

Italiano Ortega Y Gasset

Vicente Gonzalez Martin, Vicente González Martín

Fascist Modernities Ruth Ben-Ghiat, 2004-03 This cultural history of Mussolini's dictatorship discusses the meanings of modernity in interwar Italy. The work argues that fascism appealed to many Italian intellectuals as a new model of modernity that would resolve the European crisis as well as long-standing problems of the national past.

A Pact with Vichy: Angelo Tasca from Italian Socialism to French Collaboration Emanuel Rota, 2013 The illuminating intellectual biography of one of the most controversial Italian figures of the twentieth century.

New Perspectives on Romance Linguistics: Morphology, syntax, semantics and pragmatics Chiyo Nishida, Jean-Pierre Montreuil, 2006-01-01 This is the first of two volumes emanating from the Linguistic Symposium on Romance Languages held at the University of Texas at Austin in February 2005. It features the keynote address delivered by Denis Bouchard on exaptation and linguistic explanation, as well as seventeen contributions by emerging and internationally recognized scholars of Spanish, French, Italian, as well as Rumanian. While the emphasis bears on formal analyses, the coverage is remarkably broad, as topics range from morphology, syntax, semantics, pragmatics and language acquisition. Each article seeks to represent a new perspective on these topics and a variety of frameworks and concepts are exploited: distributive morphology, entailment theory, grammaticalization, information structure, left-periphery, polarity lattice, spatial individuation, thematic hierarchy, etc. This volume will challenge anyone interested in current issues in theoretical Romance Linguistics.

Italian Fascism and Spanish Falangism in Comparison Giorgia Priorelli, 2020-07-01 This book compares the Italian Fascist and the Spanish Falangist political cultures from the early 1930s to the early 1940s, using the idea of the nation as the focus of the comparison. It argues that the discourse on the nation represented a common denominator between these two manifestations of the fascist phenomenon in Mussolini's Italy and Franco's Spain. Exploring the similarities and differences between these two political cultures, this study investigates how Fascist and Falangist ideologues defined and developed their own idea of the nation over time to legitimise their power within their respective countries. It examines to what extent their concept of the nation influenced Italian and Spanish domestic and foreign policies. The book offers a four-level framework for understanding the evolution of the fascist idea of the nation: the ideology of the nation, the imperial projects of Fascism and Falangism, race and the nation, and the place of these cultures in the new Nazi continental order. In

doing so, it shows how these ideas of the nation had significant repercussions on fascist political practice.

New Perspectives on Romance Linguistics Chiyo Nishida, Jean-Pierre Y. Montreuil, 2006-08-31 This is the first of two volumes emanating from the Linguistic Symposium on Romance Languages held at the University of Texas at Austin in February 2005. It features the keynote address delivered by Denis Bouchard on exaptation and linguistic explanation, as well as seventeen contributions by emerging and internationally recognized scholars of Spanish, French, Italian, as well as Rumanian. While the emphasis bears on formal analyses, the coverage is remarkably broad, as topics range from morphology, syntax, semantics, pragmatics and language acquisition. Each article seeks to represent a new perspective on these topics and a variety of frameworks and concepts are exploited: distributive morphology, entailment theory, grammaticalization, information structure, left-periphery, polarity lattice, spatial individuation, thematic hierarchy, etc. This volume will challenge anyone interested in current issues in theoretical Romance Linguistics.

Compounding in Modern Greek Angela Ralli, 2012-10-29 One of the core challenges in linguistics is elucidating compounds—their formation as well as the reasons their structure varies between languages. This book on Modern Greek rises to the challenge with a meticulous treatment of its diverse, intricate compounds, a study as grounded in theory as it is rich in data. Enhancing our knowledge of compounding and word-formation in general, its exceptional scope is a worthy model for linguists, particularly morphologists, and offers insights for students of syntax, phonology, dialectology and typology, among others. The author examines first-tier themes such as the order and relations of constituents, headedness, exocentricity, and theta-role saturation. She shows how Modern Greek compounding relates to derivation and inflection, and charts the boundaries between compounds and phrases. Exploring dialectically variant compounds, and identifying historical changes, the analysis extends to similarly formed compounds in wholly unrelated languages.

