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Towards the River's Mouth (Verso la foce),
by Gianni Celati
- - 2018-12-03
Italian writer and filmmaker Gianni Celati’s 1989 philosophical travelogue Towards the River’s Mouth explores perception, memory, place and space as it recounts a series of journeys across the Po River Valley in northern Italy. This edition, translated into English for the first time, features a selection of ten essays by various scholars.

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Voicing the Word - Marina Spunta - 2004
Drawing on the recent renewal of interest in the debate on orality and literacy this book investigates the varying perceptions and representations of orality in contemporary Italian fiction, providing a fresh perspective on this rich and fast-developing debate and on the study of the Italian literary language. The book brings together a number of complementary approaches to orality from the fields of linguistics, literary and media studies and offers a detailed analysis of a broad variety of authors and texts that appeared over the last three decades - ranging from internationally acclaimed writers such as Celati, Duranti and Tabucchi, through De Luca and Baricco, to the latest generation of writers, such as Campo, Ballestra and Nove. By exploring the complementary facets of Italian orality, and its diachronical developments since the seventies, this study questions the traditionally dichotomic approach to the study of orality and literacy and posits a more flexible, cross-modal approach that accounts for the increasing hybridisation of text forms and media and for the greater interaction between the spoken and the written as well as their representations.

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Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.


Since its economic boom in the late 1950s, Italy has grappled with the environmental legacy of rapid industrial growth and haphazard urban planning. One notable effect is a preponderance of interstitial landscapes such as abandoned fields, polluted riverbanks, and makeshift urban gardens. Landscapes in Between analyses authors and filmmakers – Italo Calvino, Pier Paolo Pasolini, Gianni Celati, Simona Vinci, and the duo Daniele Cipri and Franco Maresco - who turn to these spaces as productive models for coming to terms with the modified natural environment. Considering the ways in which sixty years’ worth of Italian literary and cinematic representations engage in the ongoing dialogue between nature and culture, Monica Seger contributes to the transnational expansion of environmental humanities. Her book also introduces an ecocritical framework to Italian studies in English. Rejecting a stark dichotomy between human construction and unspoilt nature, Landscapes in Between will be of interest to all those studying the fraught relationship between humanity and environment.

**Landscapes in Between** - Monica Seger - 2015-01-15

The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literary culture. It also includes substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.
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Italy and the Environmental Humanities - Serenella Iovino - 2018-03-27

Bringing together new writing by some of the field’s most compelling voices from the United States and Europe, this is the first book to examine Italy—as a territory of both matter and imagination—through the lens of the environmental humanities. The contributors offer a wide spectrum of approaches—including ecocriticism, film studies, environmental history and sociology, eco-art, and animal and landscape studies—to move past cliché and reimagine Italy as a hybrid, plural, eloquent place. Among the topics investigated are post-seismic rubble and the stratifying geosocial layers of the Anthropocene, the landscape connections in the work of writers such as Calvino and Buzziati, the contaminated fields of the ecomafia’s trafficking, Slow Food’s gastronomy of liberation, poetic birds and historic forests, resident parasites, and nonhuman creatures. At a time when the tension between the local and the global requires that we reconsider our multiple roots and porous place-identities, Italy and the Environmental Humanities builds a creative critical discourse and offers a series of new voices that will enrich not just nationally oriented discussions, but the entire debate on environmental culture.

