

Napoli Millionaria!

This bibliography lists English-language translations of twentieth-century Italian literature published chiefly in book form between 1929 and 1997, encompassing fiction, poetry, plays, screenplays, librettos, journals and diaries, and correspondence.

Includes articles about translations of the works of specific authors and also more general topics pertaining to literary translation.

"Eduardo De Filippo (1900-1984) e uno dei maggiori drammaturghi del novecento. Nel suo teatro, la famiglia rappresenta il punto nevralgico della societa. Attraverso quest'unita archetipica, le opere qui considerate si propongono come un lungo esame dei rapporti familiari e sono, al contempo, il barometro dei mutamenti sociali e culturali delle diverse epoche in cui si svolge l'azione. In questo nuovo lavoro, Donatella Fischer analizza ogni commedia come un ulteriore passo verso l'inarrestabile frantumazione dell'universo familiare e, soprattutto, della famiglia patriarcale i cui precetti si

rivelano sempre piu anacronistici. Eduardo De Filippo ritrae famiglie divise dal conflitto fra illusione e realta (Natale in casa Cupiello), aggrappate alla speranza (Napoli Milionaria! e Questi fantasmi!), sovversive dietro la cornice borghese (Filumena Marturano), in balia del proprio tempo (Mia famiglia) e ridotte infine all'involucro di se stesse nell'ultima opera dell'autore. Gli esami non finiscono mai."
dalla realtà all'arte senza soluzione di continuità

Voices in Translation

Il Teatro di Eduardo de Filippo

Women in Italy, 1945-1960: An

Interdisciplinary Study

An Annotated Bibliography 1929-1997

The Cinema of Francesco Rosi

The Modern Monologue in two volumes, one for men and one for women, is an exciting selection of speeches drawn from the landmark plays of the 20th century. The great playwrights of the British, American and European theatre-- and the plays most constantly performed on stage throughout the world--are represented in this unique collection. Monologues of all

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types--both serious and comic, realistic and absurdist--provide a dynamic challenge for all actors: the student, the amateur and the professional. A fuller appreciation of each speech is enhanced by the editors' introduction and commentaries that set the plays and individual speeches in their dramatic and performance contexts.

Italy is a country that exercises a hold on the imagination of people all over the world. Its long history has left an inexhaustible treasure chest of cultural achievement: Historic cities such as Rome, Florence, and Venice are among the most sought-after destinations in the world for tourists and art lovers. Italy's natural beauty and cuisine are rightly renowned. It's history and politics are also a source of endless fascination. Modern Italy has consistently been a political laboratory for the rest of Europe. This third edition of Historical Dictionary of Modern Italy contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries

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on important personalities as well as aspects of the country's politics, economy, foreign relations, religion, and culture. This book is an excellent resource for students, researchers, and anyone wanting to know more about Italy.

"The central importance of the actor-author is a distinctive feature of Italian theatrical life, in all its eclectic range of regional cultures and artistic traditions. The fascination of the figure is that he or she stands on both sides of one of theatre's most important power relationships: between the exhilarating freedom of performance and the austere restriction of authorship and the written text. This broad-ranging volume brings together critical essays on the role of the actor-author, spanning the period from the Renaissance to the present.

Starting with Castiglione, Ruzante and the commedia dell'arte, and surveying the works of Dario Fo, De Filippo and Bene, among others, the contributors cast light on a tradition which continues into Neapolitan and Sicilian theatre today, and in Italy's currently

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fashionable 'narrative theatre', where the actor-author is centre stage in a solo performance."

New York Magazine

Fame and Legacy

The Role of Intellectuals in

Contemporary Italy

Five One-act Plays

Encyclopedia of Italian Literary Studies

Double Lives: Film Composers in the Concert Hall

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

This annotated enumerative bibliography lists all English-language translations of twentieth- and twenty-first-century Italian 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

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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.

The Voice of Memory

Napoli milionaria!

Bridging Cultural Divides

La Crisi della Famiglia Patriarcale

A History of Italian Theatre

Interviews 1961 - 1987

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.

