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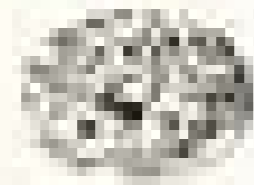
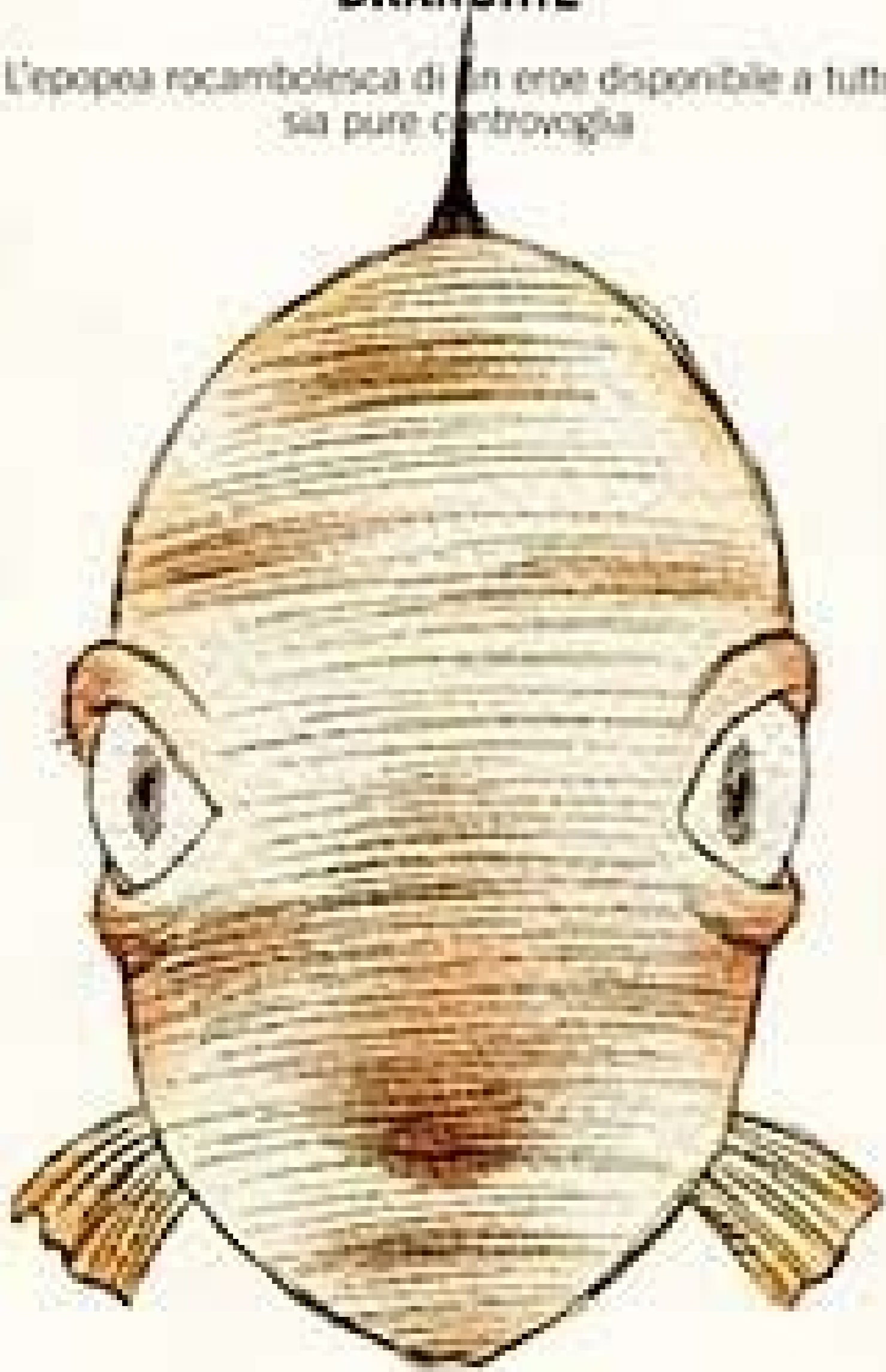
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ANDREO BONADOLLI EDITORE



«Ammaniti ci fa vedere tutto; ma contemporaneamente ci fa un cenno con la testa: sì, è tutto vero ma, badate, bisogna che guardiate meglio... E chi se ne accorge, si diverte ancora di piú».

