

## La Storia Elsa Morante Libro

In recent years, Italian cinema has experienced a quiet revolution: the proliferation of films by women. But their thought-provoking work has not yet received the attention it deserves. Reframing Italy fills this gap. The book introduces readers to films and documentaries by recognized women directors such as Cristina Comencini, Wilma Labate, Alina Marazzi, Antonietta De Lillo, Marina Spada, and Francesca Comencini, as well as to filmmakers whose work has so far been undeservedly ignored. Through a thematically based analysis supported by case studies, Luciano and Scarparo argue that Italian women filmmakers, while not overtly feminist, are producing work that increasingly foregrounds female subjectivity from a variety of social, political, and cultural positions. This book, with its accompanying video interviews, explores the filmmakers' challenging relationship with a highly patriarchal cinema industry. The incisive readings of individual films demonstrate how women's rich cinematic production reframes the aesthetic of their cinematic fathers, re-positions relationships between mothers and daughters, functions as a space for remembering women's (hi)stories, and highlights pressing social issues such as immigration and workplace discrimination. This original and timely study makes an invaluable contribution to film studies and to the study of gender and culture in the early twenty-first century.

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Despite an outpouring in recent years of history and cultural criticism related to the Holocaust, Italian women's literary representations and testimonies have not received their proper due. This project fills this gap by analyzing Italian women's writing from a variety of genres, all set against a complex historical backdrop.

In 1948, the poet Eugenio Montale published his *Quaderno di traduzioni* and created an entirely new Italian literary genre, the "translation notebook." The quaderni were the work of some of Italy's foremost poets, and their translation anthologies proved fundamental for their aesthetic and cultural development. *Modern Italian Poets* shows how the new genre shaped the poetic practice of the poet-translators who worked within it, including Giorgio Caproni, Giovanni Giudici, Edoardo Sanguineti, Franco Buffoni, and Nobel Prize-winner Eugenio Montale, displaying how the poet-translators used the quaderni to hone their poetic techniques, experiment with new poetic metres, and develop new theories of poetics. In addition to detailed analyses of the work of these five authors, the book covers the development of the *quaderno di traduzioni* and its relationship to Western theories of translation, such as those of Walter Benjamin and Benedetto Croce. In an appendix, *Modern Italian Poets* also provides the first complete list of all translations and quaderni di traduzioni published by more than 150 Italian poet-translators.

Pavese schreef zijn debuut *Jouw land* in 1938, tijdens een ballingschap in Calabrië wegens antifascistische activiteiten. Een mecanicien uit Turijn neemt, na een korte gevangenisstraf, zijn intrek bij een boeregezin. Tussen de oudste zoon en een van de dochters lopen de spanningen door zijn komst hoog op, met fatale gevolgen. Met een nawoord van Vincent Overeem.

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. 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 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.

"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 Photromance, 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"

«Non c'è parola, in nessun linguaggio umano, capace di consolare le cavie che non sanno il perché della loro morte». Un sopravvissuto di Hiroshima \*\*\* «... hai nascosto queste cose ai dotti e ai savi e le hai rivelate ai piccoli... perché così a te piacque». Luca, X - 21

*A Multitude of Women* looks at the ways in which both Italian literary tradition and external influences have assisted Italian women writers in rethinking the theoretical and aesthetic ties between author, text, and readership in the construction of the novel. Stefania Lucamante discusses the valuable contributions that Italian women writers have made to the contemporary novel and illustrates the relevance of the novelistic examples set by their predecessors. She addresses various discursive communities, reading works by Di Lascia, Ferrante, Vinci, and others with reference to intertextuality and the theories of Elsa Morante and Simone de Beauvoir. This study identifies a positive deviation from literary and ideological orthodoxy, a deviation that helps give meaning to the Italian novel and to transform the traditional notion of the canon in Italian literature. Lucamante argues that this is partly due to the merits of women writers and their ability to eschew obsolete patterns in narrative while favouring forms that are more attuned to the ever-changing needs of society. She shows that contemporary novels by women authors mirror a shift from previous trends in which the need for female emancipation interfered with the actual literary and aesthetic significance of the novel. *A Multitude of Women* offers a new epistemology of the novel and will appeal to those interested in women's writing, readership, Italian studies, and literary studies in general.

Entries for authors, works, themes, and other topics trace the feminist response to Italian literature from the Middle Ages to the present.

Contains the proceedings of the 26th-30th annual meeting.

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».

