

Novecento Un Monologo

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 literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by 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.

A History of Italian Cinema is the only comprehensive and up-to-date book on the subject available anywhere, in any language ->

Correct English usage as it's never been taught before: lucidly, memorably, and humorously – for all ages.

An unforgettable tale about the brutality of war i and one girl's quest for revenge and healing, from the author of the acclaimed international bestseller Silk.When i in an unnamed place and time i! Manuel Roca's enemies hunt him down to kill him, they fail to discover Nina, his youngest child, hidden in a hole beneath his farmhouse floor. After this carnage Tito, one of the murderers, discovers Nina's trapdoor. Enthralled by the sight of Nina's perfect innocence, he keeps quiet. By the time she has grown up, Nina's innocence will have bloomed into something else altogether, and one by one the wartime hunters will become the peacetime hunted. But not until a striking old woman calls upon a familiar old man selling newspapers in town can we know what Nina will ultimately make of her brutal legacy.

Ocean Sea

White Nights and Other Stories

Anti-Piketty

Great Italian Short Stories of the Twentieth Century / I grandi racconti italiani del Novecento: A Dual-Language Book

El jazz y sus espejos

NovecentoOberon Books

One relentless summer, six children explore the scorched wheatfields that surround their tiny community in the Italian countryside, while the adults shelter indoors. But when the gang chances on a tumbledown farmhouse, nine-year-old Michele Amitrano makes a discovery so momentous he dare not tell anyone about it. I'm Not Scared is a devastatingly authentic portrayal of childhood, and Michele must summon all of his imaginative resources to deal with his terrible secret. This is an enthralling and terrifying story about friendship and betrayal, guilt and innocence, which drives us inexorably to its tragic climax.

WINNER OF THE 2017 LEIPZIG BOOK FAIR PRIZE—When Natascha Wodlin’s mother died, Natascha was only ten years old—too young to find out what her mother had experienced during World War II. All the little girl knew was that they were detritus, human debris left over from the war. Years later, Natascha set out on a quest to find out what happened to her mother during that time. Why had they lived in a camp for “displaced persons”? Where did her mother come from? What had she experienced? The one thing she knew is that her parents had to leave Mariupol in Ukraine for Germany as part of the Nazi forced labor program in 1943. Armed with this limited knowledge, Natascha resolved to piece together the puzzle of her family’s past. The result is a highly praised, beautiful piece of prose that has drawn comparisons to W. G. Sebald in its approach. Like Sebald, Natascha’s aim is to reclaim the stories of those who can no longer speak for themselves. The author is not only in search of her own family’s history, but she is also aware that she is charting unmarked territory: accounts of the plight of forced laborers and displaced persons are still a rarity within literature about World War II and its atrocities. Natascha’s personal homage to her mother’s life story is an important lyrical memorial for the thousands of Eastern Europeans who were forced to leave their homes and work in Germany during the war, and a moving reflection of the plight of displaced peoples throughout the ages. This is a darkly radiant account of one person’s fate, developing momentous emotive power—its subject serves as a proxy for the fate of millions.

Fyodor Mikhailovich Dostoyevsky (1821 - 1881), sometimes transliterated Dostoevsky, was a Russian novelist, short story writer, and essayist. Dostoyevsky’s literary works explore human psychology in the troubled political, social and spiritual context of 19th-century Russia. This translation by Constance Garnett from the original Russian is widely regarded as a reference. Garnett translated seventy volumes of Russian prose for publication, including all of Dostoyevsky’s novels. Dostoyevsky’s works of fiction include 17 short stories, in this edition we present 7 stories, including two of his 2 most famous works "White Nights" and "Notes From the Underground": WHITE NIGHTS, NOTES FROM UNDERGROUND, A FAINT HEART, A CHRISTMAS TREE AND A WEDDING, POLZUNKOV, A LITTLE HERO and MR. PROHARTCHIN.

Look Back in Anger

The Story of Don Juan

A Paranormal Romance Novel

Lands of Glass

In Other Words

Il Virginian era un piroscifo. Negli anni tra le due guerre faceva la spola tra Europa e America, con il suo carico di miliardari, di emigranti e di gente qualsiasi. Dicono che sul Virginian si esibisse ogni sera un pianista straordinario, dalla tecnica strabiliante, capace di suonare una musica mai sentita prima, meravigliosa. Dicono che la sua storia fosse pazzesca, che fosse nato su quella nave e da lì non fosse mai sceso. Dicono che nessuno sapesse il perché.Il libro è uscito per la prima volta nel 1994. Nel 1998 Giuseppe Tornatore ne ha tratto il film La leggenda del pianista sull'oceano.

