

Jos Saramago Un Ritratto Appassionato

Princeton, New Jersey, 1951: As a CIA operative watches from the shadows, two old men—Israeli prime minister David Ben-Gurion and world-renowned scientist Albert Einstein—enter Einstein's home to speak privately about nuclear weapons and the existence of God. Present Day Cairo, Egypt: Over lunch in the Muslim quarter, world-famous cryptanalyst Thomas Noronha is hired by a beautiful dark-haired woman, Ariana Pakravan, to decipher a cryptogram hidden in a recently discovered secret document under heavy security in Tehran. A manuscript penned by Albert Einstein, it is titled Die Gottesformel: The God Formula. So begins a remarkable adventure that spans the world, as Thomas and Ariana pursue the dangerous truth behind an incredible document. The Einstein Enigma is a breathtaking fusion of science, thriller, and religion, a mind-bending trip to the source of time, the essence of the universe, and the meaning of life itself.

Created worlds may resemble the actual world, but they can just as easily be deemed incomplete, precarious, or irrelevant. Why, then, does fiction continue to pull us in and, more interesting perhaps, how? In this beautiful book Pavel provides a poetics of the imaginary worlds of fiction, their properties, and their reason for being.

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

The Norwegian journalist provides a portrait of a committed Muslim man and his family living in post-Taliban Kabul, Afghanistan. Award-winning author Matt Rees takes readers to 18th century Austria, where Mozart's estranged sister Nannerl stumbles into a world of ambition, conspiracy, and immortal music while attempting to uncover the truth about her brother's suspicious death. Did Mozart's life end in murder? Nannerl must brave dire circumstances to find out, running afoul of the secret police, the freemasons, and even the Austrian Emperor himself as she delves into a scandal greater than she had ever imagined. With captivating historical details, compelling characters, and a real-life mystery upon which everything hinges, Rees—the award-winning author of the internationally acclaimed Omar Youssef crime series—writes in the tradition of Irvin Yalom's *When Nietzsche Wept*, Louis Bayard's *The Pale Blue Eye*, and Phillip Sington's *The Einstein Girl* to achieve the very best in historical fiction with *Mozart's Last Aria*.

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, 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

The English-language debut of a master stylist: a compassionate but relentless novel about the long, dark harvest of Brazil's totalitarian rule. A professor prepares to retire—Gustavo is set to move from Sao Paulo to the countryside, but it isn't the urban violence he's fleeing: what he fears most is the violence of his memory. But as he sorts out his papers, the ghosts arrive in full force. He was arrested in 1970 with his brother-in-law Armando: both were vicariously tortured. He was eventually released; Armando was killed. No one is certain that he didn't turn traitor: I didn't talk, he tells himself, yet guilt is his lifelong harvest. *I Didn't Talk* pits everyone against the protagonist—especially his own brother. The torture never ends, despite his bones having healed and his teeth having been replaced. And to make matters worse, certain details from his shattered memory don't quite add up... Beatriz Bracher depicts a life where the temperature is lower, there is no music, and much is out of view. *I Didn't Talk's* pariah's-eye-view of the forgotten “small” victims powerfully bears witness to their “internal exile.” I didn't talk, Gustavo tells himself; and as Bracher honors his endless pain, what burns this tour de force so indelibly in the reader's mind is her intensely controlled voice.

This third volume of *The Letters of Samuel Beckett* focuses on the years when Beckett is striving to find a balance between the demands put upon him by his growing international fame, and his need for the peace and silence from which new writing might emerge. This is the period in which Beckett launches into work for radio, film and, later, into television. It also marks his return to writing fiction, with his first major piece for a decade, *Comment c'est* (How It Is). Where hitherto he has been reticent about the writing process, now he devotes letter after letter to describing and explaining his work in progress. For the first time Beckett has a woman as his major correspondent: a relationship shown in his intense and abundant letters to Barbara Bray. The volume also provides critical introductions, chronologies, explanatory notes and profiles of Beckett's main correspondents.

