

La Storia Di Elsa Morante

Gaetana Marrone, Paolo Puppa

Elsa Morante's Politics of Writing Stefania Lucamante, 2014-12-18 Elsa Morante's Politics of Writing is a collected volume of twenty-one essays written by Morante specialists and international scholars. Essays gather attention on four broad critical topics, namely the relationship Morante entertained with the arts, cinema, theatre, and the visual arts; new critical approaches to her four novels; treatment of body and sexual politics; and Morante's prophetic voice as it emerges in both her literary works and her essayistic writings. Essays focus on Elsa Morante's strategies to address her wide disinterest (and contempt) for the Italian intellectual status quo of her time, regardless of its political side, while showing at once her own kind of ideological commitment. Further, contributors tackle the ways in which Morante's writings shape classical oppositions such as engagement and enchantment with the world, sin and repentance, self-reflection, and corporality, as well as how her engagement in the visual arts, theatre, and cinematic adaptations of her works garner further perspectives to her stories and characters. Her works—particularly the novels *Menzogna e sortilegio* (House of Liars, 1948), *La Storia: Romanzo* (History: A Novel, 1974) and, more explicitly, *Aracoeli* (Aracoeli, 1982)—foreshadowed and advanced tenets and structures later affirmed by postmodernism, namely the fragmentation of narrative cells, rhizomatic narratives, lack of a linear temporal consistency, and meta- and self-reflective processes.

Italian Women's Writing, 1860-1994 Sharon Wood, 1995-01-01 Women's writing in Italy from Unification to the present day, examining the lives and works of women writers within the context of Italian history, culture and politics. The changing face of Italian social and political life since Unification has greatly affected the position of women in Italy. This work explores the relation between the changing role of women over this period, then struggle for social and political emancipation and equality, and the search by women writers to a personal and authentic literary voice.

Encyclopedia of Italian Literary Studies: A-J Gaetana Marrone, 2007 Publisher description

The Power of Disturbance Sara Fortuna, 2017-07-05 *Aracoeli* (1982) was the last novel written by Elsa Morante (1912-85), one of the most significant Italian writers of the twentieth century. The journey, both geographical and memorial, of a homosexual son in search of his dead mother is a first-person narrative that has puzzled many critics for its darkness and despair. By combining scholars from different disciplines and cultural traditions, this volume re-evaluates the esthetical and theoretical complexity of Morante's novel and argues that it engages with crucial philosophical and epistemological questions

in an original and profound way. Contributors explore the manifold tensions staged by the novel in connection with contemporary philosophical discourse (from feminist/queer to political theory to psycho-analysis) and authors (such as Emilio Gadda, Pier Paolo Pasolini and Pedro Almodovar). The Power of Disturbance shows that by creating a 'hallucinatory' representation of the relationship between mother and child, Aracoeli questions the classical distinction between subject and object, and proposes an altogether new and subversive kind of writing. Manuele Gragnolati teaches Italian literature at Oxford University, where he is a Fellow of Somerville College. Sara Fortuna teaches philosophy of language at the Università Guglielmo Marconi in Rome.

Resistance, Heroism, Loss Thomas Cragin, Laura A. Salsini, 2018-02-20 In no other country in Europe has national identity been so closely bound to memories of the war. Italy's Republic was born of World War II, its constitution defined by anti-Fascism, its parties self-identified with national Resistance. Because of their importance to the nation's identity, the nature and meaning of the war have been the focus of great contention, from 1943 to the present day. In recent years Italy has taken on a national evaluation of the more troubling and contested aspects of its role in the war, including its support of Fascism and collaboration after 1943, its treatment of Jews and other minorities, deep national divisions that created a civil war between 1943 and 1945, and the centrality of war myth to lingering postwar problems. Scholars of Italian history, literature, and cinema play a fundamental role in this appraisal, and this volume of essays attests to the importance of film and literature to the ways in which changing political, social and cultural imperatives have altered the war's memory. These articles expand our understanding of the shifting phases in national memory by highlighting significant features of each era's portrayal of the war. Contributions come from eight scholars who capture the full variety of disciplinary and sub-disciplinary approaches that are current today, including film genre studies, cultural history, gender studies, Holocaust studies, and the very new fields of emotion studies, shame theory, and environmental studies. Their innovative application of questions and methods that speak to important new subfields in Italian Studies make this volume an invaluable tool for scholars and their students.

