

La Metamorfosi

This collection of essays explores the reception of classics and translation from modern languages as two different, yet synergic, ways of engaging with literary canons and established traditions in 20th-century Italy. These two areas complement each other and equally contribute to shape several kinds of identities: authorial, literary, national and cultural. Foregrounding the transnational aspects of key concepts such as poetics, literary voice, canon and tradition, the book is intended for scholars and students of Italian literature and culture, classical reception and translation studies. With its two shifting focuses, on forms of classical tradition and forms of literary translation, the volume brings to the fore new configurations of 20th-century literature, culture and thought.

Die 'alternativen' Fassungen des trojanischen Mythos von Dictys und Dares gehören zu den interessantesten und zugleich rätselhaftesten Werken der Spätantike. Dennoch erhalten sie erst seit Kurzem die ihnen gebührende Aufmerksamkeit, und viele Fragen sind noch immer ungelöst. Dies ist eines der ersten Bücher, das sich auf die Beiträge verschiedener Gelehrter stützt, um die Themengebiete in all ihren verschiedenen Facetten umfassend zu behandeln, angefangen mit der heiklen Frage nach den (wahren oder angeblichen) griechischen Modellen, hin zum kulturellen Kontext, der erwarteten Zielgruppe, Intertextualität, strukturellen Mustern, der Erzähltechnik, Themen, Charakteren, Zielen, bis zu Stil und Sprache. Daraus ergibt sich eine vollständigere und teilweise neue Sichtweise auf die zwei Werke.*****The 'alternative' rewritings of the Trojan myth by Dictys and Dares are among the most interesting and mysterious works of Late Antiquity: yet it is only recently that they have started getting due attention, and many issues about them still remain unsolved. This is one of the first books that relies on contributions by several scholars to comprehensively cover this subject in its various aspects, from the delicate question of (true or supposed) Greek models to cultural context, expected audience, intertextuality, structural patterns, narrative technique, themes, characters, aims, up to style and language. What emerges is a fuller and partly new view of the two works.

Rhetorical analysis of texts exposes plausible 'truths' and presumptions implied by the writer's presentation. In this volume, Leslie Gardner analyses the master psychologist Jung, who claimed to be expert at uncovering personal, psychological truths. In his theoretical writings, his rhetoric reveals philosophical ramifications which bear strong similarities to those of the rhetorician of the 18th century, Italian philosopher Giambattista Vico. This book is driven by an interest in arguing that it is possible to read Jung's works easily enough when you have a set of precepts to go by. The paradox of scientific discovery being set out in Jung's grotesque and arcane imagery begins to seem a startling and legitimate psychology for the 21st century. It is time Jungian studies took on this most appropriate examination of analytical psychology. Bringing Vico to bear directly on Jung's thought has only been cursorily attempted before although much alluded to. We find indeed that some of Jung's ideas derive directly from rhetorical theory, and this volume proposes to highlight Jung's innovations, and bring him into forefront of contemporary psychological thought. Rhetorical Investigations will be of interest to analysts and academics, and also to those studying philosophy and psychology.

Trame d'ombra, specchi oscuri, intrecci misteriosi. La materia stessa del film, pellicola trasparente e diafana sulla quale si muovono figure d'ombra, induce a pensare che la vocazione privilegiata del cinema sia nel fantastico, come già riteneva Artaud. I fantasmi, silenziose o sonore apparizioni, ci vengono incontro dallo schermo, in bianco e nero o a colori, da Nosferatu a Shutter Island: materia dei corpi come materia di sogni, incubi e visioni, portatori di maschere, generatori privilegiati di archetipi. Metafisico. Fantastico. Film noir. Horror. Termini usuali, ma inadeguati, per certi film. In realtà qui non siamo tanto di fronte a un'inadeguatezza terminologica, che si tratterebbe di superare inventando un termine più adatto, quanto alla generale insufficienza che l'ottica dei "generi" (un'ottica di comodo) dimostra nei confronti di ogni film che investa universi di senso sufficientemente complessi, tali da mettere in gioco qualcosa che potremmo chiamare memoria filogenetica.

The origins of selected instances of metamorphosis in Germanic literature are traced from their roots in Ovid's *Metamorphoses*, grouped roughly on an 'ascending evolutionary scale' (invertebrates, birds, animals, and mermaids). Whilst a broad range of mythological, legendary, fairytale and folktale traditions have played an appreciable part, Ovid's *Metamorphoses* is still an important comparative analysis and reference point for nineteenth- and twentieth-century German-language narratives of transformations. Metamorphosis is most often used as an index of crisis: an existential crisis of the subject or a crisis in a society's moral, social or cultural values. Specifically selected texts for analysis include Jeremias Gotthelf's *Die schwarze Spinne* (1842) with the terrifying metamorphoses of Christine into a black spider, the metamorphosis of Gregor Samsa in Kafka's *Die Verwandlung* (1915), ambiguous metamorphoses in E. T. A. Hoffmann's *Der goldne Topf* (1814), Hermann Hesse's *Piktors Verwandlungen* (1925), *Der Steppenwolf* (1927) and Christoph Ransmayr's *Die letzte Welt* (1988). Other mythical metamorphoses are examined in texts by Bachmann, Fouqué, Fontane, Goethe, Nietzsche, Nelly Sachs, Thomas Mann and Wagner, and these and many others confirm that metamorphosis is used historically, scientifically, for religious purposes; to highlight identity, sexuality, a dream state, or for metaphoric, metonymic or allegorical reasons.