José Saramago. Un ritratto appassionato L'Asino d'oro edizioni Bibliografia nazionale italiana Monografie José Saramago istantanea per un ritratto We Say No Chronicles 1963-1991 W W Norton & Company Incorporated

In the title poem of Jamie McKendrick's third collection, a fly carved on a Pompeian wall-relief offers an image of the momentary made permanent, of movement and stasis. Many forms of transport - a chimerical hearse, a ten-gun brig, a bike, a banana boat - take these poems to unexpected destinations. The journeys they chart explore the overlap between natural and human histories, and the instability and oddness of our attempts to make sense of them.

Alyssa Gardner has been down the rabbit hole. She was crowned Queen of the Red Court and faced the bandersnatch. She saved the life of Jeb, the boy she loves, and escaped the machinations of the disturbingly appealing Morpheus. Now all she has to do is graduate high school. That would be easier without her mother, freshly released from an asylum, acting overly protective and suspicious. And it would be much simpler if the mysterious Morpheus didn't show up for school one day to tempt her with another dangerous quest in the dark, challenging Wonderland—where she (partly) belongs. Could she leave Jeb and her parents behind again, for the sake of a man she knows has manipulated her before? Will her mother and Jeb trust her to do what's right? Readers will swoon over the satisfying return to Howard's bold, sensual reimagining of Carroll's classic. Read all the books in the New York Times bestselling Splintered series: Splintered (Book 1), Unhinged (Book 2), Ensnared (Book 3), and Untamed (The Companion Novel). Praise for Unhinged "I really enjoyed the first book of this series, but Unhinged cranks the Wonderland experience up to 11. It's just ... WOW! The last few scenes dangle Alyssa's next adventure with shockers enough that I found my jaw needing a bit of assistance in coming off the floor. Write quickly, A.G. Howard! I need that next book!" --USA Today "Howard excels in sensory and sensuous descriptions." --Kirkus Reviews "As intense, dark, and weird as the first volume, this worthy sequel creates a parallel narrative that brings the action out of Wonderland and into Alyssa's hometown." --The Bulletin of The Center for Children's Books "A dark beauty fills the novel's pages, which will mesmerize teens with a taste for magic, romance or suspense. Unhinged lays the groundwork for a third book where anything could happen--it is Wonderland, after all." --Shelf Awareness Praise for Splintered: STARRED REVIEW "Fans of dark fantasy, as well as of Carroll's Alice in all her revisionings (especially Tim Burton's), will find a lot to love in this compelling and imaginative novel." —Bulletin of the Center for Children's Books "Alyssa is one of the most unique protagonists I've come across in a while. Splintered is dark, twisted, entirely riveting, and a truly romantic tale." —USA Today "Brilliant, because it is ambitious, inventive, and often surprising — a contemporary reworking of Lewis Carroll's "Alice's Adventures in Wonderland," with a deep bow toward Tim Burton's 2010 film version." —The Boston Globe "It's a deft, complex metamorphosis of this children's fantasy made more enticing by competing romantic interests, a psychedelic setting, and

more mad violence than its original." —Booklist " Protagonist Alyssa...is an original. Howard's visual imagination is superior. The story's creepiness is intriguing as horror, and its hypnotic tone and setting, at the intersection of madness and creativity, should sweep readers down the rabbit hole." —Publishers Weekly "While readers will delight in such recognizable scenes as Alyssa drinking from a bottle to shrink, the richly detailed scenes that stray from the original will entice the imagination. These adventures are indeed wonderful." —BookPage "Attention to costume and setting render this a visually rich read..." —Kirkus Reviews "Wonderland is filled with much that is not as wonderful as might be expected, and yet, it is in Wonderland that Alyssa accepts her true nature. The cover with its swirling tendrils and insects surrounding Alyssa will surely attract teen readers who will not be disappointed with this magical, edgy tale." —Reading Today Online "Creepy, descriptive read with a generous dollop of romance." —School Library Journal