Film has shaped modern society in part by changing its cultures of memory. Film, Music, Memory reveals that this change has rested in no small measure on the mnemonic powers of music. As films were consumed by growing American and European audiences, their soundtracks became an integral part of individual and collective memory. Berthold Hoeckner analyzes three critical processes through which music influenced this new culture of memory: storage, retrieval, and affect. Films store memory through an archive of cinematic scores. In turn, a few bars from a soundtrack instantly recall the image that accompanied them, and along with it, the affective experience of the movie. Hoeckner examines films that reflect directly on memory, whether by featuring an amnesic character, a traumatic event, or a surge of nostalgia. As the history of cinema unfolded, movies even began to recall their own history through quotations, remakes, and stories about how cinema contributed to the soundtrack of people's lives. Ultimately, Film, Music, Memory demonstrates that music has transformed not only what we remember about the cinematic experience, but also how we relate to memory itself.

In 1956 John Osborne's Look Back in Anger changed the course of English theatre. 'Look Back in Anger presents post-war youth as it really is. To have done this at all would be a significant achievement: to have done it in a first play is a minor miracle. All the qualities are there, qualities one had despaired of ever seeing on stage - the drift towards anarchy, the instinctive leftishness, the automatic rejection of "official" attitudes, the surrealist sense of humour . . . the casual promiscuity, the sense of lacking a crusade worth fighting for and, underlying all these, the determination that no one who dies shall go unmournd.' Kenneth Tynan, Observer, 13 May 1956 'Look Back in Anger . . . has its inarguable importance as the beginning of a revolution in the British theatre, and as the central and most immediately influential expression of the mood of its time, the mood of the "angry young man".' John Russell Taylor

From one of Italy's most brilliant and most inventive writers comes the story of two visionaries of the mid-nineteenth century and a tale of angry visions, confused emotions and fantastic ambitions. Hector Horeau is an architect with a fantastical notion of whole cities made of glass, and Mr Rail has imagined sheets of glass larger than anyone thinks they will ever be.

It is 1849, and the Great Universal Exposition has announced a competition. Together Horeau and Rail build a palace more beautiful than any before...

un monologo

Slima

Film, Music, Memory

Music, Meaning and Media

A Tragedy in Three Acts

A handful of disparate lives converge at a remote seaside inn: a lovelorn professor, a renowned painter, an inscrutable seductress - and a beautiful young girl, fatally ill, brought to the sea by a desperate father's last hope. An intricate web of destinies and associations begins to reveal itself, but it is not until the arrival of a mysterious sailor called Adams that the truth in all its dreamlike beauty and cruelty becomes clear. Adams may furnish the key to the girl's salvation, but only the fulfilment of his obsessive secret purpose - to answer murder with murder - can conclude the journey that has brought him from the ends of the earth. Alternately playful and profoundly serious, Baricco's novel surges with the hypnotic power of the ocean sea.

The secular and the pious. The rich and the poor. Those with “a capacity for destiny” and those who “cannot afford it.” Emmaus is a world of stark contrasts, one in which four young men—all from proud, struggling families, and all lusting after Andre, a hyper- sexual woman—are goaded from adolescence to manhood in a torrent of exploits and crises, sexual awakenings and morbid depressions, naivety and fatalism. A brilliant portrait of the perils and uncertainties of youth and faith, Emmaus is a remarkable novel from one of the very best writers in Europe.

“Rich . . . eclectic . . . a feast” Telegraph This landmark collection brings together forty writers that reflect over a hundred years of Italy’s vibrant and diverse short story tradition, from the birth of the modern nation to the end of the twentieth century. Poets, journalists, visual artists, musicians, editors, critics, teachers, scientists, politicians, translators: the writers that inhabit these pages represent a dynamic cross section of Italian society, their powerful voices resonating through regional landscapes, private passions and dramatic political events. This wide-ranging selection curated by Jhumpa Lahiri includes well known authors such as Italo Calvino, Elsa Morante and Luigi Pirandello alongside many captivating new discoveries. More than a third of the stories featured in this volume have been translated into English for the first time, several of them by Lahiri herself.