Dieses dem Dichter Pentadius gewidmete Werk ist Teil eines mehr als zwanzig Jahre andauernden und von den Professoren Lorian Zurli und Paola Paolucci (Universität Perugia) koordinierten Projekts von Untersuchungen und Entwicklungen kritischer Editionen der Gedichte, die in der sogenannten Salmasianschen Anthologie zusammengetragen sind. Diese größtenteils im codex Parisinus Latinus 10 318, bekannt als codex Salmasianus, überlieferte Anthologie ist eine Gedichtsammlung, die gegen Ende des Vandalenreichs (um 533-534 n. Chr.) in Nordafrika zusammengestellt wurde. Pentadius gehört zu den zahlreichen, oft anderweitig unbekanntem Dichtern der Salmasianischen Sammlung. Sechs Gedichte (zwei Elegien und vier Epigramme) werden ihm zugeschrieben. Der Reihenfolge nach handelt es sich um eine Elegie mit dem Titel *De Fortuna* über die Veränderlichkeit des Schicksals, die durch zahlreiche mythische Instanzen veranschaulicht wird; eine weitere Elegie über die Ankunft des Frühlings mit dem Titel *De adventu veris*, die ein naturalistisches Bild entwirft; zwei Epigramme über Narcissus; ein Epigramm über eine Frau namens Chrysocome sowie ein Epigramm mit misogynen Ratschlägen. Diese sechs Gedichte bedürfen einer umfassenden Untersuchung sowie einer verlässlichen Ausgabe. Mit dem vorliegenden Essay strebt Paola Paolucci nach der Verwirklichung des ersten Ziels und schafft das Fundament für das zweite. This work, devoted to the poet Pentadius, is part of the project of study and of developing critical editions of the poems gathered in the so-called Salmasian Anthology, coordinated by professors Lorian Zurli and Paola Paolucci at the University of Perugia, and lasting for more than twenty years. This Anthology, transmitted for its greater part in the

codex Parisinus Latinus 10 318, known as codex Salmasianus, is a poetic collection, put together in North Africa at the end of the Vandal Kingdom (around the years 533-534 AD). Pentadius is one of the various poets, often unknown otherwise, of the Salmasian Collection. Six poems (two elegies and four epigrams) are attributed to him. They are, in order, an elegy about the variability of destiny, illustrated through various mythical instances, with the title *De Fortuna*; another elegy about the arrival of spring, entitled *De adventu veris*, depicting a naturalistic frame; two epigrams on Narcissus; an epigram about a woman named Chrysocome and a final epigram concerning misogynistic advice. These six poems require an all-round study and a reliable edition. With this essay Paola Paolucci aims to pursue the first purpose and to lay the groundwork for the second one.

La metamorfosi D'Anza Editore

"La metamorfosi" è il racconto più conosciuto di Franz Kafka. Il protagonista, Gregor Samsa, un giorno si sveglia per trovarsi trasformato in un gigantesco e incredibilmente disgustoso insetto. La metamorfosi di Gregor in un insetto rivoltante è l'espressione dei sentimenti di isolamento e inferiorità di Kafka. In questo racconto infatti è condensato il personale senso di alienazione di Kafka, il quale non solo era un uomo di origine tedesca nella ceca Praga e un ebreo in un periodo storico profondamente antisemita, ma sentiva anche il peso di dover diventare un uomo d'affari di successo come il padre. Un classico da ascoltare e riascoltare per conoscere o riscoprire uno dei più celebri personaggi della letteratura.

The articles in this volume highlight the fact that the chivalric novel *Tirant lo Blanc* – written in Valencia by Joanot Martorell in the 15th century and translated into Italian in the 16th century – keeps being relevant in both the Italian and the Iberian Peninsulas, so closely related in past and present. The knight Joanot Martorell wrote a classic of universal literature despite the fact that he belonged to a minority culture. Nowadays, after having been translated into numerous languages, it is studied in many European and American universities and elicits great interest among researchers, as proven by the contributions included in this book.

«Era steso sul dorso, duro come una corazza... "Cosa mi è successo?" pensò. Non era un sogno...» Franz Kafka, *La metamorfosi*

Lyrical, mysterious, and laden with symbolism, Franz Kafka's novels and stories have been translated into more than forty languages ranging from Icelandic to Japanese. In *Transforming Kafka*, Patrick O'Neill approaches these texts through the method he pioneered in *Polyglot Joyce and Impossible Joyce*, considering the many translations of each work as a single, multilingual "macrotext." Examining three novels – *The Trial*, *The Castle*, and *America* – and two short stories – "The Judgment" and "The Metamorphosis" – O'Neill offers comparative readings that consider both intertextual and intratextual themes. His innovative approach shows how comparing translations extends and expands the potential meanings of the text and reveals the subtle differences among the hundreds of translations of Kafka's work. A sophisticated analysis of the ways in which translation shapes, rearranges, and expands our understanding of literary works, *Transforming Kafka* is a unique approach to reading the works of a literary giant.

