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Leo Longanesi Un Borghese Corsaro Tra Fascismo E R Blica Le Sfere

"Formed principally of the portraits of women, drawn by Michelet in his History of the revolution."--Author's pref. Includes chapters devoted to such general topics as the influence of women on the 18th century, the worship of women for Robespierre, the execution of women, and the reaction of women following the Revolution. The author also concentrates on individuals such as Mme de Stäel, Mme de Condorcet, Olympe de Gouges, Rosa

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Lacombe, Théroigne de Mericourt, Mme Roland, Charlotte Corday, Mlle Kiralio [sic], Lucille Desmoulins, and Danton's two wives.

This is one of Pasolini's least known books, it is one of his most important challenges to himself and to the world. The book pits assumed Western cultural supremacy against the battle for Africa's freedom and self-assertion. The Savage Father offers a deep analysis of the internal struggles between the coloniser and the colonised, as well as showing us the externalised conditioning to which both are prey. Da Gianna Preda a Fortebraccio. I due estremi, dalla

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destra alla sinistra politica. Ovvero dalla giornalista de «Il Borghese» definita «la tigre» da Prezzolini, la «Maxwell della politica» da Giorgio Torelli e «l'Oriana Fallaci della destra» da Marcello Veneziani, al corsivista de «Unità» che nasce borghese, ha un passato da democristiano prima di diventare comunista e trasformarsi in quello che Michele Serra descrive come «un gentiluomo che lavora per la classe operaia», Oreste Del Buono chiama «unico» ed Enrico Berlinguer «un capolavoro». E insieme a loro le migliori firme del giornalismo italiano: Giovannino Guareschi, Leo

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Longanesi, Indro Montanelli, Giovanni Ansaldo, Mario Pannunzio, Arrigo Benedetti, Ennio Flaiano, Ernesto Rossi, Oriana Fallaci, Camilla Cederna, Enzo Biagi, Eugenio Scalfari, Giorgio Bocca, Giampaolo Pansa e altri ancora. Questa è la storia della Prima Repubblica italiana, quella che va dalla Liberazione nel 1945, si butta alle spalle la monarchia, arriva inizialmente alla caduta del comunismo nel 1989 e, in seguito, a Tangentopoli nel 1992. Per dare poi vita alla cosiddetta Seconda Repubblica che si rivelerà solo la brutta copia della Prima. Poco meno di cinquant'anni visti attraverso le

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loro penne corrosive, aggressive, taglienti, spesso satiriche. Cinquant'anni in cui si agitano e sgomitano per il potere affaristi, speculatori, boiardi di Stato, malfattori, rivoluzionari, golpisti, terroristi. E in cui nasce la partitocrazia, dilaga la corruzione, si espande la criminalità organizzata fino ad arrivare a trattare con lo Stato, si formano le caste, si favorisce il compromesso. Ma ci sono anche gli uomini che tentano di opporsi alla malapolitica, alla malaeconomia e alla malafinanza. A cominciare da un prete non amato dal Vaticano, don Sturzo.

The ancient Greek lyric poet Simonides of Keos was

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the first poet in the Western tradition to take money for poetic composition. From this starting point, Anne Carson launches an exploration, poetic in its own right, of the idea of poetic economy. She offers a reading of certain of Simonides' texts and aligns these with writings of the modern Romanian poet Paul Celan, a Jew and survivor of the Holocaust, whose "economies" of language are notorious. Asking such questions as, What is lost when words are wasted? and Who profits when words are saved? Carson reveals the two poets' striking commonalities. In Carson's view Simonides and

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Celan share a similar mentality or disposition toward the world, language and the work of the poet.

Economy of the Unlost begins by showing how each of the two poets stands in a state of alienation

between two worlds. In Simonides' case, the gift

economy of fifth-century b.c. Greece was giving way to one based on money and commodities, while

Celan's life spanned pre- and post-Holocaust worlds, and he himself, writing in German, became

estranged from his native language. Carson goes on to consider various aspects of the two poets'

techniques for coming to grips with the invisible

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through the visible world. A focus on the genre of the epitaph grants insights into the kinds of exchange the poets envision between the living and the dead. Assessing the impact on Simonidean composition of the material fact of inscription on stone, Carson suggests that a need for brevity influenced the exactitude and clarity of Simonides' style, and proposes a comparison with Celan's interest in the "negative design" of printmaking: both poets, though in different ways, employ a kind of negative image making, cutting away all that is superfluous. This book's juxtaposition of the two poets illuminates their

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differences--Simonides' fundamental faith in the power of the word, Celan's ultimate despair--as well as their similarities; it provides fertile ground for the virtuosic interplay of Carson's scholarship and her poetic sensibility.