Contributors: Marco Armiero, Royal Institute of Technology at Stockholm * Franco Arminio, Writer, poet, and filmmaker * Patrick Barron, University of Massachusetts * Damiano Benvegnù, Dartmouth College and the Oxford Center for Animal Ethics * Viktor Berberi, University of Minnesota, Morris * Rosi Braidotti, Utrecht University * Luca Bugnone, University of Turin * Enrico Cesaretti, University of Virginia * Almo Farina, University of Urbino * Sophia Maxine Farmer, University of Wisconsin-Madison * Serena Ferrando, Colby College * Tiziano Fratus, Writer, poet, and tree-seeker * Matteo Gilebbi, Duke University * Andrea Hajek, University of Warwick * Marcus Hall, University of Zurich * Serenella Iovino, University of Turin * Andrea Lerda, freelance curator * Roberto Marchesini, Study Center of Posthuman Philosophy in Bologna * Marco Moro, Editor-in-Chief of Edizioni Ambiente, Milan * Elena Past, Wayne State University * Carlo Petrini, Founder of International Slow Food Movement * Ilaria Tabusso Marcyan, Miami University (Ohio) * Monica Seger, College of William and Mary * Pasquale Verdicchio, University of California, San Diego
With the expansion of the EU and calls for a European constitution, the question of a common European identity has become increasingly pressing in recent times. However, in the face of diverse national and regional traditions – and the absence of an obvious European cultural imaginary – the forging of a strong sense of European identity proves problematic. This volume brings together case studies of national and regional images from across Europe, which together suggest emerging patterns of identification within contemporary Europe – patterns which may not necessarily amount to a European ‘identity’, but rather to a European ‘mode’ of identification. The chronological structure of the volume demonstrates the increasingly problematic nature of national collective memories and past imaginaries in light of emergent marginal voices and images, and suggests that it is both from beyond and within the national paradigm that new challenges are now reshaping the cultural imaginary of European communities. Focusing on cultural images within film, literature, national narratives and myths, museum exhibitions and architecture, this volume is of interest to a wide variety of disciplines in the humanities, and presents an interdisciplinary approach to questions of cultural memory and identity formation.

The Essence and the Margin - - 2009-01-01

With the expansion of the EU and calls for a European constitution, the question of a common European identity has become increasingly pressing in recent times. However, in the face of diverse national and regional traditions – and the absence of an obvious European cultural imaginary – the forging of a strong sense of European identity proves problematic. This volume brings together case studies of national and regional images from across Europe, which together suggest emerging patterns of identification within contemporary Europe – patterns which may not necessarily amount to a European ‘identity’, but rather to a European ‘mode’ of identification. The chronological structure of the volume demonstrates the increasingly problematic nature of national collective memories and past imaginaries in light of emergent marginal voices and images, and suggests that it is both from beyond and within the national paradigm that new challenges are now reshaping the cultural imaginary of European communities. Focusing on cultural images within film, literature, national narratives and myths, museum exhibitions and architecture, this volume is of interest to a wide variety of disciplines in the humanities, and presents an interdisciplinary approach to questions of cultural memory and identity formation.
through a chronology, an introductory essay, a translating Dacia Maraini's poetry into English and with his new translations of 'Ho Sognato una Stazione' ('I Dreamed of a Station') and 'Le Tue Bugie' ('Your Lies').

**Translation Practices** - Ashley Chantler - 2009-01
This cutting-edge collection, born of a belief in the value of approaching 'translation' in a wide range of ways, contains essays of interest to students and scholars of translation, literary and textual studies. It provides insights into the relations between translation and comparative literature, contrastive linguistics, cultural studies, painting and other media. Subjects and authors discussed include: the translator as 'go-between'; the textual editor as translator; Ghirri's photography and Celati's fiction; the European lending library; La Bible d'Amiens; the coining of Italian phraseological units; Michèle Roberts's Impossible Saints; the impact of modern translations for stage on perceptions of ancient Greek drama; and the translation of slang, intensifiers, characterisation, desire, the self, and America in 1990s Italian fiction. The collection closes with David Platzer's discussion of translating Dacia Maraini's poetry into English and with his new translations of 'Ho Sognato una Stazione' ('I Dreamed of a Station') and 'Le Tue Bugie' ('Your Lies').

**The A to Z of Postmodernist Literature and Theater** - Fran Mason - 2009-07-23
Postmodernist literature embraces a wide range of forms and perspectives, including texts that are primarily self-reflexive; texts that use pastiche, burlesque, parody, intertextuality and hybrid forms to create textual realities that either run in opposition to or in parallel with an external reality; fabulations that develop both of these strategies; texts that ironize their relationship to reality; works that use the aspects already noted to more fully engage with political or cultural realities; texts that deal with history as a fiction; and texts that elude categorization even within the variety already explored. For example, in fiction, a postmodernist novel might tell a story about a writer struggling with writing (only, perhaps, to find that he is a character in a book by another writer struggling to write a book). The A to Z of Postmodernist Literature and Theater examines the different areas of postmodernist literature and the variety of forms that have been produced. This is accomplished through a chronology, an introductory essay, a bibliography, and several hundred cross-referenced dictionary entries on individual postmodernist writers, the important postmodernist aesthetic practices, significant texts produced throughout the history of postmodernist writing, and important movements and ideas that have created a variety of literary approaches within the form. By placing these concerns within the historical, philosophical, and cultural contexts of postmodernism, this reference explores the frameworks within which postmodernist literature of the late twentieth and early twenty-first century operates.

