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Conferenze Sulla Letteratura Americana
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Simpsonistas: Tales from the Simpson Family Literary Project, Vol. 1 highlights brilliant work by associates of the Simpson Project: Joyce Carol Oates, Anthony Marra, T. Geronimo Johnson, Samantha Hunt, Lori Ostlund, Martin Pousson, Ben Fountain, and many others, including Simpson Fellows as well as young

writers appearing for the first time in print. Johnson and Marra were Simpson Prize Winners; Fountain, Hunt, Ostlund, and Pousson were Prize Finalists. Simpsonistas is the inaugural anthology of the Simpson Project, which is committed to the proposition that storytelling is the foundation of a literate society: simpsonliteraryproject.org. The Simpson Family Literary Project promotes storytellers and storytelling across the generations, and across a tremendous spectrum: from incarcerated young men and women to high school-age students to distinguished mid-career authors to internationally celebrated writers. Simpson Fellows from UC Berkeley lead workshops for fledgling writers, and the annual Simpson Prize Recipient receives an award of \$50,000 in support of a burgeoning career. Joyce Carol Oates is the current Simpson Project Writer-in-Residence at the Lafayette (CA) Public Library, where she works with librarians, teachers, college and high school students, and the broader communities. Essays on William Faulkner's work from foreign perspectives Lungo l'infinito nastro di Moebius delle autostrade californiane, nelle hall dei vecchi hotel coloniali affacciati sulle bianche spiagge di Honolulu, negli studi di registrazione con Jim

Morrison, a cena con registi svogliati che passano di film in film come nelle comuni losangeline si passa di letto in letto, alle feste con i produttori, nei centri commerciali con la figlia, Joan Didion attraversa gli anni sessanta e settanta, raccontandone bizzarrie, ossimori ed estremi: una giovane Nancy Reagan taglia gambi di rosa nel suo giardino, Charles Manson architetta il brutale omicidio della moglie di Roman Polanski, nei cinema di Bogotá si proiettano film americani vecchi di dieci anni, in una valle vicino a Malibu il giardiniere messicano Amado Vazquez coltiva le orchidee più belle del mondo. Reportage, racconto, diario intimo, prosa lirica: i testi che compongono *The White Album*, opera insieme indefinibile e inconfondibile, mettono in evidenza le caratteristiche che i lettori di Joan Didion conoscono così bene dai suoi romanzi e memoriali: la lucidità stilistica e la risolutezza di visione, la testarda fedeltà a se stessa, la capacità di cogliere un dettaglio minuto della vita quotidiana e trasformarlo in emblema. Le aporie del movimento femminista, le molte contraddizioni delle Pantere nere, le incongruenze della protesta studentesca e insieme i corsi e ricorsi di una vicenda personale che segue ogni curva, ogni sbalzo di quegli anni survoltati: lo sguardo di Joan Didion si sposta dal pubblico al privato, non rifugge dalle polemiche, affronta senza remore ogni verità, anche la più sgradevole, l'impossibilità di ricondurre la vita - e l'arte - a un significato incrollabile. Autrice di culto, icona della

letteratura americana - di una certa letteratura e di una certa America, che sistematicamente rifiutano ogni facile categoria, ogni rassicurante etichetta -, Joan Didion stupisce in *The White Album* per l'eleganza con cui passa dalla rappresentazione di una realtà impazzita alla raccolta contemplazione della corolla di un fiore o delle volute nerastre che un incendio disegna nel cielo del mattino: le pagine bianche di un album da riempire, con il loro silenzio incolpevole ma partecipe, sono allora l'unica via, se non per trovare un senso, almeno per cercarlo. Pietra miliare della letteratura americana, *Furore* è un romanzo mitico, pubblicato negli Stati Uniti nel 1939 e coraggiosamente proposto in Italia da Valentino Bompiani l'anno seguente. Il libro fu perseguitato dalla censura fascista e solo ora, dopo più di 70 anni, vede la luce la prima edizione integrale nella nuova traduzione di Sergio Claudio Perroni. Una versione basata sul testo inglese della Centennial Edition dell'opera di Steinbeck, che restituisce finalmente ai lettori la forza e la modernità della scrittura del Premio Nobel per la Letteratura 1962. Nell'odissea della famiglia Joad sfrattata dalla sua casa e dalla sua terra, in penosa marcia verso la California, lungo la Route 66 come migliaia e migliaia di americani, rivive la trasformazione di un'intera nazione. L'impatto amaro con la terra promessa dove la manodopera è sfruttata e mal pagata, dove ciascuno porta con sé la propria miseria "come un marchio d'infamia". Al tempo stesso