Luigi Pirandello [28 June 1867 - 10 December 1936] was an Italian dramatist, novelist, and short story writer awarded the Nobel Prize in Literature in 1934, for his "bold and brilliant renovation of the drama and the stage." Pirandello's works include novels, hundreds of short stories, and about 40 plays, some of which are written in Sicilian.

Pirandello's tragic farces are often seen as forerunners for Theatre of the Absurd. Henry IV is a man who went mad after being knocked off his horse during a masquerade. At the time he was playing the part of Henry IV, and his delusion for over twelve years after the fall was that he was King Henry IV of Germany during the eleventh century. He has been placed in a "castle" with four valets, or "private counselors," all paid for by his nephew Di Noli. The play opens in the throne room with Berthold, a new valet who has just been hired, learning from the other three valets. Berthold is being taught everything he needs to know in order to work for Henry IV and take care of the madman...

The Penguin Book of Italian Short Stories

La Locandiera

Lo spirito nella letteratura italiana contemporanea: un'antologia di casi editoriali

Henry IV

A Grammar Book for You and I—Oops, Me!

Der Band vereinigt erstmalig die Interpretationen von insgesamt einundzwanzig Theaterstücken zwanzig verschiedener Autoren und bietet einen repräsentativen Querschnitt der Entwicklung des italienischen Theaters des Novecento. Den Beginn macht das „symbolische“ Theater Gabriele D’Annunzio, gefolgt von einem Stück von Filippo Tommaso Marinetti, dem Begründer des Futurismus, sowie vom „grotesken“ Theater Luigi Chiarellis und Pier Maria Rosso di San Secondo. Es schließt sich Luigi Pirandello mit zwei berühmten Dramen an, und Roberto Bracco, Alberto Savinio und Massimo Bontempelli machen den Leser mit alternativen Theaterkonzepten bekannt. Es folgen Aldo De Benedetti, Ugo Betti, Diego Fabbrì, Eduardo De Filippo, Natalia Ginzburg, Giovanni Testori, Dario Fo, Dacia Maraini, Pier Paolo Pasolini und Carmelo Bene. Das neoplatonische Theater ist durch Annibale Ruicello vertreten, und den Abschluss bildet der szenische Monolog Novecento von Alessandro Baricco. Dass natürlich gegebenenfalls auch die Debatte über den Vorrang des „teatro del regista“ oder des „teatro della parola“ zur Sprache kommt, ist selbstverständlich.

Thomas Piketty's book Capital in the Twenty-First Century has enjoyed great success and provides a new theory about wealth and inequality. However, there have been major criticisms of his work. Anti-Piketty: Capital for the 21st Century collects key criticisms from 20 specialists—economists, historians, and tax experts—who provide rigorous arguments against Piketty's work while examining the notions of inequality, growth, wealth, and capital.

The year is 1861. Hervé Joncour is a French merchant of silkworms, who combs the known world for their gemlike eggs. Then circumstances compel him to travel farther, beyond the edge of the known, to a country legendary for the quality of its silk and its hostility to foreigners: Japan. There Joncour meets a woman. They do not touch; they do not even speak. And he cannot read the note she sends him until he has returned to his own country. But in the moment he does, Joncour is possessed.

National Best Seller From the best-selling author and Pulitzer Prize winner, a powerful nonfiction debut—“honest, engaging, and very moving account of a writer searching for herself in words.” —Kirkus Reviews (starred) In Other Words is a revelation. It is at heart a love story—a long and sometimes difficult courtship, and a passion that verges on obsession: that of a writer for another language. For Jhumpa Lahiri, that love was for Italian, which first captivated and capsized her during a trip to Florence after college. Although Lahiri studied Italian for many years afterward, true mastery always eluded her. Seeking full immersion, she decides to move to Rome with her family, for “a trial by fire, a sort of baptism” into a new language and world. There, she begins to read, and to write—initially in her journal—solely in Italian. In Other Words, an autobiographical work written in Italian, investigates the process of learning to express oneself in another language, and describes the journey of a writer seeking a new voice. Presented in a dual-language format, this is a wholly original book about exile, linguistic and otherwise, written with an intensity and clarity not seen since Vladimir Nabokov: a startling act of self-reflection and a provocative exploration of belonging and reinvention.