A story by Nobel Prize-winning writer Jose Saramago, gorgeously illustrated in woodcuts by one of Brazil's most famous artists. When a lizard appears in the neighborhood of Chiado, in Lisbon, it surprises passers-by, and mobilizes firefighters and the army. With a clear and precise style, the fable offers a multitude of senses, reaching audiences of all ages. "The Lizard" is a short story included in *A Bagagem do Viajante* (1973), a volume that brought together the Saramago chronicles for the newspaper *A Capital* and the weekly *Jornal do Fundão* between 1971 and 1972. Translated by Nick Caistor and Lucia Caistor, *The Lizard*, is an illustrated version of the chronicle by J. Borges.

For more than fifty years, Giacomo Debenedetti's *October 16, 1943* has been considered one of the best and most accurate accounts of the shockingly brief and efficient roundup of more than one thousand Roman Jews from the oldest Jewish community in Europe for the gas chambers of Auschwitz. Completed a year after the event, Debenedetti's intimate details and vivid glimpses into the lives of the victims are especially poignant because Debenedetti himself was there to witness the event, which forced him and his entire family into hiding. *Eight Jews*, the companion piece to *October 16, 1943*, was written in response to testimony about the Ardeatine Cave Massacres of March 24, 1944. In this essay, Debenedetti offers insights into that grisly horror and into assumptions about racial equality. Both of these stunning works are appearing together, along with Alberto Moravia's preface to Debenedetti's *October 16, 1943*, for the first time in an American translation. *October 16, 1943/Eight Jews* gives American readers a first glimpse into the extraordinary mind of the man who was Italy's foremost critic of twentieth-century literature. In addition to probing the deeper, haunting questions of the Holocaust, Debenedetti briefly describes the seizure of the Roman Jewish community's library of early manuscripts and incunables, the most valuable Jewish library in all of Italy. Following the roundup, this library was never seen again. Award-winning translator Estelle Gilson offers an additional essay on the history of the library and modern-day attempts to locate it. *October 16, 1943/Eight Jews* is a moving work that will continue to challenge readers long after

they have closed its pages.

Short stories deal with topics including a mother's reminiscences of her son, life in a F. Scott Fitzgerald novel, and the reversal of art and life

An irreverent, allusive, scatological, tragicomic masterpiece that centers on the patrons of a run-down bar as they try to document the details of their lives in a country that appears to have forgotten the importance of remembering. In Republic of the Congo, in the town of Trois-Cents, in a bar called Credit Gone West, a former schoolteacher known as Broken Glass drinks red wine and records the stories of the bar and its regulars for posterity: Stubborn Snail, the owner, who must battle church people, ex-alcoholics, tribal leaders, and thugs set on destroying him and his business; the Printer, who had his respectable life in France ruined by a white woman, his wife; Robinette, who could outdrink and outpiss any man; and Broken Glass himself, whose own tale involves as much heartbreak, squalor, disappointment, and delusion. But Broken Glass fails spectacularly at staying out of trouble as one denizen after another wants to rewrite history in an attempt at making sure his portrayal will properly reflect their exciting and dynamic lives. Despondent over this apparent triumph of self-delusion over self-awareness, Broken Glass drowns his sorrows and riffs on the great books of Africa and the West. Brimming with life, death, and literary allusions, Broken Glass is Mabanckou's finest novel--a mocking satire of the dangers of artistic integrity.

When two teenage girls fabricate one end of a correspondence, they leave a lonely, unprepossessing housemaid with some sadly misguided ideas. The prank upsets several lives, even if all the pieces don't tip over in the expected directions. Part of the Storycuts series, this short story was originally published in the collection Hateship, Friendship, Courtship, Loveship, Marriage.

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.

