

Se Una Notte Dinverno Un Viaggiatore

This book is both a contribution to an interdisciplinary study of literature and other media and a pioneering application of cognitive and frame-theoretical approaches to these fields. In the temporal media a privileged place for the coding of cognitive frames are the beginnings while in spatial media physical borders take over many framing functions. This volume investigates forms and functions of such framing spaces from a transmedial perspective by juxtaposing and comparing the framing potential of individual media and works. After an introductory theoretical essay, which aims to clarify basic concepts, the volume presents eighteen contributions by scholars from various disciplines who deal with individual media. The first section is dedicated to framing in or through the visual arts and includes discussions of the illustrations of medieval manuscripts, the practice of framing pictures from the Middle Ages to Magritte and contemporary American art as well as framings in printmaking and architecture. The second part deals with literary texts and ranges from studies centred on framings in frame stories to essays focussing on the use of paratextual, textual and non-verbal media in the framings of classical, medieval and modern German and American narrative literature; moreover, it includes studies on defamiliarized framings, e.g. by Julio Cortazar and Jasper Fforde, as well as an essay on end-framing practices. Sections on framings in film (including the trailers of Tolkien s "The Lord of the Rings") and in music (operatic overtures and Schumann s piano pieces) provide perspectives on further media. The volume is of relevance to students and scholars from various fields: intermedia studies, cognitive approaches to the media, literary and film studies, history of art, and musicology."

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Second-person storytelling is a continually present and diverse technique in the history of literature that appears only once in the oeuvre of an author. Based on key narratives of the post-war period, Evgenia Iliopoulou approaches the phenomenon in an inductive way, starting out from the essentials of grammar and rhetoric, and aims to improve the general understanding of second-person narrative within literature. In its various forms and typologies, the second person amplifies and expands the limits of representation, thus remaining a narrative enigma: a small narrative gesture - with major narrative impact.

This book is about the presence of utopian and dystopian elements in the Italian literary landscape. It focuses on four authors that are representatives of the various positions in the Italian cultural debate: Pasolini, Calvino, Sanguineti, and Volponi. What did concepts like utopia and dystopia mean for these authors? Is it possible to separate utopia from dystopia? What is the role of science fiction in this debate? This book answers these questions, proposing an original interpretation of utopia and of the social role of literature. The book also takes into consideration four of the most influential literary journals in Italy: *Officina*, *il menabò*, *il verri*, and *Nuovi Argomenti*, that played a central role in the cultural and political debate on utopia in Italy.

"Although never named as such, the landscape of Sanremo was a visual source for Calvino's fiction. This recurring theme provides both a link between some very different works and an insight into the autobiographical dimension of an author whose attitude to privacy is protective but detached. This work is an analysis of the criteria of representative (and of representational distortion) of a descriptive motif."

Giorgio Manganelli (1922-1990), one of Italy's most radical and original writers, went further

than most in exploring the creative possibilities of hybrid genres and open forms. Ostentation, theatricality, and a love of drapery and verbal excess are defining features of his body of work, which ranges from prose fiction, literary criticism, and drama to travel writing, treatises, commentaries, and imaginary interviews. This study examines the wealth of Manganelli's imagination - his grotesque animals, speaking corpses, and melancholy spectres - and argues that his spectacular eloquence was shaped by an exceptional awareness of literary and philosophical models. Following Manganelli's lead, the author addresses issues such as the boundaries of meaningful language, the relationship between literary and visual texts, fantasy and realism, and the power of literature to express the apprehensions and intimations of human consciousness.

This Italian reference grammar provides students, teachers and others interested in the Italian language with a comprehensive, accessible and jargon-free guide to the forms and structure of Italian. Whatever their level of knowledge of the language, learners of Italian will find this book indispensable: it gives clear and detailed explanations of everything from the most elementary facts such as the relation between spelling and pronunciation, or the forms of the article, to more advanced points such as the various nuances of the subjunctive. Formal or archaic discourse is distinguished from informal, everyday usage, and regionalisms are also indicated where appropriate. The authors have taken care to make it an easy and illuminating reference tool: extensive cross-referencing enables readers to quickly find the information they require, and also stimulates them to discover new, related facts.