Las elites en Italia y en España (1850-1922) Renato Camurri, 2011-11-28 Aquest llibre és fruit del congrés internacional Les élites in Italia e in Spagna (1850-1922), que va tenir lloc en la Universitat de Verona el març de 2006 i que va reunir destacats especialistes en el camp de la història política. De manera transversal, les contribucions que es reuneixen en aquesta obra ofereixen perspectives complementàries sobre el poder polític i econòmic durant la consolidació i crisi del liberalisme a l'Europa meridional. Les relacions entre els membres de les elits ocupen un lloc destacat, en l'àmbit del Parlament, de l'esfera d'acció centre/perifèria del poder polític i en el camp de les xarxes associatives. El llibre es tanca amb diverses reflexions que, amb caràcter comparatiu, plantegen el problema del concepte d'elit i la seua relació amb unes altres categories historiogràfiques.

Del aula de italiano a los medios de comunicación Vicente González Martín, Manuel Heras García, Yolanda Romano Martín, Sara Velázquez García, 2019-12-02 Este volumen reúne un conjunto de estudios realizados por diferentes especialistas en los que tratan la importancia de la lengua italiana como instrumento para la difusión de la cultura del país. Considerando

que el lenguaje y la comunicación son una parte fundamental de la identidad y la cultura de una sociedad, las contribuciones recogidas en este volumen tratan de mostrar la importancia que tienen tanto los medios de comunicación como la traducción y la propia didáctica de la lengua a la hora de transmitir los rasgos identitarios y culturales de un país, en este caso concreto, Italia. En esta obra encontraremos artículos que abarcan una temática muy diversa que gira, sin embargo, en torno a un mismo eje: el estudio de la lengua, la didáctica, la traducción o la comunicación desde una perspectiva humanista.

Catalogues of the Berenson Library of the Harvard University Center for Italian Renaissance Studies at Villa I Tatti, Florence, Italy Berenson Library, Villa I Tatti (Florence, Italy), 1972

El Renacimiento italiano Peter Burke, 2015-04-23 En este brillante y elogiado trabajo, Peter Burke presenta una historia social y cultural del Renacimiento italiano. Polemiza sobre las instituciones sociales y políticas que existían en Italia durante los siglos XV y XVI y analiza los modos de pensar y de mirar que caracterizan a este periodo de una creatividad artística extraordinaria. Con un enfoque sociológico, Peter Burke se interesa no solo por las obras de Miguel Ángel, Rafael o Leonardo da Vinci sino también por el fundamento social, la manera de agruparse y las formas de subsistencia de esta «elite cultural». En esta edición, completamente revisada, se ofrece una nueva Introducción que se centra en lo que Burke llama el «giro doméstico», hacia la vida material y privada, en los estudios sobre el Renacimiento y en la relación del Renacimiento con otras modas globales. Este trabajo es una contribución fundamental para el entendimiento del Renacimiento italiano y para la comprensión de las complejas relaciones entre la cultura y la sociedad.

El teatro italiano Joaquín Espinosa Carbonell, 1998

Italia en la prensa periódica durante el franquismo (eBook) Assumpta Camps, 2014-02-27 Desde el final de la Guerra Civil hasta el fin de la dictadura, la presencia italiana en la prensa española fue constante, y su análisis sin duda arroja luz sobre los lazos interculturales que unían a ambos países. En la presente obra la autora estudia las relaciones ítalo-españolas desde el punto de vista de las noticias y los comentarios aparecidos en la prensa barcelonesa, centrándose en dos publicaciones periódicas fundamentales del ámbito cultural catalán de esos años: el diario generalista La Vanguardia (por entonces, La Vanguardia Española), en castellano, y la revista cultural y literaria Serra d'Or, en catalán. De la comparación entre la presencia italiana en una y otra publicación, el lector podrá extraer interesantes conclusiones no solo sobre la recepción de la cultura y la literatura italianas durante el franquismo, sino también sobre las relaciones ítalo-españolas en general.

El fascismo de los italianos Patrizia Dogliani, 2017-10-03 A diferencia del nazismo, el fascismo italiano se ha visto privado durante mucho tiempo de una historia social integral, mientras se convertía en objeto y modelo para una interpretación cultural del fenómeno totalitario. Este volumen es el primer retrato completo de la sociedad italiana bajo el régimen fascista, desde los años de la toma del poder hasta su crisis durante la Segunda Guerra Mundial, pasando por la larga década dedicada a la organización y al logro del consenso entre las clases medias y populares. Sobre la base de estudios que han

reconstruido sectores específicos de la organización de masas del partido (las iniciativas sobre la infancia, la maternidad, los jóvenes, el ocio) y la movilización de la población masculina (la milicia, el deporte), y centrando su análisis en el asentamiento y la estructuración regional del régimen, el libro examina la incidencia del fascismo en la vida cotidiana y en la mentalidad de los italianos.