Double Lives: Film Composers in the Concert Hall is a collection of fifteen essays dealing with 'iconic' film composers who, perhaps to the surprise of many fans of film music, nevertheless maintained lifelong careers as composers for the concert hall. Featured composers include Erich Wolfgang Korngold, Franz Waxman, Miklós Rózsa, Bernard Herrmann, Nino Rota, Leonard Rosenman, and Ennio Morricone. Progressing in chronological order, the chapters offer accounts of the various composers' concert-hall careers and descriptions of their concert-hall styles. Each chapter compares the composer's music for films with his or her music for the concert hall, and speculates as to how music in one arena might have affected music in the other. For each composer discussed in the book, complete filmographies and complete works lists are included as appendices. Double Lives: Film Composers in the Concert Hall is

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accessible for scholars, researchers, and general readers with an interest in film music and concert music.

Francesco Rosi is one of the great realist artists of post-war Italian, indeed post-war world cinema. In this book, author Gaetana Marrone explores the rich visual language in which the Neapolitan filmmaker expresses the cultural icons that constitute his style and images. Over the years, Rosi has offered us films that trace an intricate path between the real and the fictive, the factual and the imagined. His films show an extraordinarily consistent formal balance while representing historical events as social emblems that examine, shape, and reflect the national self. They rely on a labyrinthine narrative structure, in which the sense of an enigma replaces the unidirectional path leading ineluctably to a designated end and solution. Rosi's logical investigations are conducted by an omniscient eye and translated into a cinematic approach that embraces the details of material reality with the panoramic perspective of a dispassionate observer. This book

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offers intertextual analyses within such fields as history, politics, literature, and photography, along with production information gleaned from Rosi's personal archives and interviews. It examines Rosi's creative use of film as document, and as spectacle). It is also a study of the specific cinematic techniques that characterize Rosi's work and that visually, compositionally, express his vision of history and the elusive "truth" of past and present social and political realities.

Nino Rota

atti del Convegno di studi sulla drammaturgia civile e sull'impegno sociale di Eduardo De Filippo, senatore a vita : 9 novembre 2004, Roma, sala conferenze della Biblioteca "Giovanni Spadolini"
commedia

Men

La Napoli milionaria! di Eduardo De Filippo

Plays by one of Italy's greatest dramatists Eduardo de Filippo was one of Italy's leading popular dramatists, a fearless social critic, a supreme man of the theatre, and a humane and

compassionate writer. The four plays in this volume present different facets of his prolific output, which focused on the lives of the Neapolitan people, their dubious cunning nourished by centuries of hunger, their fantasies and their love of life. The *Local Authority*, *Grand Magic* and *Filumena Marturano* are translated by Carlo Ardito, and *Napoli Millionaria* was translated by Peter Tinniswood for the Royal National Theatre's production in 1991.

Nino Rota is one of the most important composers in the history of cinema. Both popular and prolific, he wrote some of the most cherished and memorable of all film music – for *The Godfather Parts I and II*, *The Leopard*, the Zeffirelli Shakespeares, nearly all of Fellini and for more than 140 popular Italian movies. Yet his music does not quite work in the way that we have come to assume music in film works: it does not seek to draw us in and identify, nor to overwhelm and excite us. In itself, in its pretty but reticent melodies, its at once comic and touching rhythms, and in its relation to what's on screen, Rota's music is close and affectionate towards characters and events but still restrained, not detached but ironically attached. In this major new study of Rota's film career, Richard Dyer gives a detailed account of Rota's aesthetic, suggesting it offers a new approach to how we understand both film music and feeling and film more broadly. He also provides a first full account in English of Rota's life and work, linking it to notions of plagiarism and pastiche, genre and convention, irony and narrative. Rota's practice is related to some of the major ways music is used in film, including the motif, musical reference, underscoring and the difference between diegetic and non-diegetic music, revealing how Rota both conforms to and undermines standard conceptions. In addition, Dyer considers the issue of gay cultural production, Rota's favourite genre, comedy, and his productive collaboration with the director Federico Fellini.

