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Marianna Sirca

*Marianna
Sirca*

Containing
almost 600
entries, this
impressive
2-volume
reference
presents
detailed and
authoritative

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Marianna Sirca

treatment of
the field of
Italian
literature,
with attention
both to the
work and
influence of
individual
writers of all
genres and to
movements,
styles, and

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Marianna Sirca

critical
approaches.
Aonia edizioni.
Marianna Sirca
? una ricca
proprietaria
terriera che si
innamora di uno
dei pi? famosi
banditi della
zona, Simone
Sole. L'amore ?
ricambiato da

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Marianna Sirca

Simone, tanto
che questi ?
disposto a
sposare
Marianna
nonostante
tutte le
difficult? che
si interpongono
fra loro e le
tradizioni
familiari. Alla
fine, fra mille

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Marianna Sirca

bugie e
sotterfugi,
Simone decide
di lasciare
Marianna per
non rinunciare
alla sua
libert? e per
evitarle gravi
problemi con i
componenti
della famiglia,
soprattutto con

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Marianna Sirca

Sebastiano
Sirca, cugino
di Marianna,
innamorato di
lei e nemico di
Simone. Il loro
rapporto
terminer?
definitivamente
in maniera
tragica con la
morte di Simone
per mano di

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Marianna Sirca

Sebastiano.

"This important work, effectively presenting a wealth of new material, is suitable for all Italian literature and women's studies collections."

ARBA

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First Published
in 1997.

Routledge is an
imprint of
Taylor &
Francis, an
informa
company.

The author
interweaves
into the novel
leitmotifs of
Sardinian

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folklore,
health issues,
banditry,
illegitimacy,
prostitution,
and the social
mores of the
late nineteenth
century with
all the
attendant
public
opprobrium." .

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Marianna Sirca

La narrazione si svolge in un periodo storico imprecisato, ma vicino a quello in cui è stata scritta l'opera (1900-1915). I protagonisti sono Marianna Sirca, una giovane di origini

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modeste,
arricchitasi
dopo aver
ereditato il
patrimonio di
un suo zio
prete, ed il
bandito Simone
Sole.

This volume
offers a
comprehensive
account of

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writing by
women in Italy.

[A Legendary
Life](#)

[Sister Souls](#)

[The Re-thinking
of a Class](#)

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[Bibliography,
1929-2016](#)

[The Challenge
of the Modern](#)

[Sardinia on](#)

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[The Italian](#)

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[Grazia Deledda](#)

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[from Italian](#)

[Life and](#)

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Literature
Images of
Italian
Emigration to
the United
States Between
1890 and 1924

**Jan Kozma's
translation of
Marianna
Sirca is the
near-literal**

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**rendering of a
novel written
by Grazia
Deledda
(1871-1936),
the celebrated
Italian author
from Sardinia
who won the
Nobel Prize for
Literature in
1926. Almost**

Page 15/133

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Marianna Sirca

**all of
Deledda's
stories treat
the lives,
loves,
tragedies, and
triumphs of
the author's
native land -
the remote,
isolated, and
often**

Page 16/133

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Marianna Sirca

**forbidding
island of
Sardinia. This
new
translation
includes an
introduction
that highlights
the salient
episodes of
Grazia
Deledda's life**

Page 17/133

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Marianna Sirca

**and which
situates
Marianna
Sirca both
literarily
within the
author's opera
omnia and as
part of the
general
literary trends
of the early**

Page 18/133

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Marianna Sirca

**European
twentieth
century. Jan
Kozma
presents the
homonymous
protagonist,
Marianna
Sirca, as one
of the great
literary
precursors of**

Page 19/133

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Marianna Sirca

**the liberated,
independent,
modern**

**woman - an
ironic twist,
given the
repressive
culture in
which**

**Marianna
lives. The
translator also**

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Marianna Sirca

**provides
numerous
explanatory
foot-notes that
elucidate
particular
arcane aspects
of Sardinian
life in the late
nineteenth
century.**

Marianna

Page 21/133

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Marianna Sirca

Sirca is a 30-year-old woman of inherited wealth who lives in Nuoro, Sardinia. Because of her strong will and sense of independence, Marianna is

Page 22/133

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Marianna Sirca

**the family
"black sheep" -
refusing to be
married off to
a distant
relative in a
social
arrangement
of
convenience.
Instead
Marianna**

Page 23/133

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Marianna Sirca

**becomes
involved with
Simone Sole, a
younger man
who was a
servant in the
Sirca
household in
his youth and
who is now an
outlaw -
wanted for**

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Marianna Sirca

banditry.

Against the will of her entire family, the lovers plan to marry, but at Marianna's insistence only after Simone "gets right with the law."

