

Il Fu Mattia Pascal (Mondadori) (Oscar Classici Moderni Vol 1)

This book presents a contrastive analysis of various forms of address used in English and Italian from a cultural semantics perspective. The analysis investigates the different cultural values underlying address practices in English and Italian and emphasizes the risks of miscommunication caused by differences in intercultural interactions.

Contemporary Italian Filmmaking is an innovative critique of Italian filmmaking in the aftermath of World War II – as it moves beyond traditional categories such as genre film and auteur cinema. Manuela Gieri demonstrates that Luigi Pirandello's revolutionary concept of humour was integral to the development of a counter-tradition in Italian filmmaking that she defines `humoristic'. She delineates a `Pirandellian genealogy' in Italian cinema, literature, and culture through her examination of the works of Federico Fellini, Ettore Scola, and many directors of the `new generation, ' such as Nanni Moretti, Gabriele Salvatores, Maurizio Nichetti, and Giuseppe Tornatore. A celebrated figure of the theatrical world, Luigi Pirandello (1867–1936) is little known beyond Italy for his critical and theoretical writings on cinema and for his screenplays. Gieri brings to her reading of Pirandello's work the critical parameters offered by psychoanalysis, poststructuralism, and postmodernism to develop a syncretic and transcultural vision of the history of Italian cinema. She identifies two fundamental trends of development in this tradition: the `melodramatic imagination' and the `humoristic, ' or comic, imagination. With her focus on the humoristic imagination, Gieri describes a `Pirandellian mode' derived from his revolutionary utterances on the cinema and narrative, and specifically, from his essay on humour, L'umorismo (On Humour, 1908). She traces a history of the Pirandellian mode in cinema and investigates its characteristics, demonstrating the original nature of Italian filmmaking that is particularly indebted to Pirandello's interpretation of humour.

Beyond his pivotal place in the history of scientific thought, Charles Darwin's writings and his theory of evolution by natural selection have also had a profound impact on art and culture and continue to do so to this day. The Literary and Cultural Reception of Charles Darwin in Europe is a comprehensive survey of this enduring cultural impact throughout the continent. With chapters written by leading international scholars that explore how literary writers and popular culture responded to Darwin's thought, the book also includes an extensive timeline of his cultural reception in Europe and bibliographies of major translations in each country.

The Achievement of Pirandello

Living Masks

Il fu Mattia Pascal

Teaching Italian Through Theater

Il volto e la sua maschera

The Power In/Of Language features a collection of essays that analyse the ways in which language is utilized in contemporary education revealing its deeply entrenched power relationships. Features essays grounded in theoretical rigor that offer critical insights into contemporary educational practice Provides educators with fresh new perspectives on language in education Based on the latest research data

Mattia Pascal endures a life of drudgery in a provincial town. Then, provisionally, he discovers that he has been declared dead. Realizing he has a chance to start over, to do it right this time, he moves to a new city, adopts a new name, and a new course of life—only to find that this new existence is as insufferable as the old one. But when he returns to the world he left behind, it's too late: his job is gone, his wife has remarried. Mattia Pascal's fate is to live on as the ghost of the man he was. An explorer of identity and its mysteries, a connoisseur of black humor, Nobel Prize winner Luigi Pirandello is among the most teasing and profound of modern masters. The Late Mattia Pascal, here rendered into English by the outstanding translator William Weaver, offers an irresistible introduction to this great writer's work

En bibliotekar læser sin egen nekrolog og benytter lejligheden til at begynde forfra under et andet navn.

