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Tracks the influence of Italian cinema on American film from the postwar period to the present. In *The Transatlantic Gaze*, Mary Ann McDonald Carolan documents the sustained and profound artistic impact of Italian directors, actors, and screenwriters on American film. Working across a variety of genres, including neorealism, comedy, the Western, and the art film, Carolan explores how and why American directors from Woody Allen to Quentin Tarantino have adapted certain Italian trademark techniques and motifs. Allen's *To Rome with Love* (2012), for example, is an homage to the genius of Italian filmmakers, and to Federico Fellini in particular, whose *Lo sceicco bianco/The White Sheik* (1952) also resonates with Allen's *The Purple Rose of Cairo* (1985) as well as with Neil LaBute's *Nurse Betty* (2000). Tarantino's *Kill Bill* saga (2003, 2004) plays off elements of Sergio Leone's spaghetti Western *C'era una volta il West/Once Upon a Time in the West* (1968), a transatlantic conversation about the Western that continues in Tarantino's Oscar-winning *Django Unchained* (2012). Lee Daniels's *Precious* (2009) and Spike Lee's *Miracle at St. Anna* (2008),

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meanwhile, demonstrate that the neorealism of Roberto Rossellini and Vittorio De Sica, which arose from the political and economic exigencies of postwar Italy, is an effective vehicle for critiquing social issues such as poverty and racism in a contemporary American context. The book concludes with an examination of American remakes of popular Italian films, a comparison that offers insight into the similarities and differences between the two cultures and the transformations in genre, both subtle and obvious, that underlie this form of cross-cultural exchange.

A comprehensive guide to Puccini's IL TRITTICO (Il Tabarro, Suor Angelica, Gianni Schicchi), featuring insightful and in depth Commentary and Analysis of each opera, a complete, newly translated Libretto for each opera with Italian/English side-by-side, and over 50 music highlight examples

Stai imparando l'inglese? Are you learning Italian? This book can help you with that: one page in English, one page in Italian ... Questo libro può aiutarti: una pagina è in inglese e una in italiano. She thought she was on her way to the top...Sixteen-year-old Natalya Pushkaya has one dream and one dream only: becoming the best ballerina ever. Dancing's always been who she is and she's working her hardest to land the main role of the School of Performing Arts' end-of-the-year showcase. But...will she make it? Within a week, Natalya's life will be

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changed forever. Credeva di essere sulla strada per il successo...La sedicenne Natalya Pushkaya ha un solo e unico sogno: diventare la più grande ballerina di sempre. La danza è sempre stata parte di lei, e ce la metterà tutta per ottenere il ruolo principale nello spettacolo di fine anno alla scuola di Discipline dello Spettacolo. Ma... ci riuscirà? Nel giro di una settimana, la vita di Natalya cambierà per sempre.

A poet, critic and theoretician at the turn of the 20th century, Viacheslav Ivanov was dubbed Viacheslav the Magnificent by his contemporaries. This volume of essays covers a broad range of Ivanov's interests including the aesthetics of Symbolism, theatre and culturological concerns.

Reflections on the sociology of dreams and life as it is lived today, and on those dreams that may contribute to hope or despair in a world fraught with anxiety and fear for an unknown future.

Optional-Narrator Theory makes a strong intervention in (or against) narratology, pushing back against the widespread belief among narrative theorists in general and theorists of the novel in particular that the presence of a fictional narrator is a defining feature of fictional narratives.

This carefully crafted ebook: "ANNA KARENINA – Two Unabridged Translations in One Premium Edition (World Classics Series)" is formatted for your eReader

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with a functional and detailed table of contents. Anna Karenina is the story of a married aristocrat/socialite and her affair with the affluent Count Vronsky. The story opens when she arrives in the midst of a family broken up by her brother's unbridled womanizing—something that prefigures her own later situation, though she would experience less tolerance by others. A bachelor, Vronsky is eager to marry her if she will agree to leave her husband Karenin, a senior government official, but she is vulnerable to the pressures of Russian social norms, the moral laws of the Russian Orthodox Church, her own insecurities, and Karenin's indecision. Although Vronsky and Anna go to Italy, where they can be together, they have trouble making friends. Back in Russia, she is shunned, becoming further isolated and anxious, while Vronsky pursues his social life... Widely considered a pinnacle in realist fiction, Tolstoy considered Anna Karenina his first real novel and Dostoevsky declared it to be "flawless as a work of art". His opinion was shared by Vladimir Nabokov, who especially admired "the flawless magic of Tolstoy's style", and by William Faulkner, who described the novel as "the best ever written". About the Maude translation: the translation by Aylmer Maude and Louise Shanks Maude is highly considered by scholars. This unabridged translation from the original Russian was originally published in 1918. The Maudes were classical translators of Leo Tolstoy who worked directly with the

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author and gained his personal endorsement. About the Garnett translation: Constance Garnett's translation of Anna Karenina is still among the best. Some scholars feel that her language is closer to the 19th-century sense of the original. Garnett translated seventy volumes of Russian prose for publication, including all of Dostoyevsky's novels.