Italian Women Writers, 1800-2000 Patrizia Sambuco, 2014-11-12 Italian Women Writers, 1800-2000: Boundaries, Borders, and Transgression investigates narrative, autobiography, and poetry by Italian women writers from the nineteenth century to today, focusing on topics of spatial and cultural boundaries, border identities, and expressions of excluded identities. This book discusses works by known and less-known writers as well as by some new writers: Sibilla Aleramo, La Marchesa Colombi, Giuliana Morandini, Elsa Morante, Neera, Matilde Serao, Ribka Sibhatu, Patrizia Valduga, Annie Vivanti, Laila Waida, among others; writers who in their works have manifested transgression to confinement and entrapment, either social, cultural, or professional; or who have given significance to national and transnational borders, or have employed particular narrative strategies to give voice to what often exceeds expression. Through its contributions, the volume

demonstrates how Italian women writers have negotiated material as well as social and cultural boundaries, and how their literary imagination has created dimensions of boundary-crossing.

La storia di Elsa Morante Società italiana per lo studio della modernità letteraria. Seminario,2012

Asimmetrie letterarie Donatella Montini ,2014-01-11 Gli articoli raccolti nel volume sono divisi in quattro sezioni e, pur proponendo casi letterari distinti e prospettive asimmetriche sulle questioni sollevate, compongono un percorso cronologicamente lineare che, iniziando a ritroso dalla post-modernità beckettiana ("Beckett & Co.": Crosara, Peghinelli, Tonetto), passa attraverso l'idea novecentesca di Storia e anti-Storia ("Narrazioni anti-storiche": Porcelli, Simonetti), incontra il lungo Settecento ("Percorsi settecenteschi": Zirzotti, Capoferro, Salvini, Vaccarella), e giunge infine alla nascita del moderno e a Shakespeare ("Percorsi shakespeariani": Plescia, Talarico, Pascucci). Le storie di Beckett e Shakespeare, dunque, contengono e circoscrivono le storie narrate da Swift e Coover, da Mary Shelley e Elsa Morante, da Samuel Johnson e Frances Burney, in un inverso a quo ad quem, che intende aggiungere senso alle singole letture. Così come la molteplicità degli approcci al testo letterario che gli autori presentano, ora linguistico e culturale, ora filosofico e di storia delle idee, torna a porre al centro del dibattito la fecondità della critica letteraria contemporanea.

De/Constituting Wholes Manuele Gagnoli,Christoph F. E. Holzhey,2017-01-01 How can the power of wholes be resisted without essentializing their parts? Drawing on different archives and methodologies, including aesthetics, history, biology, affect, race, and queer, the interventions in this volume explore different ways of troubling the consistency and stability of wholes, breaking up their closure and making them more dynamic. Doing so without necessarily presupposing or producing parts, an outside, or a teleological development, they indicate the critical potential of partiality without parts.

Encyclopedia of Italian Literary Studies Gaetana Marrone,Paolo Puppa,2006-12-26 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.