**Fellini's Eternal Rome** - Alessandro Carrera - 2018-12-13

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*** Winner of the 2019 Flaiano Prize in the category Italian Studies *** In Fellini’s Eternal Rome, Alessandro Carrera explores the co-existence and conflict of paganism and Christianity in the works of Federico Fellini. By combining source analysis, cultural history and jargon-free psychoanalytic film theory, Carrera introduces the reader to a new appreciation of Fellini’s work. Life-affirming Franciscanism and repressive Counter-Reformation dogmatism live side by side in Fellini’s films, although he clearly tends toward the former and resents the latter. The fascination with pre-Christian Rome shines through La Dolce Vita and finds its culmination in Fellini-Satyricon, the most audacious attempt to imagine what the West would be if Christianity had never replaced classical Rome. Minimal clues point toward a careful, extremely subtle use of classical texts and motifs. Fellini’s interest in the classics culminates in Olympus, a treatment of Hesiod’s Theogony for a never-realized TV miniseries on Greek mythology, here introduced for the first time to an English-speaking readership. Fellini’s recurrent dream of the Mediterranean Goddess is shaped by the phantasmatic projection of paganism that Christianity created as its convenient Other. His characters long for a “maternal space” where they will be protected from mortality and left free to roam. Yet Fellini shows how such maternal space constantly fails, not because the Church has erased it, but because the utopia of unlimited enjoyment is a self-defeating fantasy.

Historical Dictionary of Postmodernist Literature and Theater - Fran Mason - 2016-12-12

This second edition of Historical Dictionary of Postmodernist Literature and Theater contains a chronology, an introduction, and a bibliography. The dictionary section has over 400 cross-referenced entries on postmodernist writers, the important postmodernist aesthetic practices.

Landscape and Memory in Post-Fascist Italian Film - Giuliana Minghelli - 2014-06-11

This study argues that neorealism’s visual genius is inseparable from its almost invisible relation to the Fascist past: a connection inscribed in cinematic landscapes. While largely a silent narrative, neorealism’s complex visual processing of two decades of Fascism remains the greatest cultural production in the service of memorialization and comprehension for a nation that had neither a Nuremberg nor a formal process of reconciliation. Through her readings of canonical neorealist films, Minghelli unearths the memorial strata of the neorealist image and investigates the complex historical charge that invests this cinema. This book is both a formal analysis of the new conception of the cinematic image born from a crisis of memory, and a reflection on the relation between cinema and
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**A Companion to Federico Fellini** - Frank Burke - 2020-05-11
A groundbreaking academic treatment of Fellini, provides new, expansive, and diverse perspectives on his films and influence The Wiley Blackwell Companion to Federico Fellini presents new methodologies and fresh insights for encountering, appreciating, and contextualizing the director’s films in the 21st century. A milestone in Fellini scholarship, this volume provides contributions by leading scholars, intellectuals, and filmmakers, as well as insights from collaborators and associates of the Italian director. Scholarly yet readable essays explore the fundamental aspects of Fellini’s works while addressing their contemporary relevance in contexts ranging from politics and the environment to gender, race, and sexual orientation. As the centennial of Federico Fellini’s birth in approaches in 2020, this timely work provides new readings of Fellini’s films and illustrates Fellini’s importance as a filmmaker, artist, and major cultural figure. The text explores topics such as Fellini’s early cinematic experience, recurring themes and patterns in his films, his collaborations and influences, and his unique forms of cinematic expression. In a series of “Short Takes” sections, contributors look at personal relevance. Destined to become the standard research tool for Fellini studies, this volume: Offers new theoretical frameworks, encounters, critiques, and interpretations of Fellini’s work Discusses Fellini’s creativity outside of filmmaking, such as his graphic art and his Book of Dreams published after his death. Examines Fellini’s influence on artists not only in the English-speaking world but in places such as Turkey, Japan, South Asia, Russia, Cuba, North Africa. Demonstrates the interrelationship between Fellini’s work and visual art, literature, fashion, marketing, and many other dimensions of both popular and high culture. Features personal testimonies from family, friends and associates of Fellini such as Francesca Fabbri Fellini, Gianfranco Angelucci, Valeria Ciangottini, and Lina Wertmüller Includes an extensive appendix of freely accessible archival resources on Fellini’s work The Wiley Blackwell Companion to Federico Fellini is an indispensable resource for students, instructors, and scholars of Fellini, Italian cinema, cinema and art history, and all areas of film and media studies.