The novel

Page 25/133

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Marianna Sirca

**traces the
story of these
two
emarginated
lovers through
various twists
and turns,
ending with a
typical
Deleddan
flourish that
leaves the**

Page 26/133

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Marianna Sirca

**reader with a
real awareness
of Sardinian,
social mores,
values,
attitudes, and
tradition.**

**Using original
sources--such
as newspaper
articles, silent
movies,**

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Marianna Sirca

letters, autobiographies, and interviews--Ilaria Serra depicts a large tapestry of images that accompanied mass Italian migration to the U.S. at the turn of the

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**twentieth
century. She
chooses to
translate the
Italian concept
of
immaginario
with the Latin
imago that
feliculously
blends the
double English**

Page 29/133

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Marianna Sirca

**translation of
the word as
"imagery" and
"imaginary."**

**Imago is a
complex knot
of collective re
presentations
of the
immigrant
subject, a
mental**

Page 30/133

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**production
that finds
concrete
expression;
impalpable,
yet real. The
"imagined
immigrant"
walks
alongside the
real one in
flesh and rags.**

Page 31/133

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**The Cultures
of Italian
Migration
allows the
adjective
"Italian" to
qualify
people's
movements
along diverse
trajectories
and temporal**

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dimensions.
Discussions on
migrations to
and from Italy
meet in that
discursive
space where
critical
concepts
like "home,"
"identity,"
"subjectivity,"

Page 33/133

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**and
"otherness"
eschew
stereotyping.
This volume
demonstrates
that
interpretations
of old
migrations are
necessary in
order to talk**

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**about
contemporary
Italy. New
migrations
trace new non
linear paths in
the
definition of a
multicultural
Italy whose
roots are
unmistakably**

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**present
throughout
the centuries.
Some of these
essays
concentrate on
topics that are
historically
long-term,
such as
emigration
from Italy to**

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**the Americas
and southern
Pacific Ocean.
Others focus
on the more
contemporary
phenomena of
immigration to
Italy from
other parts of
the world,
including**

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Africa. This collection ultimately offers an invitation to seek out new and different modes of analyzing the migratory act. Grazia Deledda has

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**been variously
categorised as
Romantic,
Realist,
Symbolist or
Decadent. This
book aims to
show the
writer and her
work in a fresh
light,
emphasising**

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Marianna Sirca

**the
extraordinary
nature of her
achievement
given her
unpromising
beginnings. It
offers insight
into her work
from the
perspectives of
modernism,**

Page 40/133

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**feminism and
post-
colonialism.
Italian Women
at War: Sisters
in Arms from
Unification to
the Twentieth
Century offers
diverse
perspectives
on Italian**

Page 41/133

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**women's
participation
in war and
conflict
throughout
Italy's modern
history,
contributing
to the ongoing
scholarly
conversation
on this topic.**

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Part one of the book focuses on heroines who fought for Italy's Unification and on the anti-heroines, or brigantesse, who opposed such a momentous

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change. Part two considers exceptional individuals, such as Eva Kühn Amendola, who combatted both with her body and her pen, as well as

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**collective
female efforts
during the
world wars,
whether
military or
civilian. In
part three,
where the
context is twen
tieth-century
society, the**

Page 45/133

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**focus shifts to
those women
engaged in
less
conventional
conflicts who
resorted to
different
forms of
revolt,
including
active non-**

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violence. All of the women presented across these chapters engage in combat to protest a particular state of affairs and effect change, yet

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their weapons range from the literal, like Peppa La Cannoniera's cannon, to the metaphorical, like Letizia Battaglia's camera.

Several of the essays in this

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**volume discuss
fictional
heroines who
appear in
works of
literature and
film, though
all are based
on actual
women and
reference real
historical**

Page 49/133

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contexts.

**Italian Women
at War**

**furtheres the
efforts begun
decades ago to
recognize**

**Italian women
combatants,
especially in
light of the
recent**

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**anniversary of
the Unification
in 2011 and
global
discussions
regarding the
role of women
in the military.
Its aim is not
to glorify
violence and
war, but to**

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**celebrate the
active role of
Italian women
in the
evolution of
their nation
and to
demystify the
idea of the
woman
warrior, who
has always**

Page 52/133

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Marianna Sirca

**been viewed
either as an
extraordinary,
almost
mythical
creature or as
an affront to
the traditional
feminine
identity.**

**The
Encyclopedia**

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**of Italian
Literary
Studies is a
two-volume
reference book
containing
some 600
entries on all
aspects of
Italian literary
culture. It
includes**

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Marianna Sirca

**analytical
essays on
authors and
works, from
the most
important
figures of
Italian
literature to
little known
authors and
works that are**

