

Access Free Il Fu
Mattia Pascal

(Mondadori)

Il Fu Mattia
Pascal

(Mondadori)

(Oscar

Classici

Moderni Vol

1)

Marcello

Mastroianni is

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(Oscar Classici
Moderni Vol. 1)
**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**

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(Oscar Classici
Moderni Vol 1)
**the unstable
political, social
and sexual
climate of post-
war Italy.**

**Set the Stage! is
a collection of
essays on
teaching Italian
language,
literature, and
culture through**

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(Oscar Classici
Moderni Vol 1)

**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**

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**theater tradition
into the
curriculum.**
(Oscar Classici
Moderni Vol 1)

**Features of the
book include ?
the ?Director's
Handbook," a
comprehensive
guide with
detailed
instructions for
every step of the**

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(Oscar Classici
Moderni Vol 1)
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.

Chi è Mattia

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(Oscar Classici
Moderni Vol 1)
**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**

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(Oscar Classici
Moderni Vol 1)
**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**

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**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**

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(Oscar Classici
Moderni, Vol 1)
**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**

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(Mondadori)

**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**

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(Oscar Classici
Moderni Vol 1)
**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:**

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**impossibilitato a
fuggire dalle
convenzioni e a**

viverne al di

fuori, incapace,

un'ultima volta, di

vivere senza

essere qualcuno.

Tutti i Romanzi

Strategies of

Subversion ;

Pirandello,

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(Mondadori)
**Fellini, Scola, and
(Oscar Classici
Moderni Vol 1)
the Directors of
the New**

Generation

The National

Union Catalog,

Pre-1956 Imprints

A Cumulative

Author List

Representing

Library of

Congress Printed

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(Mondadori)
**Cards and Titles
Reported by
Other American
Libraries**

**The Stability of
Laughter**

This book presents a
contrastive analysis of
various forms of
address used in
English and Italian
from a cultural
semantics perspective.

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(Mondadori)

(Oscar Classici
Meloni Vol. 1)

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.

The Art of Objects is a cultural history of

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(Mondadori)
early Italian

(Oscar Classici
Moderni Vol 4)
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

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(Oscar Classici)

Moderni Vol 1)

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

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(Oscar Classici
Moderni Vol. 4)
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,

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aesthetics and
(Oscar Classici
Moderni Vol. 4)
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

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(Oscar Classici
Moderni Vol. 4)
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.

In reconstructing the

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(Oscar Classici)

Moderni (Vol. 1)

birth and development
of the notion of
'unconscious',
historians of ideas
have heavily relied on
the Freudian concept
of Unbewussten,
retroactively
projecting the
psychoanalytic
unconscious over a
constellation of diverse
cultural experiences
taking place in the

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(Mondadori)
(Oscar Classici
Moderni Vol 1)
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

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(Oscar Classici
Moderni Vol 14)
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

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(Oscar Classici)

Moderni Vol 1)

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

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(Oscar Classici
Michel Foucault)

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,

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(Oscar Classici
Medio i Vol 4)
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

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(Mondadori)

undeveloped
(Oscar Classici)
potentialities of the pre-
Freudian unconscious,
beyond uniquely
psychoanalytical
viewpoints.

Contemporary Italian
Women's Narrative

Il volto e la sua
maschera

The Late Mattia
Pascal

Beyond the Latin
Lover

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(Oscar Classici
Meyerhold 1)

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

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(Oscar Classici
Moderni Vol. 4)

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

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(Oscar Classici
Maleri Vol 1)

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

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(Oscar Classici
Moderni Vol 1)

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

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(Oscar Classici)

Mechani 1011
casual attitude
toward risk and a
penchant for la dolce
vita.

Mattia Pascal
endures a life of
drudgery in a
provincial town.

Then, providentially,
he discovers that he
has been declared
dead. Realizing he
has a chance to start
over, to do it right

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(Oscar Classici
Molteni Vol 14)

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

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(Mondadori)
(Oscar Classici
Molteni/Vol 1)
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

Access Free Il Fu
Mattia Pascal

(Mondadori)

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.

The Achievement of
Pirandello

Il fu Mattia Pascal.

Access Free Il Fu
Mattia Pascal

(Mondadori)
(Oscar Classici
Mondadori Vol. 1)

Analisi guidata al
romanzo

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

The Art of Objects
Echoes of Opera in
Modern Italian
Poetry

Includes entries
for maps and
atlases.

