

Un Atto Sublime Prendimi Come Sono Amami Come Puoi

Translation and film adaptation of theatre have received little study. In filling that gap, this book draws on the experiences of theatrical translators and on movie versions of plays from various countries. It also offers insights into such concerns as the translation of bilingual plays and the choice between subtitling and dubbing of film.

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Robert McKee's screenwriting workshops have earned him an international reputation for inspiring novices, refining works in progress and putting major screenwriting careers back on track. Quincy Jones, Diane Keaton, Gloria Steinem, Julia Roberts, John Cleese and David Bowie are just a few of his celebrity alumni. Writers, producers, development executives and agents all flock to his lecture series, praising it as a mesmerizing and intense learning experience. In *Story*, McKee expands on the concepts he teaches in his \$450 seminars (considered a must by industry insiders), providing readers with the most comprehensive, integrated explanation of the craft of writing for the screen. No one better understands how all the elements of a screenplay fit together, and no one is better qualified to explain the "magic" of story construction and the relationship between structure and character than Robert McKee.

Barbara Spackman here examines the ways in which decadent writers adopted the language of physiological illness and alteration as a figure for psychic otherness. By means of an ideological and rhetorical analysis of scientific as well as literary texts, she shows how the rhetoric of sickness provided the male decadent writer with an alibi for the occupation and appropriation of the female body.

Who is more important: the reader, or the writer? Originally published in French in 1966, Pierre Machereys first and most famous work, *A Theory of Literary Production* dared to challenge perceived wisdom, and quickly established him as a pivotal figure in literary theory. The reissue of this work as a Routledge Classic brings some radical ideas to

"What a picture! ' She shivered, making her breasts quiver, and I realized that this confession, far from horrifying her, was feeding her lust. You'll send the devil back into our flesh.' " Considered one of the truly great French writers of the nineteenth century, famed poet and novelist Alfred de Musset once decided (as great French writers are wont to do) to try his hand at erotic fiction. The glorious result was *Gamiani*, a classic tale of sensual pleasure and sexual excess. Reputedly inspired by the debauched history of Musset's former lover-the irrepressible George Sand-it is the classic erotic story of one man, two women . . . and two incomparable nights of uninhibited sexual adventure.

"This book covers the following topics related to genius: the nature of genius; the province and criterion of genius; to what faculty of mind genius belongs; how genius arrives from the imagination; the influence of judgment upon genius; the dependence of genius on other intellectual powers; the general sources of the varieties of genius; qualities of ideas which produce association; the influence of the passions on association; reflections of the principles of association; ideas suggested, either by sensations, or by other ideas; the combination of associating principles; the predominance of the associating principles; flexibility of imagination; the varieties of memory, and their influence on genius; the varieties of judgment, and their influence on genius; the kinds of genius; genius twofold, for science, or the the arts; the structure of imagination which distinguishes the two kinds of genius; how the two kinds of genius differ in respect of the assistance which they derive from memory; how the two kinds of genius differ in respect of the assistance which they derive from judgment; the two kinds of genius farther compared and distinguished; taste essential to genius for the arts; the power of execution necessary to genius for the arts; and the union of different kinds of genius"--Book. (PsycINFO Database Record (c) 2008 APA, all rights reserved).

This dictionary is dedicated to the work of Gilles Deleuze, providing an in-depth and lucid introduction to a leading figure in continental philosophy.