Italian Socialism

The Culture of Consent

Encyclopedia of Italian Literary Studies

Italian Film in the Light of Neorealism

Mass Organisation of Leisure in Fascist Italy

Italian Neorealist Cinema

How spectacular visions of physical suffering in

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post-World War II Italian neorealist films redefined moviegoing as a form of political action

The movement known as neorealism lasted seven years, generated only twenty-one films, failed at the box office, and fell short of its didactic and aesthetic aspirations. Yet it exerted such a profound influence on Italian cinema that all the best postwar directors had to come to terms with it, whether in seeming imitation (the early Olmi), in commercial exploitation (the middle Comencini) or in ostensible rejection (the recent Tavianis). Despite the reactionary pressures of the marketplace and the highly personalized visions of Fellini, Antonioni. And Visconti, Italian

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cinema has maintained its moral commitment to use the medium in socially responsible ways--if not to change the world, as the first neorealists hoped, then at least to move filmgoers to face the pressing economic, political, and human problems in their midst. From Rossellini's *Open City* (1945) to the Taviani brothers' *Night of the Shooting Stars* (1982). The author does close readings of seventeen films that tell the story of neorealism's evolving influence on Italian postwar cinematic expression. Other films discussed are De Sica's *Bicycle Thief* and Umberto D. De Santis's *Bitter Rice*, Comencini's *Bread, Love, and Fantasy*, Fellini's *La strada*, Visconti's *Senso*,

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Antonioni's Red Desert, Olmi's Il Posto, Germi's Seduced and Abandoned, Pasolini's Teorema, Petri's Investigation of a Citizen above Suspicion, Bertolucci's The Conformist, Rosi's Christ Stopped at Eboli, and Wertmuller's Love and Anarchy, Scola's We All Loved Each Other So Much provides the occasion for the author's own retrospective consideration of how Italian cinema has fulfilled, or disappointed, the promise of neorealism.

These two volumes have been classics of film studies for as long as they've been available and are considered the gold standard in the field of film criticism.

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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

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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 civil history of the kingdom of Naples
Between Politics and History

The Savage Father

The Old and the Young (I Vecchi E i Giovani)

The Comedies of Carlo Goldoni

Papers 2

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The present edited collection of essays on the Sicilian author Goliarda Sapienza includes contributions from established and emerging scholars working in the field of contemporary women's writing. Essays in this volume

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examine Sapienza through multiple perspectives, taking into account the articulation of subjectivity through autobiographical writing and the complex representation of gender and sexual identities. Also considered here is Sapienza's oblique position within the Italian literary canon, with contributions moving beyond isolated textual analyses whilst attempting to situate the author's works within a framework of intertextual and contextual cultural references. Exploring the fertile network of explicit and implicit intersections with Italian and European literature (English and French in particular), as well as with Western philosophical thought in which Sapienza's texts are embedded, this volume will provide an overdue

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contribution to the belated appraisal of an author whose due recognition is, in Cesare Garboli's words, only a matter of time: "Time will work in favour of Goliarda Sapienza's works. And this is not a wish; it is a certainty."

This is a new release of the original 1926 edition.

When Benito Mussolini proclaimed that "Cinema is the strongest weapon," he was telling only half the story. In reality, very few feature films during the Fascist period can be labeled as propaganda. Re-viewing Fascism considers the many films that failed as "weapons" in creating cultural consensus and instead came to reflect the complexities and contradictions of Fascist culture.

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The volume also examines the connection between cinema of the Fascist period and neorealism—ties that many scholars previously had denied in an attempt to view Fascism as an unfortunate deviation in Italian history. The postwar directors Luchino Visconti, Roberto Rossellini, and Vittorio de Sica all had important roots in the Fascist era, as did the Venice Film Festival. While government censorship loomed over Italian filmmaking, it did not prevent frank depictions of sexuality and representations of men and women that challenged official gender policies. Re-viewing Fascism brings together scholars from different cultural and disciplinary backgrounds as it offers an engaging and innovative look

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into Italian cinema, Fascist culture, and society.

