

Italiani Scritti

This book presents a broad selection of articles mainly published during the last two decades on a variety of topics within the history of mathematics, mostly focusing on particular aspects of mathematical practice. This book is of interest to, and provides methodological inspiration for, historians of science or mathematics and students of these disciplines.

This collection brings together new insights around current translation and interpreting practices in national and supranational settings. The book illustrates the importance of further reflection on issues around quality and assessment, given the increased development of resources for translators and interpreters. The first part of the volume focuses on these issues as embodied in case studies from a range of national and regional contexts, including Finland, Switzerland, Italy, Spain and the United States. The second part takes a broader perspective to look at best practices and questions of quality through the lens of international bodies and organizations and the shifting roles of translation and interpreting practitioners in working to manage these issues. Taken together, this collection demonstrates the relevance of critically examining processes, competences and products in current institutional translation and interpreting settings at the national and supranational levels, paving the way for further research and quality assurance strategies in the field.

Trilingual Joyce is a detailed comparative study of James Joyce's personal involvement in both French and Italian translations of the iconic 1928 text *Anna Livia Plurabelle*, which later became the eighth chapter of *Finnegans Wake*. Considered to be completely untranslatable at the time of its publication, the translation of *Anna Livia Plurabelle* represented a fascinating challenge to Joyce, who collaborated in experimental renderings of the text, first into French and later into Italian. Patrick O'Neill's *Trilingual Joyce* is the first comparative study of all three of the *Anna Livia Plurabelle* variations, and fills a long-standing gap in Joyce studies. O'Neill, an Irish-born professor who has written widely on texts in translation, also discusses in detail the avant-garde novelist and playwright Samuel Beckett's contribution as a young man to the French rendering of *Anna Livia Plurabelle*.

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The *Handbook of Easy Languages in Europe* describes what Easy Language is and how it is used in European countries. It demonstrates the great diversity of actors, instruments and outcomes related to Easy Language throughout Europe. All people, despite their limitations, have an equal right to information, inclusion, and social participation. This results in requirements for understandable language. The notion of Easy Language refers to modified forms of standard languages that aim to facilitate reading and language comprehension. This handbook describes the historical background, the principles and the practices of Easy Language in 21 European countries. Its topics include terminological definitions, legal status, stakeholders, target groups, guidelines, practical outcomes, education, research, and a reflection on future perspectives related to Easy Language in each country. Written in an academic yet interesting and understandable style, this *Handbook of Easy Languages in Europe* aims to find a wide audience.

Within the Italian city states of the fifteenth and sixteenth centuries, a relatively high degree of mutual tolerance and tranquility existed between the enlightened Christian majority and the small Jewish minority. With the prevalence of favorable political, social, and economic circumstances for Jewish life in Italy, a considerable number of Jews participated freely in Renaissance culture while upholding an intense awareness of their own particular identity. This work is a study of the life and thought of one such Jew, Abraham b. Mordecai Farissol (1452-ca. 1528). While born in Avignon, Farissol spent most of his life in Italy close to the cultural centers of Renaissance society, primarily in Ferrara, but also in Mantua, Florence, and other Italian cities. As scribe, educator, cantor, communal leader, polemicist, Biblical exegete, and geographer, Farissol developed variegated interests and associations which provide exciting vantage points from which to view his cultural and social world. As one of the first comprehensive studies of any Italian Jewish figure of the period, this book represents an important contribution to an understanding of Jewish society and culture. But the significance of this study of Farissol's life extends beyond what can be learned about the man and his immediate community of co-religionists. Utilizing the life and thought of one person, it explores and explicates the dialogue between Judaism and the culture of the Italian Renaissance. Despite its intrinsic interest, Jewish intellectual history in the Renaissance has remained an underdeveloped field. Many sources still remain unexamined; monographs on specific themes and figures have yet to be written. David Ruderman's study breaks new ground by making use of extensive, yet previously unpublished sources on Farissol and his society and by integrating them into the broader context of Jewish and Renaissance culture. The work is of particular interest to historians of the Jews and of Renaissance Italy. It also offers the general reader an excellent case study of the symbiotic relationship between Western culture and its Jewish minority in one of the most fertile periods of European civilization. In dramatic fashion it illustrates how Jews not only survived but creatively flourished in a pluralistic setting by appropriating from the outside new forms and ideas which they integrated into their own vital cultural experience.

