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"Roberta Lanzino, ragazza" di Celeste Costantino e Marina Comandini, è un fumetto della collana Libeccio, edita dalla Round Robin e curata da daSud, Roberta ...

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Paolo1984 ha detto.... Nei Puffi dei cartoni non ricordo sensi di colpa da parte di Puffetta che diventava un membro del gruppo integrato perfettamente. Se nel film (che non ho visto) hanno voluto rendere più "complesso" il personaggio (pur nei limiti di un film per tutta la famiglia), descrivendola non solo come frivola ma anche sveglia, attiva (non a caso è doppiata da un peperino come ...

Nata Femmina: Il senso di colpa di Puffetta

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Illustrated throughout with watercolors by Francesco Clemente that offer an intriguing counterpoint to Mathews's fictions.

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

Dirty Money tells the story of Dotun Oloko, a whistleblower who tries to expose what he suspected was the involvement of the British government and European institutions in the laundering of millions of dollars of money stolen from Nigeria by James Ibori, the corrupt former governor of one of the country's oil rich states. Suspecting colossal fraud and corruption, Oloko reports the facts to the UK Department for International Development and the European Investment Bank - only to find his family placed under covert surveillance. In the end, Ibori will be sentenced by a London court for fraud and money laundering. But the Western institutions that Oloko alleged were complicit are still in business.

In a Venetian version of the "Arabian Nights," Saddo Drisdi--the Italianized version of his Turkish name, Sa'dullah Idrisi--the last surviving Turk in the city of Venice, captivates seven children who have fled the Austrians and crept stealthily into the Fondaco dei Turchi, an ancient entrepôt now slipping into decay, with tales of princesses and corsairs, sultanas and doges, saints and warriors. The year is 1838 and the city on the lagoon is languishing under Austro-Hungarian domination: very little survives of the one-time splendor of the Serenissima. The old man gathers the children around him to recount countless stories of Venetians and Ottomans, filled with savage battles, passionate love affairs, women abducted, saints' relics pilfered, and evildoers turned into stone. These are the doings that filled the centuries-old histories of relations between the Serenissima and the Sublime Porte, between Venice and Constantinople, hovering between mythology and history. "Orientalia" is a seductive account shrouded

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in legend that reconstructs with scholarly precision the past and the iconography of a Venice now (perhaps) lost.

In his first novel to appear in English, “one of Iran's most important living fiction writers” (The Guardian) shows what it’s like to live and love there today. In a country where mere proximity between a man and a woman may be the prologue to deadly sin, where illicit passion is punished by imprisonment, or even death, telling that most redemptive of human narratives becomes the greatest literary challenge. If conducting a love affair in modern Iran is not a simple undertaking, then telling the story of that love may be even more difficult. Shahriar Mandanipour (author of *Moon Brow*) evokes a pair of young lovers who find each other—despite surreal persecution and repressive parents—through coded messages and internet chat rooms; and triumphantly their story entwines with an account of their creator’s struggle. Inventive, darkly comic and profoundly touching, *Censoring an Iranian Love Story* celebrates both the unquenchable power of the written word and a love that is doomed, glorious, and utterly real.

Cultural Writing. Translated and with an introduction by Robert Greene. In 1984, French film producer Gerard Lebovici was found dead in his car, the victim of an apparent assassination. An immediate media frenzy ensued, with much of it surrounding Lebovici's close friendship with Guy Debord, one of the founders of the Situationist International, and a highly controversial public figure. In this book, Debord offers his in-depth analysis on the still unsolved crime, as well as a scathing critique of the mass news media. "A...nice touch is where he mentions that he actually has no higher opinion of the consumers of the media that he does of the disseminators of it"-Richard Hell. It is "a fascinating document...passionate Dubord, sometimes self-aggrandizing, sometimes reflective, and always illuminating"-Sadie Plant.

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