This volume examines the workings of digression in the novels of five major Italian authors - Manzoni, Dossi, Pirandello, Gadda and Calvino - from the birth of the modern novel in the early

19th century to the era of postmodernist experimentation.

“The effects of 9/11 ramify through a network of conduits and pathways, including the examples of expressive culture this volume explores; and the registration of those effects will likewise be felt in an array of documents and texts. The cultural, literary, and mass mediated effects of 9/11 encompass the globe and the chapters in this volume assume a transnational and international range of vantage points. The topics examined include the representation of Islam and Moslems in a number of texts and genres, the political and psychological dilemmas faced by characters in a number of literary works, and the refraction of current psycho-cultural-political tensions in forms of expressive culture in which the effects of 9/11 are felt in other than explicit ways. Was 9/11 a moment that punctuated and disrupted the movement of history or, as one of the authors suggests, did it act as a catalyst to escalate existing stereotypes? The chapters investigate not just different genres and cultural forms but distinct modes of intersection between the political, the cultural and the psychological. One achievement of this volume is to show how 9/11’s effects at times insinuate themselves in discourse through nuance and subtlety, and at other times frontally assault texts and images. In the words of one article, “modern Dutch post-9/11 novels directly participate in current cultural and political discourses.” By the

same token, these cultural and political discourses participate in novels, films, TV shows, and the effects of 9/11 proliferate and concentrate in this exchange. This volume draws timely attention to the multiple forms of this complex interaction.”

Dr Patrick Hagopian, University of Lancaster

Dogen and Soto Zen builds upon and further refines a continuing wave of enthusiastic popular interest and scholarly developments in Western appropriations of Zen. In the last few decades, research in English and European languages on Dogen and Soto Zen has grown, aided by an increasing awareness on both sides of the Pacific of the important influence of the religious movement and its founder. The school has flourished throughout the medieval and early modern periods of Japanese history, and it is still spreading and reshaping itself in the current age of globalization. This volume continues the work of Steven Heine's recently published collection, *Dogen: Textual and Historical Studies*, featuring some of the same outstanding authors as well as some new experts who explore diverse aspects of the life and teachings of Zen master Dogen (1200-1253), the founder of the Soto Zen sect (or Sotoshu) in early Kamakura-era Japan. The contributors examine the ritual and institutional history of the Soto school, including the role of the Eiheji monastery established by Dogen as well as rites and precepts performed there and at other temples.

Ricci's book ranges widely over Calvino's oeuvre to illustrate the accuracy of the idea articulated by Calvino himself that a visual image lies at the origin of all his narrative. The book's main theme is the difficult interface between word and image that Calvino struggled with throughout his career, the act of perception that rendered visible that which was invisible and transformed what was seen into what is read. Ricci holds that Calvino's narrative has an 'imagocentric' program and that his literary strategy is 'ekphrastic' i.e. it is characterized by literary description of visual representation, real or imaginary. The book is interdisciplinary in nature and will interest not only scholars of literature but also those who work with the visual arts and with information technology.

A novel of a delightful eccentric on a search for truth, by the renowned author of *Invisible Cities*. In *The New York Times Book Review*, the poet Seamus Heaney praised Mr. Palomar as a series of “beautiful, nimble, solitary feats of imagination.” Throughout these twenty-seven intricately structured chapters, the musings of the crusty Mr. Palomar consistently render the world sublime and ridiculous. Like the telescope for which he is named, Mr. Palomar is a natural observer. “It is only after you have come to know the surface of things,” he believes, “that you can venture to seek what is underneath.” Whether contemplating a fine cheese, a hungry gecko, or a topless sunbather, he tends to

let his meditations stray from the present moment to the great beyond. And though he may fail as an objective spectator, he is the best of company. "Each brief chapter reads like an exploded haiku," wrote Time Out. A play on a world fragmented by our individual perceptions, this inventive and irresistible novel encapsulates the life's work of an artist of the highest order, "the greatest Italian writer of the twentieth century" (The Guardian).

