
Un Anno Sullaltipiano

Photographing Mussolini
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Krieg und Literatur/War and Literature Vol. XIV,
2008
For Peace in Europe
Italian Literature since 1900 in English Translation
Where the Border Stands

Gabriele D'Annunzio
European Culture in the Great War
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Italian Neorealist Cinema
Martial Valor from Beowulf to Vietnam
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Warfare and Belligerence
To Live Is to Resist
Il trauma di Caporetto
Roads and Ruins
Sardinia on Screen
Un anno sull'Altipiano
A Century of Italian War Narratives
Reflections on the Music of Ennio Morricone
The First World War

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SADIE JOSIAH

Photographing
Mussolini

BRILL

In the 1930s,
the Italian
Fascist regime
profoundly
changed the
landscape of
Rome's

historic
centre,
demolishing
buildings and
displacing
thousands of
Romans in
order to
display the
ruins of the
pre-Christian
Roman
Empire. This
transformation

is commonly
interpreted as
a failed
attempt to
harmonize
urban
planning with
Fascism's
ideological
exaltation of
the Roman
Empire. Roads
and Ruins
argues that

the chaotic Fascist cityscape, filled with traffic and crumbling ruins, was in fact a reflection of the landscape of the First World War. In the radical interwar transformation of Roman space, Paul Baxa finds the embodiment of the Fascist exaltation of speed and destruction, with both roads and ruins defining the cultural impulses at the heart of the movement. Drawing on a wide variety of sources, including war diaries, memoirs, paintings, films, and government archives, *Roads and Ruins* is a richly textured study that offers an original perspective on a well known story. *In Sardinia* Taylor & Francis Un anno sull'Altipiano Giulio Einaudi Editore Conspiring with the Enemy Springer Augenzeugenberichte zum 11. September 2001 und zu den Kriegen des 17. Jahrhunderts spannen den Bogen der Beiträge des vorliegenden Bandes. Eine Untersuchung der massenmedialen Darstellung der »Taten« des Kreuzers Emden im Ersten Weltkrieg – eine der zeitgenössischen Mythen – steht neben Analysen von Max Frischs »Die Chinesische Mauer« und den Schriften Pat Barkers. Der Band zeichnet sich durch eine

Vielfalt von Ansätzen aus und repräsentiert dennoch nur ein kleines Spektrum der Bandbreite möglicher Themen. Ergänzt werden die Beiträge durch Rezensionen zu einschlägigen Neuerscheinungen sowie durch eine Bibliographie wissenschaftlicher Publikationen aus dem Jahr 2005.

The Future Without a Past

Routledge
A rediscovered World War I

masterpiece—one of the few memoirs about the Italian front—for fans of military history and All Quiet on the Western Front. An infantryman’s “harrowing, moving, [and] occasionally comic” account of trench warfare on the alpine front seen in *A Farewell to Arms* (Times Literary Supplement). Taking its place alongside works by Ernst Jünger, Robert Graves, and Erich Maria Remarque,

Emilio Lussu’s memoir as an infantryman is one of the most affecting accounts to come out of the First World War. A classic in Italy but virtually unknown in the English-speaking world, it reveals in spare and detached prose the almost farcical side of the war as seen by a Sardinian officer fighting the Austrian army on the Asiago plateau in northeastern Italy—the alpine front so poignantly

evoked by Ernest Hemingway in *A Farewell to Arms*. For Lussu, June 1916 to July 1917 was a year of continuous assaults on impregnable trenches, absurd missions concocted by commanders full of patriotic rhetoric and vanity but lacking in tactical skill, and episodes often tragic and sometimes grotesque, where the incompetence of his own side was as dangerous as

the attacks waged by the enemy. A rare firsthand account of the Italian front, Lussu's memoir succeeds in staging a fierce indictment of the futility of war in a dry, often ironic style that sets his tale wholly apart from the Western Front of Remarque and adds an astonishingly modern voice to the literature of the Great War. *The Great War in Post-Memory Literature and Film* Routledge