Dall'introduzione di Alberto Asor Rosa

«... se il lettore legge per primo *L'ultimo capodanno*, si trova a piú di un terzo del libro senza essersene accorto. Se gli piace attribuisce le qualità positive del racconto a tutto il libro e prosegue felice. *Rispetto* è breve e parla di sesso e violenza quindi il lettore butta questo racconto nero in pasto alla sua ombra e passa appresso. Si consolida l'idea che *Fango* è un buon libro. E cosí il nostro impavido lettore arriva a *Ti sogno, con terrore*. E qui lo

Do they want more? Advanced examples and help of incrustation! Let's see about it, then! You can't decide everything. Even after twenty-two years, I still don't understand how she supports us. It must have been the fear of leaving it alone. 'It's okay. Let's vote on it, "Skull admitted. 'I say you are táº'. 'I also,' I said. 'I also,' he reproduced to Marãa. We look at Salvatore. No one could refrain when there was a vote. That was the rule. "I also," said Salvatore, almost in a whisper. 'Let's see? Five one. You have lost. You do it, "Skull concluded. Barbara pressed her lips and pouggs. I saw her swallow a lump of the size of a tennis ball. She let her head fall, but she didn't cry. She respects her. 'Quà ©. . . Do I have to do? She stuttered. The crest rubbed her throat. Her mind only came to work. He hesitated for a moment. 'You have to. . . Show us. . . You have to show it to all of us. Barbara swallowed. 'What do I have to show you?' The last time you showed us your tits'. And resort to us: This time you will show us your cleft. Your hairy cleft. You lower your panties and show us. He broke in laughter, waiting for us to do the same, but we didn't. We freeze, as if a north pole wind had suddenly flown in the valley. The paid was too hard. None of us would like to see Barbara's cleft. It was a punishment for us too. My is pressed. She would like to be far. There was something dirty, something. . . Not Sã ©. Something unpleasant, that's all. And I didn't like my sister there. "Forget it," said Barbara shaking her head. 'I don't care if you hit me'. Skull got up and passed her with her hands in her pockets. Among his teeth he had an ear of wheat. He stopped in front of her. He wrinkled his neck. He was not much more high than Barbara. Or more strong. He wasn't so sure that he hit her so easily if they had fight. If Barbara threw him down, she threw him down.The ground and jumped on him, she could even quench him. 'You lost. She now pulls your pants. That will teach you to fuck me. 'Year!' Skull slapped her on the face. Barbara opened her mouth like a trout and rubbed her cheek. She wasn't crying yet. She turned to us. "Do you not have a lot to say?" She groaned. 'You are as bad as he!' We remain silent. 'Okay then. But I will never see me again. I swear in my mother's head. "What's wrong with you, are you crying?" Skull delighted on him. "No, I'm not," he managed to say, repressing his sob. He wore green cotton pants with brown patches on the knees, of the guy you could buy in the flea market. They were too tight for her and her was bulging about her belt. He opened the buckle and began to undo the buttons of it. He glimpsed white panties with small yellow flowers. 'Wait! He came to the end, 'he heard my voice say. Everyone turned. "Sã," Borgados. 'I want to do it.' 'What?' I asked me. 'La Pã © redida'. 'Nope. She has to do it, "Skull broke me. 'She has nothing to do with you. To shut up.' Sã, it is. I came last. I have to do it. 'Nope. I decide. The crest came to me. My legs were trembling, but I expected anyone noticing. "Let's have another vote." Salvatore got between the crest and me. "Second votes are allowed." We had certain rules and one of them was that the second votes allowed themselves. 