

## Due Di Andrea De Carlo

Drawing on the recent renewal of interest in the debate on orality and literacy this book investigates the varying perceptions and representations of orality in contemporary Italian fiction, providing a fresh perspective on this rich and fast-developing debate and on the study of the Italian literary language. The book brings together a number of complementary approaches to orality from the fields of linguistics, literary and media studies and offers a detailed analysis of a broad variety of authors and texts that appeared over the last three decades - ranging from internationally acclaimed writers such as Celati, Duranti and Tabucchi, through De Luca and Baricco, to the latest generation of writers, such as Campo, Ballestra and Nove. By exploring the complementary facets of Italian orality, and its diachronical developments since the seventies, this study questions the traditionally dichotomic approach to the study of orality and literacy and posits a more flexible, cross-modal approach that accounts for the increasing hybridisation of text forms and media and for the greater interaction between the spoken and the written as well as their representations.

The two protagonists who are as different as chalk from cheese. The charismatic dare-devil Guido, though endowed with immense personal charm, and innate abilities as a leader of men (as well as being the darling of all the girls), is subtly flawed, and unable to match his own significant aspirations. Guido's prophetic idealism, and his frustrated attempts to escape his lower-class origins and change the world, nevertheless seem doomed to failure. He eventually writes a best-selling book, highly acclaimed by the critics, in which he condemns the social mores of the Italian seventies—corruption, terrorism, bombs and anarchy. Although, through his novel, he is initially acclaimed as a prophet of sorts, he predictably falls victim to vitriolic, self-serving critics who enjoy demolishing him. Eventually, despite his enormous talent, Guido will remain an eternal dreamer; whereas his closest friend who has always depended on him—the insecure narrator, Mario, always the more practical and circumspect of the two—will finally learn to actualize his own dreams, helping to change the world through actualizing his own dream of authenticity. Meanwhile, the alienated Guido will succumb to his own inevitable destiny.

The Mirage of America in Contemporary Italian Literature and Film explores the use of images associated with the United States in Italian novels and films released between the 1980s and the 2000s. In this study, Barbara Alfano looks at the ways in which the individuals portrayed in these works – and the intellectuals who created them – confront the cultural construct of the American myth. As Alfano demonstrates, this myth is an integral part of Italians' discourse to define themselves culturally – in essence, Italian intellectuals talk about America often for the purpose of talking about Italy. The book draws attention to the importance of Italian literature and film as explorations of an individual's ethics, and to how these productions allow for functioning across cultures. It thus differentiates itself from other studies on the subject that aim at establishing the relevance and influence of American culture on Italian twentieth-century artistic representations. Since the late 1960's there have been many important Italian writers whose work remains unknown outside Italy. This ground-breaking book offers general critical introductions to fifteen contemporary novelists whose work is of an international calibre.

Alex D., consumed by a restless unanswered longing, ditches school to drink and trade stories with his posse of delinquents until he meets Aidi who, unfortunately, is leaving for a year in America at the end of the summer

Book reviews previously published in the column Sottotito of the monthly Millelibri from 1988 and 1995.

An extensive look at historical, literary, and media representations of '68 in Germany, challenging the way it has been instrumentalized.

Pinocchio, The Tale of a Puppet follows the adventures of a talking wooden puppet whose nose grew longer whenever he told a lie and who wanted more than anything else to become a real boy. As carpenter Master Antonio begins to carve a block of pinewood into a leg for his table the log shouts out, "Don't strike me too hard!" Frightened by the talking log, Master Cherry does not know what to do until his neighbor Geppetto drops by looking for a piece of wood to build a marionette. Antonio gives the block to Geppetto. And thus begins the life of Pinocchio, the puppet that turns into a boy. Pinocchio, The Tale of a Puppet is a novel for children by Carlo Collodi is about the mischievous adventures of Pinocchio, an animated marionette, and his poor father and woodcarver Geppetto. It is considered a classic of children's literature and has spawned many derivative works of art. But this is not the story we've seen in film but the original version full of harrowing adventures faced by Pinnocchio. It includes 40 illustrations.