Echoes of Opera in Modern Italian Poetry

The Power In / Of Language

Beyond the Latin Lover

Speculative Identities

« Una delle poche cose, anzi forse la sola ch'io sapessi di certo era questa: che mi chiamavo Mattia Pascal. » Ma anche la certezza del proprio nome dovr à svanire ben presto nella vita del bibliotecario Mattia Pascal. A lui il caso ha dato una clamorosa possibilit à : azzerare il proprio passato e cominciare una nuova vita. Moglie, suocera e amici lo riconoscono nel cadavere di un suicida e lo credono morto. Ricco grazie a una vincita al gioco, pu ò rifarsi una nuova vita e inventarsi il ruolo di Adriano Meis. Ma la libert à appena acquisita si rivela in realt à una ferrea prigionie... Il romanzo capolavoro di Pirandello, pubblicato nel 1904, un umoristico e grottesco scandaglio della realt à piccolo-borghese che evidenzia l'impossibilit à per l'uomo di essere davvero artefice del proprio destino.

Twentieth-century Italian poetry is haunted by countless ghosts and shadows from opera. Echoes of Opera in Modern Italian Poetry reveals their presence and sheds light on their role in shaping that great poetic tradition. This is the first work in English to analyze the influence of opera on modern Italian poetry, uncovering a fundamental but neglected relationship between the two art forms. A group of Italian poets, from Gabriele D´ Annunzio to Giorgio Caproni, by way of Umberto Saba and Eugenio Montale, made opera a cornerstone of their artistic craft. More than an occasional stylistic influence, opera is rather analyzed as a fundamental facet of these poets´ intellectual quest to overcome the expressive limitations of lyrical poetry. This book reframes modern Italian poetry in a truly interdisciplinary perspective, broadening our understanding of its prominence within the humanities, in the twentieth century and beyond.

Marcello Mastroianni is considered by many to be the consummate symbol of Italian masculinity. In this work, Jacqueline Reich goes behind the popular image to reveal a figure at odds with and out of place in the unstable political, social and sexual climate of post-war Italy.

The Literary and Cultural Reception of Charles Darwin in Europe

The Problem of Joy in Modernist Literature

Il fu Mattia Pascal, con otto illustrazioni di F. Clerici [Milano], A. Mondadori

A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries

Eros, Tragedy, and National Identity

Umberto Mariani presents a clear and comprehensive introduction of Pirandello's major plays for general readers, students, and scholars new to Pirandello.

This book explores how women's relationship with food has been represented in Italian literature, cinema, scientific writings and other forms of cultural expression from the 19th century to the present. Italian women have often been portrayed cooking and serving meals to others, while denying themselves the pleasure of the table. The collection presents a comprehensive understanding of the symbolic meanings associated with food and of the way these intersect with Italian women's socio-cultural history and the feminist movement. From case studies on Sophia Loren and Elena Ferrante, to analyses of cookbooks by Italian chefs, each chapter examines the unique contribution Italian culture has made to perceiving and portraying women in a specific relation to food, addressing issues of gender, identity and politics of the body.

Il fu Mattia PascalIl fu Mattia Pascal (Mondadori)Edizioni Mondadori

Il fu Mattia Pascal e Luigi Pirandello

Screening China's Soft Power

Food and Women in Italian Literature, Culture and Society

Set the Stage!

Romanzo. Introd. di Giovanni Croci. Cronologia della vita di Pirandello e dei suoi tempi e bibliogr

The Art of Objects is a cultural history of early Italian industrialism, set against the political, social, and intellectual background of post-unification Italy, and a cutting-edge investigation of the formation of Italy's industrial culture at the turn of the twentieth century. Providing a close examination of several objects of mass consumption, including watches, photographs, bicycles, gramophones, cigarettes, and toys, author Luca Cottini explores the transformation of these objects from commercial items into aesthetic and philosophical icons. By focusing on the cultural significance of these objects as they enter the market and appear in contemporary works of art and literature, The Art of Objects outlines a comprehensive view of the age between the unification of Italy and Fascism, encompassing production and consumption, aesthetics and entrepreneurship, industry and the humanistic tradition. The observation of the slow formation of new languages, practices, and experiences around these objects also provides valuable insight into the creative laboratory of Italy's early industrial culture. By reconstructing the origins of the Italian culture of design, the book ultimately investigates Italy's critical reception of industrialism, the nation's so-called "imperfect" modernization, and its ongoing quest for an original way to modernity.

