

Il Sesso Inutile Viaggio Intorno Alla Donna

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"Rose del Novecento" è una raccolta di biografie di eccezionali talenti italiani che hanno contribuito ad accrescere il prestigio del nostro Paese nel mondo. In un sistema scolastico, la cui didattica è spesso colpevolmente carente di grandi narrazioni sui saperi femminili, di personalità straordinarie che meriterebbero di ricoprire un ruolo di primo piano nelle conoscenze degli studenti, questo libro rappresenta un tentativo di ricalibrare alcuni ambiti educativi troppo sbilanciati su figure maschili. L'opera, che ha come sfondo il secolo scorso, si propone quindi di accendere i riflettori su donne diversissime tra loro, ma tutte accomunate da un grande temperamento, da una caparbieta inesaurebile, dal modo di vivere appassionato, da una grande sensibilità e soprattutto da spiccate doti di intelligenza e talento. Le nostre "Rose del Novecento" spaziano su un territorio di conoscenze vastissimo: dalla poesia e la letteratura con la Merini e la Fallaci, alla sociologia e l'antropologia con la Gallini e la Torti, dalla scienza con la Montalcini e la Hack, alla politica con la Jotti e la Anselmi; poi la moda con le sorelle Fontana, lo sport con Ondina Valla, fino ad arrivare alla "società civile" con Franca Viola. Conosceremo attraverso testimonianze, racconti, vissuti e opere, uno spaccato del mondo femminile italiano unico ed emozionante.

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Inshallah claims its place amongst social media poetry and Instagram sensations like Rupi Kaur. These poems are like perfect cups and inside each is something essential. Personal, observational, and confessional, Inshallah carries themes of self-care, romance, unrequited love, potent femininity, and resiliency. At times, these poems are self-aware and conversational, but there are private moments of self-preservation and self-love, too, reminding us of what it takes to withstand relationships. From romance to motherhood to friendships, these poems refuse to be possessed or destroyed—they explore what it means to navigate love without losing oneself. Inshallah is for the modern reader: no doubt you will find yourself in these pages and understand something about your life that you hadn't before.

The Flame (1900) is a novel by Gabriele D'Annunzio. Inspired by the author's interpretation of the work of Friedrich Nietzsche and Walter Pater, The Flame is a semi-autobiographical account of the end of D'Annunzio's relationship with famed actress Eleonora Dusa. Considered a central text of Italian Decadentism, the novel has earned comparisons to the work of Oscar Wilde and Joris-Karl Huysmans. "With an all-comprehensive glance, she looked around at all the beauty of this last twilight of September. In the dark wells of her eyes were reflected the circles of light made by the oar as it flashed in the water, which was illuminated by the glittering angels that shone from afar on the campaniles of San Marco and San Giorgio Maggiore." Venice, a symbol of the Renaissance, is changing. The

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churches and canals of old remain, but an era of cultural achievement is coming to a close. As the public anticipates the death of legendary composer Richard Wagner, who has taken to his deathbed at the palace of Ca' Vendramin Calergi, Stelio Effrena dreams of establishing his reputation as one of Italy's greatest poets. Filled with theories of art and philosophies of life, possessing an undeniable mastery of language, he nevertheless feels uninspired by his muse, the aging actress La Foscarina. Meditative and introspective, *The Flame* has attracted praise for its portrayal of nineteenth century Venice, a city seemingly lost in time. With a beautifully designed cover and professionally typeset manuscript, this edition of Gabriele D'Annunzio's *The Flame* is a classic work of Italian literature reimagined for modern readers.

The writer's first work for ten years, on themes linked to the events of September 11: America, Italy, Europe, Islam and ourselves, interspersed with personal memoirs.