Page 55/133

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**influential to
the field. The
Encyclopedia
is
distinguished
by substantial
articles on
critics,
themes,
genres,
schools,
historical**

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surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary

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interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on

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**the topic and a
bibliographic
portion listing
works for
further
reading, and,
in the case of
entries on
individuals, a
brief
biographical
paragraph and**

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**list of works
by the person.
It will be
useful to
people without
specialized
knowledge of
Italian
literature as
well as to
scholars.
Feminist**

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**writing has
emerged in
recent years as
a major
influence of tw
entieth-
century
European
literature.
Textual
Liberation,
first published**

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Marianna Sirca

**in 1991,
provides a
timely and
wide-ranging
survey of twen
tieth-century
feminist
writing in
Europe,
presenting
texts from a
number of**

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Marianna Sirca

countries and highlighting some of the transnational parallels and contrasts. The contributors emphasize the wider contexts-political, social,

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**economic- in
which the
texts were
produced.
They cover
feminist
literature in
Britain,
Scandinavia,
Germany,
Eastern
Europe,**

Page 64/133

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**Russia,
France, Spain,
Italy, and
Turkey, and
consider a
range of
genres,
including the
novel, poetry,
drama, essays,
and
journalism.**

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Marianna Sirca

Each chapter contains an extensive bibliography with special emphasis on material available in English. A stimulating introduction to the

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**development
of European
feminist
writing,
Textual
Liberation will
be an
invaluable
resource for
students of
women's
literature,**

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Marianna Sirca

**women's
studies, and
feminism.**

**The Cultures
of Italian
Migration
Looters,
Photographers
, and Thieves
Novel. Woman.
037
Roman**

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Italian Women
at War
The Imagined
Immigrant
The
Construction
of the
Sardinian
Character in
Italian Cinema
Women
Writers of

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Great Britain
and Europe
Images of
Italy,
1861-1881
Sisters in
Arms from the
Unification to
the Twentieth
Century
News Notes of
California

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Libraries

"Marianna Sirca, dopo la morte di un suo ricco zio prete, del quale aveva ereditato il patrimonio, era andata a passare alcuni giorni in campagna, in una piccola casa colonica che possedeva nella

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Marianna Sirca

Serra di Nuoro, in mezzo a boschi di sugheri. Era di giugno. Marianna, sciupata dalla fatica della lunga assistenza d'infermiera prestata allo zio, morto di una paralisi durata due anni, pareva uscita di prigione, tanto era bianca,

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Marianna Sirca

debole, sbalordita: e per conto suo non si sarebbe mossa né avrebbe dato retta al consiglio del dottore che le ordinava di andare a respirare un po' d'aria pura, se il padre, che faceva il pastore ed era sempre stato una specie di servo del

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Marianna Sirca

fratello prete, non fosse sceso apposta dalla Serra a prenderla, supplicandola con rispetto: «Marianna, dà retta a chi ti vuol bene.

Obbedisci». Anche la serva, una Barbaricina rozza, risoluta, che era in casa del prete da

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Marianna Sirca

anni ed anni ed
aveva veduto
crescere Marianna,
le preparò la roba,
gliela caricò
rudemente dentro la
bisaccia come fosse
la roba di un servo
pastore, e
ripeté:«Marianna, dà
retta a chi ti vuol
bene: obbedisci».E
Marianna aveva

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Marianna Sirca

obbedito. Aveva
obbedito sempre, fin
da quando bambina
era stata messa
come un uccellino in
gabbia nella casa
dello zio, a
spandere la gioia e
la luce della sua
fanciullezza attorno
al melanconico
sacerdote, in
cambio della

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Marianna Sirca

possibile eredità di
lui..."

This book focuses
on the
autobiographical
poetry of early 20th
century author
Antonia Pozzi and
her lifelong friend
and fellow poet,
Vittorio Sereni, most
particularly on the
autobiographical

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format of their writing, and its role as a mode of 'passive resistance' to Fascist control; a mode of resistance familiar to women's writing even before the onset of Fascist totalitarianism.

While Sereni is by far the better-known author, his response

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to the war
experience and,
particularly, to
imprisonment
recalls Pozzi's work
on a number of
levels. In the
'diaries' of both
authors,
autobiography
functions as a
means of constantly
reasserting the self

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as a unique and separate individual against the totalizing forces of Fascist propaganda. This phenomenon is apparent in Pozzi's work long before it can be seen in Sereni's work, indeed while Pozzi died in 1938; it is only after being

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drafted into the army in 1941 that Sereni really begins to focus on poetry as personal narrative.