Studienarbeit aus dem Jahr 2005 im Fachbereich Romanistik - Italienische u. Sardische Sprache, Literatur, Landeskunde, Note: 2,0, Ludwig-Maximilians-Universität München (Institut für Italianistik), Veranstaltung: Proseminar Italienische Literaturwissenschaft "Literarische Parodien seit Ludovico Ariosto," 15 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Wie uns das Proseminar gezeigt hat, treffen wir literarische Parodien epochen- und gattungsübergreifend an. Angefangen bei Ludovico Ariosto im 15. Jahrhundert bis hin zu modernsten Autoren aus dem Jahre 1997 begegnen uns literarische Parodien unterschiedlichster Art. Gattungsspezifisch betrachtet lassen sich Parodien mit allen Sorten von Literaturgenres in Verbindung bringen, so beispielsweise mit dem Epos, der Lyrik, dem Dialog und der Prosa. In der hier vorliegenden Arbeit wird im Speziellen ein Werk der Verbindung zwischen Parodie und Prosa näher untersucht. Es handelt sich um den Roman Se una

notte d'inverno un viaggiatore des italienischsprachigen Autors Italo Calvino, den er in der zweiten Hälfte des 20. Jahrhunderts veröffentlicht hat. Um das Thema umfassend zu erörtern, ist es notwendig, sich dem Gegenstand von verschiedenen Standpunkten aus zu nähern. Zunächst einmal erfolgt die Betrachtung der Biographie und der literarischen Vita des Autors. Leider gibt es meiner Meinung nach zu diesem Bereich noch keine ausreichend informative Forschungsliteratur. Anschliessend sollen die Merkmale der Postmoderne - jene Epoche, die das ausgehende 20. Jahrhundert geprägt hat - näher erlautert werden. Auch zu dieser Thematik sollte die Forschung noch zusätzliche Anstrengungen unternehmen, um ausreichendes Informationsmaterial zur Verfügung stellen zu können. Werkspezifischer wird es ab dem dritten Abschnitt. Hier widmen wir uns der formalen und inhaltlichen Betrachtung des Romans, um im vierten und letzten Argument durch überwiegende Eigeninterpretation einige Beispiele literarischer Parodie anhand vorgegebene

This volume traces the modern critical and performance history of this play, one of Shakespeare's most-loved and most-performed comedies. The essay focus on such modern concerns as feminism, deconstruction, textual theory, and queer theory.

Few recent writers have been as interested in the cross-over between texts and

visual art as Italo Calvino (1923-85). Involved for most of his life in the publishing industry, he took as much interest in the visual as in the textual aspects of his own and other writers' books. In this volume twenty international Calvino experts, including Barenghi, Battistini, Belpoliti, Hofstadter, Ricci, Scarpa and others, consider the many facets of the interplay between the visual and textual in Calvino's works, from the use of colours in his fiction to the influence of cartoons, from the graphic qualities of the book covers themselves to the significance of photography and landscape in his fiction and non-fiction. The volume is appropriately illustrated with images evoked by Calvino's major texts.

Now featuring a brand-new design and integration of short film, the newly-revised PONTI: ITALIANO TERZO MILLENNIO provides an up-to-date look at modern Italy, with a renewed focus on helping the second year student bridge the gap from the first year. With its innovative integration of cultural content and technology, the Third Edition encourages students to expand on chapter themes through web-based exploration and activities. Taking a strong communicative approach, the book's wealth of contextualized exercises and activities make it well suited to current teaching methodologies, and its emphasis on spoken and written communication ensures that students express themselves with confidence. Students will also have the chance to explore modern Italy with a cinematic eye through the inclusion of five exciting short films by Italian filmmakers. Audio and video files can now be found within the media enabled eBook. Important Notice: Media content referenced within the product

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description or the product text may not be available in the ebook version.