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(Mondadori)

Contemporary
(Oscar Classici
Moderni Vol. 1)
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.

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(Mondadori)

Manuela Gieri
(Oscar Classici
Moderni Vol 1)
demonstrates that
Luigi Pirandello's

revolutionary
concept of
humour was
integral to the
development of a
counter-tradition
in Italian
filmmaking that
she defines

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(Mondadori)
'humoristic'. She
(Oscar Classici
Moderni Vol 1)
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

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(Mondadori)

the `new
(Oscar Classici
Moderni Vol 1)
generation,' such
as Nanni Moretti,

Gabriele

Salvatores,

Maurizio Nichetti,

and Giuseppe

Tornatore. A

celebrated figure

of the theatrical

world, Luigi

Pirandello

Access Free Il Fu
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(Mondadori)

(1867-1936) is

(Oscar Classici

Moderni Vol 1)

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

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(Mondadori)

parameters
(Oscar Classici
offered by
Moderni Vol 1)

psychoanalysis,
poststructuralism,
and
postmodernism to
develop a
syncretic and
transcultural
vision of the
history of Italian
cinema. She

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(Mondadori)
(Oscar Classici
Moderni Vol 1)

identifies two
fundamental
trends of

development in
this tradition: the
'melodramatic
imagination' and
the 'humoristic,'
or comic,
imagination. With
her focus on the
humoristic

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(Mondadori)

imagination, Gieri
(Oscar Classici
Moderni Vol 1)
describes a
'Pirandellian

mode' derived
from his
revolutionary
utterances on the
cinema and
narrative, and
specifically, from
his essay on
humour,

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L'umorismo (On
Humour, 1908).

(Oscar Classici
Moderni Vol 1)

She traces a
history of the
Pirandellian mode
in cinema and
investigates its
characteristics,
demonstrating
the original nature
of Italian
filmmaking that is

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(Mondadori)
(Oscar Classici
Moderni Vol 1)
particularly
indebted to
Pirandello's

interpretation of
humour.

«Una delle poche
cose, anzi forse la
sola ch'io sapessi
di certo era
questa: che mi
chiamavo Mattia
Pascal.» Ma anche

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(Mondadori)
(Oscar Classici
Moderni Vol 1)

la certezza del
proprio nome
dovrà svanire ben
presto nella vita
del bibliotecario
Mattia Pascal. A lui
il caso ha dato una
clamorosa
possibilità:
azzerare il proprio
passato e
cominciare una

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Mattia Pascal

(Mondadori)

nuova vita.

(Oscar Classici
Moderni Vol 1)
Moglie, suocera e
amici lo

riconoscono nel
cadavere di un
suicida e lo
credono morto.

Ricco grazie a una
vincita al gioco,
può rifarsi una
nuova vita e
inventarsi il ruolo

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(Mondadori)

di Adriano Meis.

(Oscar Classici

Moderni Vol 1)

Ma la libertà
appena acquisita

si rivela in realtà

una ferrea

prigione... Il

romanzo

capolavoro di

Pirandello,

pubblicato nel

1904, un

umoristico e

Access Free Il Fu
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(Mondadori)

(Oscar Classici
Moderni Vol 1)
grottesco
scandaglio della
realtà piccolo-

borghese che
evidenzia

l'impossibilità per
l'uomo di essere
davvero artefice
del proprio
destino.

Speculative
Identities

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Con otto
illustrazioni di
Fabrizio Clerici

National Union

Catalog

romanzo

Romanzo. Introd.

di Giovanni Croci.

Cronologia della

vita di Pirandello e

dei suoi tempi e

bibliogr

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(Oscar Classici

Moderni Vol 1)

"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

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(Mondadori)

always been
(Oscar Classici
Moderni Vol 1)
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,

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Barnes, and
(Oscar Classici
Mondadori Vol 1)

history has
written about
laughter this
much. James
Nikopoulos
investigates
modernity's
paradoxical
relationship
with mirth. Why
was the gesture

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(Mondadori)

we

(Oscar Classici
Moderni Vol 4)
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,

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(Mondadori)
(Oscar Classici
Moderni Vol 1)

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

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(Mondadori)
(Oscar Classici
Moderni Vol 1)

*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*

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(Mondadori)
(Oscar Classici
Moderni Vol 1)
unsettles the
simplifications
we revert to in
our attempts to
make sense of
human history
and social
interaction.