In this Hugo Award-winning alternative history classic—the basis for the Amazon Original series—the United States lost World War II and was subsequently divided between the Germans in the East and the Japanese in the West. It's America in 1962. Slavery is legal once again. The few Jews who still survive hide under assumed names. In this world, we meet characters like Frank Frink, a dealer of counterfeit Americana who is himself hiding his Jewish ancestry; Nobusuke Tagomi, the Japanese trade minister in San Francisco, unsure of his standing within the bureaucracy and Japan's with Germany; and Juliana Frink, Frank's ex-wife, who may be more important than she realizes. These seemingly disparate characters gradually realize their connections to each other just as they realize that something is not quite right about their world. And it seems as though the answers might lie with Hawthorne Abendsen, a mysterious and reclusive author, whose best-selling novel describes a world in which the US won the War... The Man in the High Castle is Dick at his best, giving readers a harrowing vision of the world that almost was. "The single most resonant and carefully imagined book of Dick's career." —New York Times

Techniques of Seduction is a poignant love story of sexual intrigue, with a gripping plot and a wickedly unexpected ending.

Studienarbeit aus dem Jahr 2008 im Fachbereich Romanistik - Italienische u. Sardische Sprache, Literatur,

Landeskunde, Note: 2,0, Friedrich-Schiller-Universität Jena, 6 Quellen im Literaturverzeichnis, Sprache: Deutsch,

Abstract: Due di due parla di una amicizia grande fra due ragazzi nei tempi difficili nel 1968. Il sfondo storico documenta i problemi dei studenti dell' università e delle scuole a Milano. I studenti protestano contro il sistema della costituzione che sembra superato e intimano votazione minima. Ziel dieser Arbeit soll sein, diesen authentischen Roman mit all seinen politisch-historischen Hintergründen zu ergründen, ihn in Bezug zum Jahre 1968 zu setzen, den Inhalt und die zahlreichen Figuren darzustellen und zu erläutern aber auch hervorzuheben, inwieweit Andrea de Carlo autobiografische Details liefert. Die Stellung Italiens zu dieser in Bezug auf die anderen Länder in Europa und weltweit soll näher erörtert und verglichen werden.

Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography

covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's *Italian Literature before 1900 in English Translation*, also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature.

"[Camilleri's mysteries] offer quirky characters, crisp dialogue, bright storytelling—and Salvo Montalbano... a delightful creation, an honest man on Sicily's mean streets." —USA Today The day gets off to a bad start for Montalbano: while trying to break up a fight on Marinella beach, he hits the wrong man and is stopped by the Carabinieri. When he finally gets to the office, the inspector learns about a strange abduction: a woman was abducted, drugged, and then released unharmed only hours later. Within a few days, the same thing happens again. Both women are thirty years old and work in a bank. Montalbano also has to deal with an arson case. A shop has burned down, and its owner, Marcello Di Carlo, seems to have vanished into thin air. At first this seems like a trivial case, but a third abduction—yet again of a girl who works in a bank—and the discovery of a body bring up new questions.

The immigrant tenants of a building in Rome offer skewed accounts of a murder in this prize-winning satire by the Algerian-born Italian author (Publishers Weekly). Piazza Vittorio is home to a polyglot community of immigrants who have come to Rome from all over the world. But when a tenant is murdered in the building's elevator, the delicate balance is thrown into disarray. As each of the victim's neighbors is questioned by the police, readers are offered an all-access pass into the most colorful neighborhood in contemporary Rome. With language as colorful as the neighborhood it describes, each character takes his or her turn "giving evidence." Their various stories reveal much about the drama of racial identity and the anxieties of a life spent on society's margins, but also bring to life the hilarious imbroglios of this melting pot Italian culture. "Their frequently wild testimony teases out intriguing psychological and social insight alongside a playful whodunit plot." —Publishers Weekly

For fans of *The Hundred-Foot Journey* and *The Altogether Unexpected Disappearance of Atticus Craftsman*, a moving and charming novel from the beloved international author of *Two Out of Two* that follows two entirely different people struggling to make sense of their futures amid the beauty of Provence, France. It's fall in Provence, a season that combines the first chill of winter with a final stretch of warmth that is a last taste of summer. To mark the end of the season, at the local airfield a famous British rock band, the Bebonkers, will hold a concert that is both for charity and to celebrate charismatic lead singer Nick Cruickshank's third marriage. Preparations are in high gear, everything coming smoothly together under the tight supervision of Aileen, Nick's bride-to-be. In town, there is also a gelateria run by Milena Migliari, who creates, develops, and produces one-of-a-kind ice cream with artistic precision. Milena, who has bid adieu to men, now lives with Viviane. Milena's relationship with Viviane is solid and unwavering, in stark contrast to the delicacy of her ice cream. In a few days Milena will undergo fertility treatments, but she is not entirely convinced. She hesitates to confess her thoughts, however, as does Nick, who wonders when his relationship with Aileen lost its original spark. And so, a British rocker and an Italian artisan find their fates on a collision course and in the space of three days, the chaos intensifies resulting in an inevitable and exhilarating final encore.

