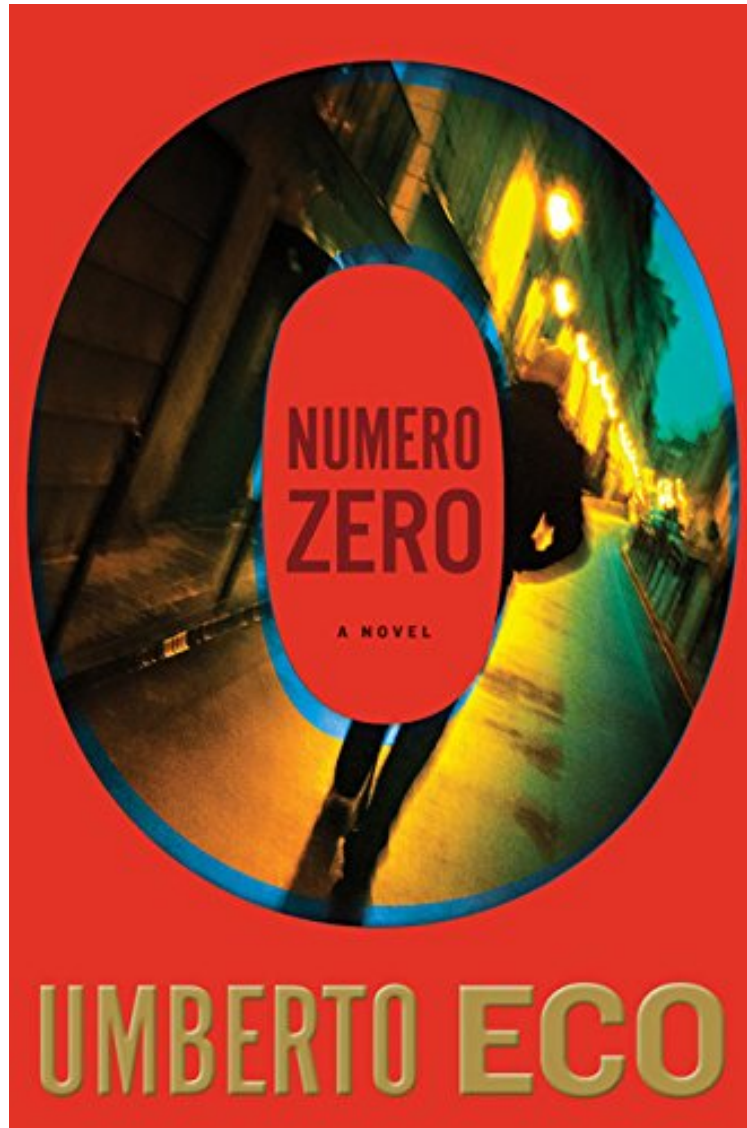


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## Numero Zero

*Umberto Eco*

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#38613 in Books 2015-11-03 2015-11-03Original language:EnglishPDF # 1 8.25 x .84 x 5.50l, .70 #File Name: 0544635086208 pages | File size: 30.Mb

**Umberto Eco : Numero Zero** before purchasing it in order to gage whether or not it would be worth my time, and all praised Numero Zero:

2 of 2 people found the following review helpful. A lighter Eco novelBy C HillThe protagonist and narrator of this novel is Colonna. He's a self-described loser in his fifties who studied German in college but didn't graduate because he started working doing translations and ended up writing for insignificant newspapers and ghostwriting. We meet him as he wakes up one day noticing that somebody has turned off his water. This worries him. He suspects that someone may have entered his home and searched through his stuff.He then takes us two months back when he's