Theater Neapolitan Style introduces five one act plays by Eduardo De Filippo to English speaking readers and audiences for the first time. Both individually and collectively, these works bring into clear focus the atmosphere and environment of pre- and post-World War II Naples. At the same time they offer the reader/spectator glimpses into unforgettable lives and situations - glimpses that record De Filippo's favorite emblems with marvelous clarity: a Neapolitan setting; a Neapolitan family; a Neapolitan commedia figure. We witness the playwright's uncanny ability to mix comic and tragic elements simultaneously as romantic courtship prevails despite poverty and infirmity in *Philosophically Speaking*; a tired marriage and the temptation of youthful flirtation oppose each other in *Gennarenello*; a government clerk happens upon the demolition of his childhood home in *So Long, Fifth Floor*; an old actor fantasizes about performing a major role once again in *The Part of Hamlet*; and a tired salesman learns that his room has been used for the laying out of his deceased landlord in *Dead People Aren't Scary*.

Napoli milionaria! Per la Scuola media

Nino Rota's The Godfather Trilogy

Napoli milionaria

A Film Score Guide

De Filippo Four Plays

Eduardo DeFilippo's Napoli Milionaria

A history of Italian theatre from its origins to the the time of this book's publication in 2006. The text discusses the impact of all the elements and figures integral to the collaborative process of theatre-making. The distinctive nature of Italian theatre is

expressed in the individual chapters by highly regarded international scholars. "By analyzing Ennio Morricone's formative years as a music practitioner and his transition into composing for the screen, Franco Sciannameo studies the best of Morricone's popular compositions and concert works as he explores Morricone's legacy, its nature, and its eventual impact on posterity"-- Who are "intellectuals"? What do they think their role and function in contemporary society is? Are they on the endangered-species list? Is equating conservatism with conservation becoming their dominant survival strategy? This book is a collection of essays that examines some of the changes in the activities, role, function and self-perception of Italian intellectuals since World War II (two major divides are considered to be the crisis of 1956-7 and the fall of the Berlin Wall). The first section examines some of the most influential figures in the early decades, the second the activities of contemporary intellectuals, a third gives voice to some contemporary writers, a fourth contains some comparative

essays about the role of intellectuals in influential contemporary Western cultures and a final section is devoted to some cross-disciplinary forays and reflections on the relevance and possible future directions of these inquiries.

Italy at the Millennium

Artistic and Cultural Representations of Twentieth-century Europe at War

Encyclopedia of Italian Literary Studies:

A-J

Reflections on the Music of Ennio

Morricone

Immagine n.7: Note di storia del cinema

The Tradition of the Actor-author in Italian Theatre

Offers over 50 audition speeches celebrating the outstanding English, American and Continental dramatists of this century. The work of Amouilh, Arden, Baldwin, Barnes, Beckett, Behan, De Filippo, Gorky, Lorca, Mamet, Miller, Pirandello, Sartre and Wedekind is represented in monologues for men. 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.

Napoli milionaria!Napoli Millionaria! [A Play.].Eduardo

DeFilippo's Napoli Milionaria
Napoli milionaria! commedia all' Teatro di Eduardo de
Filippo La Crisi della Famiglia Patriarcale Routledge
Encyclopedia of Literary Translation Into English: A-
L

Mnemosyne and Mars

Eduardo critico del populismo

Napoli Milionaria

New Neapolitan Cinema

Italian Literature since 1900 in English Translation
1929-2016

The New Neapolitan Cinema provides close analysis of the whole of this movement, which stands as one of the most vital and stimulating currents in contemporary European Cinema. This volume includes contributions on dialect translation as well as other studies concerned with the problems facing the translator in bridging cultural divides.

In a world that tends to homologate, thus becoming, in every aspect of our lives, grey, flat and uniform, so creating the world of universal similarity (including language), does it still make sense today to talk about vernacular theatre? Tackling such a question implies uncovering the reasons for the disappearance of the many regional theatres that were present in Italy in the nineteenth century. There is no doubt that first the unification of the country in 1861, and then the language policies of fascism in the '30s were

the final nails in the coffin for local theatres. It is also true, however, that what really determined their downsizing was the progressive loss of connection with their own environment. If we give an essentially superficial interpretation to the adjective “vernacular”, and in a play we see a canovaccio (plot) that the local star uses as a vehicle to show his talent through a series of modest mannerisms, then “vernacular” implies the death certificate of this type of theatre (once the star dies, his alleged dramaturgy dies with him and his mannerisms). On the contrary, if we identify in this adjective the theatre’s healthy attempt to develop a local, social and cultural analysis of its environment, it opens a whole new meaning and acquires a perspective that a national theatre can never aspire to. This is the case of Neapolitan theatre. It managed to survive and thrive, producing plays that were capable of critically describing modern and contemporary reality. Neapolitan playwrights forcefully proclaimed their roots as a primary source for their work. The city, in fact, became a direct expression of that cultural microcosm which provided them with the living flesh of their plots.