Presents a comprehensive survey of Italian literature from its earliest origins to the present. 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.

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.

Why did Italo Calvino decide to translate *Les Fleurs bleues* by Raymond Queneau? Was his translation just a way to pay a tribute to one of his models? This study looks at Calvino's translation from a literary and linguistic perspective: Calvino's *I fiori blu* is more than a rewriting and a creative translation, as it contributed to a revolution in his own literary language and style. Translating Queneau, Calvino discovered a new fictional voice and explored the potentialities of his native tongue, Italian. In fact Calvino's writings show a visible evolution of poetics and style that occurred rather abruptly in the mid 1960s; this sudden change has long been debated. The radical transformation of his style was affected by several factors: Calvino's new interests in linguistics, in translation theory, and in the act of translation. Translation as Stylistic Evolution analyses several passages in detail and scrutinizes quantitative data obtained by comparing digital versions of the original and Calvino's translation. The results of such assessment of Calvino's text-consistency suggest clear interpretations of the motives behind Calvino's radical and remarkable change of style that are tied to his notion of creative translation.

Calvino and the Pygmalion Paradigm: Fashioning the Feminine in *I nostri antenati* and *Gli amori difficili* is the first book-length analysis of the representation of the feminine in Calvino's fiction. Using the structural umbrella of the Pygmalion paradigm and using feminist interpretative techniques, this book offers interesting alternative readings of two of Calvino's important early narrative collections. The Pygmalion paradigm concerns the creation by a male 'artist' of a feminine ideal and highlights the artificiality and narcissistic desire associated with the creation process. This book discusses Calvino's active and deliberate work of self-creation, accomplished through extensive self-commentaries and exposes both the lack of

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importance Calvino placed on the feminine in his narratives and the relative absence of critical attention focused on this area. Relying on the analogy between Pygmalion's pieces of ivory and Barthes' 'seme' and drawing upon the ideas underlying Kristevan intertextuality, the book demonstrates that, despite Calvino's professed lack of interest in character development, his female characters are carefully and purposefully constructed. A close reading of Calvino's narratives, engaging directly with Freud, Lacan and the feminist psychoanalytical thinking of Kofmann, Kristeva, Kaplan and others, demonstrates how Calvino uses his female characters as foils for the existential reflections of his typically maladjusted and narcissistic male characters.

This book explores the concept of the end of literature through the lens of Hegel's philosophy of art. In his version of Hegel's 'end of art' thesis, Arthur Danto claimed that contemporary art has abandoned its distinctive sensitive and emotive features to become increasingly reflective. Contemporary art has become a question of philosophical reflection on itself and on the world, thus producing an epochal change in art history. The core idea of this book is that this thesis applies quite well to all forms of art except one, namely literature: literature resists its 'end'. Unlike other arts, which have experienced significant fractures in the contemporary world, Campana proposes that literature has always known how to renew itself in order to retain its distinguishing features, so much so that in a way it has always come to terms with its own end. Analysing the distinct character of literature, this book proposes a new and original interpretation of the 'end of art' thesis, showing how it can be used as a key conceptual framework to understand the contemporary novel.