The Women of the French Revolution

An Aesthetic Approach

Volume II

Mussolini and the Italians

(Reading Simonides of Keos with Paul Celan)

Italian Humanist Photography from Fascism to the Cold
War

**A portrait of the dopolavoro, or leisure-
time organization, the largest of the
regime's mass institutions.**

**From painting to poetry to new media
technologies, this book theorizes "the**

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image" beyond the logic of representationalism and provokes new ways of engaging topics of embodiment, agency, history, and technology.

The Italian Mind explores Italian vernacular logical textbooks and shows their fundamental contributions to the thought of the period, which anticipated many of the features of early modern philosophy and contributed to a new conception of knowledge.

An important new book analyzing the way in which Richard Rorty has tried to reconcile

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the thought of Jacques Derrida with the
American pragmatist and liberal tradition.

Re-viewing Fascism

Embodying Your Core Intelligence

A House in the Shadows

America primo amore

One, Two, Three, More

Italy's Eighteenth Century

Spanning four decades of radical political and social change in Italy, this interdisciplinary study explores photography's relationship with Italian painting, film, literature, anthropological research and international photography. Evocative and powerful, Italian social

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documentary photography from the 1930s to the 1960s is a rich source of cultural history, reflecting a time of dramatic change. This book shows, through a wide range of images (some published for the first time) that to fully understand the photography of this period we must take a more expansive view than scholars have applied to date, considering issues of propaganda, aesthetics, religion, national identity and international influences. By setting Italian photography against a backdrop of social documentary and giving it a distinctive place in the global history of photography, this exciting volume of original research is of interest to art historians

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and scholars of Italian and visual culture studies. Helen Levitt's earliest pictures are a unique and irreplaceable look at street life in New York City from the mid-1930s to the end of the 1940s. There are children at play, lovers flirting, husbands and wives, young mothers with their babies, women gossiping, and lonely old men. A majority of these photographs have never been published. Other pictures included in this book are now world-famous, now part of the standard history of photography. Together they provide a record of New York not seen since Levitt's pioneering solo show at The Museum of Modern Art in 1943. Levitt's photographs are in some of the best

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photography collections in America, including: The Met, MoMA, The Smithsonian, Museum of Fine Arts Houston, and the Art Institute of Chicago. The essays in this Handbook, written by an international team of distinguished scholars, combine to explore the way in which fascism is understood by contemporary scholarship, as well as pointing to areas of continuing dispute and discussion. From a focus on Italy as, chronologically at least, the 'first Fascist nation', the contributors cover a wide range of countries, from Nazi Germany and the comparison with Soviet Communism to fascism in Yugoslavia and its successor states. The

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book also examines the roots of fascism before 1914 and its survival, whether in practice or in memory, after 1945. The analysis looks at both fascist ideas and practice, and at the often uneasy relationship between the two. The book is not designed to provide any final answers to the fascist problem and no quick definition emerges from its pages. Readers will rather find there historical debate. On appropriate occasions, the authors disagree with each other and have not been forced into any artificial 'consensus', offering readers the chance to engage with the debates over a phenomenon that, more than any other single factor, led humankind

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into the catastrophe of the Second World War. This collection of essays on the history and condition of Italian socialism celebrates its achievements and analyses its downfall. The book traces the Italian Socialist party from its birth in the late 19th century, through the crisis brought on by Italian Fascism, into postwar democracy.

The Italian Mind

Marche

Catalogo dei libri in commercio

The Neorealist Body in Postwar Italian Cinema

Catalogo dei libri italiani in commercio

Economy of the Unlost

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In the age of the Grand Tour, foreigners flocked to Italy to gawk at its ruins and paintings, enjoy its salons and cafés, attend the opera, and revel in their own discovery of its past. But they also marveled at the people they saw, both male and female. In an era in which castrati were "rock stars," men served women as cicisbei, and dandified Englishmen became macaroni, Italy was perceived to be a place where men became women. The great publicity surrounding female poets, journalists, artists, anatomists, and scientists, and the visible roles for such women in salons, academies, and universities in many

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Italian cities also made visitors wonder whether women had become men. Such images, of course, were stereotypes, but they were nonetheless grounded in a reality that was unique to the Italian peninsula. This volume illuminates the social and cultural landscape of eighteenth-century Italy by exploring how questions of gender in music, art, literature, science, and medicine shaped perceptions of Italy in the age of the Grand Tour.