romanzo di viaggio e ritratto epico della lotta dell'uomo contro l'ingiustizia, *Furore* è forse il più americano dei classici americani, da leggere oggi per la prima volta in tutta la sua bellezza. This volume on Cesare Pavese is published on the 72nd anniversary of his death, and it aims to explore new perspectives to study this relevant intellectual. The multifaceted personality of Cesare Pavese took many different forms and allowed him to explore different aspects of literary production. He was a poet, a novelist, an essayist, a translator of some of the most important American writers of the 19th and 20th centuries. He also worked for 20 years at Einaudi Publishing House, where he became one of the most relevant figures of the company and the Italian literary and cultural scene between the 1930s and 1950s. This collection provides new perspectives of study by focusing on different aspects of his job and by analyzing the strong connections between his personal and professional life. It will appeal to graduate students and scholars in contemporary Italian literature. In a historical period of international and global frames of literary investigation, *In Their Own Terms* is a timely and valuable contribution to cross-cultural forms of dialogue between non-American modes of analysis and US American literary studies. It is a wide-ranging and provocative look into American literary historiography that engages readers in analytical examinations of US literary histories considered landmarks in their field, from the

early nineteenth-century work of Samuel L. Knapp to the newly completed Cambridge volumes. It focuses on texts that have had a decisive influence in constructing dominant understandings of American literature, its various genres, significant historical periods, and major writers, both inside and outside the United States. For the first time, this work compares and contrasts the tradition of US literary historiography with Italian histories of American literature. Characterized as they are by the particularities of the Italian cultural scene, these histories have always been conversant with US literary historiography, beginning with Gustavo Strafforello in 1884 and continuing in Agostino Lombardo's most recent series. In *Their Own Terms* cogently argues that American literary histories, regardless of the different critical and theoretical principles on which they are based, have invariably played an important role in national cohesion and in articulating an autonomy that is cultural as well as academic. La storia della letteratura americana è il racconto del cammino ricco, accidentato e contraddittorio che ha portato alla costruzione di una nazione dalle mille voci e dalle mille etnie. In questo volume, quattro fra i massimi americanisti italiani ripercorrono con chiarezza e competenza l'intenso sviluppo della cultura statunitense: dalla nascita di una letteratura nazionale agli intrecci tra Nuovo e Vecchio Mondo, dal realismo del primo Novecento alla generazione beat, gli autori descrivono l'unicità

di grandi scrittori come Twain, Hemingway, Salinger e Philip Roth, e allo stesso tempo narrano le trasformazioni e il fascino di quel tessuto magmatico e polifonico che ancora oggi continua a rinnovare gli orizzonti culturali di tutto il mondo. A symposium of history, literature and the arts. The 8th International Symposium "Monitoring of Mediterranean Coastal Areas. Problems and Measurements Techniques" was organized by CNR-IBE in collaboration with FCS Foundation, and Natural History Museum of the Mediterranean and under the patronage of University of Florence, Accademia dei Geogofili, Tuscany Region and Livorno Province. It is the occasion in which scholars can illustrate and exchange their activities and innovative proposals, with common aims to promote actions to preserve coastal marine environment. Considering Symposium interdisciplinary nature, the Scientific Committee, underlining this holistic view of Nature, decided to celebrate Alexander von Humboldt; a nature scholar that proposed the organic and inorganic nature's aspects as a single system. It represents a sign of continuity considering that in-presence Symposium could not be carried out due to the COVID-19 pandemic restrictions. Subjects are related to coastal topics: morphology; flora and fauna; energy production; management and integrated protection; geography and landscape, cultural heritage and environmental assets, legal and economic aspects. Any future biographical work on Richard Wright will find this bibliography a

necessity; academic or public libraries supporting a program of black culture will find it invaluable; and it belongs in any library supporting American literature studies. Richard Wright has truly been well served. Choice The most comprehensive bibliography ever compiled for an American writer, this book contains 13,117 annotated items pertaining to Richard Wright. It includes almost all published mentions of the author or his work in every language in which those mentions appear. Sources listed include books, articles, reviews, notes, news items, publishers' catalogs, promotional materials, book jackets, dissertations and theses, encyclopedias, biographical dictionaries, handbooks and study guides, library reports, best seller charts, the Index Translationum, playbills and advertisements, editorials, radio transcripts, and published letters and interviews. The bibliography is arranged chronologically by year. Each entry includes bibliographical information, an annotation by the authors, and information about all reprintings, partial or full. The index is unusually complete and contains the titles of Wright's works, real and fictional characters in the works, entries relating to significant places and events in the author's life, important literary terminology, and much additional information. In the 1930s translation became a key issue in the cultural politics of the Fascist regime due to the fact that Italy was publishing more translations than any other country in the world. Making use of extensive