Calvino's *Combinational Creativity* examines the various ways combinatory processes

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influence the work of the Italian author Italo Calvino. Comprising chapters by six literary scholars, the volume asserts that the Ligurian writer's creativity often stems from his contemplation of literature even as it investigates the intersection of his work with poets, writers, and literary movements. Each chapter explores a different aspect of Calvino's creativity. Natalie Berkman examines Calvino as a reader of Ariosto and provides an analysis of mathematical combinations inspired by Vladimir Propp in *Il castello dei destini incrociati*. Discussing the poetic and scientific influence of the Argentine writer Julio Cortázar on Calvino, Sara Ceroni then presents *Palomar* as a modernist work of epiphanies. This is followed by two chapters investigating different influences on *Cosmicomics*: Elio Baldi demonstrates how Calvino's collection of stories appropriates various conventions of the science fiction genre, while Elizabeth Scheiber provides a close reading of two tales to show how Calvino uses science as a metaphor to comment on the poetics of Italian authors Gadda, D'Annunzio, Ungaretti, and Montale. Cecilia Benaglia then proposes Calvino as a reader of Gadda, who served not only as an aesthetic influence, but also as an epistemological one. Finally, juxtaposing Calvino with his contemporary, Umberto Eco, Sebastiano Bazzichetto examines the two authors' use of figures of speech as ways of constructing labyrinths. *Calvino's Combinational Creativity* takes Calvino studies in new directions as it rethinks how the author's work can be classified, and delves into the sources of his inspiration. *Forces in Modern and Postmodern Poetry* examines the works of classic authors in the modern and postmodern literary tradition, including Stéphane Mallarmé, Wallace Stevens, Samuel Beckett, Gertrude Stein, Charles Olson, Paul Celan, Ezra Pound, William Carlos Williams, Louis Zukofsky, and John Ashbery, all from a comparative perspective. The

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concepts, modern and postmodern, are not used to provide definitive answers but to raise questions concerning the status of representation, issues of the self, and the use of imagery and musical invention. The wide range of the study is matched by the richly detailed analysis of specific poetic texts from an author noted for the scope and acuity of his attention to modern poetry in all its varied forms.

Tommasina Gabriele's critical text addresses the paucity of intertextual studies on the erotic in Calvino's work. While *Se una notte d'inverno un viaggiatore* and *Le cosmicomiche* have generated some attention to the erotic, eros nonetheless remains virtually unexplored in its widest scope - despite its prevalence and centrality in the majority of Calvino's narratives, from his *Racconti* to *I nostri antenati* to his posthumous, unfinished *Sotto il sole giaguaro*. Perhaps for this reason such texts as *Gli amori difficili* and *Sotto il sole giaguaro* have been discussed less by critics than many of Calvino's other neorealist or postmodern fictions. Gabriele's study begins with an assessment of the critical context in which Calvino has been framed and proceeds to the analysis of several articles in which Calvino addresses the erotic in literature. Using these articles and a pivotal interview as a theoretical base, Gabriele offers an explanation for the neglect of the erotic motif as well as a theory of eros in Calvino's work. She uncovers the apparent contradiction that while Calvino repeatedly advocated - throughout his career of forty-plus years - a precise language, this call for precision did not extend to erotic subject matter, where Calvino sometimes felt that "direct representation" was virtually impossible. Gabriele finds that in Calvino the challenge of erotic representation is linked to the complexity of the writer's role, especially as articulated in Calvino's famous article, "Cibernetica e fantasmi." Through this erotic lens, Gabriele examines *Il barone rampante* and the stories of

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Le cosmicomiche, Gli amori difficili, and Sotto il sole giaguaro, which establish the erotic as a fundamental and usually positive aspect of human identity and interaction. In *Le cosmicomiche*, she unveils a "spiral" movement which functions both as a symbol of Calvino's erotic theory and as a symbol of Calvino's circumlocutory approach to it. In *Gli amori*, she explores the difficulty in expressing the erotic, while offering an alternative interpretation - a "positive" one - of these often criticized characters and stories. Finally, Gabriele identifies the magnitude of the erotic motif in "*Sotto il sole giaguaro*." Calvino reveals the negative side of eros in this brilliant, ambitious, and tightly knit story which interweaves sexual, historical, religious, cultural, and artistic struggles for power.