Jens Hoyrup, recognized as the leading authority in social studies of pre-modern mathematics, here provides a social study of the changing mode of mathematical thought through history. His "anthropology" of mathematics is a unique approach to its history, in which he examines its pursuit and development as conditioned by the wider social and cultural context. Hoyrup moves from comparing features of Sumerian-Babylonian, Mesopotamian, Ancient Greek, and Latin Medieval mathematics, to examining the character of Islamic practitioners of mathematics. He also looks at the impact of ideologies and philosophy on mathematics from Latin High Middle Ages through the late Renaissance. Finally, he examines modern and contemporary mathematics, drawing out recurring themes in mathematical knowledge. First published in 1999, this volume examines iconography, nature, gardens, staging, tradition and innovation in the Renaissance theatre, continuing the growing interest in relationships between image and performance as a fertile field for theatre research. Papers explored areas including *The Tempest*, Elizabeth Cary, Antonia Pulci and Shakespeare's Italian nature.

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.

This book considers the concept of linguistic creativity in relation to contact languages and language educational. The perspective proposed places semiotic creativity to the rank of first principle, by which languages are defined, function, and interact.

Italiani scritti
Mulino
Elogi di letterati italiani scritti da Ippolito Pindemonte
Prolegomeni del Primato morale e civile degli italiani, scritti dall'autore
Prolegomeni del primato morale e civile degli italiani scritti all'autore
Elogi di letterati italiani scritti da Ippolito Pindemonte. Volume primo [-secondo]
1 Gli italiani scritti
incontri del Centro di studi di grammatica italiana : Firenze, 22-23 maggio 1987
The Discourse of Italian Cinema and Beyond
Let Cinema Speak
Bloomsbury Publishing
"Published in conjunction with the exhibition: Magnificenza! the Medici, Michelangelo, & the Art of Late Renaissance Florence (In Italy, L'Ombra del genio: Michelangelo e l'arte a Firenze, 1538-1631) ..."--Title page verso.

Roberta Piazza's book is a linguistic investigation of the dialogue of Italian cinema covering a selection of films from the 1950s to the present day. It looks at how speech is dealt with in studies of the cinema and tackles the lack of engagement with dialogue in film studies. It explores the representation of discourse in cinema -- the way particular manifestations of verbal interaction are reproduced in film. Whereas 'representation' generally refers to the language used in texts to assign meaning to a group and its social practices, here discourse representation more directly refers to the relationship between real-life and cinematic discourse. Piazza analyses how fictional dialogue reinterprets authentic interaction in order to construe particular meanings. Beginning by exploring the relationship between discourse and genre, the second half of the book takes a topic-based approach and reflects on the themes of narrative and identity. The analysis carried out takes on board the multi-semiotic and multimodal components of film discourse. The book uses also uses concepts and methodologies from pragmatics, conversation analysis and discourse analysis. Investigating the interrelationships between orality and writing in elite and popular textual culture in early modern Italy, this volume shows how the spoken or sung word on the one hand, and manuscript or print on the other hand, could have interdependent or complementary roles to play in the creation and circulation of texts. The first part of the book centres on performances, ranging from realizations of written texts to improvisations or semi-improvisations that might draw on written sources and might later be committed to paper. Case studies examine the poems sung in the piazza that narrated contemporary warfare, commedia dell'arte scenarios, and the performative representation of the diverse spoken languages of Italy. The second group of essays studies the influence of speech on the written word and reveals that, as fourteenth-century Tuscan became accepted as a literary standard, contemporary non-standard spoken languages were seen to possess an immediacy that made them an effective resource within certain kinds of written communication. The third part considers the roles of orality in the worlds of the learned and of learning. The book as a whole demonstrates that the borderline between orality and writing was highly permeable and that the culture of the

period, with its continued reliance on orality alongside writing, was often hybrid in nature.

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