This bibliography lists English-language translations of twentieth-century Italian literature published chiefly in book form between 1929 and 1997, encompassing fiction, poetry, plays, screenplays, librettos, journals and diaries, and correspondence. [Geographies of Disorientation](#) University of Toronto Press "Francesco Rosi (1922-2015) occupies a unique place

in postwar Italian, indeed postwar world cinema. His films show a consistent formal balance while representing historical events as social emblems that examine, shape, and reflect the national identity. This important body of work, which has made a vital mark on the works of directors like Martin Scorsese remains to be examined for the English-speaking audience. This

study addresses Rosi's films as mosaics fashioned out of "clips" collected from the various stages of production, most specifically from the director's own archival materials. My approach situates each film in its artistic and cultural context, but also attends to the specific forms and ethical commitment that characterize each film"--
A New Guide to Italian

Cinema
University of Toronto Press
The history of totalitarian states bears witness to the fact that literature and print media can be manipulated and made into vehicles of mass deception. Censorship and Literature in Fascist Italy is the first comprehensive account of how the Fascists attempted to control Italy's literary production. Guido Bonsaver looks at how the country's

major publishing houses and individual authors responded to the new cultural directives imposed by the Fascists. Throughout his study, Bonsaver uses rare and previously unexamined materials to shed light on important episodes in Italy's literary history, such as relationships between the regime and particular publishers, as well as individual cases

involving renowned writers like Moravia, Da Verona, and Vittorini. *Censorship and Literature in Fascist Italy* charts the development of Fascist censorship laws and practices, including the creation of the Ministry of Popular Culture and the anti-Semitic crack-down of the late 1930s. Examining the breadth and scope of censorship in Fascist Italy, from Mussolini's role as 'prime

censor' to the specific experiences of female writers, this is a fascinating look at the vulnerability of culture under a dictatorship.

Under the Bombs V&R
Unipress

This book looks at the representations of modern war by analysing texts and examining the ways in which authors relate to the atrocious horrors of war. Rejecting the assumption that violence is simply a denial of

reason or, at best, a pathological form of collective sadism, this book considers it 'a cultural act' that needs to be understood as underpinned by a series of shared and accepted norms and values stemming from a society at a given moment of its history and shaped by its language. Traditional vocabulary and language seem inadequate to describe soldiers'

experience of modern warfare. The problem for writers is to depict and render intelligible a dramatically unprecedented reality through recourse to something familiar. For some historians and literary critics, the absurdity of the First World War has shaped our ironic and disenchanted reading of the entire twentieth century. Yet these ways of coping with the urge to communicate

inexpressible feelings and emotions in most cases are not sufficient to overcome the incoherence of the sentiments felt and the events witnessed. The contributors attempt to address the questions and issues that are posed by the highly ambiguous views, texts, and representations examined in this volume. This book was originally published as a special issue of the journal

<p>European Review of History: Revue Européenne d'Histoire. <u>Encyclopedia of Italian Literary Studies: A-J</u> BRILL</p> <p>A comparative study of European cultural and social history during the First World War.</p> <p>Mark of the Beast</p> <p>Routledge</p> <p>The end of the Second World War saw the emergence of neorealist film in Italy. In Italian Neorealist Cinema, Christopher Wagstaff</p>	<p>analyses three neorealist films that have had significant influence on filmmakers around the world.</p> <p>Wagstaff treats these films as assemblies of sounds and images rather than as representations of historical reality. If Roberto Rossellini's Roma città aperta and Paisà, and Vittorio De Sica's Ladri di biciclette are still, half a century after they were made, among the most</p>	<p>highly valued artefacts in the history of cinema, Wagstaff suggests that this could be due to the aesthetic and rhetorical qualities of their assembled narratives, performances, locations, lighting, sound, mise en scène, and montage. This volume begins by situating neorealist cinema in its historical, industrial, commercial and cultural context, and makes available for the first time a</p>
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large amount of data on post-war Italian cinema. Wagstaff offers a theoretical discussion of what it means to treat realist films as aesthetic artefacts before moving on to the core of the book, which consists of three studies of the films under discussion. Italian Neorealist Cinema not only offers readers in Film Studies and Italian Studies a radically new perspective on neorealist