This book presents a definition of literary postmodernism, using detective and science fictions as a frame. Through an exploration of both prior theoretical approaches, and indicators through characteristics of postmodernist fiction, this book identifies a structural framework to both understand and apply the lessons of postmodernism for the next generation. Within a growing consensus that the postmodern era has passed, this book examines the different conceptions of postmodernism and posits a meaningful definition, one which can provide the foundation for future literary expression. This theory is then applied to genre fiction, particularly detective fiction and science fiction, demonstrating that postmodernism is found in the structure, rather than questions posed about literary expression. Finally, Matthias Stephan considers post-postmodern movements, and how they can be expressed given this definition of literary postmodernism, moving forward to the twenty-first century.

The crime genre entered Italy in the late nineteenth century, and if initially Italian authors followed models developed abroad—principally in the United States, England and France—a

uniquely Italian brand began to emerge soon. Il giallo, as the crime genre has been known in Italy since the 1930s, proved to be the ideal instrument to confront pressing and often uncomfortable issues which were pertinent to the Italian context: it became a useful tool to restore, symbolically at least, the truth and justice that were, and still are, perceived by a large part of the Italian reading public to be systematically denied in reality. In today's Italy, the crime genre, and particularly its noir sub-genre, narrates so that readers might remember, so that they might take heed and action, turning cognition into an act of resistance against oblivion and of rebellion against injustice. *Uncertain Justice* explores three broad areas that contemporary Italian noir literature appears particularly keen to debate, retrieving them from the silence to which they might otherwise be consigned: unresolved historical and political legacies, the repercussions of which still inform and affect life and practices in the present times; the problematic institution of the family, considered as the bedrock of Italian culture and the founding principle of Italian society, with specific attendant questions of gender politics; and the justice system seen through some of its operators, nominally in charge of putting the wrongs right and frequently accused of preventing this from happening. These explorations are conducted through an analysis of texts published in the last twenty years, which represent an effort to expose and counter injustice through the power of the word. Crime literature authors often revisit recent Italian history in their novels, and genre fiction plays a prominent role in acts of resistance against cover-ups or revisionist views of history. The volume starts with an analysis of this role, through novels that look back at the years of the fascist regime and, more recently, at the period from the anni di piombo onwards. It then considers the contribution made to the giallo and noir genre by women writers, looking at the effects that female

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practitioners in Italy have had on the ethics and aesthetics of a genre that, in other cultures, has traditionally been firmly conservative. A further section examines novels set in a familial context and looks at a range of family dynamics, expressed in the relationships between mothers and sons, mothers and daughters, large extended families or small nuclear ones. If some of the texts expose the devastating effects of the violence perpetrated “in the name of love,” others more positively offer hope, demonstrating how more desirable options do exist and can be pursued. Finally the volume looks at justice as a system and at its practitioners, as, in an interesting development peculiar to Italy, a significant number of judges, lawyers and senior police officers have recently become involved in crime fiction writing. The concluding chapter investigates the contribution that these “specialists,” who have extensive theoretical and technical knowledge in a field which crime fiction routinely frequents, can make to the genre; it also analyses whether these authors, who bring together the moral function of unveiling the truth (prerogative of the investigator) and the social function of rectifying a wrong (prerogative of the upholders of the law), may have a role in forming a more ethically and socially aware Italian citizen.

First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company. This first study in English of the complete writings of Italo Calvino (1923-85) offers new interpretations of Calvino's main works, taking into account some important unpublished material, and analyses Calvino's intertextual links with major writers of world literature (Conrad, Stevenson, Hemingway and Borges). Postmodern elements in his texts are assessed, and a chapter on Calvino's critical essays shed important light on his creative process.

