

Un Italiano In America

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.

Whether you are planning a romantic Italian getaway, packing a knapsack for your junior year abroad, or just want to engage your Italian business associate in everyday conversation, Italian Made Simple is the perfect book for any self-learner. Void of all the non-essentials and refreshingly easy to understand, Italian Made Simple includes: * basics of grammar * vocabulary building exercises * pronunciation aids * common expressions * word puzzles and language games * contemporary reading selections * Italian culture and history * economic information * Italian-English and English-Italian dictionaries Complete with drills, exercises, and answer keys for ample practice opportunities, Italian Made Simple will soon have you speaking Italian like a native.

A powerful, moving picture painted by the narratives of first generation Italian Americans.

Notes on research methods and materials accompany a one-volume reference guide to publications dealing with America's historical development

Join the bestselling author of *Ciao, America!* on a lively tour of modern Italy that takes you behind the seductive face it puts on for visitors—*la bella figura*—and highlights its maddening, paradoxical true self You won't need luggage for this hypothetical and hilarious trip into the hearts and minds of Beppe Severgnini's fellow Italians. In fact, Beppe would prefer if you left behind the baggage his crafty and elegant countrymen have smuggled into your subconscious. To get to his Italia, you'll need to forget about your idealized notions of Italy. Although *La Bella Figura* will take you to legendary cities and scenic regions, your real destinations are the places where Italians are at their best, worst, and most authentic: The highway: in America, a red light has only one possible interpretation—Stop! An Italian red light doesn't warn or order you as much as provide an invitation for reflection. The airport: where Italians prove that one of their virtues (an appreciation for beauty) is really a vice. Who cares if the beautiful girls hawking cell phones in airport kiosks stick you with an outdated model? That's the price of gazing upon perfection. The small town: which demonstrates the Italian genius for pleasant living: "a congenial barber . . . a well-stocked newsstand . . . professionally made coffee and a proper pizza; bell towers we can recognize in the distance, and people with a kind word and a smile for everyone." The chaos of the roads, the anarchy of the office, the theatrical spirit of the hypermarkets, and garrulous train journeys; the sensory reassurance of a church and the importance of the beach; the solitude of the soccer stadium and the

crowded Italian bedroom; the vertical fixations of the apartment building and the horizontal democracy of the eat-in kitchen. As you venture to these and many other locations rooted in the Italian psyche, you realize that Beppe has become your Dante and shown you a country that “has too much style to be hell” but is “too disorderly to be heaven.” Ten days, thirty places. From north to south. From food to politics. From saintliness to sexuality. This ironic, methodical, and sentimental examination will help you understand why Italy—as Beppe says—“can have you fuming and then purring in the space of a hundred meters or ten minutes.” Now featuring a brand-new design and integration of short film, the newly-revised PONTI: ITALIANO TERZO MILLENNIO provides an up-to-date look at modern Italy, with a renewed focus on helping the second year student bridge the gap from the first year. With its innovative integration of cultural content and technology, the Third Edition encourages students to expand on chapter themes through web-based exploration and activities. Taking a strong communicative approach, the book's wealth of contextualized exercises and activities make it well suited to current teaching methodologies, and its emphasis on spoken and written communication ensures that students express themselves with confidence. Students will also have the chance to explore modern Italy with a cinematic eye through the inclusion of five exciting short films by Italian filmmakers. Audio and video files can now be found within the media enabled eBook. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

There are many good books on Italian immigration to the United States, including success biographies, field researches and historical investigations. What is lacking however is an account of the immigrant experience from a "grassroots" point of view. This book tells the stories of a normal people, the great majority of the immigrant population, through their own, sometimes almost illiterate, words. With this book I aim to contribute to this country's story of immigration with these first-hand accounts of those who lived it, first-generation immigrants. It was said once, by Giuseppe Prezzolini, that Italian immigration left tears and sweat but not "words." The material of this book proves such arrogance wrong. I tried to be as thorough as possible in my field research looking for such "words" on both sides of the Ocean. I consulted Italian and American archives, I looked for books out of print, and scavenged for unpublished ones in private houses and forgotten drawers. What I found fills a silence and gives a wider spectrum of the immigrant experience, from the miner to the tailor, from the janitor to the professor. The book will interest scholars of Italian immigration because it adds information from within the protagonists' self. Their tales may be average, their memory may be inaccurate but their drive toward a new life and their immigrant "philosophy," made of grinding teeth and hope, is all there in its most fresh features. The book will also interest scholars of the autobiographical genre because it adds a new facet to the autobiographical voice. There are only a few studies on the life writing of the lower class (which come from France and England, not the US). I have tried to formulate new concepts that describe the autobiographical "I" of these works, conc

"Luca Spaghetti is not only one of my favorite people in the world, but also a natural-born storyteller. . . . This [is a] marvelous book."