archival research, the author of this new study examines this 'invasion of translations' through a detailed statistical analysis of the translation market. The book shows how translations appeared to challenge official claims about the birth of a Fascist culture and cast Italy in a receptive role that did not tally with Fascist notions of a dominant culture extending its influence abroad. The author shows further that the commercial impact of this invasion provoked a sustained reaction against translated popular literature on the part of those writers and intellectuals who felt threatened by its success. He examines the aggressive campaign that was conducted against the Italian Publishers Federation by the Authors and Writers Union (led by the Futurist poet F. T. Marinetti), accusing them of favouring their private profit over the national interest. Finally, the author traces the evolution of Fascist censorship, showing how the regime developed a gradually more repressive policy towards translations as notions of cultural purity began to influence the perception of imported literature. This daring collaborative effort showcases dialogues between international scholars engaged with the United States from abroad. The writers investigate the analytic methods and choices that label certain talk, images, behaviors, and allusions as "American" and how to read the data on such material. The editors present the essays in pairs that overlap in theme or region. Each author subsequently comments on the other's

work. A third scholar or team of scholars from a different discipline or geographic location then provides another level of analysis. Contributors: Andrzej Antoszek, Sophia Balakian, Zsófia Bán, Sabine Bröck, Ian Condry, Kate Delaney, Jane C. Desmond, Virginia R. Dominguez, Ira Dworkin, Richard Ellis, Guillermo Ibarra, Seyed Mohammad Marandi, Giorgio Mariani, Ana Mauad, Loes Nas, Edward Schatz, Manar Shorbagy, Kristin Solli, Amy Spellacy, and Michael Titlestad. This anthology, hailed as a significant contribution to American ethnic studies, features the short stories, poems, and plays of more than thirty Italian American artists. Drawing on their individual and collective backgrounds and experience, these writers convey another vision of American life. A section of critical essays by established scholars in the field, with topics ranging from specific works and authors to broad literary movements and film studies, analyzes the Italian American phenomenon and the role of ethnicity in literature. The extensive bibliography treats creative works, critical essays, and films dealing with the Italian American experience and promises to be an invaluable research tool. A biographical dictionary of the world's notable living men and women. "This study gauges the effects that Walt Whitman's poetry had in Italy in the period from 1870 to 1945: the reactions it provoked, the aesthetic and political agendas it came to sponsor, and the creative responses it facilitated. But it also investigates the contexts

and causes of Whitman's success abroad, in the lives, backgrounds, beliefs, and imaginations of the people who encountered it. Ultimately, it chronicles the evolution of a literature intent on regenerating itself and moving toward modernity. Bernardini gives particular attention to women writers and noncanonical writers often excluded from previous discussions of Whitman's Italian reception. The book is grounded in archival studies and examination of primary documents, which led to a series of noteworthy discoveries. While the main focus is on the Italian literary scene, the history of the reception retraced here is constantly evaluated in relation to other cultures that were also intent, in those same years, on reading and recreating Whitman. Studying Whitman's reception from a transnational perspective shows how many countries were simultaneously carving out a new modernity in literature and culture. In this sense, Bernardini not only shows the interconnectedness of various international agents in understanding and contributing to the spread of Whitman's work, but, more largely, a constellation of similar pre-modernist and modernist sensibilities. This stands in contrast to the notion of sudden innovation: modernity was not easy to achieve, and most of all, it did not imply a complete refusal of tradition. Instead, a continuous and fruitful negotiation between tradition and innovation, and not a sudden break with the literary past, is at the very heart of the Italian and transnational reception of Whitman"--

America in Italy examines the influence of the American political experience on the imagination of Italian political thinkers between the late eighteenth century and the unification of Italy in the 1860s. Axel Körner shows how Italian political thought was shaped by debates about the American Revolution and the U.S. Constitution, but he focuses on the important distinction that while European interest in developments across the Atlantic was keen, this attention was not blind admiration. Rather, America became a sounding board for the critical assessment of societal changes at home. Many Italians did not think the United States had lessons to teach them and often concluded that life across the Atlantic was not just different but in many respects also objectionable. In America, utopia and dystopia seemed to live side by side, and Italian references to the United States were frequently in support of progressive or reactionary causes. Political thinkers including Cesare Balbo, Carlo Cattaneo, Giuseppe Mazzini, and Antonio Rosmini used the United States to shed light on the course of their nation's political resurgence. Concepts from Montesquieu, Rousseau, and Vico served to evaluate what Italians discovered about America. Ideas about American "domestic manners" were reflected and conveyed through works of ballet, literature, opera, and satire. Transcending boundaries between intellectual and cultural history, America in Italy is the first book-length examination of the influence of America's

political formation on modern Italian political thought. Celebrating the various ethnic traditions that melded to create what we now call American literature, Whitman did his best to encourage an international reaction to his work. But even he would have been startled by the multitude of ways in which his call has been answered. By tracking this wholehearted international response and reconceptualizing American literature, Walt Whitman and the World demonstrates how various cultures have appropriated an American writer who ceases to sound quite so narrowly American when he is read into other cultures' traditions.

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