The must-have Pevear and Volokhonsky translation of one of the greatest Russian novels ever written Described by William Faulkner as the best novel ever written and by Fyodor Dostoevsky as “flawless,” Anna Karenina tells of the doomed love affair between the sensuous and rebellious Anna and the dashing officer, Count Vronsky. Tragedy unfolds as Anna rejects her passionless marriage and thereby exposes herself to the hypocrisies of society. Set against a vast and richly textured canvas of nineteenth-century Russia, the novel's seven major characters create a dynamic imbalance, playing out the contrasts of city and country life and all the variations on love and family happiness. While previous versions have softened the robust and sometimes shocking qualities of Tolstoy's writing, Pevear and Volokhonsky have produced a translation true to his powerful voice. This authoritative edition, which received the PEN Translation Prize and was an Oprah Book Club™ selection, also includes an illuminating introduction and explanatory notes. Beautiful, vigorous, and eminently readable,

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this Anna Karenina will be the definitive text for fans of the film and generations to come. This Penguin Classics Deluxe Edition also features French flaps and deckle-edged paper. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Few other cities can compare with Rome's history of continuous habitation, nor with the survival of so many different epochs in its present. This volume explores how the city's past has shaped the way in which Rome has been built, rebuilt, represented and imagined throughout its history. An imaginative approach to the study of the urban and architectural make-up of Rome, this volume will be valuable not only for historians of art and architecture, but also for students of cultural history and film studies.

This book explores Kafka's sometimes surprising connections with key Italian writers, from Italo Calvino to Elena Ferrante, who shaped Italy's modern literary landscape.

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Organised within historical, thematic, and contextual frameworks, this collection of essays examines the psychological, rhetorical, and philological complexities of sensory perception from the classical period to the late Middle Ages.

Drawing generously from four centuries of Italian, German and French art song, *Exploring Art Song Lyrics* embraces the finest of the literature and presents the repertoire with unprecedented clarity and detail. Each of the over 750 selections comprises the original poem, a concise English translation, and an IPA transcription which is uniquely designed to match the musical setting.

Enunciation and transcription charts are included for each language on a single, easy to read page. A thorough discussion of the method of transcription is provided in the appendix. With its wide-ranging scope of repertoire, and invaluable tools for interpretation and performance, *Exploring Art Song Lyrics* is an essential resource for the professional singer, voice teacher, and student.

A century after Leo Tolstoy's death, the author of *War and Peace* is widely admired but too often thought of only with reference to his realism and moral sense. The many sides of Tolstoy revealed in these essays speak to readers with astonishing force, relevance, and complexity. In a lively, challenging style, leading scholars range over his long life, from his first work *Childhood* to the works of his old age like *Hadji Murat*, and the many genres in which he worked,

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from the major novels to aphorisms and short stories. The essays present fresh approaches to his central themes: love, death, religious faith and doubt, violence, the animal kingdom, and war. They also assess his reception both in his lifetime and subsequently. Setting new agendas for the study of this classic author, this volume provides a snapshot of more current scholarship on Tolstoy.

e-artnow offers you this warm and meticulously edited collection for these stressful times: Romeo & Juliet by William Shakespeare (Play) Romeo & Juliet (Prose Version) Evelina (Fanny Burney) Camilla (Fanny Burney) Pride and Prejudice (Jane Austen) Sense and Sensibility (Jane Austen) Mansfield Park (Jane Austen) Emma (Jane Austen) Persuasion (Jane Austen) The Sorrows of Young Werther (Goethe) Jane Eyre (Charlotte Brontë) Villetta (Charlotte Brontë) Wuthering Heights (Emily Brontë) The Tenant of Wildfell Hall (Anne Brontë) The Red and the Black (Stendhal) Lorna Doone (R.D. Blackmore) Dangerous Liaisons (Pierre Choderlos de Laclos) The Portrait of a Lady (Henry James) The Wings of the Dove (Henry James) Scarlet Letter (Nathaniel Hawthorne) Adam Bede (George Eliot) Anna Karenina (Leo Tolstoy) Far from the Madding Crowd (Thomas Hardy) Tess of the d'Urbervilles (Thomas Hardy) North and South (Elizabeth Gaskell) Wives and Daughters (Elizabeth Gaskell) The Age of Innocence (Edith Wharton) Little Women (Louisa May Alcott) An Old-Fashioned