4 5 6 7 8 9 10 11 12 Extravíc from Niccolò É à' ammaniti. Copyright Niccolò © Ammaniti 2002 All rights reserved. Reproduced by the editor's permission. Canongate Publishing. No part of this book can be reproduced in any way without writing permission from the editor. Translated from Italian by Jonathan Hunt. The true domain in this movie lies in the beautiful simplicity of his likindad. There are few movies in the cinema that portray innocence and sincere of the children, before the transparency on the way to adulthood. I know the French film Ponette might come to mind for some lovers of cinema, but that was shot entirely from the perspective of little children almost to the exclusion of grown ups. This film shows the stark contrast of the two worlds by interweaving them, with childhood itself being one of the main characters, as landscapes were for John Ford in so many of his Westerns. Toward the end, it reaches for the sublime in moments of Michelangelo.For me, the emotional interaction of these very young non actors made the movie spiritual to some degree by way of it's sheer honesty, without compromising the true spirituality in the principles and very adult themes of good vs. evil, betrayal, forgiveness, reaping what you sow, the coming Judgment, and finally - true friendship born of the wilderness. Something we adults could learn more from by becoming more like little children ourselves, myself included. I believe this to be one of the best expressions of the young mind in realism, without crossing over into the fantasy that is so common in film today. How refreshing.Of course all of this speaks for the excellence of the Director and the Writer, who gave us such a beautiful picture. Something that could only be pulled off by adults, albeit with at least the fond memory of a child, if not the heart of one. The cinematography, the very intentional and gorgeous classical score, along with much subtle but deep contrast, make this a modern classic that I will enjoy again and again. I hope you do too. Michele, one of the children of a poor godforsaken village in Puglia, discovered in a covered hole in the ground at a dilapidated farmhouse a delicate, pale boy, chained, frightened, dirty and speechless. At first he thinks he'sAAAs a kind of ghost, so bodiless and bloodless, the careworn child affects him. On subsequent visits to Michele .lam le y neib led etream al, advi al erbos ohcum odidnerpa ah elehcIM .lanif la euqroF' oicini ed'n'Áicicini ed laer airotsih anu ...satecroc senoicozed sal rop ahcul al. oterces us ravresser rop ahcul euq .n'Ámoc litnafi rodartsuces nu omoc erdap odama y odarimda us ed oteimiaracsammed le .sorenoisrpy sol ed otheimihacsed le sagrac semrone a otseuxpe [ÁtsE .saedi sagrama sal a etnerf n'Áicarudam us .oibmac us .senoicome sus .elehcIM ed roiretni advi al ne sosescorp sol nos serodevonnoc y setnatropmi s'Ám ohcum .orbil osollivaram etse ed etnatropmi s'Ám ol se on orep .oteimatnerfne ed lanif nu a etnatnoc eglatov ed arvuc anu ne alortnoc sevitteted ed airotsih aL .?oppilif a elragap euq [Árdnet oicerp ©ÁuqÁ .oreP .rojem advi anu raznemoc arap odarepsed ragoh us ranodnaba a elehcIM ed ailimaf al a raduya ebed n©Áibmat etacer IE .olratsiv arap saAd sonu nasap y neleuh aicneloiv al y sazanema sal .redop la agell euq lanimirc nu .osoreuqsa oigreS "oÁt" neib s'ÁM .aicnatcaj .aicnatcaj le y)orenoimac nu(elehcIM ed erdap oiportp le y senev'Áj serbmoh sol .odarculovni ratse ecepar olbeup le odot .:riregid euq [Árdnet y etnemlaudarg 'Áirba euq .senoicorp sa±Áeuqep ne elehcIM a 'Ágell atseupser alL ?lamina nu omoc orejuga etse ne ovituae eneitnam ol n©ÁiuQÁ 'º±Áin la rartseuces etsug el neuq a neiuqL¿Á .etnemacit©Ánerf odnacsuh n'Átse ol Áciloip al y sodarepsed serdap suS .etnemeteincer odartseuces euf y ailat' ed etron led ailimaf acir anu ed eneiV .ogima oveun us a 'Ámall oppilif :n'Áisivelet ed saicton sal ed ednerpa euq ed dadilausac rop 6102 edsed setnaidutse sol a odnaduya dadilac atla ed lepap renetho arap "weiveR itinamma 'ÁÉÁloccin ed odeim ognet on" erbos odazilanosrep oyasne us agnetbo .opmeti le adreip on .oterces us erbos etnemaviutiuti oicnelis ne y lam ratse edeup ogla euq oiipcnirp le edsed ahcepsoz elehcIM .sobma ne dadeisna ol y odem