

Elsa Morante La Storia

Elsa Morante

La Storia Elsa Morante, 1987

History Elsa Morante, 2015-02-24 History was written nearly thirty years after Elsa Morante and Alberto Moravia spent a year in hiding among remote farming villages in the mountains south of Rome. There she witnessed the full impact of the war and first formed the ambition to write an account of what history - the great political events driven by men of power, wealth, and ambition - does when it reaches the realm of ordinary people struggling for life and bread. The central character in this powerful and unforgiving novel is Ida Mancuso, a schoolteacher whose husband has died and whose feckless teenage son treats the war as his playground. A German soldier on his way to North Africa rapes her, falls in love with her, and leaves her pregnant with a boy whose survival becomes Ida's passion. Around these two other characters come and go, each caught up by the war which is like a river in flood. We catch glimpses of bombing raids, street crimes, a cattle car from which human cries emerge, an Italian soldier succumbing to frostbite on the Russian front, the dumb endurance of peasants who have lived their whole lives with nothing and now must get by with less than nothing.

Fifty Years of La Storia, 2024

Elsa Morante's Politics of Writing Stefania Lucamante, 2014-12-18 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.

La Storie Elsa Morante,1987-01-01

Encyclopedia of Italian Literary Studies Gaetana Marrone,Paolo Puppa,2006-12-26 The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

The Power of Disturbance Sara Fortuna,2017-07-05 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 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.

Crosspaths in Literary Theory and Criticism Gregory L. Lucente,1997 This book traces several of the most recent trends in both the Italian and the American critical traditions, exploring the points at which the two traditions intersect or for specific reasons fail to intersect.

Across Genres, Generations and Borders Susanna Scarparo,Rita Wilson,2004 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 Routledge Encyclopedia of Jewish Writers of the Twentieth Century Sorrel Kerbel, 2004-11-23 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.

Italian Women Writers, 1800-2000 Patrizia Sambuco, 2014-11-12 *Italian Women Writers, 1800-2000: Boundaries, Borders, and Transgression* investigates narrative, autobiography, and poetry by Italian women writers from the nineteenth century to today, focusing on topics of spatial and cultural boundaries, border identities, and expressions of excluded identities. This book discusses works by known and less-known writers as well as by some new writers: Sibilla Aleramo, La Marchesa Colombi, Giuliana Morandini, Elsa Morante, Neera, Matilde Serao, Ribka Sibhatu, Patrizia Valduga, Annie Vivanti, Laila Waida, among others; writers who in their works have manifested transgression to confinement and entrapment, either social, cultural, or professional; or who have given significance to national and transnational borders, or have employed particular narrative strategies to give voice to what often exceeds expression. Through its contributions, the volume demonstrates how Italian women writers have negotiated material as well as social and cultural boundaries, and how their literary imagination has created dimensions of boundary-crossing.

Orality and Literacy in Modern Italian Culture Michael Caesar, 2017-12-02 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 Photoromance, 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

Neoavanguardia Mario Moroni, Luca Somigli, Paolo Chirumbolo, 2010-01-01 The Italian neoavanguardia, a literary and artistic movement characterized by a strong push towards experimentation, playfulness, and new forms of language usage, was founded at the beginning of the 1960s by a group of poets, critics, artists, and composers. Although the neoavanguardia movement has been primarily defined and examined in a literary context, it is broadly discussed in this collection as also affecting other artistic forms such as the visual arts, music, and architecture. In examining this often controversial movement, Neoavanguardia's contributors include topics such as critical-theoretical debates, the crisis of literature as defined within the movement, and issues of gender in 1960s Italian art and literature. This important collection interrogates the arts as creative codes, their ability to question reality, and their capacity to survive. In so doing, it paves the way for future interdisciplinary investigations of this complex cultural formation.

Representations of Lethal Gender-Based Violence in Italy Between Journalism and Literature Nicoletta Mandolini, 2021-08-15 This book discusses femicide in Italy, and the cultural conversations that have resulted from feminist discourse on lethal violence against women entering the mainstream, by analyzing journalistic inquiries and literary works produced after 2012. In a global and national context where activism's goals are mainly discursive this study deepens our understanding of the role played by written narratives in the critique of a public interest matter such as gender-based violence. The first part of the book is dedicated to the analysis of three journalistic inquiries published in book format that focus on one or more cases of femicide that happened on the Italian peninsula. The second section draws on the concept of

feminist rewriting to propose the analysis of a heterogeneous body of literary texts that explore some of the most controversial and notorious femicide cases covered by previous journalistic, historical, or mythical narratives, before demonstrating the close connection between theoretical and narrative discourse within the analyzed texts. This is a fascinating case study contributing to global understandings of gender-based violence, which will be important for researchers in gender studies, sociology, and media studies.