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The Author in Criticism - Elio Attilio Baldi -
2020
"The Author in Criticism offers a comparative
analysis of the reception and circulation of Italo
Calvino’s works in the United States of America,
the United Kingdom and Italy, proposing new
views that arise from the analysis of the different
phases and faces that characterize Calvino’s
transnational authorial profile"--

The Resurrection of the Body - Armando
Maggi - 2009-05-15
Italian novelist, poet, and filmmaker Pier Paolo
Pasolini was brutally killed in Rome in 1975, a
macabre end to a career that often explored
humanity’s capacity for violence and cruelty.
Along with the mystery of his murderer’s
identity, Pasolini left behind a controversial but
acclaimed oeuvre as well as a final quartet of
beguiling projects that signaled a radical change
in his aesthetics and view of reality. The
Resurrection of the Body is an original and
compelling interpretation of these final works:
the screenplay Saint Paul, the scenario for Porn-
Theo-Colossal, the immense and unfinished novel
Petrolio, and his notorious final film, Salò or the
120 Days of Sodom, a disturbing adaptation of
the writings of the Marquís de Sade. Together
these works, Armando Maggi contends, reveal
Pasolini’s obsession with sodomy and its role
within his apocalyptic view of Western society.
One of the first studies to explore the
ramifications of Pasolini’s homosexuality, The
Resurrection of the Body also breaks new ground
by putting his work into fruitful conversation
with an array of other thinkers such as Freud,
Strindberg, Swift, Henri Michaux, and Norman
O. Brown.

The Power of Disturbance - Sara Fortuna -
2017-07-05
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Aracoeli (1982) was the last novel written by Elsa Morante (1912-85), one of the most significant Italian writers of the twentieth century. The journey, both geographical and memorial, of a homosexual son in search of his dead mother is a first-person narrative that has puzzled many critics for its darkness and despair. By combining scholars from different disciplines and cultural traditions, this volume re-evaluates the esthetical and theoretical complexity of Morante’s novel and argues that it engages with crucial philosophical and epistemological questions in an original and profound way. Contributors explore the manifold tensions staged by the novel in connection with contemporary philosophical discourse (from feminist/queer to political theory to psycho-analysis) and authors (such as Emilio Gadda, Pier Paolo Pasolini and Pedro Almodovar). The Power of Disturbance shows that by creating a ‘hallucinatory’ representation of the relationship between mother and child, Aracoeli questions the classical distinction between subject and object, and proposes an altogether new and subversive kind of writing.

Manuele Gragnolati teaches Italian literature at Oxford University, where he is a Fellow of Somerville College. Sara Fortuna teaches philosophy of language at the Universita Guglielmo Marconi in Rome.

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Natalia Ginzburg - Angela M. Jeannet - 2000-12-15
A prominent and prolific Italian writer, Natalia Ginzburg (1916-1991) is known for her novels, plays, short stories, and essays. This collection brings together, for an English-speaking audience, a variety of critical perspectives on Ginzburg's work. The essays, all by North American scholars, examine the author's entire production. The topics examined include Ginzburg's struggle to define herself as a woman, a writer, and an intellectual; her interpretation of the relationship between historical events and private lives; her reflections on the women's movement and the changing nature of the family; and her mastery of a distinctly personal writing style. What emerges here is a nuanced and complex portrait of Ginzburg and her work. The reader is given a sense of the importance of her contribution, not only as a writer but as a witness to the events of the twentieth century. The volume also includes a chronology, a bibliography, and translations of some of Ginzburg's lesser-known writings, including three articles, a poem, and a one-act play.