approached by someone named Simei with a unique and lucrative job opportunity. Simei wants Colonna to ghostwrite a book for him. As it turns out a commendator, whatever that is, hired Simei to open up a newspaper. Colonna will also be the editor-in-chief. The newspaper is to go after the rich and powerful enemies of the commendator who will present the newspaper to certain individuals in the hope that the powerful will end up paying him to close shop to avoid embarrassment. And Simei wants to publish a book about this affair. The chapters of *Numero Zero*, arranged by day, are mostly about the meetings of the editorial board. There are several other writers but two matter--Bragaddocio and the only female, Maia. These meetings usually start out planning what articles to write but usually end up being about what not to write as Simei shoots down pretty much every idea suggested, especially those by Maia. Colonna of course ends up with the girl, whom others think may be autistic because she can only conceive what is in her head but manages to turn Colonna into someone who thinks like her. We learn how their relationship develops over time. Bragaddocio is key. He's somewhat paranoid or at least very skeptic about everything. He's working on some research. He needs a car but no car will do because no car is perfect and on top of that, car marketing tends to suppress important data about cars, so he thinks there something of a conspiracy going on by car manufacturers, marketers, and the media. Bragaddocio later reveals to Colonna what he's working on--a theory that Mussolini didn't die as we history tells, but rather it was a double that was killed and whose corpse was desecrated by the masses and hung. What sounds initially rather farfetched, Bragaddocio manages to make pretty convincing given all the strange characters, even stranger events, the unknowns, the inaccuracies and missing info at the time. Whenever we talk about these leaders not dying as we are told, the next issue becomes their triumphant return to power. And Bragaddocio has that also thought through. It borrows from history to make the implausible probable, namely it bases this plan around to return Mussolini to power on the real-life, admitted, and recognized false-flag operation Gladio. Gladio wasn't just some single false-flag operation but an entire infrastructure and organization to carry out false-flags as needed. Suddenly there is a mysterious death in the group. And now we are back at the beginning of the book with Colonna adopting Bragaddocio's paranoia. *Numero Zero* is Eco's shortest novel. Some of the typical Eco themes are missing: wars, history of Paris, esotericism, play with languages. We do get though some history of Milan and the episode of Mussolini's death and the strange aftermath and fate of his corpse. This is interesting and enlightening stuff, as is the political climate in Italy during the cold war when Gladio was concocted. This is Eco's last book and he poignantly focuses a lot on death and the dead. Perhaps *Numero Zero* also represents a criticism of the media, while this prospective newspaper is rather an extreme possibility, one can't set aside the sense that what Eco presents may very well be how editorial decisions are made everywhere. Here we have the shadowy figure of the commendatore and Simei has to worry about what might be agreeable or disagreeable to his interests. Regular newspapers have to worry about what may the interests of owners, advertisers, or just the good old establishment. Another concern is the reader--and Simei has a very poor perception of readers and what interests them. Simei thinks he has to appeal to the lowest common denominator, or perhaps even below that, both in content and style. His newspaper wouldn't be just about informing but also manipulating. The political aspect here is the strongest. Eco does a good job presenting the establishment critic who starts out with some sensible ideas but ends up taking it further and further until whatever truth there was is buried in a bunch of stuff bordering on nonsense, which of course invalidates his every argument. The topic of false flags will always be of interest as long as strange, unique, puzzling, powerful, and unlikely events happen that receive poor, unsatisfying, incomplete and and also unlikely explanations by the establishment--perhaps on purpose. He could have gone further with it but Eco has always been unnecessary careful. 3 of 3 people found the following review helpful. Another gem by the master himself By Uros Davidovic I have had the privilege of reading all of Eco's books, that are not essays and deal in more academic matters, like his work in semiotics (I tried reading a couple of those, but the subject matter proves to be too esoteric). This book does not have the gravitas or the Roberto Bolano magnum opus-esque feel of *The Foucault's Pendulum* or *The Name of the Rose*, but it definitely reads great and is a palpating read, from cover to cover. As several reviewers have noted, the book is replete with many references that were fun to look up and examine and Eco succeeds in sometimes blurring the line between reality and fantasy, and perhaps that is his goal. Although this book would be more palatable to the reader of, say, Dan Brown novels, Eco still maintains his sharp wit, his power of observation and the great internal dialogue, at times prosaic, at times philosophical, that characterizes his protagonists in the aforementioned works. Overall, it was a pleasure to read and the only regret is that the man himself is not among us anymore to grace us with more of his books. For anyone looking for a tangential follow up work, not by Eco, but on a topic that he greatly enjoyed, Italian cuisine, try <https://www..com/Italians-Love-Talk-About-Food/dp/0374289948> Why Italians Love to Talk About Food. 1 of 1 people found the following review helpful. *Numero Zero*, by Umberto Eco By Iron Chef This is one of Umberto Eco's shortest books, barely 200 pages. Nonetheless its a good, easy read. It's not a cumbersome story like his other major works. *Numero Zero* is a satirical look at Italy's politics, the journalistic media, the broadcast media and even the Vatican. Eco's subtle humor is everywhere. I recommend this book to get used to his sense of humor and satire before taking on one of his much longer mystery novels.