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

“Extraordinary...beautifully precise...[an] earnestly ambitious debut.”—The New York Times Book Review “A wild, angry, and devastating masterpiece of a book.”—NPR “[A] descendent of the Dickensian ‘social novel’ by way of Jonathan Franzen: epic fiction that lays bare contemporary culture clashes, showing us who we are and how we got here.”—O, The Oprah Magazine One sweltering night in 2013, four former high school classmates converge on their hometown in northeastern Ohio. There’s Bill Ashcraft, a passionate, drug-abusing young activist whose flailing ambitions have taken him from Cambodia to Zuccotti Park to post-BP New Orleans, and now back home with a mysterious package strapped to the undercarriage of his truck; Stacey Moore, a doctoral candidate reluctantly confronting her family and the mother of her best friend and first love, whose disappearance spurs the mystery at the heart of the novel; Dan Eaton, a shy veteran of three tours in Iraq, home for a dinner date with the high school sweetheart he’s tried desperately to forget; and the beautiful, fragile Tina Ross, whose rendezvous with the washed-up captain of the football team triggers the novel’s shocking climax. Set over the course of a single evening, Ohio toggles between the perspectives of these unforgettable characters as they unearth dark secrets, revisit old regrets and uncover—and compound—bitter betrayals. Before the evening is through, these narratives converge masterfully to reveal a mystery so dark and shocking it will take your breath away.

A narrative companion to the buildings, structures and infrastructures that accumulate around borders If cities were the 20th century's favorite playground, borders are the laboratory for globalized phenomena in the 21st century. Hotspots for migrants, barbed wire, green borders, checkpoints, go-slow for cross-border workers, crypto-currency mining farms, casinos, brothels, tax havens: all are to be found on the border. To date, borders lack a political project. In order to realize that project, the authors of Oraeworked in situ with those living in border regions in Switzerland, France, Germany, Austria, Italy, Lichtenstein, Iraq, Iran, Afghanistan and Eritrea. They have started to imagine, describe and model the real territory and a potential project for it. "Orae" is a Latin word synonymous with borders. This guide invites readers on a journey inside orae, in a succession of fragmentary narratives from borders and the imaginations of those living in their vicinity.

NAMED ONE OF THE BEST NOVELS OF THE YEAR BY The Wall Street Journal • American Library Association • Kirkus Reviews A stunning allegorical novel about one man’s enduring love for his daughter In Enon, Paul Harding follows a year in the life of Charlie Crosby as he tries to come to terms with a shattering personal tragedy. Grandson of George Crosby (the protagonist of Tinkers), Charlie inhabits the same dynamic landscape of New England, its seasons mirroring his turbulent emotional odyssey. Along the way, Charlie’s encounters are brought to life by his wit, his insights into history, and his yearning to understand the big questions. A stunning mosaic of human experience, Enon affirms Paul Harding as “a contemporary master and one of our most

important writers” (Publishers Weekly, starred review). Look for special features inside. Join the Random House Reader’s Circle for author chats and more. “Harding conveys the common but powerful bond of parental love with devastating accuracy. . . . [He] is a major voice in American fiction.”—Chicago Tribune “Paul Harding’s novel *Tinkers* won the Pulitzer Prize; its stunning successor, *Enon*, only raises the bar.”—O: The Oprah Magazine “Extraordinary . . . a darkly intoxicating read . . . [Harding’s] prose is steeped in a visionary, transcendentalist tradition that echoes Blake, Rilke, Emerson, and Thoreau.”—The New Yorker “So wild and riveting it’s practically an aria . . . Harding is a superb stylist.”—Entertainment Weekly “[Charlie’s grief], shaped by a gifted writer’s caressing attention, can bring about moments of what Charlie calls ‘brokenhearted joy.’”—The Wall Street Journal “Astonishing . . . a work of fiction that feels authentic as memoir.”—Financial Times “Read *Enon* to live longer in the harsh, gorgeous atmosphere that Paul Harding has created.”—San Francisco Chronicle

This landmark collection of essays by one of the world's greatest living authors makes Durs Grünbein's wide-ranging and multifaceted prose available in English for the first time, and is a welcome complement to *Ashes for Breakfast*, his first book-length collection of poetry in English. Covering two decades, *The Bars of Atlantis* unfurls the entire breadth and depth of Grünbein's essayistic genius. Memoiristic and autobiographical pieces that introduce Grünbein, the man and the author, and tell the story of the making of a poet and thinker toward the end of a century marked by global political strife, unprecedented human suffering, long decades of totalitarian rule, and, in its final quarter, the dawn of a new, post-Cold War world order; essays that focus on Grünbein's major philosophical and aesthetic concerns, such as the intersection of art and science, literature and biology; extended reflections on the existential, cultural, political, and ethical import of the poet's craft in the contemporary world; and, finally, explorations of the meaning of classical antiquity for the present—all contribute to making.