Orality and Literacy in Modern Italian Culture Michael Caesar,2017-12-02 In our highly literate culture, orality is all-pervasive. Different kinds of media and performance - theatre, film, television, story-telling, structured play - make us ask what is the relation between improvisation and premeditation, between transcription and textualization, between rehearsal,

recollection and re-narration. The challenge of writing down what is spoken is partly technical, but also political and philosophical. How do young writers represent the spoken language of their contemporaries? What are the rules governing the transcription of oral evidence in fiction and non-fiction? Is the relationship between oral and written always a hierarchical one? Does the textualization of the oral destroy, more than it commemorates or preserves, the oral itself? Twelve wide-ranging essays, the majority on contemporary Italian theatre and literature, explore these questions in the most up-to-date account of orality and literacy in modern Italian culture yet produced. With the contributions: Michael Caesar, Marina Spunta- Introduction Michael Caesar- Voice, Vision and Orality: Notes on Reading Adriana Cavarero Arturo Tosi- Histrionic Transgressions: The Dario Fo-Commedia dell'Arte Relationship Revisited Gerardo Guccini- Le poetiche del 'teatro narrazione' fra 'scrittura oralizzante' e oralita-che-si-fa-testo Richard Andrews- Composing, Reciting, Inscribing and Transcribing Playtexts in the Community Theatre of Monticchiello David Forgacs- An Oral Renarration of a Photoromance, 1960 Alessandra Broccolini- Identita locali e giochi popolari in Italia tra oralita e scrittura Marina Spunta- The Facets of Italian Orality: An Overview of the Recent Debate Kate Litherland- Literature and Youth in the 1990s: Orality and the Written in Tiziano Scarpa's Cos'e questo fracasso? and Caliceti and Mozzi's Quello che ho da dirvi Elena Porciani- Note su oralita e narrazione inattendibile Marco Codebo- Voice and Events in Manlio Calegari's Comunisti e partigiani: Genova 1942-1945 Hanna Serkowska- Oralita o stile? La trasmissione orale e le modalita narrative ne La Storia di Elsa Morante Catherine O'Rawe- Orality, Microhistory and Memory: Gesualdo Bufalino and Claudio Magris between Narrative and History

Libri e scrittori di via Biancamano AA.VV.,2014-10-16 Passione e ricerca, editoria e letteratura, sperimentazione e memoria s'incontrano negli studi qui raccolti in occasione dei 75 anni della casa editrice di Giulio Einaudi. Dalla storia del simbolo, lo struzzo, ai progetti delle collane (con i mitici "Gettoni" di Vittorini) sono svelati aspetti anche inediti, frutto di ricerche d'archivio, di successi come Il sergente nella neve di Rigoni Stern, La Storia della Morante e Gli zii di Sicilia di Sciascia, illuminando - attraverso lettere, illustrazioni e documenti - le scelte editoriali di Saba, Contini, Rodari, Fenoglio, Natalia Ginzburg e altri autori di via Biancamano, perché, come ha scritto il fondatore, «ogni libro si integra agli altri, ben sapendo che senza questa integrazione, questa compenetrazione dialettica, si rompe un filo invisibile che lega ogni libro all'altro, si interrompe un circuito, anch'esso invisibile, che solo dà significato a una casa editrice di cultura, il circuito della libertà».

«Il nemico numero uno» Autori Vari,2024-09-30T14:46:00+02:00 Il 16 ottobre è una data significativa per gli ebrei di Roma e per tutta la cittadinanza: il primo grande rastrellamento in Italia coinvolse oltre mille persone di ogni età, genere e condizione. Questo volume si propone di valorizzare la ricerca storica sulla deportazione degli ebrei di Roma. Ogni saggio cerca di sottolineare la complessità dell'occupazione nazista della Capitale. Non si parla solo dell'ex Ghetto, ma di tutta la città: ebrei, cattolici, carabinieri, SS, soldati e poliziotti tedeschi, italiani resistenti, fascisti e collaborazionisti. Non solo i fatti

del 1943-44, ma la presa di coscienza da parte della Comunità ebraica della tragedia di cui era stata vittima e le sue ripercussioni nella memoria dell'Italia repubblicana. L'individuazione del punto preciso in cui sorgeva il binario della stazione Tiburtina da cui partì il treno dei deportati verso Auschwitz è un doveroso omaggio a un luogo della memoria così archetipico delle deportazioni degli ebrei italiani.