From the best-selling author of *The Name of the Rose* and *The Prague Cemetery*, a novel about the murky world of

media politics, conspiracy, and murder. A newspaper committed to blackmail and mud slinging, rather than reporting the news. A paranoid editor, walking through the streets of Milan, reconstructing fifty years of history against the backdrop of a plot involving the cadaver of Mussolini's double. The murder of Pope John Paul I, the CIA, red terrorists handled by secret services, twenty years of bloodshed, and events that seem outlandish until the BBC proves them true. A fragile love story between two born losers, a failed ghost writer, and a vulnerable girl, who specializes in celebrity gossip yet cries over the second movement of Beethoven's Seventh. And then a dead body that suddenly appears in a back alley in Milan. Set in 1992 and foreshadowing the mysteries and follies of the following twenty years, *Numero Zero* is a scintillating take on our times from the best-selling author of *The Name of the Rose* and *Foucault's Pendulum*.

New York Times Paperback Row One of *Vulture's* "7 Books You Need to Read this November" Included on the Los Angeles Times's "Holiday Books Roundup" One of *Bloomberg Business's* "Eight Books for Your Holiday Reading" One of *The Millions* "Most Anticipated" from the Second Half of 2015 One of the *Sun Herald's* "Ten noteworthy fiction and nonfiction titles on the way" December 2015 Indie Next Pick "Witty and wry...slim in pages but plump in satire about modern Italy...it's hard not to be charmed by the zest of the author."—Tom Rachman, *New York Times Book* "Frequently imitated for his amalgamation of intellect, conspiracism, and historical suspense, the author of *In the Name of the Rose* takes a more contemporary and satirical turn. In 1992, as Italy works to cleanse itself of corruption, a hack journalist is hired to ghostwrite a memoir about a never-to-be-published gossip rag in order to cover up the real rationale for its fakery. Eco's warped parable is rooted in a very specific time and place, but readers of Elena Ferrante or Rachel Kushner will likely catch the barbs in his clever absurdities."—*Vulture* (New York), "7 Books You Need to Read this November" "Colonna, the struggling ghostwriter at the heart of this story, is transfixed by a juicy scoop: that Mussolini was not killed by partisans in 1945, as most believe, but instead survived in hiding. This sly satire, borrowing from outrageous real-life Italian politics, features a larger-than-life leader, conspiracy theories and an almost-corrupt press."—*New York Times*, Paperback Row "*Numero Zero* [is]...a smart puzzle and a delight."—*Kirkus* s, starred "Eco combines his delight in suspense with astute political satire in this brainy, funny, neatly lacerating thriller.... Eco's caustically clever, darkly hilarious, dagger-quick tale of lies, crimes, and collusions condemns the shameless corruption and greed undermining journalism and governments everywhere. A satisfyingly scathing indictment brightened by resolute love." --Booklist