For over a century, Italy has had a love affair with the cigarette. Perhaps no consumer item better symbolizes the economic, political, social, and cultural dimensions of contemporary Italian history. Starting around 1900, the new and popular cigarette spread down the social hierarchy and eventually, during the 1960s, across the gender divide. For much of the century, cigarette consumption was an index of economic well-being and of modernism. Only at the end of the century did its meaning change as Italy achieved economic parity with other Western powers and entered into the antismoking era. Drawing on film, literature, and the popular press, Carl Ipsen offers a view of the "cigarette century" in Italy, from the 1870s to the ban on public smoking in 2005. He traces important links between smoking and imperialism, world wars, Fascism, and the protest movements of the 1970s. In considering this grand survey of the cigarette, Fumo tells a much larger story about the socio-economic history of a society known for its casual attitude toward risk and a penchant for la dolce vita.

Includes entries for maps and atlases.

A Contrastive Study between English and Italian

Fumo

Il fu Mattia Pascal. Analisi guidata al romanzo

The Late Mattia Pascal

Introd. di Giovanni Croci. Cronologia della vita di Pirandello e dei suoi tempi e bibliogr

Chi è Mattia Pascal? Un figlio, un fratello, un marito; sono io, sei tu, è il tuo vicino di posto sul treno diretto a Montecarlo. Mattia Pascal siamo noi: uomini moderni in cerca di identità. È come quando ti svegli la mattina: ti alzi dal letto, fai colazione, esci di casa e solo allora cominci a vivere; già, perché solo in quel momento esisti: in mezzo alle persone, nella società. E può capitare che un giorno, improvvisamente, per errore, tutti ti credano morto. E tu lo scopri e dopo un attimo di smarrimento ti senti libero, avverti la vertigine, come se stessi rinascendo. E ci provi: un'altra vita, un nuovo inizio. Ma senza passato, senza una storia cui appartenere, non sei nessuno. Allora ti arrendi, rinunci e torni da dove sei venuto, in fondo come può vivere un tronco reciso dalle sue radici? Ma il mondo va avanti anche senza di te, è lui che decide, tu ti limiti a seguire, a nascere, a morire e a nascere una volta ancora. Il fu Mattia Pascal segna una svolta nella letteratura italiana d'inizio Novecento. È un'opera rara, tragica e comica al tempo stesso. Segna la comparsa dell'uomo moderno sul palcoscenico del mondo: impossibilitato a fuggire dalle convenzioni e a viverne al di fuori, incapace, un'ultima volta, di vivere senza essere qualcuno.

A "sad and corrupt" age, a period of "crisis" and "upheaval"—what T.S. Eliot famously summed up as "the panorama of futility and anarchy which is contemporary history." Modernism has always been characterized by its self-conscious sense of suffering. Why, then, was it so obsessed with laughter? From Baudelaire, Nietzsche, Bergson and Freud to Pirandello, Beckett, Hughes, Barnes, and Joyce, no moment in cultural history has written about laughter this much. James Nikopoulos investigates modernity’s paradoxical relationship with mirth. Why was the gesture we conventionally associate with happiness deemed the only sensible way of responding to a world, as Max Weber wrote, that had been "disenchanted of its gods?" In answering these questions, Nikopoulos also delves into our ongoing relationship with laughter. He looks to contemporary research in emotion and evolutionary theory, as well as to the two-thousand-plus-year history of the philosophy of humor, in order to propose a novel way of understanding laughter, humor, and their complicated relationships with modern life. The Stability of Laughter explores how art unsettles the simplifications we revert to in our attempts to make sense of human history and social interaction.

