is a day wasted.' It is Christmas Day when Charlie Chaplin receives a visit from Death. The great actor is 82 years old, but not yet ready to face the final curtain. Desperate to see his teenage son grow up, the actor strikes a deal: if he manages to make Death laugh, he will win an extra year of life. As he awaits his final, fatal encounter, Chaplin composes an impassioned letter to his son, in which he attempts to tell him about his past, from his impoverished childhood in England (with an alcoholic father and a mother who went mad) to the heights of success on the silver screen in America, via stints in the circus and vaudeville, and odd jobs as a newspaper hawker, printer, boxer and embalmer. As well as being the story of the evolution of a comic genius, this is the story of the evolution of cinema and how a beam of light on a white**

screen fired the imagination of an entire nation. As in his silent films, Charlie's adventures are simultaneously tragic and comic. The narrative flickers at a frenetic clip from false starts and early failures to eventual triumph in the magical moment when – before the eyes of a stupefied film crew – Charlie became the Tramp: with a little moustache, a shuffling slantwise walk, a cane and a dusty bowler hat, one of the most iconic figures of the golden age of cinema was born.

A major figure in the history of post-Revolutionary literature in Mexico, Juan Rulfo received international acclaim for his brilliant short novel *Pedro Páramo* (1955) and his collection of short stories *El llano en llamas* (1953), translated as a collection here in English for the first time. In the transition of Mexican fiction from direct statements of nationalism and social protest to a concentration on cosmopolitanism, the works of Rulfo hold a unique position. These stories of a rural people caught in the play of natural forces are not simply an interior examination of the phenomena of their world; they are written for the larger purpose of showing the actions of humans in broad terms of reality.

Paso Del Norte

Passion India

Monografie

José Saramago. Un ritratto appassionato

Private Renaissance

José Saramago

**Novel based on the diaries of Anita Delgado,1890-1962, the late princess of Kapurthala.**

"An important transitional book, usefully summarizing the past and thoughtfully mapping out the future of a significant critic's theoretical project."- Modern Philology. "There is a much greater emphasis on the reader's function as 'performer' of the text in *Prospecting* than in Iser's other books. The two brilliant chapters on Beckett's fiction and drama are crucial here... Literature becomes 'play' and 'game,' and the reader becomes a performer of himself. This idea of performance becomes central to Iser's new theory. Art does not present life; it performs it."- Yearbook of English Studies.

"Highsmith is no more a practitioner of the murder mystery genre...than are Doestoevsky, Faulkner and Camus."—Joan Smith, Los Angeles Times The Patricia Highsmith renaissance continues with *Nothing That Meets the Eye*, a brilliant collection of twenty-eight psychologically penetrating stories, a great majority of which are published for the first time in this collection. This volume spans almost fifty years of Highsmith's career and establishes her as a permanent member of our American literary canon, as attested by recent publication of two of these stories in *The New Yorker* and Harper's. The stories assembled in *Nothing That Meets the Eye*, written between 1938 and 1982, are vintage Highsmith: a gigolo-like psychopath preys on unfulfilled career women; a lonely spinster's fragile hold on reality is tethered to the bottle; an estranged postal worker invents homicidal fantasies about his coworkers. While some stories anticipate the diabolical narratives of the Ripley novels, others possess a Capra-like sweetness that forces us to see the author in a new light. From this new collection, a remarkable portrait of the American psyche at mid-century emerges, unforgettably distilled by the inimitable eye of Patricia Highsmith. A New York Times Notable Book and a Washington Post Rave of 2002.