"Le donne non sono una fauna speciale e non capisco per quale ragione esse debbano costituire, specialmente sui giornali, un argomento a parte: come lo sport, la politica e il bollettino meteorologico." Così Oriana Fallaci nella premessa a *Il sesso inutile*, il primo libro che pubblica con Rizzoli, nel 1961. L'anno precedente, inviata da "L'Europeo", è in Oriente per un'inchiesta sulla condizione delle donne. A Karachi assiste al matrimonio di una sposa bambina; in Malesia conosce le matriarche che vivono nella giungla; a Hong Kong le cinesi non hanno più i piedi fasciati ma le Intoccabili abitano ancora

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sulle barche, senza mai scendere a terra; a Kyoto affronta il mistero delle geishe. Il viaggio si conclude a New York, dove il progresso ha reso più facile la vita delle donne costringendole a confrontarsi con "un mondo di uomini deboli, incatenati a una schiavitù di cui non sanno liberarsi". Un reportage memorabile, capace di restituirci un mondo oggi non sempre avvicinabile, colto con decenni di anticipo dallo sguardo profondo, sicuro e lungimirante di una grande scrittrice.

In the follow up to *The Rage and the Pride*, the distinguished Italian historian describes the impact of her controversial book on her own life, detailing the personal attacks and death threats she received following its publication and offering an incisive analysis of the influence of Islam on modern-day Europe. 50,000 first printing.

A volte c'è un confine sottile tra amore e odio, così sottile che troppo spesso viene valicato. E a pagarne le conseguenze sono le donne. Mogli, fidanzate, ex-compagne e sorelle sono ancora oggi vittime di una violenza massacrante. Un fenomeno che sembra inarrestabile, ma che invece è possibile bloccare. Proprio di questa possibilità, della speranza di un cambiamento e di una reazione, parla il libro *Voci dal silenzio*. Ripartendo dai troppi luoghi comuni che riducono gli uomini e le donne a maschere senza volto, o a stereotipi non più proponibili, emerge in queste pagine il desiderio di un mondo in cui il confronto tra generi non esploda in conflitto, ma al quale è possibile giungere soltanto con un lavoro collettivo dal quale nessuno può tirarsi indietro. Tutti protagonisti, dunque, nessuno escluso: donne, uomini, centri antiviolenza, istituzioni, esperti, s'interrogano sul da farsi. Le interviste a Lucia Annibali e Veronica De Laurentiis segnano proprio questo crinale del possibile. Contrastare – e vincere - la violenza sulle donne, si può.

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". . . a welcome and fascinating contribution for all who are interested in Italian and comparative literatures and in feminine causes. Not only is it informative, but it also gives a tapestried picture of the struggle women had to further their cause, both artistic and social, in a highly patriarchal culture."World Literature Today

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 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.

A landmark biography of the most famous Italian journalist of the twentieth century, an inspiring and often controversial woman who defied the codes of reportage. Oriana Fallaci is known for her uncompromising vision. To retrace Fallaci's life is to retrace the course of history from World War II to 9/11. As a child, Fallaci enlisted in the Italian Resistance alongside her father, and her hatred of fascism and authoritarian regimes remained strong throughout her life. Covering the entertainment industry early in her career, she created an original, abrasive interview style, focusing on her subjects' emotions, contradictions, and facial expressions more than

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their words. When she grew bored with movie stars and directors, she turned her attention to the international political figures of the time—Khomeini, Gaddafi, Indira Gandhi, Kissinger—always placing herself front and center in the story. Also a war reporter working wherever there was conflict, she would provoke controversies that became news themselves. With unprecedented access to personal records, Cristina De Stefano brings to life this remarkable woman whose groundbreaking work and torrid love affairs are not easily forgotten. Oriana Fallaci allows a new generation to discover her story and witness the passionate, unstinting journalism so urgently needed in these times of upheaval and uncertainty. Feminist writing has emerged in recent years as a major influence of twentieth-century European literature. *Textual Liberation*, first published in 1991, provides a timely and wide-ranging survey of twentieth-century feminist writing in Europe, presenting texts from a number of countries and highlighting some of the transnational parallels and contrasts. The contributors emphasize the wider contexts- political, social, economic- in which the texts were produced. They cover feminist literature in Britain, Scandinavia, Germany, Eastern Europe, Russia, France, Spain, Italy, and Turkey, and consider a range of genres, including the novel, poetry, drama, essays, and journalism. Each chapter contains an extensive bibliography with special emphasis on material available in English. A stimulating introduction to the development of European feminist writing, *Textual Liberation* will be an invaluable resource for students of women's literature, women's studies, and feminism. 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

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individual writers of all genres and to movements, styles, and critical approaches.