Franz Kafka (Praga, 1883-Viena, 1924), escriptor central del segle xx, és considerat un mestre en l'art d'iniciar un text i en aquesta frase primera condensa una imatge pura, per bé que tèrbola, que regirà la narració que tenni a les mans en cada un dels seus incidents, circumstàncies o detalls. La insòlita transformació de Gregor Samsa constitueix un relat emblemàtic de la nostra època, majestuós en la seva simplicitat, i dur i descarnat en el retrat de l'alienació i de la intempèrie a què es troba llançat l'individu en societat. Aquesta història és protagonitzada per uns insectes que s'allotjaran, lector, en el teu imaginari, i que respiraran en el teu record amb uns pessigolleigs i uns xiulets tan contorbadors que mai més no els podràs oblidar.

Since Ovid, the concept of metamorphosis has been an irresistible temptation for writers, not only as a metaphor for shifting personal identity but as a way of exploring ideas of cultural and political transition. The essays in this volume show how authors from Ovid, Chaucer, and Shakespeare to Thomas Mann, Karen Blixen, and 20th-century science fiction writers, have used this pervasive concept to raise fundamental questions about the nature and agency of radical change. Among the broad topics addressed are how shifts in scientific understanding intersect with and even effect transformations in literary expression; the differing values attached to the language of metamorphosis over time; and the connection between these values and structures of power, particularly gender relations. In addition to the editors, the contributors are Darko Suvin, Alessandro Perutelli, Elsa Linguanti, Douglas Burnham, Enrico Giaccherini, Lia Pacinotti, Michael St John, Rocco Coronato, Silvia Bruti, Elisabetta Cori, Judith Rorai Milanese, Catherine Burgass, Luca Biagiotti, Stefania Magnoni, Daniel Weavis, Julian North, Ashley Chantler, Martin Halliwell, Patrick Quinn, Roberta Ferrari, Silvia Bigliuzzi, and Nicoletta Caputo.

This represents the first time that Pirandello's *Berecche* and *the War* has been translated into the English Language. Pirandello's historical novella, set in the months preceding Italy's entry into the First World War, is amongst much else a highly individual contribution to war literature and historical fiction. As he charts the crisis of those times as it affects the carefully constructed identity of his protagonist, he embarks on a radical questioning of nineteenth-century notions of order, method and discipline. Further, his dialogue with historical narrative leads him to explore and expose the fiction inherent in representing historical reality, and the fictions by which we all live.

Those Who from Afar Look Like Flies is an anthology of poems and essays that aims to provide an organic profile of the evolution of Italian poetry after World War II. Beginning with the birth of *Officina* and *Il Verri*, and culminating with the crisis of the mid-seventies, this tome features works by such poets as Pasolini, Pagliarani, Rosselli, Sanguineti and Zanzotto, as well as such forerunners as Villa and Cacciatore. Each section of this anthology, organized chronologically, is preceded by an introductory note and documents every stylistic or substantial change in the poetics of a group or individual. For each poet, critic, and translator a short biography and bibliography is also provided.

In the eighteenth century Genoese merchants thrived in the changing Atlantic market. Their trade and migration are explored here. Gregor awakens one morning and has been transformed into a monstrous, insect-like creature. *The Metamorphosis* by Franz Kafka is one of the strangest pieces of 20th century literature and required reading in many high school and college English courses. This Xist Classics edition has been professionally formatted for e-readers with a linked table of contents. This eBook also contains a bonus book club leadership guide and discussion questions. We hope you'll share this book with your friends, neighbors and colleagues and can't wait to hear what you have to say about it. Xist Publishing is a digital-first publisher. Xist Publishing creates books for the touchscreen generation and is dedicated to helping everyone develop a lifetime love of reading, no matter what form it takes

Proceedings of the conference held in Vandœuvre, Genève, August 22-26, 2005.

Translation and commentary are often associated with institutions and patronage; but in Italy around the time of Dante, widespread vernacular translation was mostly on the spontaneous initiative of individuals. While Dante is usually the starting point for histories of vernacular translation in Europe, this book demonstrates that *The Divine Comedy* places itself in opposition to a vast vernacular literature already in circulation among its readers. Alison Cornish explores the anxiety of vernacularization as expressed by translators and contemporary authors, the prevalence of translation in religious experience, the role of scribal mediation, the influence of the Italian reception of French literature on that literature, and how translating into the vernacular became a project of nation-building only after its virtual demise during the Humanist period. Vernacular translation was a phenomenon with which all authors in thirteenth- and fourteenth-century Europe -

from Brunetto Latini to Giovanni Boccaccio - had to contend.

This book examines just how relevant Machiavelli's insights are to the country's current debate on the appropriate relations between religion and politics, church and state.

[Copyright: 4aa311ed4ae70009e687e698fec7a9d2](#)