This book is the first dedicated volume of academic analysis on the monumental work of Elena Ferrante, Italy's most well-known contemporary writer. *The Works of Elena Ferrante: Reconfiguring the Margins* brings together the most exciting and innovative research on Ferrante's treatment of the intricacies of women's lives, relationships, struggles, and dilemmas to explore feminist theory in literature; questions of gender in twentieth-century Italy; and the psychological and material elements of marriage, motherhood, and divorce. Including an interview from Ann Goldstein, this volume goes beyond "Ferrante fever" to reveal the complexity and richness of a remarkable oeuvre. The "Gothic" style was a key trend in Italian cinema of the 1950s and 1960s because of its peculiar, often strikingly original approach to the horror genre. These films portrayed Gothic staples in a stylish and idiosyncratic way, and took a daring approach to the supernatural and to eroticism, with the presence of menacing yet seductive female witches, vampires and ghosts. Thanks to such filmmakers as Mario Bava (*Black Sunday*), Riccardo Freda (*The Horrible Dr. Hichcock*), and Antonio Margheriti (*Castle of Blood*), as well the iconic presence of actress Barbara Steele, Italian Gothic horror went overseas and reached cult status. The book examines the Italian Gothic horror of the period, with an abundance of previously unpublished production information drawn from official papers and original scripts. Entries include a complete cast and crew list, home video releases, plot summary and the author's analysis. Excerpts from interviews with filmmakers, scriptwriters and actors are included. The foreword is by film director and scriptwriter Ernesto Gastaldi.

Stattius' *Achilleid* is perhaps the most remarkable of all Latin epic poems. Its project - to tell the whole life of Achilles - was cut short by the poet's untimely death. Yet the completed first book and the earliest part of the second have a charm and freshness matched only in some of Ovid's most lively and engaging work. The poem tells how the sea-nymph Thetis, in a vain attempt to save her son from his destined end in the Trojan war, hid him on the island of Scyros, disguised as a girl. There he fell in love with the beautiful Deidamia, but at the same time, with the idea of glory in war. His feminine disguise was eventually penetrated by Ulysses and Diomedes, who tricked him into exposure of his

truly warlike aspirations. In relating this story Statius explores the nature of gender and the limits of the epic genre, while playfully and wittily positioning himself in the epic - and wider - poetic tradition. These themes are explored in a new introduction by Robert Cowan, which surveys the latest research on the poem. Its assessment, very much in the modern critical manner, contrasts with and complements the traditional textual and philological commentary by O.A.W. Dilke. The combination of these two distinct approaches will assist undergraduates and postgraduates in reading the text, and, at the same time, it will provide a valuable resource for the more advanced scholar.

Elena Ferrante as World Literature is the first English-language monograph on Italian writer Elena Ferrante, whose four Neapolitan Novels (2011-2014) became a global phenomenon. The book proposes that Ferrante constructs a theory of feminine experience which serves as the scaffolding for her own literary practice. Drawing on the writer's entire textual corpus to date, Stiliana Milkova examines the linguistic, psychical, and corporeal-spatial realities that constitute the female subjects Ferrante has theorized. At stake in Ferrante's theory/practice is the articulation of a feminine subjectivity that emerges from the structures of patriarchal oppression and that resists, bypasses, or subverts these very structures. Milkova's inquiry proceeds from Ferrante's theory of *frantumaglia* and *smarginatura* to explore mechanisms for controlling and containing the female body and mind, forms of female authorship and creativity, and corporeal negotiations of urban topography and patriarchal space. Elena Ferrante as World Literature sets forth an interdisciplinary framework for understanding Ferrante's texts and offers an account of her literary and cultural significance today.

The Flame (1900) is a novel by Gabriele D'Annunzio. Inspired by the author's interpretation of the work of Friedrich Nietzsche and Walter Pater, The Flame is a semi-autobiographical account of the end of D'Annunzio's relationship with famed actress Eleonora Dusa. Considered a central text of Italian Decadentism, the novel has earned comparisons to the work of Oscar Wilde and Joris-Karl Huysmans. "With an all-comprehensive glance, she looked around at all the beauty of this last twilight of September. In the dark wells of her eyes were reflected the circles of light made by the oar as it flashed in the water, which was illuminated by the glittering angels that shone from afar on the campaniles of San Marco and San Giorgio Maggiore." Venice, a symbol of the Renaissance, is changing. The churches and canals of old remain, but an era of cultural achievement is coming to a close. As the public anticipates the death of legendary composer Richard Wagner, who has taken to his deathbed at the palace of Ca' Vendramin Calergi, Stelio Effrena dreams of establishing his reputation as one of Italy's greatest poets. Filled with theories of art and philosophies of life, possessing an undeniable mastery of language, he nevertheless feels uninspired by his muse, the aging actress La Foscara. Meditative and introspective, The Flame has attracted praise for its portrayal of nineteenth century Venice, a city seemingly lost in time. With a beautifully designed cover and professionally typeset manuscript, this edition of Gabriele D'Annunzio's The Flame is a classic work of Italian literature reimagined for modern readers.