"The end of the Second World War saw the emergence in Italy of the neorealism movement, which produced a number of films characterized

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by stories set among the poor and working class, often shot on location using non-professional actors. In this study Christopher Wagstaff provides an in-depth analysis of neorealist film, focusing on three films that have had a major impact on filmmakers and audiences around the world: Roberto Rossellini's *Roma città aperta* and *Paisà* and Vittorio De Sica's *Ladri di biciclette*. Indeed, these films are still, more than half a century after they were made, among the most highly regarded works in the history of cinema. In this insightful and carefully researched work, Wagstaff suggests that the importance of these

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films is largely due to the aesthetic and rhetorical qualities of their assembled sounds and images rather than, as commonly thought, their particular representations of historical reality. The author begins by situating neorealist cinema in its historical, industrial, commercial, and cultural context. He goes on to provide a theoretical discussion of realism and the merits of neorealist films, individually and collectively, as aesthetic artefacts. He follows with a detailed analysis of the three films, focusing on technical and production aspects as well as on the significance of the films as cinematic works of

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art. While providing a wealth of information and analysis previously unavailable to an English-speaking audience, Italian Neorealist Cinema offers a radically new perspective on neorealist cinema and the Italian art cinema that followed it."

Weaving together biology, living systems thinking, and somatic movement, these nine short essays will inspire somatic therapists, bodyworkers, and movement educators Liz Koch, author of Core Awareness and The Psoas Book, seeks to dissolve the objectification of "body" in order to reconceptualize human beings as

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biologically intelligent, self-organizing, and self-healing. Specifically addressing educators and therapists, she delves into the conceptual framework of core by decolonizing the popular mechanistic thinking of psoas as muscle, inviting the reader on a journey toward reengaging with life's creative processes. The book illuminates the limitations of the predominant paradigm of body and actively explores psoas as a vital, intelligent messenger that links us to an expansive network of profound possibilities. Employing biomorphic and embryonic paradigms, Koch redefines psoas as smart,

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expressive tissue that is both elemental and universal. Named after her popular exploratory workshops of the same name, *Stalking Wild Psoas* encourages all readers to nourish integrity and claim self-efficacy as creative and expressive individuals.

Salman Rushdie is a major contemporary writer, who engages with some of the vital issues of our times: migrancy, postcolonialism, religious authoritarianism. This Companion offers a comprehensive introduction to his entire oeuvre. Part I provides thematic readings of Rushdie and his work, with chapters on how Bollywood films

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are intertextual with the fiction, the place of family and gender in the work, the influence of English writing and reflections on the fatwa. Part II discusses Rushdie's importance for postcolonial writing and provides detailed interpretations of his fiction. In one volume, this book provides a stimulating introduction to the author and his work in a range of expert essays and readings. With its detailed chronology of Rushdie's life and a comprehensive bibliography of further reading, this volume will be invaluable to undergraduates studying Rushdie and to the general reader interested in his work.

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The Cambridge Companion to Salman Rushdie
From Literature to New Media

I grandi giornalisti raccontano la Prima
Repubblica

Stalking Wild Psoas

The Oxford Handbook of Fascism

Jewish Itineraries : Places, History and Art

Because of her sheltered village life, Antonietta convinces her new husband, Don Lucio, to allow her sister to move to the city with them where Don Lucio assumes the traditional Sicilian role of lord and master

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Der Journalist Giuseppe Prezzolini (1882-1982) gehört zu den prägenden italienischen Intellektuellen des 20. Jahrhunderts. Die von ihm begründete Kulturzeitschrift "La Voce" bot einflussreichen Stimmen der Zeit eine Bühne, darunter Giovanni Gentile, Benedetto Croce oder Benito Mussolini. Durch seine publizistische Arbeit avancierte er zu einem festen intellektuellen Bezugspunkt konservativer Kreise Italiens. Seine Forderungen u. a. nach einer Neugründung des italienischen Konservatismus abseits neofaschistischer Ideen begründeten seinen

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umstrittenen Ruf als Antikonformist. Die Autorin verbindet biographische mit ideengeschichtlichen Analysen – auf Grundlage von bislang zum Teil unbearbeiteten Quellen – und liefert einen Einblick in die intellektuelle Lebenswelt Italiens im 20. Jahrhundert.