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**Rewriting the Journey in Contemporary Italian Literature** - Cinzia Sartini Blum - 2008-09-06

The mobility of women is a central issue in feminist analysis of literary works and historical periods. Rewriting the Journey in Contemporary Italian Literature explores the concept of the journey from feminist, psychoanalytic, and postcolonial perspectives, in order to offer an alternative understanding of "moving." Cinzia Sartini Blum examines the new literature of migration in Italian and journeys in the works of Biancamaria Frabotta, Dacia Maraini, Toni Maraini, and Maria Pace Ottieri, to demonstrate that women writers and migrant authors in contemporary Italy present journeys as events that are beyond heroic modern exploration and postmodern fragmentation. Using the mythical figure of Gradiva, Blum shows how contemporary Italian women writers have reinvented Gradiva to reveal subjectivities that challenge and overcome the postmodern melancholia and nihilism prevalent in contemporary male writers and thinkers. She also considers the connection between metaphorical and literal mobility, the role of the intellectual as cultural intermediary, the roles of women in cultural encounters within mass migrations, and how migrancy is a way of being in the postcolonial world. An impeccable piece of original scholarship, Rewriting the Journey in Contemporary Italian Literature will be of interest to feminist, literary, and postcolonial scholars.

**Pinocchio** - Carlo Collodi - 2011-12-07

Though one of the best-known books in the world, Pinocchio at the same time remains unknown—linked in many minds to the Walt Disney movie that bears little relation to Carlo Collodi’s splendid original. That story is of course about a puppet who, after many trials, succeeds in becoming a “real boy.” Yet it is hardly a sentimental or morally improving tale. To the
contrary, Pinocchio is one of the great subversives of the written page, a madcap genius hurtled along at the pleasure and mercy of his desires, a renegade who in many ways resembles his near contemporary Huck Finn. Pinocchio the novel, no less than Pinocchio the character, is one of the great inventions of modern literature. A sublime anomaly, the book merges the traditions of the picaresque, of street theater, and of folk and fairy tales into a work that is at once adventure, satire, and a powerful enchantment that anticipates surrealism and magical realism. Thronged with memorable characters and composed with the fluid but inevitable logic of a dream, Pinocchio is an endlessly fascinating work that is essential equipment for life.

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The Bioregional Imagination - Cheryll Glotfelty - 2012-03-01
Bioregionalism is an innovative way of thinking about place and planet from an ecological perspective. Although bioregional ideas occur regularly in ecocritical writing, until now no systematic effort has been made to outline the principles of bioregional literary criticism and to use it as a way to read, write, understand, and teach literature. The twenty-four original essays here are written by an outstanding selection of international scholars. The range of bioregions covered is global and includes such diverse places as British Columbia’s Meldrum Creek and Italy’s Po River Valley, the Arctic and the Outback. There are even forays into cyberspace and outer space. In their comprehensive introduction, the editors map the terrain of the bioregional movement, including its history and potential to inspire and invigorate place-based and environmental literary criticism. Responding to bioregional tenets, this volume is divided into four sections. The essays in the “Reinhabiting” section narrate experiments in living-in-place and restoring damaged environments. The “Rereading” essays practice bioregional literary criticism, both by examining texts with strong ties to bioregional paradigms and by opening other, less-obvious texts to bioregional analysis. In “Reimagining,” the essays push bioregionalism to evolve—by expanding its corpus of texts, coupling its perspectives with other approaches, or challenging its core constructs. Essays in the “Renewal” section address bioregional pedagogy, beginning with local habitat studies and concluding with musings about the Internet. In response to the environmental crisis, we must reimagine our relationship to the places we inhabit. This volume shows how literature and literary studies are fundamental tools to such a reimagining.

The Bioregional Imagination - Cheryll Glotfelty - 2012-03-01
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**Metamorphosing Dante** - Fabio Camilletti - 2010-12-01
After almost seven centuries, Dante endures and even seems to haunt the present. Metamorphosing Dante explores what so many authors, artists and thinkers from varied backgrounds have found in Dante’s oeuvre, and the ways in which they have engaged with it through rewritings, dialogues, and transpositions. By establishing trans-disciplinary routes, the volume shows that, along with a corpus of multiple linguistic and narrative structures, characters, and stories, Dante has provided a field of tensions in which to mirror and investigate one’s own time. Authors explored include Samuel Beckett, Walter Benjamin, André Gide, Derek Jarman, LeRoi Jones/Amiri Baraka, James Joyce, Wolfgang Koeppen, Jacques Lacan, Thomas Mann, James Merrill, Eugenio Montale, Pier Paolo Pasolini, Cesare Pavese, Giorgio Pressburger, Robert Rauschenberg, Vittorio Sereni, Virginia Woolf.