In 1975 the National Book Award Fiction Prize was awarded to two writers: Robert Stone and Thomas Williams. Yet only Stone's *Dog Soldiers* is still remembered today. That oversight is startling when considering the literary impact of *The Hair of Harold Roux*. A dazzlingly crafted novel-within-a-novel hailed as a masterpiece, it deserves a new generation of readers. In *The Hair of Harold Roux*, we are introduced to Aaron Benham: college professor, writer, husband, and father. Aaron-when he can focus-is at work on a novel, *The Hair of Harold Roux*, a thinly disguised autobiographical account of his college days. In Aaron's novel, his alter ego, Allard Benson, courts a young woman, despite the efforts of his rival, the earnest and balding Harold Roux—a GI recently returned from World War II with an unfortunate hairpiece. What unfolds through Aaron's mind, his past and present, and his nested narratives is a fascinating exploration of sex and friendship, responsibility and regret, youth and middle age, and the essential fictions that see us through. "Williams's novel is terrific: it is sweet, funny and sexy ... Williams is an accomplished magician."-Newsweek "Everywhere the language flows from the purest vernacular to the elevations demanded by distilled perception. Our largest sympathies are roused, tormented and consoled."-Washington Post Book World "A wonderfully old-fashioned writer ... that dinosaur among contemporary writers of fiction, an actual storyteller."-John Irving

Artemisia Gentileschi, born in 1598, the daughter of an esteemed painter, taught art in Naples and painted the great women of

Roman and biblical history: Esther, Judith, Cleopatra, Bathsheba. She also painted the rich and royal, but her wealthy male patrons wanted admiration while her women models wanted disguise. This woman, who had been violated in her youth and reviled as a rap victim in a public trial before going off to heretical England, who was rejected by her father and later abandoned by her husband and misunderstood by her daughter, who could not read or write but who could only paint—this woman was one of the first modern times to uphold through her work and deeds the right of women to pursue careers compatible with their talents and on an equal footing with men. Artemisia lives again in Anna Banti's novel, which was first published to critical acclaim in Italy in 1947 (Banti was the pseudonym of Lucia Lopresti, 1895-1978). Recognized as a consummate stylist, she was one of the most successful women writers in Italy before the resurgence of the feminist movement. Although Artemisia describes life in seventeenth-century Rome, Florence, and Naples, the time setting of the novel is, in a deeper sense, a historical, merging as it does the experience of a woman dead for three centuries with the terrors of World War II experienced by the author. Shirley D'Ardia Caracciolo's English translation of Banti's novel skillfully renders its complexity and poignancy as a study of courage.

A family of Portuguese farmers struggle to survive as world events pass them by in “a novel that resounds with relevance for our own time” (New York Times Book Review). Winner of the City of Lisbon Prize Celebrated author Jose Saramago has delighted readers around the world with his imaginative tales and evocative depictions of life in his native Portugal. His novel *Raised from the Ground* follows the changing fortunes of the Mau Tempo family—poor landless peasants not unlike Saramago's own grandparents. Set in Alentejo, a southern province of Portugal known for its vast agricultural estates, the novel charts the lives of the Mau Tempos as national and international events rumble on in the background—the coming of the republic in Portugal, the two world wars, and an attempt on the dictator Salazar's life. Yet nothing really impinges on the grim reality of the farm laborers' lives until the first communist stirrings. *Raised from the Ground* is Saramago's most deeply personal novel, the book in which he found the signature style and voice that would win him the Nobel Prize in Literature.