Winner of the Barbara Ramsden Prize, 1990. This was life: no sooner had you built yourself your little raft and felt secure than it came to pieces under you and you were swimming again. Born into a world without welcome, Isobel observes it as warily as an alien trying to pass for a native. Her collection of imaginary friends includes the Virgin Mary and Sherlock Holmes. Later she meets Byron, W.H. Auden and T.S. Eliot. Isobel is not so much at ease with the flesh-and-blood people she meets, and least of all with herself, until a lucky encounter and a little detective work reveal her identity and her true situation in life. I for Isobel, a modern-day Australian classic, was followed by *Isobel on the Way to the Corner Shop*, winner of the Age Book of the Year Award. Amy Witting was born in Annandale, an inner suburb of Sydney, in 1918. She attended Sydney University, then taught French and English in state schools. Beginning late in life she published six novels, including *The Visit*, I for Isobel, *Isobel on the Way to the Corner Shop* and *Maria's War*; two collections of short stories; two books of verse, *Travel Diary* and *Beauty is the Straw*; and her *Collected Poems*. 'When we come to write the history of Australian writing in the twentieth century, the strange case of Amy Witting will be there to haunt us. Here is a writer who not only has great gifts - the kind of expert and mimetic gifts that would impel instant recognition from someone who admired a fine-lined American naturalist like William Maxwell - but a realist who has an effortless immediacy and a compelling sense of drama that should have ensured the widest kind of appeal, the sort of appeal that Helen Garner could command in her fiction-writing days. And yet this woman who published in the *New Yorker* and commanded the respect of Kenneth Slessor was scarcely encouraged during the long grey sleep of Australian fiction publishing. It wasn't until the publication of I for Isobel...that Witting gained a national profile.' Peter Craven 'Australia's Amy Witting is comparable to Jean Rhys, but she has more starch, or vinegar. The effect is bracing.' *New Yorker* 'Isobel is instinctively searching for a lost part of her substance, the very memory of which has been obliterated. Prompted by her inexplicable sense of loss, she goes on her way, deviating, baffled, yet rejecting substitutes. To call the ending happy is to say both too much and too little. Was the lost part also searching for her? Amy Witting's admirers will find this novel as distinctive and compelling as her stories and her poetry.' Jessica Anderson '[Witting] lays bare with surgical precision the dynamics of families, sibling, students in coffee shops, office coteries. One sometimes feels positively winded with unsettling insights. There is something relentless, almost unnerving in her anatomising of foibles, fears obsessions, private shame, the nature of loneliness, the nature of panic.' Janette Turner Hospital 'A beautifully but unobtrusively honed style, a marvellous ear for dialogue, a generous understanding of the complex waywardness of men and women.' Andrew Riemer 'Terrific - incredibly wise...When I finished it I went straight back to the first page.' Cate Kennedy

The Cambridge Companion to Feminist Literary Theory

Miguel Mañara

Anatomy of Restlessness

The Deadliest Climbing Disaster on America's Wildest Peak

Spain in Italy

Interpretations of Commitment in Contemporary Italian Narrative, 1980-2000

When *Life in Peacetime* opens, on May 29, 2015, engineer Ivo Brandani is sixty-nine years old. He's disillusioned and angry--but morbidly attached to life. As he makes a day-long trip home from his job in Sharm el Sheik reconstructing the coral reefs of the Red Sea using synthetics, he reflects on both the brief time he sees remaining ahead and on everything that has happened already in his life to which he can never quite resign himself. We see his slow bureaucratic trudge as a civil servant, long summer vacations on a Greek island, his twisted relationship with his first boss, the turmoil and panic attacks he faced during the student uprisings in 1968 that pushed him away from philosophy and into engineering, and his fearful childhood as a postwar evacuee. A close-up portrait of an ordinary existence, *Life in Peacetime* offers a new look at the postwar era in Italy and the fundamental contradictions of a secure, middle-class life. In a strange land where people must buy and swallow the words they wish to speak, Phileas hopes to communicate his love to Cybele using the small vocabulary he has been able to afford.

Kunzle outlines the historical conditions in Nicaragua that gave rise to the Revolution and to the murals, from the era of Sandino and the Somozas to the Sandinistas and the subsequent U.S.-supported contra war. He chronicles the politically vindictive destruction of many of the best murals and the rise and fall of Managua's Mural School, a unique institution in the world. Kunzle also refers to other Nicaraguan public media such as billboards and graffiti, the great mural precedent in Mexico, and the attempts at socialist art in revolutionary Cuba and Chile.

When civil war erupts in Somalia, cousins Domenica Axad and Barni are separated and forced to flee the country. Barni manages to eke out a living in Rome, where she works as an obstetrician. Domenica wanders Europe in a painful attempt to reunite her broken family and come to terms with her past. After ten years, the two women reunite. When Domenica gives birth to a son, Barni, also known as Little Mother, is at her side. Together with the new baby, Domenica and Barni find their Somali roots and start to heal the pain they have suffered in war and exile. This powerful yet tender novel underscores the strength of women, family, and community, and draws on the tenacious yearning for a homeland that has been denied.

Fragments of Impegno

Love in a Cold Climate

Economy of the Unlost

Selected Writings 1969-1989

The Story of the Spanish Princess of Kapurthala

Killing the Fatted Calf and Arming the Aware in the Corn Belt