Céleste Albaret was Marcel Proust's housekeeper in his last years, when he retreated from the world to devote himself to In Search of Lost Time. She could imitate his voice to perfection, and Proust himself said to her, "You know everything about me." Her reminiscences of her employer present an intimate picture of the daily life of a great writer who was also a deeply peculiar man, while Madame Albaret herself proves to be a shrewd and engaging companion.

Decadent GenealogiesThe Rhetoric of Sickness from Baudelaire to D'AnnunzioCornell University Press

Diary of a Seducer records Johannes's discovery of a girl with the Shakespearean name Cordelia, whom he sets out to control. Intricately, meticulously, cunningly, the seduction proceeds. No detail is too small to escape Johannes. "She sits on the sofa by the tea table and I sit on a chair at her side. This position has an intimate quality and at the same time a detaching dignity." Less erotic than an intellectual depiction of seduction, Diary of a Seducer shows the casuist Kierkegaard in what he characterized as the aesthetic mode. A new introduction by Michael Dirda puts this influential novella into high relief.

The highly anticipated third novel in the Searching For series from Jennifer Probst, "one of the most exciting breakout novelists" (USA TODAY), featuring a runaway bride and the man who wants to be more than just her best friend... Genevieve MacKenzie has her life completely under control. About to wed the charming Chief doctor at the local hospital, she's an up-and-coming surgeon with everything she could ever want. Until an escape through the church window on the day of her wedding sends her life into a tailspin...and flings her right into her best friend's arms. When Wolfe catches his best friend falling out a window on her wedding day, he doesn't ask questions. He whisks her away, determined to watch over her and discover the truth behind her desperate escape. But when his feelings turn more than platonic, he realizes he may risk his most important relationship in order to protect his damaged heart, and the woman he loves. Can Genevieve and Wolfe's friendship turn into something deeper—or is it already too late for true love?

Italian Gothic horror films of the 1970s were influenced by the violent giallo movies and adults-only comics of the era, resulting in a graphic approach to the genre. Stories often featured over-the-top violence and nudity and pushed the limits of what could be shown on the screen. The decade marked the return of specialist directors like Mario Bava, Riccardo Freda and Antonio Margheriti, and the emergence of new talents such as Pupi Avati (The House with the Laughing Windows) and Francesco Barilli (The Perfume of the Lady in Black). The author examines the Italian Gothic horror of the period, providing previously unpublished details and production data taken from official papers, original scripts and interviews with filmmakers, scriptwriters and actors. Entries include complete cast and crew lists, plot summaries, production history and analysis. An appendix covers Italian made-for-TV films and mini-series.

Un ragazzo come tanti, che frequenta il Liceo negli anni Sessanta e tutta la sua vita di adolescente raccontata in queste pagine dense di emozioni, vitalità e di quella leggerezza che solo l'adolescenza sa esprimere. Con linguaggio diretto e vero, le parole diventano spesso quasi carnali, come i gesti di amore e di passione che raccontano i primi incontri del protagonista con le ragazze della sua età. Fantasie, fissazioni, aspirazioni, desideri, sogni e speranze che attraversano non solo la vita di un uomo e la sua giovinezza, ma anche quella di un periodo emblematico per molte generazioni, quello appunto degli anni Sessanta in cui sembra di rivivere pagina dopo pagina, trascinati in un vortice di emozioni senza fine sino all'ultima parola di questo romanzo. Una sorta di magica "inversione del tempo" in grado di far rivivere i giorni trascorsi ma che sarà in grado di arrestare il futuro?

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