The ‘new Italian narrative’ that began to be spoken about in the 1980s was not associated

with a single writer or movement but with an eclectic and varied production. The eight essays that make up this volume set out to give a flavour of the breadth and range of recent trends and developments. The collection opens with two essays on crime fiction. In the first, Luca Somigli examines novels dealing with topical issues or recent history and which reveal a strong indigenous and regional tradition, while in the second, Nicoletta McGowan discusses the particular case of a noir by Claudia Salvatori. They are followed by essays on two of Italy's best-known contemporary writers: Marina Spunta's essay explores the representation of space, place and landscape in the work of Gianni Celati and photographer Luigi Ghirri, while Darrell O'Connell analyses the fiction of Vincenzo Consolo, and his struggle to find a means of representing an ethical stance within fiction. Two essays then examine the role of the anthology for young writers: Charlotte Ross and Derek Duncan in the context of lesbian and gay writing, looking at identity politics and the problematics of categorization; Monica Jansen and Inge Lanslots in that of the "Young Cannibals", and their often unsettling non-literary language and orientation towards cinema, pop music and slang. The penultimate essay, by Jennifer Burns, discusses the literature of migrants to Italy, focusing on questions of identity, memory, mobility and language, while the final contribution, by Gillian Ania, is a study of apocalypse and dystopia in contemporary writing, looking at novels by Vassalli, Capriolo, Avoledo and Pispisa. "This volume examines Italian narrative from the 1980s to the present, from the original viewpoint of genres, categories, trends, rather than author-based analyses. It highlights the innovations of the last twenty years, incorporating into the various themes well known writers like Consolo, Celati and Vassalli, with relative newcomers like Avoledo and Pispisa. The contributors to the volume, academics from the UK, Ireland, Canada, Belgium,

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cover a wide range of themes which have come to the fore during this period, ranging from detective stories (both the giallo and the noir) to lesbian and gay writing, to immigration literature in Italian, to the study of apocalypse and dystopia. The themes are contextualized in the socio-political and cultural changes taking place in Italy, and parallel to this the temporal moments of the narratives are in turn related to their historical realities. This is a richly woven account which presents post '80s Italian narrative from a new and stimulating angle, in eight lucid and informative essays which will be welcomed by all those interested in contemporary fiction in its cultural context." —Professor Anna Laura Lepschy, Department of Italian, University College London

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. Developing Writing Skills in Italian has been specifically designed for upper-intermediate students of Italian who need to write Italian for personal, business and academic purposes. With a strong focus on writing as a meaningful and valuable skill in itself, Developing Writing Skills in Italian supports the learner throughout the process of writing, from the planning and drafting stages to the revising and editing of a final version, enriching and extending the learners' lexical, grammatical and communicative writing skills. Divided into four logically structured sections the learner can work through a range of realistic and contextualized writing tasks which will allow them to master a variety of styles, registers and formats. Features include: flexible structure a summary of learning points clearly indicated at the beginning of each chapter focus on self assessment, allowing students to engage fully in the writing process

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by evaluating their own work a glossary of key phrases and useful vocabulary. This course is suitable both for classroom use and independent study. Assessment guides, a teacher's guide, answer key and supplementary activities are all available on the accompanying website. "While the writing of Carlo Emilio Gadda (1893-1973) is renowned for its linguistic and narrative proliferation, the best-known works of Samuel Beckett (1906-89) are minimalist, with a clear fondness for subtraction and abstraction. Despite these face-value differences, a close reading of the two authors' early prose writings reveals some surprisingly affinitive concerns, rooted in their profoundly troubled relationship with the literary medium and an unceasing struggle for expression of an incoherent reality and a similarly unfathomable self. Situating Gadda and Beckett at the heart of the debate of late European modernism, this study not only contests the position of 'insularity' frequently ascribed to both authors by critical consensus, but it also rethinks some of Gadda's plurilingual and macaronic features by situating them in the context of the turn-of-the-century Sprachkrise, or crisis of language. In a close analysis of the primary texts which engages with the latest findings in empirical research, Wehling-Giorgi casts fresh light on the central notions of textual and linguistic fragmentation and provides a new post-Lacanian analysis of the fractured self in Gadda's and Beckett's narrative."

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