-Elizabeth Gilbert When Luca Spaghetti (yes, that's really his name) was asked to show a writer named Elizabeth Gilbert around Rome, he had no idea how his life was about to change. She embraced his Roman ebullience, and Luca in turn became her guardian angel, determined that his city would help Liz out of her funk. Filled with colorful anecdotes about food, language, soccer, daily life in Rome, and Luca's own fish-out-of-water moments as a visitor to the United States-and culminating with the episodes in Liz's bestselling memoir, told from Luca's side of

the table-Un Amico Italiano is a book that no fan of Eat, Pray, Love will want to miss.

To appreciate the life of the Italian immigrant enclave from the great heart of the Italian migration to its settlement in America requires that one come to know how these immigrants saw their communities as colonies of the mother country. Edited with extraordinary skill, *Italoamericana: The Literature of the Great Migration, 1880-1943* brings to an English-speaking audience a definitive collection of classic writings on, about, and from the formative years of the Italian-American experience. Originally published in Italian, this landmark collection of translated writings establishes a rich, diverse, and mature sense of Italian-American life by allowing readers to see American society through the eyes of Italian-speaking immigrants. Filled with the voices from the first generation of Italian-American life, the book presents a unique treasury of long-inaccessible writing that embodies a literary canon for Italian-American culture—poetry, drama, journalism, political advocacy, history, memoir, biography, and story—the greater part of which has never before been translated. *Italoamericana* introduces a new generation of readers to the “Black Hand” and the organized crime of the 1920s, the incredible “pulp” novels by Bernardino Ciambelli, Paolo Pallavicini, Italo Stanco, Corrado Altavilla, the exhilarating “macchiette” by Eduardo Migliaccio (Farfariello) and Tony Ferrazzano, the comedies by Giovanni De Rosalia, Riccardo Cordiferro’s dramas and poems, the poetry of Fanny Vanzi-Mussini and Eduardo Migliaccio. Edited by a leading journalist and scholar, *Italoamericana* introduces an important but little-known, largely inaccessible Italian-language literary heritage that defined the Italian-American experience. Organized into five sections—“Annals of the Great Exodus,” “Colonial Chronicles,” “On Stage (and Off-Stage),” “Anarchists, Socialist, Fascists, Anti-Fascists,” and “Apocalyptic Integrated / Integrated Apocalyptic Intellectuals”—the volume distinguishes a literary, cultural, and intellectual history that engages the reader in all sorts of archaeological and genealogical work. The original volume in Italian: *Italoamericana Vol II: Storia e Letteratura degli Italiani negli Stati Uniti 1880-1943*

Voices of Italian America presents a top-rate authoritative study and anthology of the Italian-language literature written and published in the United States from the heydays of the Great Migration (1880–1920) to the almost definitive demise of the cultural world of the first generation soon before and after World War II. The volume resurrects the neglected and even forgotten territory of a nationwide “Little Italy” where people wrote, talked, read, and consumed the various forms of entertainment mostly in their native Italian language, in a complex interplay with native dialects and surrounding American English. The anthological sections include excerpts from the ethnically tinged thrillers by Tuscan-born first-comer Bernardino Ciambelli, as well as the first short stories by Italian American women, set in the Gilded Age. The fiction of political activists such as Carlo Tresca coexists with the hardboiled autobiography of Italian American cop Mike Fiaschetti, fighting against the Mafia. *Voices of Italian America* presents new material by English-speaking classics such as Pietro di Donato and John Fante, and a selection of poetry by a great bilingual voice, the champion of the “masses” and Industrial Workers of the World (IWW) poet Arturo Giovannitti, and by a lesser-known, self-taught, satirical versifier, Riccardo Cordiferro/Ironheart. Controversial documents on the difficult interracial relations between Italian Americans and African Americans live side by side with the first poignant chronicles from Ellis Island. This study sheds light on the “fabrication” of a new culture of immigrant origins—pliable, dynamic, constantly shifting and transforming itself—while focusing on stories, genres, rhythms, the “human touch” contributed by literature in its wider sense. Ultimately, through a rich

sample of significant texts covering various aspects of the immigrant experience, *Voices of Italian America* offers the reader a literary history of Italian American culture.