Music, Film and Feeling

The Modern Monologue

Eduardo De Filippo's Representation of the Post-war Experience in Napoli Milionaria!, Questi Fantasmi!, Filumena Marturano, and La Grande Magia

A History of Neapolitan Drama in the Twentieth Century

Theater Neapolitan Style

In casa Cupiello

La rivista Immagine. Note di storia del Cinema è la più antica e gloriosa rivista italiana dedicata agli appassionati di cinematografia, organo ufficiale dell'Associazione Italiana per le Ricerche di Storia del Cinema (AIRSC). Sulle sue pagine hanno scritto studiosi di fama internazionale come Mario Verdone, Aldo Bernardini, Vittorio Martinelli e molti altri. Gli articoli in questo numero: Sette, anzi 8½, a cura di Federico Pierotti e Federico Vitella; La riscoperta di Atlantide. Tappe di storia della storiografia del cinema muto italiano di Gian Piero Brunetta; Lollo vs Marilyn. La rappresentazione del corpo femminile nel cinema e sulle riviste degli anni Cinquanta di Anna Gilardelli; Al fuoco! La tragedia della Minerva Film di Federico Striuli; La città dei giorni dispari. Napoli nel cinema di Eduardo di Massimiliano Gaudiosi; "Una canzonetta, così alla buona". Spettacolo e metaspettacolo nel cinema di Mario Costa di Simone Starace; Fellini, Flaiano, Pinelli... e gli altri. Considerazioni sul finale di "La dolce vita" di Fabrizio Natalini; Intorno al soggetto di "8½". Note per la ricostruzione della genesi del film di Paolo Grassini.

Over the course of more than twenty-five years, Primo Levi gave more than two hundred newspaper, journal, radio and television interviews speaking with such varied authors as Philip Roth and Germaine Greer. Marco Belpoliti and Robert Gordon have selected and translated thirty-six of the most important of these

interviews for The Voice of Memory.

This volume will be of interest to everyone seeking to understand the relationship between war as an historical narrative and its representation in the arts and in culture, notably in literature, film, theatre and music. More specifically, it will be of the greatest interest to undergraduates, postgraduates, researchers and academics in a wide range of disciplines, including literary studies, film and drama studies, music, and history. The Introduction, by Jay Winter, sets the context, particularly with reference to the First World War, while the Conclusion summarises the significance of the research undertaken and its value for future research. This book will also have an impact on writers, publishers and organizers of exhibitions, museums, memorial sites and monuments whose influence in the field of war and memory has been increasing steadily in recent years. The imminent celebrations and commemorations pertaining to the Great War, beginning in 2014, together with the imminence of the seventieth anniversary of the end of the Second World War in 2015, will provide additional stimuli to public attention in this area over the next few years.

Twentieth-century Italian Literature in English Translation

The Local Authority; Grand Magic; Filumena; Marturano

Economy, Politics, Literature, and Journalism : the 1999 Edmund D. Pellegrino Lectures on Contemporary Italian Politics

An Annotated Bibliography, 1929-2016

Eduardo De Filippo

Creative Interventions

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This volumes reintroduces critics, film musicologists, cinemagoers, and fans of Francis Ford Coppola's cinema and Nino Rota's music to the events that led to the realization of the three films that make up The Godfather Trilogy, commenting on their significance both musically and culturally. Released in 1972, 1974, and 1990 respectively, Coppola's three-part saga is one of the greatest artistic accomplishments (and financial successes) in the history of Hollywood cinema.

Historical Dictionary of Modern Italy

The Modern Monologue : Men

Napoli Milionaria! [A Play.]