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Common sense is the foundation of thinking and of human action. It is the indispensable basis for making our way in the world as individuals and in community with others, and the starting point for finding truth and building scientific knowledge. The philosophy of common-sense realism deeply informed the American Founders' vision for a self-governing people, in a society where leaders and average citizens share essentially the same understanding of reality—of what simply makes sense. But today our confidence in the value and reliability of common sense has been badly shaken. Deep thinkers have rejected it. Elites have learned to disdain it. We're told that we have moved into a more sophisticated world, where common

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sense is passé and the very concept of truth is outmoded. Indeed, the Oxford Dictionaries selected “post-truth” as the Word of the Year for 2016. Do we actually live in a post-truth reality? Have we moved beyond common sense? Can we? In this book, Robert Curry exposes the absurdity of the attacks on common sense, and demonstrates that we still live and move in the realm of common sense in our every waking moment. Drawing from philosophy and literature, science and psychiatry, Reclaiming Common Sense helps us regain our trust in the “superpower” we all have in common, while reminding us that we cannot get along without it. This book offers a comprehensive account of the audiovisual translation (AVT) of humour, bringing together insights from translation studies and humour studies to outline the key theories underpinning this growing area of study and their applications to case studies from television and film. The volume outlines the ways in which the myriad linguistic manifestations and functions of humour make it difficult for scholars to provide a unified definition for it, an issue made more complex in the transfer of humour to audiovisual works and their translations as well as their ongoing changes in technology. Dore brings together relevant theories from both translation studies and humour studies toward advancing research in both disciplines. Each chapter explores a key dimension of humour as it unfolds in AVT, offering brief theoretical discussions of wordplay, culture-specific references, and captioning in AVT as applied to case studies from *Modern Family*. A dedicated chapter to audio description, which allows the visually impaired or blind to assess a film’s non-verbal content, using examples from the 2017 film *the Big Sick*, outlines existing research to date on this under-explored line of research and opens avenues for future study within the audiovisual translation of humour. This book is key reading for students and scholars in translation studies and humour studies.

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But in the musical drama reality begins to blur, the musical forms lose their excessively neat patterns, and doubt and ambiguity undermine characters and situations, reflecting the crisis of character typical of modernity. Indeed, much of the interest and originality of Verdi's operas lie in his adherence to both these contradictory systems, allowing the composer/dramatist to be simultaneously classical and modern, traditionalist and innovator.

Grazia Deledda's Dance of Modernity is a highly original and innovative interpretation of Deledda's narrative in philosophical perspective, which also includes the study of textual variations and considers cultural history in Italy during the early twentieth century.

The Harvard Classics - Shelf of Fiction represents a specific selection of the greatest novels, novellas and short stories of seven national literatures, namely: English, American, French, Spanish, German, Russian, and Scandinavian. Table of Contents: Vols. 1 & 2: The History of Tom Jones by Henry Fielding Vol. 3: A Sentimental Journey by Laurence Sterne Pride and Prejudice by Jane Austen Vol. 4: Guy Mannering by Sir Walter Scott Vol. 5 & 6: Vanity Fair by William Makepeace Thackeray Vol. 7 & 8: David Copperfield by Charles Dickens Vol. 9: The Mill on the Floss by George Eliot Vol. 10: Nathaniel Hawthorne: The Scarlet Letter Rappaccini's Daughter Washington Irving: Rip Van Winkle The Legend of Sleepy Hollow Edgar Allan Poe: Eleonora The Fall of the House of Usher The Purloined Letter Francis Bret Harte: The Luck of Roaring Camp The Outcasts of Poker Flat The Idyl of Red Gulch Jim Smiley and His Jumping Frog by Mark Twain The Man Without a Country by Edward Everett Hale Vol.11: The Portrait of a Lady by Henry James Vol. 12: Notre Dame de Paris by Victor Hugo Vol. 13: French Fiction Old Goriot by Honoré de Balzac The Devil's Pool by George Sand The Story of a White Blackbird by Alfred de Musset Alphonse Daudet: The Siege of Berlin The Last Class

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One Dream Only/II mio unico sogno (Libro bilingue: inglese/italiano)Bilingual Book: Italian/EnglishElodie Nowodazkij

This collection examines the multifaceted opus of Pier Paolo Pasolini through a contemporary critical lens. It offers new interpretations to some classic works such as *Salò* or the 120 Days of Sodom and *Decameron* while considering some lesser studied pieces, for example *Orestide* and his Friulian verse.