Grazia Deledda's Dance of Modernity is a highly original and innovative interpretation of Deledda's narrative in philosophical

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perspective, which also includes the study of textual variations and considers cultural history in Italy during the early twentieth century. Throughout Deledda's novels, truncated maturity functions as a psychological

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undertow sucking
down its sufferers
and their loved ones
to the depths of
fictive

drama."--BOOK
JACKET.

Vols. for 1971-
include annual
reports and
statistical
summaries.

This is a timely and

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extensive biography of a writer who, in the early twentieth century, achieved such status in the literary world that publishers in Italy vied for her novels, and editors felt honoured to publish her short stories and 'sketches'. Now, almost seventy

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years after her death, her novels continue to be reprinted and translated, and critical appreciation of her work continues to grow. Her works still live and have the power to move her readers.

This volume offers a

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complete survey
and bibliography of
Italian literature from
1827 to 1930, giving
its three stages of
development:
historical,
naturalistic,
reflective.

[Aspects of Italian
Photographic
Culture in the
Nineteenth and](#)

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[Dance of Modernity](#)

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[Writing in the](#)

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[Italian Women](#)

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[Eternal Adolescents](#)
[Monthly Bulletin](#)
[The Arts and History](#)
[Boundaries,](#)
[Borders, and](#)
[Transgression](#)
[A Bio-bibliographical](#)
[Sourcebook](#)

This book
investigates
narrative,
autobiography,

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and poetry by
Italian women
writers from the
nineteenth century
to today and
considers the
topics of
boundaries and
borders in their
writings.

What do we "see"
when we think of

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Italy? How is our sense of that country, its people and culture formed, what conditions it?

Looters,
Photographers,
and Thieves
suggests that our visualization and relationship to a

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place like Italy is the result of a long and complex series of constructed images that have their origins in the ideology of nation building.

The Italian bourgeoisie appear to be living

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through a period of self-evaluation. This collection examines what is "essentially Italian" in the development of the bourgeoisie, starting with the role of the individual in post-unification Italy.

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Members of the bourgeoisie were Italy's ruling class while the country underwent drastic political, economic, and social transformations during major historical eras and events, such as the

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two World Wars,
the Fascist
ventennio, the
colonial
enterprises of the
Mussolini regime,
the Racial Laws
and the Holocaust,
and domestic
terrorism. The role
of the bourgeoisie
as indicator,

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inspiration, and
conscience in
current pop and
high culture is also
examined.

Women's writing
in Italy from
Unification to the
present day,
examining the
lives and works of
women writers

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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

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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

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authentic literary
voice.

George P. Marsh
was a keen
observer of the
Italian society and
political system:
this volume
collects his letters
from Florence
between 1864 and
1871, when the

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Tuscan city was the capital of Italy. His official and personal correspondence is a key resource for anyone interested both in the study of U.S.-Italian relations in the early post-unification years

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and in an understanding of Italy's coeval perception by prominent foreigners who visited the country in that period.

This volume explores how Sardinians and Sardinia have been

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portrayed in
Italian cinema
from the
beginning of the
20th century until
now, starting from
the examination of
Sardinian tropes in
a wide range of
texts – travel
writing, fictional
sources, essays

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and academic works. The purpose is to shed light on the cultural construction of the Sardinian character and to reveal the ideology that is behind this process. Hence the volume challenges

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topics such as the dynamics between verbal and visual imagery, and the intertwining between discourse, images and audience. It addresses the following questions: how was the Sardinian

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character translated from texts into films? Which strategies were developed to define Sardinian images on screen? For whom were these images intended? Which ideology lies behind the

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images? Focusing on cultural images within film and literature, this volume is of interest to those working in imagology, comparative, cultural and Italian studies.

Body of State

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offers a critical perspective on the Moro Affair and on Marco Baliani's work. With contributions from scholars, theater practitioners, teachers, and students, it constitutes a unique resource

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for disciplines that train on the intersection of art and politics. The relevance of the topic raise the interest of the audience as well."

[Essays on Grazia](#)

[Deledda](#)

[Italy and the](#)

[Bourgeoisie](#)

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Italian Women's
Writing,

1860-1994

Textual Liberation

(Routledge

Revivals)

Opere scelte:

Canne al vento,

Marianna Sirca, Il

segreto dell'uomo

solitario, Il vecchio

e i fanciulli, Il

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Providing the
most complete
record

possible of
texts by

Italian

writers active
after 1900,

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this annotated
bibliography
covers over
4,800 distinct
editions of
writings by
some 1,700
Italian
authors. Many
entries are
accompanied by
useful notes

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that provide
information on
the authors,
works,
translators,
and the
reception of
the
translations.
This book
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