Heart of the Dragon

Novecento, Un monologo. Ediz. araba

Le fabuleux destin des biens culturels

Watching Pages, Reading Pictures

An Annotated Bibliography, 1929​​2016

Completissima obra que estudia el jazz en relación con cualquier manifestación cultural: música, literatura, medios audiovisuales o artes plásticas. También cuenta con una serie de 'actividades proselitistas' para acercar el jazz a los que todavía no lo disfrutan. Il Virginian era un piroscifo. Negli anni tra le due guerre faceva la spola tra Europa e America, con il suo carico di miliardari, di emigranti e di gente qualsiasi. Dicono che sul Virginian si esibisse ogni sera un pianista straordinario, dalla tecnica strabiliante, capace di suonare una musica mai sentita prima, meravigliosa. Dicono che la sua storia fosse pazzesca, che fosse nato su quella nave e che da lì non fosse mai sceso. Dicono che nessuno sapesse il perché. In forma di monologo, il primo testo teatrale di Alessandro Baricco..

This anthology highlights the rich range of modern Italian fiction, presenting the first English translations of works by many famous authors. Contents include fables and stories by Italo Calvino, Elsa Morante, Alberto Moravia, and Cesare Pavese; historical fiction by Leonardo Sciascia and Mario Rigoni Stern; and little-known tales by Luigi Pirandello and Carlo Emilio Gadda. No further apparatus or reference is necessary for this self-contained text. Appropriate for high school and college courses as well as for self-study, this volume will prove a fine companion for teachers and intermediate-level students of Italian language and literature as well as readers wishing to brush up on their language skills. Dover (2013) original publication. See every Dover book in print at www.doverpublications.com

At the turn of the 20th Century, the great cruise liner Virginia shuttles back and forth across the Atlantic Ocean, transporting passengers from old Europe to the New World. When an abandoned baby is found on board the sailors christen Novecento – 1900. The child is destined to a strange fate. Novecento will never leave the ship as long as he lives, yet he becomes the greatest jazz musician the world would never know. He only knows his music, which has a magical effect on everyone who hears. For six years before World War II, Tim Tooney played trumpet with him and Novecento gave him his story... Adapted for film in The Legend of 1900, this stage adaptation presented as a monologue, is a beautiful piece of theatre.

Emmaus

Alessandro Baricco, Novecento

Italienisches Theater des 20. Jahrhunderts in Einzelinterpretationen

atti della VII Settimana della lingua italiana nel mondo, Università di Kassel, 22-28 ottobre 2007

Ordre et désordres de la réception

The phenomenal New York Times bestseller that “explores the upstairs-downstairs goings-on of a posh Parisian apartment building” (Publishers Weekly). In an elegant hôtel particulier in Paris, Renée, the concierge, is all but invisible—short, plump, middle-aged, with bunions on her feet and an addiction to television soaps. Her only genuine attachment is to her cat, Leo. In short, she’s everything society expects from a concierge at a bourgeois building in an upscale neighborhood. But Renée has a secret: She furiously, ferociously devours art, philosophy, music, and Japanese culture. With biting humor, she scrutinizes the lives of the tenants—her inferiors in every way except that of material wealth. Paloma is a twelve-year-old who lives on the fifth floor. Talented and precocious, she’s come to terms with life’s seeming futility and decided to end her own on her thirteenth birthday. Until then, she will continue hiding her extraordinary intelligence behind a mask of mediocrity, acting the part of an average pre-teen high on pop culture, a good but not outstanding student, an obedient if obstinate daughter. Paloma and Renée hide their true talents and finest qualities from a world they believe cannot or will not appreciate them. But after a wealthy Japanese man named Ozu arrives in the building, they will begin to recognize each other as kindred souls, in a novel that evails the quiet victories of the inconspicuous among us, and “teaches philosophical lessons by shrewdly exposing rich secret lives hidden beneath conventional exteriors” (Kirkus Reviews). “The narrators’ kinetic minds and engaging voices (in Alison Anderson’s fluent translation) propel us ahead.” —The New York Times Book Review “Barbery’s sly wit . . . bestows lightness on the most ponderous cogitations.” —The New Yorker

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.