Published in 1999, the ten essays in this collection identify and examine reworkings of identifiable source texts from the medieval or Renaissance periods. The reasons for the modern adaptations depend variously on an individual author's personal perspectives, the worldview of his or her society, and the individual's place in it. The various chapters therefore address issues such as

why a particular model was chosen and how its retelling depends on the modern author/auteur's misreading or rereading of medieval chivalric conventions. This book compliments numerous existing studies of medievalism in the Enlightenment and Victorian eras by examining more recent adaptations of the much studied Arthurian romances, but primarily extends the discussion on the nature of revivals to other medieval or Renaissance chivalric texts, especially the Carolingian cycle epic. The collection includes not only literary retellings of medieval texts, but also some in different media, such as theatre and cinema. Italia: Civiltà e Cultura offers a comprehensive description of historical and cultural development on the Italian peninsula. This project was developed to provide students and professors with a flexible and easy-to-read reference book about Italian civilization and cultural studies, also appropriate for cinema and Italian literature classes. This text is intended for students pursuing a minor or a major in Italian studies and serves as an important learning tool with its all-inclusive vision of Italy. Each chapter includes thematic itineraries to promote active class discussion and textual comprehension check-questions to guide students through the reading and understanding of the subject matter.

The present edited collection of essays on the Sicilian author Goliarda Sapienza includes contributions from established and emerging scholars working in the field of contemporary women's writing. Essays in this volume examine Sapienza through multiple perspectives, taking into account the articulation of subjectivity through autobiographical writing and the complex representation of gender and sexual identities. Also considered here is Sapienza's oblique position within the Italian literary canon, with contributions moving beyond isolated textual analyses whilst attempting to situate the author's works within a framework of intertextual and contextual cultural references. Exploring the fertile network of explicit and implicit intersections with Italian and European literature (English and French in particular), as well as with Western philosophical thought in which Sapienza's texts are embedded, this volume will provide an overdue contribution to the belated appraisal of an author whose due recognition is, in Cesare Garboli's words, only a matter of time: "Time will work in favour of Goliarda Sapienza's works. And this is not a wish; it is a certainty."

"The Author in Criticism offers a comparative analysis of the reception and circulation of Italo Calvino's works in the United States of America, the United Kingdom and Italy, proposing new views that arise from the analysis of the different phases and faces that characterize Calvino's transnational authorial profile"--

Studii clasice ?i de romanistic? prezentate la Sesiunile de comunic?ri ?tiin?ifice ale Studen?ilor din Facultatea de Limbi ?i Literaturi Str?ine a Universit??ii din Bucure?ti (2010-2018)

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 psychoanalysis) 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.

Now available in paperback for the first time, *Jewish Writers of the Twentieth Century* is both a comprehensive reference resource and a springboard for further study. This volume: examines canonical Jewish writers, less well-known authors of Yiddish and Hebrew, and emerging Israeli writers includes entries on figures as diverse as Marcel Proust, Franz Kafka, Tristan Tzara, Eugene Ionesco, Harold Pinter, Tom Stoppard, Arthur Miller, Saul Bellow, Nadine Gordimer, and Woody Allen contains introductory essays on Jewish-American writing, Holocaust literature and memoirs, Yiddish writing, and Anglo-Jewish literature provides a chronology of twentieth-century Jewish writers. Compiled by expert contributors, this book contains over 330 entries on individual authors, each consisting of a biography, a list of selected publications, a scholarly essay on their work and suggestions for further reading.

Un'agenda di 365 giorni che ci delizia con flash di riflessioni, appunti quotidiani, poesie, consigli, recensioni cinematografiche e artistiche varie. Questa raccolta così variegata nei generi, molto personale ed intima, vuole essere, come afferma l'autrice "una trasmissione di semplice Cultura molto Colorata, Vitale e Variegata." Anna Maria Bianchi è nata a Roma il 5 settembre 1947, in un piccolo attico nel quartiere Universitario di S. Lorenzo. Ultima di cinque figli, inizia gli studi superiori presso l'Istituto Statale D'Arte di Roma alla tenera età di 12 anni, scegliendo la sezione Stoffe, iniziando così un percorso di disegno per tessuto e stampa: Serigrafia, Batik e Stampini con Linoleum. Più avanti per convinzione cambia sezione e sceglie Architettura: Progetti e Arredamento interni, completando con Laboratorio di Legno e Gesso, inclusi i Plastici dei Progetti. Sempre all'età 12 anni inizia a lavorare l'Argilla che prende il nome di Plastica.