Hailed at its premiere at the London Coliseum in 1986 as the most important musical and theatrical event of the decade, *The Mask of Orpheus* is undoubtedly a key work in Harrison Birtwistle's output. His subsequent stage and concert pieces demand to be evaluated in its light. Increasingly, it is also viewed as a key work in the development of opera since the Second World War, a work that pushed at the boundaries of what was possible in lyrical theatre. In its imaginative fusion of music, song, drama, myth, mime and electronics, it has become a beacon for many younger composers, and the object of wide critical attention. Jonathan Cross begins his detailed study of this 'lyric tragedy' by placing it in the wider context

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of the reception of the Orpheus myth. In particular, the significance of Orpheus for the twentieth century is discussed, and this provides the backdrop for an examination of Birtwistle's preoccupation with the story in a variety of works across his creative life. The sources and genesis of *The Mask of Orpheus* are explored. This is followed by a close reading of the work's three acts, analysing their structure and meaning, investigating the relationship between music, text and drama, drawing on Zinovieff's textual drafts and Birtwistle's compositional sketches. The book concludes by suggesting a range of contexts within which *The Mask of Orpheus* might be understood. Its central themes of time, memory and identity, loss, mourning and melancholy, touch a deep sensibility in late-modern society and culture. Interviews with the librettist and composer round off this important study.

Her iconic blonde looks, stunning voice and songs of loneliness and melancholy have endeared her to millions, yet Agnetha Faltskog remains an enigmatic and distant figure. From her success as a teenage singer and songwriter in Sweden in the late 1960s to her years of global superstardom with pop giants ABBA and beyond, Agnetha has fascinated generations of fans. Her beaming smile graced record sleeves, television screens and magazine covers around the world yet never quite managed to conceal her natural shyness and vulnerability. *Agnetha Faltskog The Girl With The Golden Hair* is the first full-length biography dedicated to the life and career of the one of the most beloved and successful performers in music history. Charting Agnetha's journey from her early days fronting a local dance band in the small industrial city of Jonkoping, through her decade as one of the most famous and popular singers in the world, and the years of self-imposed exile that followed until her surprising and successful comeback in 2013, *Agnetha Faltskog The Girl With The Golden Hair* will delight her

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many legions of fans and any readers with an interest in the history of popular music." 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 Gagnolati teaches Italian literature at Oxford University, where he is a Fellow of Somerville College. Sara Fortuna teaches philosophy of language at the Universita Guglielmo Marconi in Rome.

From one of Ireland's most talented journalists, an extraordinary fiction debut, compelling, colourful and romantic. Kathleen is a 49-year-old travel writer, an Irishwoman based in London who has not been back to Ireland since she was twenty. Her home is her office, her family and friends a few close colleagues. She has not experienced passion since she was young. When, over the course of a few weeks, the props of her life fall away one after another, it is to passion that she turns - not in her own life, but in the fragmentary account of a scandalous affair in 19th

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century rural Ireland, between the wife of a big Anglo-Irish landlord, and her servant. And so Kathleen is drawn back to Ireland, to see whether she can find out more...

From pop music's early LPs to its latest CDs, Top Pop Albums 1955-2001 is a sweeping, stunning saga of Billboard's Pop Albums chart. This artist-by-artist listing includes every charted album from 1955 through June 30, 2001 - over 22,000 in all by more than 5,200 recording artists, and the more than 225,000 cuts from those albums. Along with complete chart data, artist biographies and complete track listings for every artist, Top Pop Albums sports new features such as each album's CD availability, data from the newly researched Top Pop Catalog Albums chart, updated album pricing and more, making this the biggest, broadest, absolute best albums book ever! Hardcover, ISBN 0-89820-147-0.