**Beyond "Life is Beautiful"** - Grace Russo Bullaro - 2005-01-01
Russo Bullaro’s collection focuses on Benigni’s Oscar winning La vita e bella/Life is Beautiful, a film which has set off continuous and often bitter debate about Holocaust representation and historical consciousness. The topics covered in Russo Bullaro’s collection offer insights from critics around the world in a forum for the consideration of the wider issues that Benigni’s films provoke.

This volume brings together specialists from a variety of disciplines to develop a deeper understanding of the social, political, and cultural history of women in Italy in the years 1946-1960. Despite being a time when women and the family were at the center of national debates, and when society changed considerably, the fifteen years following the Second World War have tended to be overlooked or subsumed into discussions of other periods. By focusing on the experience of women and by broadening the frame of reference to include subjects and sources often ignored, or only alluded to, by traditional analyses, the essays in this volume break new ground and provide a corrective to previous interpretive models.
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Retorica - Rita Franceschini - 2006

AdI - - 1991

Posthumanism in Italian Literature and Film - Enrica Maria Ferrara - 2020-08-10
As humans re-negotiate their boundaries with the nonhuman world of animals, inanimate entities and technological artefacts, new identities are formed and a new epistemological and ethical approach to reality is needed. Through twelve thought-provoking, scholarly essays, this volume analyzes works by a range of modern and contemporary Italian authors, from Giacomo Leopardi to Elena Ferrante, who have captured the shift from anthropocentrism and postmodernism to posthumanism. Indeed, this is the first academic volume investigating narrative configurations of posthuman identity in Italian literature and film.

The Cambridge Companion to Modern Italian Culture - West - 2001-08-16
This collection of essays provides a comprehensive account of the culture of modern Italy. Contributions focus on a wide range of political, historical and cultural questions. The volume provides information and analysis on such topics as regionalism, the growth of a national language, social and political cultures, the role of intellectuals, the Church, the left, feminism, the separatist movements, organised crime, literature, art, design, fashion, the mass media, and music. While offering a thorough history of Italian cultural movements, political trends and literary texts over the last century and a half, the volume also examines the cultural and political situation in Italy today and suggests possible future directions in which the country might move. Each essay contains suggestions for further reading on the topics covered. The Cambridge Companion to Modern Italian Culture is an invaluable source of materials for courses on all aspects of modern Italy.

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This study recovers Italo Calvino's central place in a lost history of interdisciplinary thought, politics, and literary philosophy in the 1960s. Drawing on his letters, essays, critical reviews, and fiction, as well as a wide range of works -- primarily urban planning and design theory and history -- circulating among his primary interlocutors, this book takes as its point of departure a sweeping reinterpretation of Invisible Cities. Passages from Calvino's most famous novel routinely appear as aphorisms in calendars, posters, and the popular literature of inspiration and self-help, reducing the novel to vague abstractions and totalizing wisdom about thinking outside the box. The shadow of postmodern studies has had a similarly diminishing effect on this text, rendering up an accomplished but ultimately apolitical novelistic experimentation in endless deconstructive deferrals, the shiny surfaces of play, and the ultimately rigged game of self-referentiality. In contrast, this study draws on an archive of untranslated Italian- and French-language materials on urban planning, architecture, and utopian architecture to argue that Calvino's novel in fact introduces readers to the material history of urban renewal in Italy, France, and the U.S. in the 1960s, as well as the multidisciplinary core of cultural life in that decade: the complex and continuous interplay among novelists and architects, scientists and artists, literary historians and visual studies scholars. His last love poem for the dying city was in fact profoundly engaged, deeply committed to the ethical dimensions of both architecture and lived experience in the spaces of modernity as well as the resistant practices of reading and utopian imagining that his urban studies in turn inspired.