Umberto Mariani
presents a clear
and
comprehensive
introduction of
Pirandello's

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(Mondadori)

(Oscar Classici
Mondadori Vol 1)
major plays for
general readers,
students, and
scholars new to
Pirandello.

Beyond his
pivotal place in
the history of
scientific
thought, Charles
Darwin's
writings and his
theory of
evolution by

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(Mondadori)

natural
(Oscar Classici
Moderni Vol 1)
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*

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(Mondadori)

(Oscar Classici
Moderni Vol 1)

*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*

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(Oscar Classici

Moderni Vol 1)

*Darwin's
thought, the
book also
includes an
extensive
timeline of his
cultural
reception in
Europe and
bibliographies
of major
translations in
each country.*

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(Oscar Classici
Moderni Vol 1)
Set the Stage!

*Teaching Italian
Through Theater
Italian*

Perspectives

Eros, Tragedy,

and National

Identity

***"Since the early
1980s, the novel
has been deemed
by many Italian
women writers to***

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(Mondadori)
(Oscar Classici
Manni Vol 4)

*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*

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*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*

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(Oscar Classici
Mondadori V/14)

*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*

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(Mondadori)
Loy, Giuliana

(Oscar Classici)
Morandini, Marta

(Mozzini/CL)
Morazzoni, Anna

Maria Ortese,

Sandra Petrignanni,

Fabrizia

Ramondino,

Elisabetta Rasy and

Francesca

Sanvitale) have

achieved both

critical acclaim and

public recognition

and their texts

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(Mondadori)
(Oscar Classici
Malerini Vol 4)
*show the richness
of voices, topics
and structures in
Italian women's
writing today."*

*Promoting China's
cultural soft power
by disseminating
modern Chinese
values is one of the
policies of
President Xi
Jinping. Although, it
is usually*

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(Mondadori)
(Oscar Classici
Mondadori 1)

*understood as a
top-down initiative,
implemented 1)
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,"*

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(Mondadori)
(Oscar Classici
Molteni Vol 1)

*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*

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(Mondadori)
(Oscar Classici
Mondadori/14)

*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*

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(Mondadori)
(Oscar Classici
Moderni Vol 1)

*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*

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(Mondadori)

examined from a
(Oscar Classici
China perspective.

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

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(Mondadori)

great poetic
(Oscar Classici)

*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,*

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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

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*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*

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*within the
humanities, in the
twentieth century
and beyond.*

Marcello

Mastroianni,

Masculinity, and

Italian Cinema

Contemporary

Italian Filmmaking

Archaeology of the

Unconscious

Eve's Sinful Bite

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(Mondadori) Edi

zioni

Mondadori

This book

explores how

women's

relationship

with food has

been

represented in

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Italian
(Oscar Classici
Moderni Vol 1)
literature,
cinema,

scientific

writings and

other forms of

cultural

expression

from the 19th

century to the

present.

Italian women

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(Oscar Classici
Moderni Vol 1)
have often
been portrayed
cooking and

serving meals

to others,

while denying

themselves the

pleasure of

the table. The

collection

presents a

comprehensive

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(Mondadori)
understanding
(Oscar Classici
of the
Moderni, Vol 1)
symbolic

meanings

associated

with food and

of the way

these

intersect with

Italian

women's socio-

cultural

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history and
(Oscar Classici
Moderni Vol 1)
the feminist
movement. From

case studies

on Sophia

Loren and

Elena

Ferrante, to

analyses of

cookbooks by

Italian chefs,

each chapter

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(Mondadori)

examines the

(Oscar Classici

unique

Moderni Vol.1)

contribution

Italian

culture has

made to

perceiving and

portraying

women in a

specific

relation to

food,

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addressing
(Oscar Classici
issues of
Moderni Vol 1)
gender,

identity and
politics of
the body.

Italy's Love
Affair with
the Cigarette
L'Esclusa. Il
Turno. Il Fu
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Giustino

(Oscar Classici
Moderni Vol 1)
Roncella nato
Boggiolo. I

The Birth of

Italian

Industrial

Culture,

1878-1928

The Literary

and Cultural

Reception of

Charles Darwin

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in Europe
(Oscar Classici
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