This edition includes free audiobooks links. This book contains the following works arranged alphabetically by authors last names - The Divine Comedy [Dante Alighieri] - Emma [Jane Austen] - Persuasion [Jane Austen] - Pride and Prejudice [Jane Austen] - Father Goriot [Honoré de Balzac] - Jane Eyre [Charlotte Brontë] - The Tenant of Wildfell Hall [Anne Brontë] - Wuthering Heights [Emily Brontë] - The Way of All Flesh [Samuel Butler] - Don Quixote [Miguel de Cervantes] - Heart of Darkness [Joseph Conrad] - Nostromo [Joseph Conrad] - Moll Flanders [Daniel Defoe] - Bleak House [Charles Dickens] - Great Expectations [Charles Dickens] - The Brothers Karamazov [Fyodor Dostoyevsky] - Crime and Punishment [Fyodor Dostoyevsky] - The Idiot [Fyodor Dostoyevsky] - The Adventures of Sherlock Holmes [Arthur Conan Doyle] - The Count of Monte Cristo [Alexandre Dumas] - Daniel Deronda [George Eliot] - Middlemarch [George Eliot] - Madame Bovary [Gustave Flaubert] - The Yellow Wallpaper [Charlotte Perkins Gilman] - Dead Souls [Nikolai Gogol] - Grimm's Fairy Tales [The Brothers

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Grimm] - The Iliad [Homer] - The Odyssey [Homer] - Les Misérables [Victor Hugo] - The Legend of Sleepy Hollow - Washington Irving - The Portray of a Lady [Henry James] - A Portrait of the Artist as a Young Man [James Joyce] - Sons and Lovers [D. H. Lawrence] - The Phantom of the Opera [Gaston Leroux] - The Call of the Wild [Jack London] - The Great God Pan [Arthur Machen] - Moby Dick [Herman Melville] - Swann's Way [Marcel Proust] - Frankenstein [Mary Shelley] - The Red and the Black [Stendhal] - The Strange Case Of Dr. Jekyll And Mr.

Worth and Cartwright have compiled a comprehensive discography documenting this exceedingly long career. In a chapter devoted to `The Art of John McCormack and the Phonograph,' McCormack's vocal technique is examined, and his artistic development chronicled. His talent for blending the intellectual and the intuitive in his musical interpretation is pointed out. An account of the events of his career adds to the history of singing. Recordings are listed chronologically by recording session, and a useful alphabetic listing by song title is provided. . . . The authors carefully acknowledge indebtedness to a number of McCormack discography researchers. A bibliography and artist index conclude the volume, which is sturdily bound. All undergraduate and graduate music libraries with McCormack recordings will want this book. Choice

Biographical sketches of the composers and critical interpretations of their productions accompany these summaries of eighty-seven famous operas Flight has always fascinated human minds, but until a century ago it remained a dream—the exclusive domain of birds, gods, and mythological heroes. From the

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myths of the ancients to the poetry of Pindar and Yeats, *Winged Words* traces the imprint of the human impulse to fly from premodern times to the age of terrorism in both literature and history. Piero Boitani begins his analysis with an account of the way the myths of Pegasus and Icarus have persisted from classical to twentieth-century politics and literature. He then takes up the figure of Hermes; the roles of halcyons and eagles in classical, biblical, and later literatures; and literary response to Pieter Brueghel's *The Fall of Icarus*. Honing in on modern figures and concerns, Boitani also offers a fascinating discussion of author-pilot Antoine de Saint-Exupéry and concludes with a meditation on the flight of the hijacked airliners on 9/11. Throughout, *Winged Word* brings a remarkable range of men of action, politicians, theologians, writers, and artists into dialogue with each other: Shakespeare with T. S. Eliot, Horace with Ovid, Leonardo with Milton, Leopardi with Mallarmé, Saint-Exupéry with Faulkner and Rilke, and the Ulysses of Homer with the Ulysses of Dante. Ultimately, by showing how writers and fliers have looked to the ancients for inspiration, Boitani testifies to the modern relevance of poetry and the classics.

Elsa Morante has long been recognized internationally as one of the most significant, innovative, and important writers of the 20th century Italy.

Nonetheless, there has, to date, been no full-length study in English dedicated to

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her work. Critical perspectives on Morante's literary achievement have shifted dramatically in recent years, and while this volume proposes to offer the first comprehensive evaluation of Morante to appear outside Italy, it also aims to take into account modern critical and theoretical developments. The authors' aim is to underline Morante's centrality in a broader context which goes beyond Italian national frontiers and deserves critical attention across a range of transcultural disciplines, departing from the traditional realm of philological analysis to encompass approaches informed by cultural and interdisciplinary studies. This volume gives a comprehensive insight into current thinking on and understanding of Elsa Morante's work. This book places her work in a much wider context of European culture, and traces her influence on a younger generation of writers.

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