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Media and politics have always been mutually influential. The media plays an important political role of its own in promoting and discussing policies, as well as conveying representations of power and ideology. On the other hand, media outlets are themselves subject to political forces that have an impact on their editorial line. This mutual influence comes to light not only in journalistic practices, but also in how news is constructed and conveyed. This volume explores the relations between politics and various types of media as expressed in different areas of the world, namely Europe, Asia, the Americas, and the Middle East. Such a complex landscape calls for a multiplicity of analytical tools and cannot ignore specific socio-political, geographic, linguistic, and cultural contexts which may be overlooked when approached from a global perspective. In this volume, a combination of senior scholars and young experts from a wide range of disciplines, such as discourse analysis, international relations, and cultural studies, come together in a conversation which recognizes the media as a global phenomenon without neglecting its local specificities.

Un libro scritto nel web per un giornalismo che è sempre più web. Costruito per mesi sul sito giornalisminnellarete.donzelli.it con la collaborazione di decine di operatori dell'informazione e giovani studenti di Comunicazione, il nuovo libro di Michele Mezza acrobaticamente si cimenta in uno spericolato surfing fra le tempestose onde del mare giornalismo. Sarà Facebook l'edicola del mondo? Google automatizzerà le notizie? Il libro, integrando l'approccio radicale dell'autore con l'esperienza di un testimonial del sistema giornalistico italiano come Giulio Anselmi, già grande direttore di giornali e attualmente presidente del l'Ansa, propone elementi per orientarsi nel labirinto digitale azzardando risposte di fondo e proponendo approcci analitici per il nuovo che verrà. L'innovazione viene raccontata con il linguaggio dell'innovazione: filmati, link, testimonianze, visibili sulla carta con i QR code. Il ragionamento procede mostrando le esperienze concrete di grandi giornali, come la ristrutturazione del «Washington Post» o la digitalizzazione del «Guardian», e confrontandole con le strategie di alcuni dei più prestigiosi testimoni della professione] da Claudio Giua, direttore dello sviluppo e dell'innovazione del Gruppo L'Espresso, a Roberto Napolitano, direttore de «Il Sole 24 Ore»] e le dinamiche di realtà emergenti, come i nuovi portali di giornalismo investigativo, o i siti news gestiti da software. Il quadro finale è quello di un mestiere che, invece di raggrinzirsi, dilata le sue potenzialità fuori dai perimetri redazionali tradizionali, permeando gli aspetti più diversi dell'attività civile, amministrativa, culturale. Per questo il libro si conclude con il grido liberatorio: il giornalismo è morto, viva il giornalismo.

Le piante sono influenzate dagli astri al momento della loro germinazione, durante la crescita, allora perché non anche l'uomo? Come alcune piante stanno bene insieme, per meccanismi di interazione ormonale a livello delle radici, ed altre si evitano, così anche i segni zodiacali cinesi possono avere rapporti diversi tra loro, rapporti che comunque possono, con un po' di impegno, sempre migliorare. E] proprio di queste interazioni che si occupa Patricia Müller nel presente testo] dott.ssa Chiara Scozzari Chi tratta politicamente e commercialmente con la sfera culturale cinese, potrebbe trarre beneficio da una più approfondita comprensione di come le persone, in estremo Oriente, concepiscono se stesse e gli altri attraverso l'oroscopo. dott.ssa Margot Jean Wylie Nella storia della medicina, sia in Oriente che Occidente, l'astrologia in passato ha guidato l'individuazione delle malattie secondo il tipo astrologico della persona. Una ricerca piena di interessanti indizi e di intuizioni valide ancora oggi. dott.ssa Marta Checchi

International Exchange in the Early Modern Book World presents new research on the movement and exchange of books between countries, languages and confessions. It explores commercial networks and business strategies, and the translation and circulation of literature, music and drama.

We live in a material worldour homes are filled with things, from electronics to curios and hand-me-downs, that disclose as much about us and our aspirations as they do about current trends. But we are not the first: the early modern period was a time of expanding consumption, when objects began to play an important role in defining gender as well as social status. Gusto for Things reconstructs the material lives of seventeenth-century Romans, exploring new ways of thinking about the meaning of things as a historical phenomenon. Through creative use of account books, inventories, wills, and other records, Renata Ago examines early modern attitudes toward possessions, asking what people did with their things, why they wrote about them, and how they passed objects on to their heirs. While some inhabitants of Rome were connoisseurs of the paintings, books, and curiosities that made the city famous, Ago shows that men and women of lesser means also filled their homes with a more modest array of goods. She also discovers the genealogies of certain categories of things]for instance, books went from being classed as luxury goods to a category all their own]and considers what that reveals about the early modern era. An animated investigation into the relationship between people and the things they buy, Gusto for Things paints an illuminating portrait of the meaning of objects in preindustrial Europe.

In recent years, Italian cinema has experienced a quiet revolution: the proliferation of films by women. But their thought-provoking work has not yet received the attention it deserves. Reframing Italy fills this gap. The book introduces readers to films and documentaries by recognized women directors such as Cristina Comencini, Wilma Labate, Alina Marazzi, Antonietta De Lillo, Marina Spada, and Francesca Comencini, as well as to filmmakers whose work has so far been undeservedly ignored.] Through a thematically based analysis supported by case studies, Luciano and Scarparo argue that Italian women filmmakers, while not overtly feminist, are producing work that increasingly foregrounds female subjectivity from a variety of social, political, and cultural positions. This book, with its accompanying video interviews, explores the filmmakers' challenging relationship with a highly patriarchal cinema industry. The incisive readings of individual films demonstrate how women's rich cinematic production reframes the aesthetic of their cinematic fathers, re-positions relationships between mothers and daughters, functions as a space for remembering women's (hi)stories, and highlights pressing social issues such as immigration and workplace discrimination. This original and timely study makes an invaluable contribution to film studies and to the study of gender and culture in the early twenty-first century.

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