"... a historical novel reflecting the Sicily of the end of the 19th century and the general bitterness at the loss of the ideals of the Risorgimento (the movement that led to the unification of Italy)"--Britannica

A guidebook to the Marche region in Italy,

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arranged alphabetically. For each town, relates briefly the history of the Jewish community.

Mentions instances of persecution in the medieval and modern periods, as well as the fate of some communities in the Holocaust. The main entries are on Ancona (pp. 23-43), Pesaro (pp. 119-131), and Urbino (pp. 162-183), cities with a strong Converso population from Portugal. Describes the ghettos of these cities.

Vernacular Logic in Renaissance Italy (1540-1551)

A New Guide to Italian Cinema

The Life of Alonso de Contreras

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Goliarda Sapienza in Context Lettere a suor Margherita, 1956-1982 Giuseppe Prezzolini

This book is a collection of illustrated papers by British architects Jonathan Sergison and Stephen Bates written between 2002 and 2007. Writing, like drawing and talking together, supports their collaborative and creative work, providing as it does a tangible reference point for communication and in the search for shared objectives. Although each of the papers included in this volume was written by one of

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the architects, they acknowledge shared authorship of their content and objective. In the preparation of each paper, the observer acts as a friendly critic to the write, integral to the process and supportive of the exploration of personal and shared experience. Some of theses papers wrere written as a result of self-imposed discipline, others were prepared as lectures, to support their teaching practice, to highlight a particular theme or encourage a way of looking at something. Others were written as contributions towards symposia, conferences and publications, or in response

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to invitations to speak publicly about their work. In some cases, a lecture based on notes and images has been subsequently developed for publication. This results in a rich mix in terms of content, length, structure and character. The twenty papers are organised thematically and chronologically within each section, addressing reflections on their own position within architectural discourse, on the process of making buildings, on some of the ideas that recur in their work and on aspects of place.

*Buzzati, Pavese, Ginzburg, Morante,
Lucentini, De Céspedes, Parise, Cassola sono*

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gli scrittori protagonisti di questo libro. Autori entrati nel canone della letteratura italiana, chiamati - accidentalmente o per scelta dell'editore - a inaugurare (e in un caso a modificare drasticamente) alcune importanti collane editoriali. Ma come sono nati questi romanzi? Quali percorsi hanno intrapreso i dattiloscritti dal momento in cui l'autore si è recato all'ufficio postale per spedirli, all'uscita in libreria? E ancora, che accoglienza ricevettero dai recensori? Attraverso le lettere, i diari, gli articoli di giornale, e qualche aneddoto riportato da chi quei protagonisti ha

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conosciuto, Numeri uno racconta le fonti di ispirazione, il processo di scrittura, le trattative fra editore e autore, ma anche il lavoro di editing, i tagli e i ripensamenti; passando così dal tavolo del narratore a quello dell'editore e del critico. A ricevere i dattiloscritti, e a leggere poi i romanzi una volta pubblicati, furono personaggi che rispondono ai nomi di Calvino, Gallo, Sereni, Vittorini, Longanesi, Mondadori, Garzanti, Comisso e, fra i recensori, Montale, Cecchi, Debenedetti. Numeri uno non solo narra la storia dei percorsi editoriali di alcuni importanti romanzi italiani ma restituisce un

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affresco generale di un certo modo di fare editoria - e critica letteraria - negli anni Quaranta e Cinquanta del Novecento.

This book is a complete reworking and update of Marga Cottino-Jones' popular A Student's Guide to Italian Film (1983, 1993) . This guide retains earlier editions' interest in renowned films and directors but is also attentive to the popular films which achieved box office success among the public.

Italian Cinema, 1922-1943

The Domestication of Derrida

What Is Cinema?

Rorty, Pragmatism and Deconstruction

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Releasing the Image

Don Giovanni in Sicilia