le euq arap evaus oipcnirpus ol y aletuac noc sodalecracne sore±Áapmoc sovbo sol.leif leif evieus es jotneimiruba .oteimirfus .aicneloiv .azerboip(etnemirped anecec al y selaicnetsive samelborp soise ed rasepa a alevon us euq se lartsigam etnemaredadrey orgol IE side. From the perspective of the first person of Michele, the plot develops in a straight line and the characters are immediately recognized. The little narrator takes it once, as they are, even if it will cost you to deal with new circumstances. To do this, the author makes perfect the narrative of a child of nine years awake: simple vocabulary, somewhat colloquial, direct emotion, short phrases, often incomplete, many directly directly from the dioxists. The identification with this protagonist is very easy; we encourage, suffer, worry and hopefully now, Michele but also an exceptional boy, and also contributes to the magic of this novel. . Simply touching are the scenes in which the responsible child, sensitive, always reasonably active, naturally worries about her sister Marãa, helps her out of trouble when once she has broken her lenses (for a new there is no money , for what it is) repeatedly, they never disappoint or push you aside. If you stay with your bike -by -career partnerships or playing hiding and search , Internet and media, but with the senses of alert, competition and compassion. A special happiness has fallen in this book by Gabriele Salvatores filmed it in 2003 in the vast and undulating basilicata fields (in melfi) of great congeniality. My advice: first, read the novel, and take a look after the movie à € "which generally leads to frustration, doubles pleasure in this case. The most beautiful novel ammanitis is published in German under two titles à € I am not afraid à € and à € the men of the hill €; But both are available only as remains. Do not waste time get your personalized essay in à € œi le ne odÁac aÁbah IÁ .aÁbas ol osE sodailifa sus o .cni .moc.nozama .4102-6991 ©Á 6102 edsed setnaidutse sol a lepap ed aduyÁ dadilac atla renethoÁáweiveR itinamma'Áloccin rop And at the moment he knew, he stopped knowing. Jack Londonchapter One was about to overcome Salvatore when he heard my sister shout. She turned to me and I saw her disappear, swallowed by the wheat that covered the hill. I should not have it. I would be furious with me. I stopped. I was sweaty. She returned my breath and call her: ' Marze? A small voice complaining responded to me: 'Michele'. Have you hurt? 'Yes, see here.' 'What have you hurt?' In the leg. She was pretending, she was tired. I'm going to continue. I told myself. But, and if she was really injured? Where were the others? I saw her footprints in wheat. They were slowly rising in parallel lines, like the fingers of one hand, towards the top of the hill, leaving a trail of floors detriment of them. The wheat was high that year. At the end of spring, it had rained a lot, and in mid-June the stems were more high and more luxurious than ever. They grew densely full, with heavy ears, ready to be harvested. Everything was covered with wheat. The low hills moved away as the waves of a golden océ. As for the horizon, nothing more than wheat, sky, crickets; sun and heat. I had no idea how hot it was, the Celsius degrees do not mean much for a child of nine years, but he knew it was not normal. That damn summer of 1978 has gone down in history as one of the most popular of the century. The heat got into the stones, collapsed through the earth, burned the plants and matched the cattle, made the houses suffocating. When you collected the tomatoes in the garden, they had no juice and the zucchini was small and hard. The sun took your breath, your strength, your desire to play, everything. And it was just as unbearable at night. In Acqua traverse, adults did not leave the houses until six at night. They shut up inside with the blinds drawn. Only we children venture into Burning desert field. 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