IN SPE ROXANA UTALÉ ,2020-01-01 Studii clasice și de romanistică prezentate la Sesiunile de comunicări științifice ale Studenților din Facultatea de Limbi și Literaturi Străine a Universității din București (2010-2018)

Italian Literature in the Nuclear Age Maria Anna Mariani,2022-09-29 Italian Literature in the Nuclear Age: A Poetics of the Bystander explores the overlooked position of the bystander in the Nuclear Age by focusing on the Italian situation as a paradigmatic case. Host to hundreds of American atomic weapons while lacking a nuclear arsenal of its own, Italy's status was an ambiguous one: that of an unwilling--and in many ways passive--accomplice. Inspired by Seamus Heaney's dictum that there is no such thing as innocent by-standing, the book frames Italy's fraught mix of implication and powerlessness not only as a geopolitical question, but as a way to rethink the role of the sidelined intellectual in the face of mass extinction. Italian Literature in the Nuclear Age includes discrete chapters on the major Italian intellectuals of the time: Italo Calvino, Alberto Moravia, Elsa Morante, Pier Paolo Pasolini, and Leonardo Sciascia. Conscious of their own political marginalization, these authors address the atomic question through a wide range of experimental forms, approaching the nearly unthinkable theme in allusive and oblique ways. Often dismissed as disengaged, inconsistent, or merely playful, these works demand instead a political reading capable of recognizing their confrontation with the paradoxes of the nuclear age.

La Civiltà cattolica ,1975

Plotting the Past Cristina Della Coletta,1996 Through an examination of nineteenth- and twentieth-century theoretical work and novels, Della Coletta presents an authoritatively original recasting of the notion of the historical novel. Della Coletta's analysis of these novels suggests that genres are ideological units molded by culture and history, and that current ideologies shape the literary representation of the historical past. This innovative case study thus illuminates not just the twentieth-century Italian historical novel but also the function of literary genres as a whole.

Letteratura, libertà e impegno civile Florinda Nardi,2023-06-13 Il volume prende origine dal tema trattato in occasione del corso di Letteratura italiana intitolato Letteratura, libertà e impegno civile, tenuto da Florinda Nardi nell'anno accademico 2022-2023 presso l'Università degli Studi di Roma "Tor Vergata", con la volontà di far scoprire agli studenti e alle studentesse l'impegno civile dei letterati e degli intellettuali che vivono, descrivono e denunciano la società del proprio tempo, tra la fine del Settecento e la contemporaneità, attraverso gli strumenti in loro possesso: la poesia, la narrativa, la saggistica e la critica letteraria. La miscellanea raccoglie i saggi di studiosi e studiose che dialogano con grandi autori e autrici della letteratura italiana, al fine di fornire una nuova prospettiva di lettura declinata su quelle stesse tematiche e

parole chiave, quali libertà, giustizia, diritti, impegno civile, che sono poi anche al centro dell'indagine del convegno sulle "Culture del Teatro Moderno e contemporaneo. Per Angela Paladini Volterra" (X edizione, 2023). Attraverso la rilettura di pagine così importanti della storia letteraria italiana - da Vittorio Alfieri a Igiaba Scego - e in un costante dialogo tra passato e presente, il volume ripercorre, dunque, la fitta trama di temi che dimostrano quanto la letteratura sia specchio della società e della realtà tutta e possa anche incidere sulla loro interpretazione e magari contribuire a cambiarle.