A pregnant woman who regards motherhood as a responsible, moral choice prepares for her child's birth by remarking upon and examining her ambivalent feelings toward herself, her society, and her unborn child

Presents articles on feminist literature, including significant authors, themes and history.

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manages to be as deep as any literature and as irresistible as any gossip. A brilliant work by a

brilliant writer' Jonathan Safran Foer 'A gripping novel exploring the tensions in an apparently idyllic

marriage, where a couple in their thirties is tested by their attraction to others, and by their own

accumulation of desires and disappointments'

Financial Times 'A writer of pure excellence'

Emmanuel Carrère 'Cuts right through to the

darkness of our inner lives' Roberto Saviano Carlo, a part-time professor of creative writing, and

Margherita, an architect-turned-real estate-agent: a happily married couple in their mid-thirties, perfectly

attuned to each other's restlessness. They are in

love, but they also harbour desires that stray beyond the confines of their bedroom: Carlo longs for the

quiet beauty of one of his students, Sofia; Margherita fantasises about the strong hands of her

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physiotherapist, Andrea. But it is love, with its unassuming power, which ultimately pulls them from the brink, aided by Margherita's mother Anna, the couple's anchor and lighthouse - a wise, proud seamstress hiding her own disappointments. But after eight years of repressed desires and the birth of a son, when the past resurfaces in the form of books sent anonymously, will love be enough to save them? A #1 International Bestseller Winner of the Premio Strega Giovani Shortlisted for the Premio Strega 'Powerful, delicate, exquisite' Claudio Magris 'Masterful... The ending is just as good as that of Joyce's *The Dead*' *Corriere della Sera* 'You'll feel like taking refuge in this book and never leaving its confines' *La Stampa* 'With all-encompassing writing, Marco Missiroli opens the rooms of his characters and the streets of Milan, the thoughts and the concealed desires, makes dialogue and silences reverberate with the spontaneity of great narrators' *Il Foglio*

The 11 writers covered in this volume criticize the female role in Italian society, externalize women's unconscious needs and offer unusual examples of female creativity. This study isolates recurrent and fundamental themes in each author's literary career: linguistic repression by males; personal frustration in the realm of the "householditude"; and disorientation within Italy's unbalanced institutions and hierarchies still anchored in archaic structures.

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Rather than focusing exclusively on contemporary living authors, the Amoia discusses writers from the early part of the 20th century, linking them with later writers spanning 20th-century Italy's literary movements and political, social and economic development. The featured writers are: Grazia Deledda; Sibilla Aleramo; Gianna Manzini; Lalla Romano; Elsa Morante; Natalia Ginzburg; Rosetta Loy; Dacia Maraini; Matilde Serao; Oriana Fallaci; Camilla Cederna.

Il sesso inutile. Viaggio intorno alla donnaBurIl sesso inutileviaggio intorno alla donnaIl sesso inutileviaggio intorno alla donnaThe Useless SexIl sesso inutileBur Includes ten contributor's writings on 250 years of women travel writers. Travel is a quest, an escape, a passion. Women explorers and travellers are a special breed. This book covers 22 courageous women who encircled the globe, and boldly crossed international barriers often to encounter the most patriarchal cultures of their time.

Includes entries for maps and atlases.