Winner of the 2015 Prix Goncourt, an astounding novel that bridges Europe and the Islamic world On the shortlist for the 2017 Man Booker International Prize As night falls over Vienna, Franz Ritter, an insomniac musicologist, takes to his sickbed with an unspecified illness and spends a restless night drifting between dreams and memories, revisiting the important chapters of his life: his ongoing fascination with the Middle East and his numerous travels to Istanbul, Aleppo, Damascus, and Tehran, as well as the various writers, artists, musicians, academics, orientalists, and explorers who populate this vast dreamscape. At the center of these memories is his elusive, unrequited love, Sarah, a fiercely intelligent French scholar caught in the intricate tension between Europe and the Middle East. With exhilarating prose and sweeping erudition, Mathias Énard pulls astonishing elements from disparate sources—nineteenth-century composers and esoteric orientalists, Balzac and Agatha Christie—and binds them together in a most magical way.

A gripping addition to Lemaitre's award-winning Paris trilogy - Irene, Alex and Camille Jean Garnier lives on the fringes - a lonely nobody who has lost everything dear to him. His girlfriend was killed in an unexplained accident, his mother has just been sent to prison - he has even lost his job after the sudden death of his boss. In one last, desperate cry for help, Jean sets up seven lethal bombs, hidden all over Paris and timed so that one will explode every 24 hours. After the first detonation, Jean gives himself up to the police. He has one simple demand: his mother must be released, or the daily explosions will continue. Camille Verhoeven is faced with a race against time to uncover the secrets of this troubled young man and avert a massive human disaster. Lemaitre's Camille Verhoeven Trilogy - Alex, Irene and Camille - has been a

multiple winner of the CWA International Dagger. Translated from the French by Frank Wynne

Recognizing that the final stage of their lives is upon them, John and Ella Robina, the former an Alzheimer's patient, the latter succumbing to cancer, sneak away from their over-protective children and doctors to embark on an RV vacation along Route 66. (General Fiction)

An epistolary novel set on a fictional island off the South Carolina coastline, 'Ella Minnow Pea' brings readers to the hometown of Nevin Nollop, inventor of the pangram 'The Quick Brown Fox Jumps Over the Lazy Dog'. Deified for his achievement in life, Nevin has been honored in death with a monument featuring his famous phrase. One day, however, the letter 'Z' falls from the monument, and some of the islanders interpret the missing tile as a message from beyond the grave. The letter 'Z' is banned from use. On an island where the residents pride them-selves on their love of language, this is seen as a tragedy. They are still reeling from the shock when another tile falls. And then another... In his charming debut, first published in 2001, Mark Dunn took readers on a journey through the eyes of Ella Minnow Pea, a young woman forced to create another clever turn of phrase in order to save the islanders' beloved language.

A dead man is brought back to life so he can support his family in "The Happy Man"; occasionally he slips into a zombielike state while his soul is tortured in Hell. In "Vanilla Dunk," future basketball players are given the skills of old-time stars like Michael Jordan and Wilt Chamberlain. And in "Forever, Said the Duck," stored computer personalities scheme to break free of their owners. In these and other stories in this striking collection, Jonathan Lethem, author of *The Fortress of Solitude* and *Motherless Brooklyn*, draws the reader ever more deeply into his strange, unforgettable world—a trip from which there may be no easy return.

The celebrated author of such works as *To the Wedding* continues his exploration of the relationship between experience and expression, tracing the stories behind works of visual art including the mythological sketchbooks of philosopher Baruch Spinoza to counsel readers on alternate ways of seeing the world.