The cultural diversity of America is often summed up by way of a different metaphors: Melting Pot, Patchwork, Quilt, Mosaic--none of which capture the symbiotics of the city. Few neighborhoods personify the diversity these terms connote more than New York City's Lower East Side. This storied urban landscape, today a vibrant mix of avant garde artists and street culture, was home, in the 1910s, to the Wobblies and served, forty years later, as an inspiration for Allen Ginsberg's epic *Howl*. More recently, it has launched the career of such bands as the B-52s and been the site of one of New York's worst urban riots. In this diverse neighborhood, immigrant groups from all over the world touched down on American soil for the first time and established roots that remain to this day: Chinese immigrants, Italians, and East European Jews at the turn of the century and Puerto Ricans in the 1950s. Over the last hundred years, older communities were transformed and new ones emerged. Chinatown and Little Italy, once solely immigrant centers, began to attract tourists. In the 1960s, radical young whites fled an expensive, bourgeois lifestyle for the urban wilderness of the Lower East Side. Throughout its long and complex history, the Lower East Side has thus come to represent both the compulsion to assimilate American culture, and the drive to rebel against it. Mario Maffi here presents us with a captivating picture of the Lower East Side from the unique perspective of an outsider. The product of a decade of research, *Gateway to the Promised Land* will appeal to cultural historians, urban, and American historians, and anyone concerned with the challenges America, as an increasingly multicultural society, faces.

Can citizenship rights be denied to significant groups in a society that regards itself as civilized and self-governing? Is it possible to exclude such people in the name of freedom and reason? Is it plausible to explain classifications that differentiate between first- and second-class citizens as "natural"? This is the paradox inherent in modern politics, born of the revolutions that ended the Ancien Régime in the western world. Throughout the nineteenth century and at the beginning of the twentieth, liberalism inspired a representative form of government that appealed to citizenship, yet marginalized many social groups, including natives, women, immigrants, workers, slaves and nomads. In the Hispanic dimension of the Atlantic world that this book deals with, modern politics was based on exclusions explained as natural and necessary. In both Europe and America, a distinction was made between the responsible citizen and those "others" in society, potential "enemies within", who had to be controlled and supervised. This book explains the success of this political operation by analysing the historical construction of figures of alterity that were fundamental to the definition of national civic identities. Its basic premise is that imaginaries that were constructed in the nineteenth century can be found even today in western political conceptions. The cultural complexity of enduring political images is revealed by exploring the inner workings of virtuous figures in relation to their opposites: readers will find the mosaic of representations of civic alterity both recognisable and surprising. The contributors to this volume provide historical perspectives on the debate on political legitimacy in open societies. Reinventing democracies involves understanding the historicity of inherited formulae of governance and considering them, therefore, as amenable to improvement. The readiness to do this is not a threat to democracy but, rather, a

commitment to looking for it.

È vero che gli americani impazziscono per il ghiaccio, pretendono le mance facoltative, praticano la religione dello sconto e il culto delle poltrone reclinabili? Beppe Severgnini ci porta in viaggio negli Usa tra domande (perché non abbassano l'aria condizionata?) e risposte (perché gli piace così), descrivendo le molte sorprese della vita quotidiana, perché l'America vera si scopre solo attraverso i dettagli: le scaramucce con un idraulico di nome Marx; la terribile potenza dei telefoni e dei bambini, veri padroni del paese; le fallimentari escursioni nello shopping elettronico e le battaglie per (non) ottenere una carta di credito. Ironico, intelligente e divertente, Un italiano in America "è frutto di una lunga inesperienza", perché, ammettiamolo, crediamo di sapere tutto ma in realtà siamo impreparati. Allora pronti a cominciare?

Now in paperback, the celebrated, coast-to-coast bestselling chronicle of a year in the United States by the Bill Bryson of Italy.

Un italiano in AmericaBur

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