cinema and the Italian art cinema that followed it, but theorises and applies a method of close analysis of film texts for those interested in aesthetics and rhetoric, as well as cinema in general. *Mussolini in the First World War* AuthorHouse This volume is the result of an international conference held at Sapienza University of Rome in June 2014, which brought together scholars from

different countries to re-analyse and re-interpret the events of the First World War, one hundred years after a young Bosnian Serb student from the “Mlada Bosna,” Gavrilo Princip, “lit the fuse” and ignited the conflict which was to forever change the world. The Great War – initially on a European and then on a world scale – demonstrated the fragility of the international system of the

European balance of powers, and determined the dissolution of the great multinational empires and the need to redraw the map of Europe according to the principles of national sovereignty. This book provides new insights into theories of this conflict, and is characterized by internationality, interdisciplinaryity and a combination of different research methods. The contributions,

based on archival documents from various different countries, international and local historiography, and on the analysis of newspaper articles, postcards, propaganda material, memorials and school books, examine the role of intellectuals and artists in the conflict, the issue of minorities and nationalities, the economy, and international relations and politics, in

addition to specific case studies such as Russia and the Ottoman Empire, the Caucasus and the Middle East. *A Soldier on the Southern Front* Giulio Einaudi Editore Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many

entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's Italian Literature before 1900 in English Translation,

also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature. Twentieth-century Italian Literature in English Translation Springer The twenty-seven original contributions to this volume investigate the ways in which the First World War has

been commemorated and represented internationally in prose fiction, drama, film, docudrama and comics from the 1960s until the present. The volume thus provides a comprehensive survey of the cultural memory of the war as reflected in various media across national cultures, addressing the complex connections between the cultural post-memory of the

war and its mediation. In four sections, the essays investigate (1) the cultural legacy of the Great War (including its mythology and iconography); (2) the implications of different forms and media for representing the war; (3) 'national' memories, foregrounding the differences in post-memory representations and interpretations of the Great War, and (4) representations of the Great

War within larger temporal or spatial frameworks, focusing specifically on the ideological dimensions of its 'remembrance' in historical, socio-political, gender-oriented, and post-colonial contexts. The Maciste Films of Italian Silent Cinema University of Missouri Press The worth of dialogue with people who come from other cultural traditions was the first important discovery of the

ambulance drivers at the front. It led them to care for the wounded on all sides in the war and then to create university exchanges between France and the United States. The practice of intercultural dialogue is the first training experience that is offered today to the students who leave home and to the families who receive them in their homes as new children for long periods of time. As

this story unfolds, it is perhaps the border that emerges as something to question – the political borders that the American Field Service ambulance drivers crossed in two world wars, and the cultural and ideological borders overcome by students, schools, and families that answered the call of AFS. *An Autobiographical Account by a Leading Sardinian Republican Politician of*

Resistance to Fascism in Sardinia from 1918-1930
Peter Lang
This volume focuses on acts of courage, defiance, and sacrifice undertaken during World War I and II by individuals that mainstream history has relegated to the sidelines. Drawn from different genres – literary, cinematic, diaristic and historical – the experiences that these ‘outsiders’ confronted lay bare the

intimate, if lacerating, choices that they faced in their struggle for freedom. Ignored by official history, the testimonials that war prisoners, female partisan leaders, spies, deserters, and disillusioned soldiers offer, provide a fresh insight into the social, political, historical, and ethical contradictions that define warfare rhetoric in the twentieth century. The book’s ten contributors

delve into the conflicts between oppressive authorities and the desire for freedom. With verve and energy, they revive these largely neglected voices and turn them into a provocative medium to discuss, and redefine, issues still relevant today: heroism, pacifism, national pride, gender issues, faith, personal and collective history.