A *New York Times* Notable Book Annie Ernaux's father died exactly two months after she passed her practical examination for a teaching certificate. Barely educated and valued since childhood strictly for his labor, Ernaux's father had grown into a hard, practical man who showed his family little affection. Narrating his slow ascent towards material comfort, Ernaux's cold observation reveals the shame that haunted her father throughout his life. She scrutinizes the importance he attributed to manners and language that came so unnaturally to him as he struggled to provide for his family with a grocery store and cafe in rural France. Over the course of the book, Ernaux grows up to become the uncompromising observer now familiar to the world, while her father matures into old age with a staid appreciation for life as it is and for a daughter he cautiously, even reluctantly admires. *A Man's Place* is the companion book to her critically acclaimed memoir about her mother, *A Woman's Story*.

This “poetic, poignant” (US Weekly) debut features last great adventures, unlikely heroes, and a “sweet, disarming story of lasting love” (The New York Times Book Review). Eighty-three-year-old Etta has never seen the ocean. So early one morning she takes a rifle, some chocolate, and her best boots and begins walking the 3,232 kilometers from rural Saskatchewan, Canada eastward to the sea. As Etta walks further toward the crashing waves, the lines among memory, illusion, and reality blur. Otto wakes to a note left on the kitchen table. “I will try to remember to come back,” Etta writes to her husband. Otto has seen the ocean, having crossed the Atlantic years ago to fight in a far-away war. He understands. But with Etta gone, the memories come crowding in and Otto struggles to keep them at bay. Meanwhile, their neighbor Russell has spent his whole life trying to keep up with Otto and

loving Etta from afar. Russell insists on finding Etta, wherever she's gone. Leaving his own farm will be the first act of defiance in his life. Moving from the hot and dry present of a quiet Canadian farm to a dusty, burnt past of hunger, war, and passion, from trying to remember to trying to forget, Etta and Otto and Russell and James is an astounding literary debut "of deep longing, for reinvention and self-discovery, as well as for the past and for love and for the boundless unknown" (San Francisco Chronicle). "In this haunting debut, set in a starkly beautiful landscape, Hooper delineates the stories of Etta and the men she loved (Otto and Russell) as they intertwine through youth and wartime and into old age. It's a lovely book you'll want to linger over" (People). 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.

Readers of exciting, challenging and visionary literary fiction—including admirers of Norman Rush's *Mating*, Ann Patchett's *State of Wonder*, Barbara Kingsolver's *The Poisonwood Bible*, and Peter Matthiessen's *At Play in the Fields of the Lord*—will be drawn to this astonishingly gripping and accomplished first novel. A decade in the writing, this is an anthropological adventure story that combines the visceral allure of a thriller with a profound and tragic vision of what happens when cultures collide. It is a book that instantly catapults Hanya Yanagihara into the company of young novelists who really, really matter. In 1950, a young doctor called Norton Perina signs on with the anthropologist Paul Tallent for an expedition to the remote Micronesian island of Ivu'ivu in search of a rumored lost tribe. They succeed, finding not only that tribe but also a group of forest dwellers they dub "The Dreamers," who turn out to be fantastically long-lived but progressively more senile. Perina suspects the source of their longevity is a hard-to-find turtle; unable to resist the possibility of eternal life, he kills one and smuggles some meat back to the States. He scientifically proves his thesis, earning worldwide fame and the Nobel Prize, but he soon discovers that its miraculous property comes at a terrible price. As things quickly spiral out of his control, his own demons take hold, with devastating personal consequences.

The narrator, twenty years old, faces the dangers, hardships, and uncertainty of the Spanish Civil War

We were going out stealing horses. That was what he said, standing at the door to the cabin where I was spending the summer with my father. I was fifteen. It was 1948 and one of the first days of July. Trond's friend Jon often appeared at his doorstep with an adventure in mind for the two of them. But this morning was different. What began as a joy ride on "borrowed" horses ends with Jon falling into a strange trance of grief. Trond soon learns what befell Jon earlier that day—an incident that marks the beginning of a series of vital losses for both boys. Set in the easternmost region of Norway, *Out Stealing Horses* by Per Petterson begins with an ending. Sixty-seven-year-old Trond has settled into a rustic cabin in an isolated area to live the rest of his life with a quiet deliberation. A meeting with his only neighbor, however, forces him to reflect on that fateful summer.

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