Mario e Guido sono compagni di liceo, così diversi da essere speculari. Nonostante queste differenze, o proprio grazie a esse, l'amicizia tra i due si sviluppa come un fuoco negli anni sessanta e continua attraverso i settanta e gli ottanta, tra manifestazioni studentesche e amori, viaggi di scoperta e lavori, successi e delusioni, fino alle soglie di una maturità difficile da conquistare. Un romanzo di culto, in cui sempre nuove generazioni di lettori si riconoscono con le proprie inquietudini, i propri sogni, la propria capacità di immaginare il mondo diverso da quello che è.

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Learning about his late virologist father's connection to a Senegalese cardinal who died from AIDS, Lorenzo Telmari undertakes a dangerous quest to locate documents written by the cardinal that denounce the church's stance on volatile issues, an endeavor that pits him against his corrupt politician brother.

The collection of *Inspiration And Process In Architecture* is a new series of illustrated monographs dedicated to key figures in contemporary architecture. This new collection features Zaha Hadid, Giancarlo De Carlo, Bolles+Wilson and Alberto Kalach whose stories are told through notes and drawings never before seen. The series introduces a new clothbound format, with a hard, paper cover and colored spine matching the elastic band. The drawings inside are printed on glossy coated paper.

*Developing Writing Skills in Italian* has been specifically designed for upper-intermediate students of Italian who need to write Italian for personal, business and academic purposes. With a strong focus on writing as a meaningful and valuable skill in itself, *Developing Writing Skills in Italian* supports the learner throughout the process of writing, from the planning and drafting stages to the revising and editing of a final version, enriching and extending the learners' lexical, grammatical and communicative writing skills. Divided into four logically structured sections the learner can work through a range of realistic and contextualized writing tasks which will allow them to master a variety of styles, registers and formats. Features include: flexible structure a summary of learning points clearly indicated at the beginning of each chapter focus on self assessment, allowing students to engage fully in the writing process by evaluating their own work a glossary of key phrases and useful vocabulary. This course is suitable both for classroom use and independent study. Assessment guides, a teacher's guide, answer key and supplementary activities are all available on the accompanying website.

Incorporating distinct traditions and styles of crime writing, the three novellas in *Judges* are united by a theme of idealistic judges in an often futile struggle against crime and corruption. Andrea Camilleri's novella recounts the charming Judge Surra. Leaving his family behind, Surra arrives in the 19th-century Sicilian town of Montelusa from Turin and is given quirky gifts from the locals, but is oblivious to the veiled threats accompanying them. Finally forced to contend with a hostile community and an imminent attempt on his life, Surra proves he is relentless in his quest for justice. Carlo Lucarelli's novella presents a darkly hued Bologna in the 1980s, where judges are frequent targets of assassination attempts. The protagonist, Judge Valentina Lorenzi—"La Bambina"—stumbles upon an extensive money laundering operation involving prominent public officials. Determined to nip Valentina's investigations in the bud, the criminals attack

the judge and leave her clinging to life. Ultimately, Valentina is faced with a troubling question: will she break her vow to uphold the letter of the law in order to bring those responsible to justice? The final novella, *The Triple Dream of the Prosecutor*, by judge and novelist Giancarlo De Cataldo, teeters between dream and reality. Prosecutor Mandati is engaged in a life-long feud with the corrupt mayor of Novere, and his efforts finally pay off on the night before the trial of his life. Kafkaesque, tumultuous, and thoroughly gripping.

Setting out with their estate agent to identify Umbrian properties to renovate into luxurious country homes, four Milanese professionals find themselves stranded in the rain without cell phone coverage when their car drives into a ditch and find themselves at the mercy of an aggressive agri-naturist community.

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