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Romancı, öykü ve oyun yazarı Dino Buzzati, kendine özgü taşlama ve mizah anlayışıyla çağdaş İtalyan edebiyatının en saygın yazarlarından biri. Edebiyat çizgisinin kökleri genellikle Edgar Allan Poe ve Franz Kafka'ya bağlanan ama özellikle kısa öykülerinde tümüyle özgün bir fantastik dünya yaratmış olan Buzzati, sanayi toplumunun, günümüz insanı üstüne bir karabasan

gibi çöreklenen baskılarını kimi zaman gerçeküstücü, yer yer olağandışı boyutlarda işliyor. Tatar Çölü adlı romanı ve Klinik Bir Vaka adlı oyunuyla büyük üne erişen Buzzati, en güzel öykülerini bir araya getiren Tanrı'yı Gören Köpek'te, çağdaş insanı sarmalayan gizemi aralamaya yöneliyor. İnsanoğlunu tüm zayıflıkları, tüm çelişkileriyle ele alan bu öyküler günümüzün yalnız insanını psikolojik derinliğiyle irdelemekle kalmıyor, tükenmeyen umutlarımızı da dile getiriyor. Vol. for 1989 is an index of issues published 1966-1988. Containing biographical and critical essays on 2,057 writers from antiquity to present.

Averaging 1000 words per entry. Questa raccolta è un viaggio nella letteratura fantastico-surreale che ci dona la possibilità di immaginare e ci regala un viatico per la salvezza. Morire di noia è tedioso. Morire incapaci di sognare è deleterio. La "pedagogia dell'immaginazione" ci permette di ideare con gli alunni, finalità, obiettivi, contenuti, attività e strumenti di rilevazione. Misuriamo la capacità che hanno di sognare e di creare un mondo migliore. Drawing on archaeological research, an expert account of the famous historical battle confirms many details recounted in Homer's epic

account, from Troy's alliance with the Hittite Empire to the significant fire at the end of the twelfth century and facts Una Milano che, con i suoi inferni vecchi e nuovi, i suoi falansteri giganteschi, certi suoi grovigli di vicoli, è insieme ritratto della metropoli in un preciso momento storico e simbolo della babele d'ogni tempo Tells the story of a chess duel between two completely opposite individuals--a persecuted Jew and a persecuting German--as it takes place in big international tournaments and in a Nazi death camp This book presents a semiotic study of the re-elaboration of Christian narratives and values in a corpus of Italian novels

published after the Second Vatican Council (1960s). It tackles the complex set of ideas expressed by Italian writers about the biblical narration of human origins and traditional religious language and ritual, the perceived clash between the immanent and transcendent nature and role of the Church, and the problematic notion of sanctity emerging from contemporary narrative. The widespread opinion is that Northrop Frye's influence reached its zenith in the 1960s and 1970s, after which point he became obsolete, his work buried in obscurity. This almost universal opinion is summed up in Terry Eagleton's 1983 rhetorical

question, "Who now reads Frye?" In *The Reception of Northrop Frye*, Robert D. Denham catalogues what has been written about Frye – books, articles, translations, dissertations and theses, and reviews – in order to demonstrate that the attention Frye's work has received from the beginning has progressed at a geomantic rate. Denham also explores what we can discover once we have a fairly complete record of Frye's reception in front of us – such as Hayden White's theory of emplotments applied to historical writing and Byron Almén's theory of musical narrative. The sheer quantity of what has been written about

Frye reveals that the only valid response to Eagleton's rhetorical question is "a very large and growing number," the growth being not incremental but exponential. Often likened to Kafka's *The Castle*, *The Tartar Steppe* is both a scathing critique of military life and a meditation on the human thirst for glory. It tells of young Giovanni Drogo, who is posted to a distant fort overlooking the vast Tartar steppe. Although not intending to stay, Giovanni suddenly finds that years have passed, as, almost without his noticing, he has come to share the others' wait for a foreign invasion that never happens. Over time the fort is downgraded and