Trauma Narratives in Italian and Transnational Women's Writing Tiziana de Rogatis, Katrin Wehling-Giorgi, 2022-12-14 This edited volume is the first to propose new readings of Italian and transnational female-authored texts through the lens of Trauma Studies. Illuminating a space that has so far been left in the shadows, *Trauma Narratives in Italian and Transnational Women's Writing* provides new insights into how the trope of trauma shapes the narrative, temporal and linguistic dimension of these works. The various contributions delineate a landscape of female-authored Italian and transnational trauma narratives and their complex textual negotiation of suffering and pathos, from the twentieth century to the present day. These zones of trauma engender a new aesthetics and a new reading of history and cultural memory as an articulation of female creativity and resistance against a dominant cultural and social order.

Italian Literature in the Nuclear Age Maria Anna Mariani, 2022-09-29 *Italian Literature in the Nuclear Age: A Poetics of the Bystander* explores the overlooked position of the bystander in the Nuclear Age by focusing on the Italian situation as a paradigmatic case. Host to hundreds of American atomic weapons while lacking a nuclear arsenal of its own, Italy's status was an ambiguous one: that of an unwilling--and in many ways passive--accomplice. Inspired by Seamus Heaney's dictum that there is no such thing as innocent by-standing, the book frames Italy's fraught mix of implication and powerlessness not only as a geopolitical question, but as a way to rethink the role of the sidelined intellectual in the face of mass extinction. *Italian Literature in the Nuclear Age* includes discrete chapters on the major Italian intellectuals of the time: Italo Calvino, Alberto Moravia, Elsa Morante, Pier Paolo Pasolini, and Leonardo Sciascia. Conscious of their own political marginalization, these authors address the atomic question through a wide range of experimental forms, approaching the nearly unthinkable theme in allusive and oblique ways. Often dismissed as disengaged, inconsistent, or merely playful, these works demand instead a political reading capable of recognizing their confrontation with the paradoxes of the nuclear age.

Forging Shoah Memories S. Lucamente, 2014-06-25 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.

The Fire Within Elena Borelli, 2014-04-11 Desire for love, desire for knowledge, desire to possess, desire to desire and to be desired: our life is shaped by what we want and by our efforts to achieve it. Hailed by philosophers and psychoanalysts

as the core of human identity, desire informs not only our actions, but also our dreams and hopes and their sublimation into art and literature. This collection of essays explores how desire is portrayed in modern and contemporary Italian literature, by analysing some of the most interesting literary figures of the last two centuries. The authors of this collection approach desire from various perspectives – psychoanalytical, sociological, political and semiotic – in order to show that desire, albeit at times not explicitly mentioned, pervades the literary works of modern and contemporary Italy, either as a central theme or as the secret motor of the narrative. Through the fil rouge of desire, the essays of this collection highlight the international dimension of Italian literature, establishing a connection between Italian authors and the major theoretical works of the last two centuries. As the notion of desire, as represented in literary texts, is informed by psychoanalytical and philosophical concepts that operate across the boundaries of nationality and language, modernists and scholars of Comparative Literature will find the papers in this book of considerable interest.

De/Constituting Wholes Manuele Gragnolati, Christoph F. E. Holzhey, 2017-01-01 How can the power of wholes be resisted without essentializing their parts? Drawing on different archives and methodologies, including aesthetics, history, biology, affect, race, and queer, the interventions in this volume explore different ways of troubling the consistency and stability of wholes, breaking up their closure and making them more dynamic. Doing so without necessarily presupposing or producing parts, an outside, or a teleological development, they indicate the critical potential of partiality without parts.

Feminist Writings Simone de Beauvoir, 2015-03-01 The philosopher's writings on, and engagement with, twentieth century feminism By turns surprising and revelatory, this sixth volume in the Beauvoir Series presents newly discovered writings and lectures while providing new translations and contexts for Simone de Beauvoir's more familiar writings. Spanning Beauvoir's career from the 1940s through 1986, the pieces explain the paradoxes in her political and feminist stances, including her famous 1972 announcement of a conversion to feminism after decades of activism on behalf of women. *Feminist Writings* documents and contextualizes Beauvoir's thinking, writing, public statements, and activities in the services of causes like French divorce law reform and the rights of women in the Iranian Revolution. In addition, the volume provides new insights into Beauvoir's complex thinking and illuminates her historic role in linking the movements for sexual freedom, sexual equality, homosexual rights, and women's rights in France.

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