«La vita privata di uno scrittore è pettegolezzo; e i pettegolezzi, chiunque riguardino, mi offendono»: così Elsa Morante in un'intervista concessa a Enzo Siciliano nel 1972. Una lapidaria affermazione, che René de Ceccatty non manca di citare nelle pagine di questo libro per mostrare quanto sia arduo il compito del biografo se ha come oggetto la vita di una scrittrice che, come scrive Sandra Petrigiani nell'introduzione, «ha più di una volta depistato i curiosi, mescolando le acque su fatti e date della propria esistenza». Ogni esperienza vissuta è, com'è noto, ben poca cosa rispetto alle ambizioni della letteratura, che non possono essere mai ricondotte ai meri fatti di un'esistenza. Tuttavia, se la biografia è anch'essa un genere letterario, illuminare l'esistenza di uno scrittore non ha nulla a che fare con il pettegolezzo, ma con quel punto oscuro tra la vita e la forza dell'immaginazione che è il luogo proprio della letteratura. È quanto fa René de Ceccatty in questo libro quando, senza alcun timore, si avventura nell'infanzia di Elsa Morante per descrivere il suo ambivalente rapporto con la madre e quello complicato con i due padri, i fratelli e la sorella. Un'incursione che

serve a svelare da quale zona d'ombra sorgerà poi una scrittura che «si insinua nei meandri della passione, del delirio, del terrore imposto o subíto», per celebrare «il trionfo dell'immaginazione» sulla deperibilità e sui compromessi triviali del mondo. Oppure quando narra, ed è uno dei pregi maggiori di quest'opera, degli amori e delle amicizie della scrittrice. Amori per uomini impossibili, come Luchino Visconti e Bill Morrow, e amicizie grandiose e infime, prima fra tutte quella con Pier Paolo Pasolini, destinata a «spezzarsi nel risentimento e nella vendetta letteraria». Elsa Morante. Una vita per la letteratura, recita il titolo di questo libro, traducendo perfettamente il suo contenuto: il racconto della vita di una grande scrittrice, in cui le speranze, gli inganni e le illusioni proprie di ogni esistenza si mutano, nella trasfigurazione letteraria, in una sorgente infinita di narrazione e fascinazione.

I saggi contenuti in questo volume sono stati scritti nel corso di trenta anni. Da qui la tripartizione dell'indice: Anni Ottanta, Anni Novanta, Nel Duemila. Vengono alla luce nella parte terminale del Novecento, ma sono rivolti anche al tempo precedente. In questo senso costituiscono un viaggio all'interno della storia letteraria del Novecento in compagnia della generazione di scrittori che viene qui indicata come la generazione dei nostri antenati. La voce degli antenati, è noto, può continuare a parlarci oppure essere ignorata, e consegnata a un tempo ritenuto irrimediabilmente passato. Nati tra le due guerre mondiali, a volte nello stesso anno in cui nacque il fascismo, gli scrittori che appartengono alla generazione degli antenati «ebbero – come scrive Silvio Perrella nell'introduzione – la possibilità di essere giovani donne e uomini in un momento in cui l'Italia da monarchica diventava repubblicana e sembrava lasciarsi alle spalle il retaggio del precedente regime. Chi in un modo chi in un altro contribuì, sia pure indirettamente, a scrivere la Costituzione, che ancora oggi è considerata una delle poche leggi italiane che non siano dettate dai soliti e italici azzecagarbugli». Perciò rappresentano «per ragioni insieme storiche e anagrafiche l'ultima generazione dei padri e delle madri. Quelle che vennero dopo, distanziate anche di pochissimi anni, furono invece le generazioni dei figli. Figli e figli dei figli». Le pagine di questo libro sono state scritte precisamente perché all'orecchio dei figli, e dei figli dei figli, risuonino ancora gli addii, i fischi nel buio e i cenni della generazione degli antenati. I cenni di Calvino che «vuol leggere il mondo non scritto»; di Parise che «prova a leggere la vita così com'è»; di Pasolini che «legge la mutazione antropologica degli italiani»; di Anna Maria Ortese che «legge il "corpo celeste"»; di La Capria che «legge se stesso come se fosse un altro». Emblemi di un mondo che sembra lontano, ma che, senza la sua conoscenza, può trasformarsi in «una pagina bianca deserta di segni significativi, una pagina illeggibile e triste».

This collection of essays charts the shifting representation of World War II in Italian literature and film from 1943 to the present. The essays examine film genre, cultural history, gender, the Holocaust, emotion studies, shame theory, and environmental studies.