Meditaciones sobre Ortega y Gasset José Luis Abellán, 2005 Cincuenta años después de la muerte de José Ortega y Gasset (1883-1955), un grupo de estudiosos de su obra han compartido y reunido sus investigaciones en este libro interdisciplinar para valorar con criterios objetivos y sin prejuicios la modernidad del legado intelectual orteguiano. Las diferentes perspectivas desde las que habitualmente se viene estudiando el pensamiento de Ortega aparecen aquí integradas en cuatro grandes bloques temáticos: filosófico, filológico, jurídico y socio-político. Sin renunciar al rigor y a la sistematicidad exigibles a su formación científica y a su vocación académica, los autores congregados en esta obra de homenaje, y a la vez de meditación, ofrecen al lector interesado una aproximación al sugerente universo de las ideas de Ortega y una ubicación ante las principales claves de su fértil y fructífero pensamiento. El motivo de estas Meditaciones sobre Ortega y Gasset es hacer un poco más transparente la presencia intelectual y cultural de Ortega en el tema de nuestro tiempo.

La redazione del "Domani d'Italia" (1922-1924) Claudia Giurintano, 2023-03-08T00:00:00+01:00 541.53

La poesía española del siglo XX en Italia Davide Mombelli, Davide Savio, 2021-12-03 La poesía española del siglo XX en Italia no propone una mera catalogación de autores, obras, publicaciones secundarias o traducciones de esa materia hispánica en Italia durante el siglo XX, sino una propuesta menos aparatosa y de mayor eficacia orientadora aunque menos taxonómica. Se trata de una visión de conjunto y la mecánica de su proceso, el estudio de la recepción, poniendo además de relieve las líneas de tendencia y procediendo a subrayar aquellos fenómenos más significativos. Estos fenómenos significativos son justamente los que han permitido a la poesía española contemporánea penetrar en la cultura italiana, así como por otra parte se hace preciso observar los fenómenos que la han obstaculizado. El encuentro con la poesía española del siglo XX ha representado en varios momentos un espejo en que mirarse para los literatos italianos, también en un sentido social y político. La comparación entre la poesía española e italiana obliga, por tanto, a replantear las coordenadas historiográficas habituales en los estudios de las respectivas áreas: un ejercicio que, como hemos intentado demostrar, supera con creces el ámbito del simple estudio de la comparación para adquirir significados más amplios y penetrantes en el ámbito de la Historia de la Cultura y la Comparatística.

The PCI Artists Juan José Gómez Gutiérrez, 2015-09-04 This book examines the artistic policies of the Italian Communist Party (PCI) during the early post-war years (1944-1951), after the defeat of Fascism in Europe and the outbreak of the Cold War. It brings together theoretical debates on artists' political engagement and an extensive critical apparatus, providing the reader with an historical framework for wider reflections on the relationship between art and politics. After 1944, the PCI

became the biggest Communist organisation in the West, placing Italy in an ambiguous position regarding the other European countries. Nevertheless, the immediate strategy of the Communists was not revolution, but liberation from Fascism and the establishment of a democratic system from which a genuine Italian path to Socialism could be found. Taking Antonio Gramsci's notion of hegemony as a theoretical basis, the Communists intended to generate a progressive social bloc capable of achieving wide consensus within civil society before taking power. In order to accomplish this goal, the collaboration from intellectuals was necessary. The artistic policy of the Italian Communist Party was tailored to this end, counting on representatives from all groups and tendencies of the time, particularly those artists who rejected the imperialistic, autarchic pseudo-classicism that characterised most of Italian art throughout the Fascist years. In the 1930s, international, Modernist and cosmopolitan European culture became an escape route to artists seeking a way out of the oppressive cultural atmosphere of inter-war Italy. However, in the 1940s and 1950s, many of these artists experienced a deep transformation in their work after they became politically involved with the PCI, and were exposed to international Communist culture - and Socialist Realism in particular. This was conveyed not only by conscious changes in their subjects, their style and their material means of expression, but also in the public they addressed and in their own conception of themselves as artistic authors. Hence, at a time when the world was divided into two opposed camps, each heavily inflected by ideological allegiance and supported by powerful propaganda apparatuses, Italian Communist artists became the protagonists of a novel intellectual-political project which pursued the synthesis between antagonistic cultural blocs.

La Cultura italiana en Miguel de Unamuno Vicente Gonzalez Martin,Vicente González Martín,1978-01-01

Italian Books and Periodicals ,1996

Rivista d'Italia e d'America rassegna mensile illustrata per la valorizzazione degli italiani all'estero ... ,1923

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