

Non Dire Di Me Che Ho Fuggito Il Mare Il Trenino Verde

How do we represent ourselves and the cultures we live in? Is it possible to trace any boundaries between reality and self-representation? Because the self represented is the product of a process of selection and choice, in many ways to represent the self is, often simultaneously, to create the self and negate the self. What, then, becomes of the self once it is represented? Because the process of self-representation cumulates in a tangible result and given that any representation of the self is necessarily a construct which aims to render visible or knowable in concrete form the unseen and unknown, self-representation is vulnerable to assessments of its naturalness or artificiality, its honesty or deceit. Many issues affect the author or artist's self-representation, both as process and form: the medium through which the self will be represented, the motivation for representing oneself, and the role of the audience, to name only a few relevant factors. This book explores the multifaceted nature of self-representation in relation to culture from the Middle Ages through the Renaissance up to contemporary Italian, American and Australian culture with reference to concepts and questions connected to literature, poetry, philosophy, theology, history, ethnicity studies, gender studies, and visual arts.

Collection of Italian documents pertaining to the murder trial of Guido Franceschini in 17th century Italy.

A contemporary of Shakespeare and Monteverdi, and a colleague of Galileo and Artemisia Gentileschi at the Medici court, Francesca Caccini was a dominant musical figure there for thirty years. Dazzling listeners with the transformative power of her performances and the sparkling wit of the music she composed for more than a dozen court theatricals, Caccini is best remembered today as the first woman to have composed opera. *Francesca Caccini at the Medici Court* reveals for the first time how this multitalented composer established a fully professional musical career at a time when virtually no other women were able to achieve comparable success. Suzanne G. Cusick argues that Caccini's career depended on the usefulness of her talents to the political agenda of Grand Duchess Christine de Lorraine, Tuscany's de facto regent from 1606 to 1636. Drawing on Classical and feminist theory, Cusick shows how the music Caccini made for the Medici court sustained the culture that enabled Christine's power, thereby also supporting the sexual and political aims of its women. In bringing Caccini's surprising story so vividly to life, Cusick ultimately illuminates how music making functioned in early modern Italy as a significant medium for the circulation of power.

This book is a collection of four theatrical works around such themes as distress, exclusion, tragedy, and society's expectations of women. It is particularly suitable for students of Italian language, gender studies, and modern Italian literature and theater.

Vengeance of the Victim was first published in 1986. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. More profoundly than any documentary record, the collected fiction of Giorgio Bassani—*Il Romanzo di Ferrara*—captures a very particular and powerful historical reality: Italian Jewish life under Fascism, especially between the passage of the so-called racial laws in 1938 and the end of World War II. Set

primarily in the provincial city of Ferrara, Bassani's narratives interweave themes of death, victimization, betrayal, survival, and artistic production. His best-known novel, *The Garden of the Finzi-Continis* — and other works that concentrate on the crucial years of 1938-1945—stand at the center of the *Romanzo*. They are preceded by texts that look back on Jewish life in the liberal era of the *Risorgimento*, and followed by texts set in the liberated, democratic society of the postwar years. These framing narratives provide a space for remembrance and reflection. Marilyn Schneider's aim, in *Vengeance of the Victim*, is to uncover the symbolic layers — historical, spatial, topographical, mythopoeic, allegorical, and sexual — that give Bassani's texts their richness and ambiguity, and in so doing to achieve a full understanding of his work and its representation of the Italian Jewish experience. Death and victimization, which pervade these texts, set in motion a process of artistic renewal that is most fully embodied in the vibrant young Micol Finzi-Contini, Bassani's textual icon and a victim of the Holocaust. Schneider also finds that the narratives, especially the late ones, pay self-reflexive attention to the creation of the text, constructing an authorial persona engaged in an existential, moral, and artistic journey from symbolic death to rebirth. It is the writing subject's successful completion of the journey that constitutes the vengeance of the victim.

Primo è un ragazzo solitario e riservato. Nei momenti più bui della sua vita, si è sempre affidato alla scrittura per sfogarsi e andare avanti. Un giorno però ritrova una lettera scritta dal padre, prima che morisse, e le sue certezze si sgretolano. Deluso da tutto, afferra i suoi appunti e sale sul tetto del palazzo per farne un falò. Qui incontra Futura, una ragazza dall'aria ingenua e indifesa che, in piedi sul parapetto, sta per gettarsi di sotto. Primo non ha la vocazione dell'eroe, anzi il cinismo che lo contraddistingue lo porta a scrollare le spalle di fronte a quella scena, proseguendo nell'intento di bruciare gli scritti che per anni ha custodito nella sua stanza. Futura però aspettava solo qualcuno a cui aggrapparsi. Inizia così a essere una presenza fissa nella vita di Primo, che invece non vuole alcun legame con lei e deve barcamenarsi fra uno strano sentimento non corrisposto per D e il coinquilino, Elia, che si sta lentamente distruggendo a causa del vortice malato in cui il suo compagno Riccardo lo sta trascinando. Quando, una notte, Primo e Futura troveranno il corpo senza vita di una giovane ragazza, Primo capirà che rimanere uniti è l'unica possibilità per affrontare la vicenda e che è arrivato il tempo di agire.

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