Italo Calvino's Architecture of Lightness
- Letizia Modena - 2011-05-09

This study recovers Italo Calvino's central place in a lost history of interdisciplinary thought, politics, and literary philosophy in the 1960s. Drawing on his letters, essays, critical reviews, and fiction, as well as a wide range of works -- primarily urban planning and design theory and history -- circulating among his primary interlocutors, this book takes as its point of departure a sweeping reinterpretation of Invisible Cities. Passages from Calvino's most famous novel routinely appear as aphorisms in calendars, posters, and the popular literature of inspiration and self-help, reducing the novel to vague abstractions and totalizing wisdom about thinking outside the box. The shadow of postmodern studies has had a similarly diminishing effect on this text, rendering up an accomplished but ultimately apolitical novelistic experimentation in endless deconstructive deferrals, the shiny surfaces of play, and the ultimately rigged game of self-referentiality. In contrast, this study draws on an archive of untranslated Italian- and French-language materials on urban planning, architecture, and utopian architecture to argue that Calvino's novel in fact introduces readers to the material history of urban renewal in Italy, France, and the U.S. in the 1960s, as well as the multidisciplinary core of cultural life in that decade: the complex and continuous interplay among novelists and architects, scientists and artists, literary historians and visual studies scholars. His last love poem for the dying city was in fact profoundly engaged, deeply committed to the ethical dimensions of both architecture and lived experience in the spaces of modernity as well as the resistant practices of reading and utopian imagining that his urban studies in turn inspired.

Forum Italicum - - 2005
Forum Italicum is a journal of Italian Studies, founded by M. Ricciardelli in 1967. The journal is intended as a meeting-place where scholars, critics, and teachers can present their views on the literature, language, and culture of Italy and other countries in relation to Italy. Young and hitherto unpublished scholars are encouraged to contribute their critical works.

ItaliAfrica - Sante Matteo - 2001

Roman Ghosts - Luigi Malerba - 2017
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Roman Ghosts - Luigi Malerba - 2017
"Roman Ghosts is an English translation of Luigi Malerba's late novel, "Fantasmi romani," which was published in Italian in 2006. The work offers a view of contemporary Rome with a critique of its middle-class society"--

Cinema naturale - Gianni Celati - 2001

Choice - - 2001

Italian Studies - - 2005
Includes the sections "Reviews", "Italian studies published in England", "Academica" and "A chronicle of public lectures, etc.".

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Pinocchio, the Tale of a Puppet - Carlo Collodi - 2011-02
Pinocchio, The Tale of a Puppet follows the adventures of a talking wooden puppet whose nose grew longer whenever he told a lie and who wanted more than anything else to become a real boy. As carpenter Master Antonio begins to carve a block of pinewood into a leg for his table the log shouts out, "Don't strike me too hard!" Frightened by the talking log, Master Cherry does not know what to do until his neighbor Geppetto drops by looking for a piece of wood to build a marionette. Antonio gives the block to Geppetto. And thus begins the life of Pinocchio, the puppet that turns into a boy. Pinocchio, The Tale of a Puppet is a novel for children by Carlo Collodi is about the mischievous adventures of Pinocchio, an animated marionette, and his poor father and woodcarver Geppetto. It is considered a classic of children's literature and has spawned many derivative works of art. But this is not the story we've seen in film but the original version full of harrowing adventures faced by Pinnocchio. It includes 40 illustrations.

Sul palco c'è l'autore - Beatrice Barbalato - 2006
"Sul palco c'è l’autore" rinvia alla figura del comédien oggi, che traghettando fra pagina scritta, teatro, video, film, considera come parte costitutiva del proprio lavoro le fasi della messa in scena.

The Piazza Tales - Herman Melville - 1856
This collection of short stories is the only such book published in Melville's lifetime. "Bartley the Scrivener," the collection's most famous story, concerns a clerk who works as a copyist for a well-to-do Manhattan lawyer. Bartleby steadfastly refuses to perform any of the tasks required by his job and his reply, "I would prefer not to," comes to haunt his employer. Today "Bartleby" is considered one of the most
precursor to the absurdist fiction of Franz Kafka. Also notable is the novella "Benito Cereno." The story concerns a slave rebellion on board a Spanish slave-trading ship in 1799 and is noted for its foreboding atmosphere and dark, complex plot. Another novella in the collection, "The Encantadas," offers a philosophical look at the Galápagos Islands.

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