Giovanni's ambitions fade--until the day the enemy begins massing on the desolate steppe... Accomplished in his career but unaccomplished in love, a middle-aged architect is torn apart by his obsession with an enigmatic young woman in this delicately told story of desire and abjection by a titan of Italian literature. Antonio Dorigi is a successful architect in Milan, nearing fifty, who has always been afraid of women. He has been a regular at an upscale brothel for years, even as he mourns the lack of close female companionship in his life. One afternoon, the madam at the brothel introduces Tonio to "a new girl," Laide (short for

Adelaide). Tonio sees nothing especially remarkable about Laide, though it intrigues him that she dances at La Scala and also at a strip club, and yet in a very short time he becomes completely obsessed with her. Laide draws Antonio on, confounds him, uses and humiliates him, treats him tenderly from time to time, lies to him, makes no apologies to him, and he loves her ever more. This helpless and hopeless love is what he is, he feels, even as it prevents him—we see—from ever seeing Laide for who she is. Because Who is she? is the question at the heart of Buzzati's clear-eyed and often comic tale of infatuation. Laide is a young

woman who has never known the bourgeois prosperity Tonio takes for granted, someone in a pickle looking for a main chance. She is a storyteller and someone, too, who knows how stories tell on people and shape their desires and lives. Is *A Love Affair* a love story or is it a story of anything but love? Buzzati's novel, with its psychological subtleties, its vivid cityscapes, and its compassion, keeps the reader guessing till the end. Una interesante rama de la crítica literaria, la dedicada a los estudios sobre el viaje, nos avala a la hora de presentar en sendos apartados los trabajos que diferentes y variados estudiosos de filología italiana

han querido dedicar a los complejos aspectos del viaje, tanto en relación con la literatura como con la lengua o la lingüística aplicada a la didáctica del italiano. A lo largo de estas páginas se recorrerán los múltiples significados que cobra el viaje: como vuelo imaginario; como viaje entre textos en un proceso de intertextualidad; como vehículo e instrumento de comunicación; el viaje entre idiomas diferentes enmarcado en el ámbito de las traducciones literarias; el viaje como testimonio en el estudio de libros de notas y diarios de viajeros y viajeras italianos por el mundo y de forma especial, por España; el viaje como

memoria, como distancia, el viaje como mito. In *Catastrophe*, the renowned Italian short story writer Dino Buzzati brings vividly to life the slow and quietly terrifying collapse of our known, everyday world. In stories touched by the fantastical and the strange, and filled with humor, irony, and menace, Buzzati illuminates the nightmarish side of our ordinary existence. From "The Epidemic," which traces the gradual effects of a "state influenza" that targets those who disagree with the government, to "The Collapse of Baliverna," where a man puzzles over whether a misstep on his part caused the collapse

of a building, to "Seven Floors," which imagines a sanatorium where patients are housed on each floor according to the gravity of their illness and brilliantly highlights the ominous machinations of bureaucracy, Buzzati's surreal, unsettling tales reckon with the struggle that lies beneath everyday interactions, the sometimes perverse workings of human emotions and desires, and, with wit and pathos, describe the small steps we take as individuals and as a society in our march toward catastrophe. With hints of Kafka and Edgar Allan Poe, *Catastrophe*, published for the first time in the United States, feels as timely today as ever.