The Cinema of Francesco Rosi
Melville House
"Mr. Biggers is

an enthusiastic and erudite guide. Seeking out the past in local lore and in Sardinia's long and overlooked literary tradition, he returns the island to the center of our imaginative map of the Mediterranean ." -- The Wall Street Journal
"At last, a grand companion to the mysterious and enchanting island of Sardinia.

Written with verve and love, In Sardinia is the

book I'll be taking on future trips." - Frances Mayes, New York Times bestselling author of Under the Tuscan Sun
Award-winning historian Jeff Biggers opens a new window into the hidden treasures of Sardinia in a groundbreaking travel narrative that crisscrosses one of the most enigmatic places in Italy
After three decades of living and traveling in Italy, Jeff Biggers finally

crossed over to Sardinia, uncovering a treasury of stories amid major archaeological discoveries rewriting the history of the Mediterranean . Based in the bewitching port of Alghero, guided through the island's rich and largely untranslated literature, he embarked on a rare journey around the island to experience its famed cuisine, wine, traditional rituals and thriving cultural

movements. "Sardinia is something else. Enchanting spaces and distances to travel," D. H. Lawrence wrote in 1921. On the 100th anniversary of Lawrence's visit, Biggers opens a new window into the history of the island, chronicling how new archaeological findings have placed the island as one of the cradles of the Bronze Age. From the Neolithic array of Stonehenge-like dolmens and menhir

stone formations to the thousands of Bronze Age "nuraghe" towers and burial tombs, the vastness of the uninterrupted cycles of civilizations and their architectural marvels have turned Sardinia into the Mediterranean 's "open museum." Beyond its fabled beaches, reconsidering how its unique history and ways have shaped Italy and Europe today, Biggers explores how

travelers must first understand Sardinia and its ancient and modern history to truly understand the rest of Italy. In the tradition of Mark Kurlansky's *Basque History of the World*, Peter Hessler's *Oracle Bones: A Journey Through China*, and Frances Mayes' and Tim Parks' narratives on Italy, *In Sardinia* is a major new addition to travel writing and literature in Italy.

Testament of War Oxford University Press, USA
 'The purple testament of bleeding war' Shakespeare, *Richard II*, Act III, Scene 3, l. 93
 Simply the best single-volume analysis of the art and literature of the Great War
Censorship and Literature in Fascist Italy Accademia University Press
 Among the numerous volumes dedicated to the Great War, this book stands out for its ability to

trace, in a thorough but concise manner, an overall picture of the literature born from the conflict. After its introductory pages concerning the forms, times and places of war writing, the book focuses on the story of the months of the eve of the war, on the journey to the front and the discovery of the true face of war, on the stories of the trenches, on the accounts of the imprisonment,

and on the return home accompanied by disappointment and disorientation. The book, focused on Italy, but rich in references to European literature, is a journey through history and the human soul, between hopes and fears, illusions and massacres. It is the story of an event that divided the collective history of Europe and individual lives. It is the account, passionate

and exciting, of the literary writings born from trauma. **Krieg und Literatur/War and Literature Vol. XIV, 2008** Cambridge Scholars Publishing Publisher description *For Peace in Europe* University Press of Kentucky Readers seeking to understand the resurgence of fascism in the world today should profit from Emilio Lussu's account. This is an

autobiography through which the reader encounters men and women caught up in the brutalizing of a State whose opponents suffer the consequences of holding to principle. In Sardinia in the 1920's a bourgeois class fell easy prey to fascism. Lussu's personal, humorous, warm, perceptive, ironic and telling account of his own humiliation and punishment, affords the

reader the unique perspective of a man at the centre of opposition to a movement which would eventually plunge Europe into war.

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