"Since the early 1980s, the novel has been deemed by many Italian women writers to be the most apt vehicle for creating positive images of the future of women. The novel becomes the space for confession, while at the same time allowing greater expressive freedom. There is no longer one voice for the "'feminine role'" and, by creating heroines who are also intellectuals, these authors offer their readers models of alternative versions of self. This study is a partial inventory of the new women's narrative and aims to provide a broad literary framework through which both the general reader and the student can appreciate the characteristics and innovations of contemporary Italian women's fiction. The writers chosen for this study (Ginerva Bompiani, Edith Bruck, Paola Capriolo, Francesca Duranti, Rosetta Loy, Giuliana Morandini, Marta Morazzoni, Anna Maria Ortese, Sandra Petrignanni, Fabrizia Ramondino, Elisabetta Rasy and Francesca Sanvitale) have achieved both critical acclaim and public recognition and their texts show the richness of voices, topics and structures in Italian women's writing today."

L'Esclusa. Il Turno. Il Fu Mattia Pascal. Giustino Roncella nato Boggiolo. I

The Birth of Italian Industrial Culture, 1878–1928

Il fu Mattia Pascal (Mondadori)

The Cultural Semantics of Address Practices

Strategies of Subversion ; Pirandello, Fellini, Scola, and the Directors of the New Generation

Set the Stage! is a collection of essays on teaching Italian language, literature, and culture through theater. From theoretical background to course models, this book provides all the resources that teachers and students need to incorporate the rich and abundant Italian theater tradition into the curriculum. Features of the book include ? the ?Director's Handbook," a comprehensive guide with detailed instructions for every step of the process, from choosing a text to the final performance, ? an exclusive interview with Nobel laureate Dario Fo, ? a foreword by prize-winning author Dacia Maraini.

In reconstructing the birth and development of the notion of 'unconscious', historians of ideas have heavily relied on the Freudian concept of Unbewusstn, retroactively projecting the psychoanalytic unconscious over a constellation of diverse cultural experiences taking place in the eighteenth and nineteenth centuries between France and Germany. Archaeology of the Unconscious aims to challenge this perspective by adopting an unusual and thought-provoking viewpoint as the one offered by the Italian case from the 1770s to the immediate aftermath of WWI, when Italo Svevo’s La coscienza di Zeno provides Italy with the first example of a 'psychoanalytic novel'. Italy's vibrant culture of the long nineteenth century, characterised by the sedimentation, circulation, intersection, and synergy of different cultural, philosophical, and literary traditions, proves itself to be a privileged object of inquiry for an archaeological study of the unconscious; a study whose object is not the alleged 'origin' of a pre-made theoretical construct, but rather the stratifications by which that specific construct was assembled. In line with Michel Foucault’s Archéologie du savoir (1969), this volume will analyze the formation and the circulation, across different authors and texts, of a network of ideas and discourses on interconnected themes, including dreams, memory, recollection, desire, imagination, fantasy, madness, creativity, inspiration, magnetism, and somnambulism. Alongside questioning pre-given narratives of the 'history of the unconscious', this book will employ the Italian 'difference' as a powerful perspective from whence to address the undeveloped potentialities of the pre-Freudian unconscious, beyond uniquely psychoanalytical viewpoints.

Promoting China's cultural soft power by disseminating modern Chinese values is one of the policies of President Xi Jinping. Although, it is usually understood as a top-down initiative, implemented willingly or unwillingly by writers, filmmakers, artists, and so on, and often manifesting itself in clumsy and awkward ways, for example, the concept of "the Chinese dream," intended to rival and perhaps appeal more strongly than "the American dream," modern Chinese values are in fact put forward in many ways by many different cultural actors. Through analyses of film festivals, CCTV, Confucius Institutes, auteurs, blockbusters, reality TV, and online digital cultures, this book exposes the limitations of China's officially promoted soft power in both conception and practice, and proposes a pluralistic approach to understanding Chinese soft power in local, regional, and transnational contexts. As such, the book demonstrates the limitations of existing theories of soft power, and argues that the US-derived concept of soft power can benefit from being examined from a China perspective.

National Union Catalog

The Stability of Laughter

Italian Perspectives

The National Union Catalog, Pre-1956 Imprints