This book examines the processes involved in writing the lives of women, both as autobiographies and as biographies. Some essays are theoretical discussions about the constructions of self-articulation in women's life writing. Others are more autobiographical, emphasizing the importance of self-articulation for creating possibilities for self-direction. Adopting different theoretical approaches, chapters in this collection highlight the connections between subjectivity and history, feminist concerns

about mothering and the mother-daughter relationships, autobiography, discourse and its framing of the relationship between text and life, and the ethics of constructing biographies. The book is divided into three parts: the first part focuses on the process of writing lives as expressed but also contested in epistolary narratives, autobiography and historical fiction. The second part considers notions of female genealogy and the relationship with the maternal, both biological and symbolic. The third part comprises articles which deal with writing outside geographical and metaphorical borders.

The mother-daughter relationship is a popular theme in contemporary Italian writing but has never before been analysed in a comprehensive book-length study. In *Corporeal Bonds*, Patrizia Sambuco analyses novels by authors such as Elsa Morante, Francesca Sanvitale, Mariateresa Di Lascia, and Elena Ferrante, each of which is narrated from the daughter's point of view and depicts the daughter's bond with the mother.

Highlighting the recurrent images throughout these works, Sambuco traces these back to alternative forms of communication between mother and daughter, as well as to the female body. Sambuco also explores the attempts of the daughter-narrators to define a female self that is outside the constrictions of patriarchal society. Through these investigations, *Corporeal Bonds* identifies a strong connection between the ideas of post-Lacanian critical theorists, Italian feminist thinkers, and the stories within the novels.

¿Qué pasa cuando la historia deja de entenderse como una estructura circular estática y pasa a aceptar los reflejos, aires y nuevas realidades que se facilitan al abrir ventanas y reconocer que la narración – y quiénes narran – pueden ser diferentes? Este es el punto de partida de este volumen conjunto que pretende construir alternativas y horadar pasajes que construyan un paisaje literario que se abra a comprender la historia de manera dinámica y polifónica. Este libro se estructura en dos partes que funcionan como una manera de desestabilizar el canon literario, con el objetivo de construir un canon alternativo en lengua italiana que, en el futuro, se complemente y se funda con el impuesto y estudiado jerárquicamente desde la concepción de la historia.

La StoriaGiulio Einaudi Editore

Abbandonato l'utero dello stampatore il libro si trova di fronte la spaventosa giungla del mercato. Editori rivali, eserciti di concorrenti, scrittori invidiosi, cecchini della critica, influencer malevoli. E su tutti domina il nemico mortale: l'indifferenza del mondo. Contro questi pericoli l'editore provvede a sostenere alcuni dei nuovi nati con squadre di promotori, uffici stampa, agenti pubblicitari. La claqué del libro ricostruisce la storia delle promozioni editoriali nei secoli. A cominciare da Peter Shöffler, collaboratore di Gutenberg che nel 1469 per primo ebbe l'idea di stampare un foglio con diciannove titoli e di affiggerlo ai muri. Il libro di Ambrogio Borsani ripercorre le tappe fondamentali delle operazioni di sostegno al libro intrecciandole con la storia della pubblicità. Da Shöffler a Renaudot, primo teorico dello scambio. Da Parmentier a Diderot, infaticabile promotore dell'Encyclopédie. La grande stagione dei manifesti, da Chéret a Depero. Si ricostruiscono le case-histories di lanci clamorosi come quello di Fantomas, l'esempio più sorprendente di marketing tra i libri seriali del primo Novecento, e altri eventi straordinari come *Via col vento* e *Il Piccolo Principe*.

Storie di grandi scrittori come Mark Twain, Hemingway e Steinbeck che si prestavano volentieri alla pubblicità. Un viaggio tra grandi successi e tonfi paurosi, fino a osservare il libro al tempo dei social. Follower, influencer, like, stroncature, cuoricini, emoticon ammiccanti o dispettosi, incensi e veleni della rete. Dai metodi inflazionati di promozione che promettono a tutti un grande successo al singolare caso di Rupi Kaur, astuta regina della poesia social. La storia del libro come racconto appassionante di splendori e miserie del mondo editoriale.

After years of obscurity, Anna Maria Ortese (1914–1998) is emerging as one of the most important Italian authors of the twentieth-century, taking her place alongside such luminaries as Italo Calvino, Primo Levi, and Elsa Morante. Anna Maria Ortese: Celestial Geographies features a selection of essays by established Ortese scholars that trace her remarkable creative trajectory.

Bringing a wide range of critical perspectives to Ortese's work, the contributors to this collection map the author's complex textual geography, with its overlapping literary genres, forms, and conceptual categories, and the rhetorical and narrative strategies that pervade Ortese's many types of writing. The essays are complemented by material translated here for the first time: Ortese's unpublished letters to her mentor, the writer Massimo Bontempelli; and an extended interview with Ortese by fellow Italian novelist Dacia Maraini.

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.

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.

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