The end of World War II led to increased interest in multicultural concerns and a flourishing of literary and artistic endeavors. It was also a time of decolonization and the emergence of new nations and cultures clamoring for recognition and respect. The political circumstances following World War II exposed many people to other cultures. This reference discusses the experiences of writers active

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since 1945 who were shaped by cultures other than their own. Included are alphabetically arranged entries for more than 100 writers, including Chinua Achebe, W.H. Auden, Mircea Eliade, Jamaica Kincaid, Salman Rushdie, and Elie Wiesel. The profiled authors either lived in another culture voluntarily or were wrenched from one culture into another. Each entry includes a brief biography, a discussion of multicultural themes in the writer's works, a review of criticism, and primary and secondary bibliographies. The volume closes with a selected, general bibliography. The reference demonstrates the value of multicultural experiences in the lives of writers around the world and fosters a greater appreciation of cultural diversity.

Translating Travel examines the relationship between travel writing and translation, asking what happens when books travel beyond the narrow confines of one genre, one literary system and one culture. The volume takes as its starting point the marginal position of contemporary Italian travel writing in the Italian literary system, and proposes a comparative reading of originals and translations designed to highlight the varying reception of texts in different cultures. Two main themes in the book are the affinity between the representations produced by travel and the practices of translation, and the complex links between travel writing and genres such as ethnography, journalism, autobiography and

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fiction. Individual chapters are devoted to Italian travellers' accounts of Tibet and their English translations; the hybridization of journalism and travel writing in the works of Oriana Fallaci; Italo Calvino's sublimation of travel writing in the stylized fiction of *Le città invisibili*; and the complex network of literary references which marked the reception of Claudio Magris's *Danubio* in different cultures. Inspired by the Robert De Niro film, this story spans three generations of a family of Jewish immigrants to the United States. A gang of friends discover - through trust, hard work and brutality - the true meaning of the American Dream.

Orphaned Maria, fourteen, and her younger sister go to live in their uncle's primitive mountain cabin

Oriana Fallaci (b. 1930) is an awkward presence on Italian bookshelves, in world journalism and among feminists. This book, the first literary study of Fallaci, examines the implications of the storms and silences that she keeps rousing. A fully emancipated and successful woman in the man's world of political journalism, she has antagonised many feminists by her championship of motherhood and her idolization of heroic manhood. In journalism, her critics have felt that she has outraged the conventions of interviewing and reporting. As a novelist, she shatters the invisible diaphragm of literariness and is accused of betraying, or simply failing, literature. This book focuses on Fallaci's direct engagement as a writer with major political and social issues such as women's liberation, Vietnam, Islamic fundamentalism and the

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space programme. A distinctive and controversial feature of her writing is the way in which she blurs the interface between reportage and fiction in an attempt to obliterate the gap that separates the word from the world.

Protagonista di *Penelope alla guerra*, primo romanzo di Oriana Fallaci, è Giovanna detta Giò, promettente autrice di sceneggiature, inviata a New York da un produttore cinematografico alla fine degli anni Cinquanta. Mentre è in cerca di ispirazione per il soggetto di un film, Giò ritrova Richard, un americano conosciuto durante la guerra in Italia. Dopo il loro incontro, tra i due nasce una relazione complicata, sfuggente, resa ancora più difficile dal complesso rapporto di Richard con l'amico - più che un amico? - Bill, da cui Giò è inconsapevolmente attratta. Scritto con quella potenza inconfondibile che solo la Fallaci riesce a infondere alla narrazione, *Penelope alla guerra* non costituisce soltanto un grande ritratto di un'America in bilico tra la sua immagine sognata e la realtà di un Paese "così grande, così uguale, così crudele", ma è anche un'esortazione a ribellarsi alle convenzioni imposte dalla società e a vivere fino in fondo le proprie passioni, anche quando la scelta ci porterà ad amare "chi non lo merita, quasi che questo fosse l'unico modo per ristabilire l'equilibrio perduto del mondo".

Concise discussions of the lives and principal works of feminist writers from all time periods, written by subject experts.

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