The power exercised by the mother on the son in Mediterranean cultures has been amply studied. Italy is a special case in the Modern Era and the phenomenon of *Mammismo italiano* is indeed well known. Scholars have traced this obsession with the mother figure to the Catholic cult of the Virgin Mary, but in fact, it is more ancient. What has not been adequately addressed however, is how *Mammismo italiano* has been manifested in complex ways in various modern artistic forms. *Portrait of the Artist and His Mother in Twentieth-Century Italian Culture* focuses on case studies of five prominent creative personalities,

representing different, sometimes overlapping artistic genres (Luigi Pirandello, Pier Paolo Pasolini, Dino Buzzati, Carlo Levi, Federico Fellini). The author examines how the mother-son relationship not only affected, but actually shaped their work. Although the analysis uses mainly a psychological and psychoanalytical critical approach, the belief of the author, substantiated by historians, anthropologists and sociologists, is that historical and cultural conditions contributed to and reinforced the Italian character. This book concludes with an analysis of some examples of Italian film comedies, such as Fellini's and

Monicelli's where mammismo/vitellonismo is treated with a lighter tone and a pointed self irony. Surveys forty-nine writers in the field of short fiction, providing a list of the author's principal collections, dates of publication, a biographical sketch, and a critical analysis of the author's works. This book investigates the relationship between Dino Buzzati's fiction and Anglo-American culture by focusing on his re-use of visual texts (Arthur Rackham's illustrations), narrative sources (Joseph Conrad's novels), and topoi belonging to such genres as the seafaring tale, the ghost story and the Christmas story.

Tracing Buzzati's recurring theme of the loss of imagination, Dino Buzzati and *Anglo-American Culture* shows that, far from being a mere imitator, he carries on an original and conscious reworking of pre-existing literary motifs. Especially through the adoption of intertextual strategies, Buzzati laments the lack of an imaginative urge in contemporary society and attempts a recovery of the fantastic imagery of his models. Alongside a reconsideration of Buzzati's intertextuality, this book offers new insights into Buzzati's fantastic fiction, by highlighting its playful and ironic component as opposed to

the more overtly pervading sense of gloominess and nostalgia. Furthermore, while filling a gap in the critical study of Buzzati in the English-speaking world, the book contributes towards a general reassessment of an author who, although regarded as minor for many years, can rightly be ranked among the masters of twentieth-century fantastic literature. This book explains how narrative medicine can improve evidence based medicine (EBM), making it more effective and efficient, giving patients better quality of life and offering more satisfaction to all health care providers. It discusses not only the disease experienced by the

person who is ill, but also focuses on the context and the culture, and investigates how narrative medicine can make other disciplines around the globe more applicable, less manipulative, and more "scientific". Only by integrating the narrative aspects, can EBM become more effective and efficient, with fewer uncured patients, more satisfied patients with a better quality of life, and satisfaction for all health care providers. Every chapter is divided into two main sections: the first presents the latest research in the field, with comments and interviews with experts, while the second section provides a list of practical exercises and

tasks. The book is intended for anyone with an interest in caring for and curing patients: all care providers of care, physicians, general practitioners, specialists nurses, psychotherapists, counselors, social workers, providers of aid, healthcare managers, scientific societies, academics and researchers. Combines, updates, and expands two earlier Salem Press reference sets: Critical survey of drama, Rev. ed., English language series, published in 1994, and Critical survey of drama, Foreign language series, published in 1986. This new 8 vol. set contains 602 essays, of which 538 discuss individual

dramatists and 64 cover broad overview topics. The dramatist profiles contain more than 310 photographs and drawings. 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. Your students and users will find biographical information on approximately 300 modern writers in this volume of Contemporary Authors(R). Covers writers from the ancient Greeks to 20th-century authors. Includes biographical-bibliographical entries on nearly 500 writers and approximately 550 entries focusing on significant works of

world literature. Each author entry provides a detailed overview of the writer's life and works. Work entries cover a particular piece of world literature in detail. Dino Buzzati's classic tale chronicles the terrible winter that sent the starving bears down into the valley in search of food, as well as their struggles with an army of wild boars, a wily professor who may or may not be a magician, snarling Marmoset the Cat, and, worse still, treachery within their own ranks. Over all this, the bears triumph with bravery, ingenuity, humility, and high spirits. 'There is no doubt that the present splendid volume ... is likely to remain unrivalled

for many years to come for width of coverage, richness of detail, and elegance of presentation.' Modern Language Reviews

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