C'era una volta in Italia Enrico Deaglio, 2024-11-26T00:00:00+01:00 Dove eravamo rimasti? Allo scoppio di quella bomba a Milano che fece finire gli "innocenti" e "favolosi" anni sessanta. Cominciava un nuovo decennio, e il futuro aveva cambiato padroni. Gli anni settanta, secondo volume di una storia italiana che proseguirà fino ai giorni nostri, vivono ancora oggi nella memoria e nel tumulto: accanto a notevoli e veloci cambiamenti politici (l'ascesa del Pci) e sociali (le leggi sull'aborto e sul divorzio, la chiusura dei manicomi e l'obiezione di coscienza), videro una drammatica svolta violenta, passata sotto il nome di "anni di piombo". L'eversione di destra mette bombe in treni, stazioni, università e prepara numerosi colpi di stato; gruppi criminali - banda della Magliana, Cosa nostra, P2, l'allora sconosciuta 'ndrangheta - si associano al potere e fanno i "lavori sporchi", e una parte della sinistra rivoluzionaria sceglie la via della lotta armata con risultati imprevisti, sanguinari e irripetuti in Europa. E ancora: in un'inaudita degenerazione del vivere civile, 387 persone vengono rapite e con i soldi dei riscatti l'Anonima sequestri plasma "il modello di sviluppo" del paese. Gli anni settanta ci vedevano manifestare insieme a Berlinguer, Pannella, Franca Rame e Dario Fo, partecipare a troppi funerali civili, marciare per i diritti delle donne e contro la guerra, ballare il Tuca Tuca di Raffaella Carrà, crescere leggendo La storia di Elsa Morante, cantare sulle note di Rino Gaetano, Dalla e De Gregori. Al cinema si rideva amaramente con Fantozzi, Gian Maria Volonté era il volto dell'impegno, Fellini vinceva l'Oscar con Amarcord e gli scherzi grevi di Amici miei erano emulati nelle stazioni. Il lavoro cominciava a mancare, gli studenti iniziavano a pensare al loro futuro e il paese era scosso dal terrore delle stragi, dai sequestri e dalle bombe: il mondo sembrava dividersi tra chi voleva cambiare tutto e chi difendeva con le unghie e con i denti il vecchio ordine. E poi, a poco a poco, la speranza ha lasciato il posto alla disillusione: il sogno della rivoluzione si è scontrato con la violenza nelle strade. Se ne sono andati Pier Paolo Pasolini, Peppino Impastato, tanti giovani sono stati uccisi e Aldo Moro è stato abbandonato e lasciato morire... Gli anni settanta finirono con la sensazione che qualcosa si fosse spezzato, che quel futuro possibile si fosse allontanato per sempre. Eppure, è stato proprio allora che abbiamo imparato cosa significa lottare, amare e credere in un mondo diverso, almeno per un po'. Un grande racconto di storia e di costume, di un'Italia violenta e tragica, allegra, folle e misteriosa. Un'Italia che non sarà più la stessa.

Nuevos itinerarios e investigaciones en la literatura y cultura italiana. Daniele Cerrato, 2022-05-24 El presente volumen quiere presentar algunas de las líneas de investigación que se están desarrollando en el ámbito de los estudios de italianística entre España e Italia. Los artículos que se recogen no pretenden trazar un cuadro exhaustivo de todos los

diferentes marcos disciplinares, pero permiten destacar cómo el acercamiento a la literatura y lengua italiana ha ido transformándose en las últimas décadas. Se ha decidido organizar los estudios en dos secciones principales, “estudios literarios” y “estudios lingüísticos y culturales”, pero cada apartado se caracteriza para su variedad y diversidad de acercamiento a cuestiones relacionadas no solo con la literatura, la lengua y la cultura sino también con la sociedad, la didáctica, el arte, la gastronomía. Se puede afirmar que la clásica dicotomía lengua/literatura que ha caracterizado los estudios de italianística está definitivamente superada porque se trata de dos espacios que no se oponen, sino se complementan y que otros tipos de aproximaciones desde los estudios culturales o los estudios de género pueden enriquecer ulteriormente el campo de investigación. Esta apertura de la italianística a nuevos itinerarios de investigación resulta fundamental para que Italia pueda volver a ser un punto de referencia en la cultura europea y extraeuropea y un ejemplo a seguir, como ha sido a lo largo de los siglos...

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