La reception des biens culturels, sous toutes leurs formes et dans leur in nie variete, a fait l'objet de nombreuses re exions theoriques qui impliquent et interessent les chercheurs autant que les promoteurs de leur diffusion. Comment peut-on expliquer la posterite ou le succes d'une oeuvre litteraire ou artistique a telle epoque et dans tel contexte ? Comment les acteurs divers - ecrivains, scientifiques, artistes, dramaturges, amateurs, marchands, institutions, publics - construisent- ils le sens et la valeur des biens culturels? Comment contribuent-ils a leur diffusion? Existe- t-il des mecanismes qui permettent de controler la reception des oeuvres? Toutes ces questions ont constitue le cadre d'un colloque intitule Le fabuleux destin des biens culturels. Ordre et desordres de la reception qui a eu lieu a l'Universite de Lausanne les 8 et 9 mai 2014.

Organise par la Formation doctorale interdisci- plinaire (FDI) en étroite collaboration avec deux disciplines de la Faculte, le grec ancien et l'histoire de l'art, ce colloque a cree un espace de rencontre entre hellenistes, archeologues, litteraires et histo- riens de l'art, qui ont fait un etat des lieux des travaux consacres a la reception et les ont situes vis-a-vis de la recherche internationale. Les textes reunis dans ce volume permettent de voir le croi- sement de ces differents regards et font emerger des questionnements inedits.

"The crazy life and courageous death of a man who loved women too much to want only one." Don Juan is a passionate lover of life and nearly 1,000 women. One night, the Commendatore of Calatrava catches him kissing his daughter, and challenges him to a duel. Don Juan wins the duel, which of course means that the Commendatore is slain-and so begins the end for the incorrigible seducer. Dave Eggers says, of the series: "I couldn't be prouder to be a part of it. Ever since Alessandro conceived this idea I thought it was brilliant. The editions that they've compiled have been lushly illustrated and elegantly designed."

Cinema and Modern Literature in Italy

Collected Poems of Primo Levi

The Elegance of the Hedgehog

She Came from Mariupol

Encyclopedia of Italian Literary Studies

Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's Italian Literature before 1900 in English Translation, also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature.

Italian cinema is internationally well-known for the ground-breaking experience of Neo-Realism, comedy "Italian-Style," Spaghetti Westerns, and the horror movies of the seventies. However, what is rather unfamiliar to wider audiences is Italian cinema's crucial and enduring affair with literature. In fact, since the very beginning, literature has deeply influenced how Italian cinema has defined itself and grown. This book provides an empirical approach to this complex and fruitful relationship. The aim is to present discussions dealing with significant Italian film adaptations from literary materials which greatly exemplify the variety of styles, view-points, and attitudes produced by such an alliance, throughout the different periods. Among the adaptations discussed, are those that have followed trends and critical debates, making them, at times, rather problematic.

The author of the international bestseller Silk now delivers a ravishing and wildly inventive novel about friendship, genius and its discontents, and the redemptive power of narrative. Somewhere in America lives a brilliant boy named Gould, an intellectual guided missile aimed at the Nobel Prize. His only companions are an imaginary giant and an imaginary mute. Improbably—and yet with impeccable logic—he falls into the care of Shatzy Shell, a young woman whose life up till that point has been equally devoid of human connection . Theirs is a relationship of stories and of stories within stories: of Gould's evolving saga of an underdog boxer and the violent Western that Shatzy has been dictating into a tape recorder since the age of six. Out of these stories, Alessandro Baricco creates a masterpiece of metaphysical pulp fiction that recalls both Scheherazade and Italo Calvino. By turns exhilarating and deeply moving, City is irresistible.

Before The Lords of the Underworld, there was Gena Showalter's Atlantis series. Rediscover this mythical world of immortals, magic and dark seduction... Searching for her missing brother, Grace Carlyle never dreamed she would discover a secret world populated by mythological monsters—or find herself facing a word-wielding being whose looks put mortal men to shame. But there he was, Darius on Kragin, one of a race of shape-shifting warriors bound to guard the gates of Atlantis, and kill all travelers who strayed within its borders. Now Grace's life was in his hands, and Darius had to choose between his centuries-old vow and the woman who had slipped beneath his defenses and stolen the heart of Atlantis's fiercest dragon. Look for the rest of Gena Showalter's Atlantis series: The

Amazon's Curse, Jewel of Atlantis, The Nymph King and The Vampire's Bride, available now. Originally published in 2005

Italian Literature since 1900 in English Translation

A History of Italian Cinema

Encyclopedia of Italian Literary Studies: A-J

Without Blood