

Un Anno Sullaltipiano

This book looks at the representations of modern war by analysing texts and examining the ways in which authors relate to the atrocious horrors of war. Rejecting the assumption that violence is simply a denial of reason or, at best, a pathological form of collective sadism, this book considers it 'a cultural act' that needs to be understood as underpinned by a series of shared and accepted norms and values stemming from a society at a given moment of its history and shaped by its language. Traditional vocabulary and language seem inadequate to describe soldiers' experience of modern warfare. The problem for writers is to depict and render intelligible a dramatically unprecedented reality through recourse to something familiar. For some historians and literary critics, the absurdity of the First World War has shaped our ironic and disenchanting reading of the entire twentieth century. Yet these ways of coping with the urge to communicate inexpressible feelings and emotions in most cases are not sufficient to overcome the incoherence of the sentiments felt and the events witnessed. The contributors attempt to address the questions and issues that are posed by the highly ambiguous views, texts, and representations examined in this volume. This book was originally published as a special issue of the journal *European Review of History: Revue Européenne d'Histoire*.

In a scenario terrifyingly close to today's headlines, Harry's debut novel opens with a North Korean invasion of South Korea that leads, through a series of tragic errors and decisions, to a Russian nuclear attack on military bases in the U.S. Like techno-thriller master Tom Clancy, Harry offers a sprawling narrative that focuses on a small army of soldiers, politicians and their families, American and Russian. National Security Advisor Greg Lambert must keep and tell secrets that may lead to Armageddon; Reservist David Chandler must leave his pregnant wife in order to drive a tank; U.S. President Walter Livingston, eager for peace, must endure the ignominy of impeachment; Russian General Yuri Razov must deal with the consequences of his initial decision to launch nuclear missiles. Ground, air and submarine battles alternate with scenes of anarchy stateside as exhausted leaders are forced to make instant decisions that might snuff out humanity forever. With a masterful grasp of military strategy and geopolitics, Harry moves his characters through nightmares of blood and death; his intricately detailed scenes of nuclear devastation are particularly horrifying. Told through a series of rapid-fire climaxes, this novel, a political and military cautionary tale of considerable power and conviction, will keep readers riveted. —Publishers Weekly

The twenty-seven original contributions to this volume investigate the ways in which the First World War has been commemorated and represented internationally in prose fiction, drama, film, docudrama and comics from the 1960s until the present. The volume thus provides a comprehensive survey of the cultural memory of the war as reflected in various media across national cultures, addressing the complex connections between the cultural post-memory of the war and its mediation. In four sections, the essays investigate (1) the cultural legacy of the Great War (including its mythology and iconography); (2) the implications of different forms and media for representing the war; (3) 'national' memories, foregrounding the differences in post-memory representations and interpretations of the Great War, and (4) representations of the Great War within larger temporal or spatial frameworks, focusing specifically on the ideological dimensions of its 'remembrance' in historical, socio-political, gender-oriented, and post-colonial contexts.

This annotated enumerative bibliography lists all English-language translations of twentieth- and twenty-first-century Italian literature.

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.

This bibliography lists English-language translations of twentieth-century Italian literature published chiefly in book form between 1929 and 1997, encompassing fiction, poetry, plays, screenplays, librettos, journals and diaries, and correspondence.

In May 1915, Italy declared war on the Habsburg Empire, hoping to seize its 'lost' territories of Trieste and Tyrol. The result was one of the most hopeless and senseless modern wars - and one that inspired great cruelty and destruction. Nearly three-quarters of a million Italians - and half as many Austro-Hungarian troops - were killed. Most of the deaths occurred on the bare grey hills north of Trieste, and in the snows of the Dolomite Alps. Outsiders who witnessed these battles were awestruck by the difficulty of attacking on such terrain. General Luigi Cadorna, most ruthless of all the Great War commanders, restored the Roman practice of 'decimation', executing random members of units that retreated or rebelled. Italy sank into chaos and, eventually, fascism. Its liberal traditions did not recover for a quarter of a century - some would say they have never recovered. Mark Thompson relates this nearly incredible saga with great skill and pathos. Much more than a history of terrible violence, the book tells the whole story of the war: the nationalist frenzy that led up to it, the decisions that shaped it, the poetry it inspired, its haunting landscapes and political intrigues; the personalities of its statesmen and generals; and also the experience of ordinary soldiers - among them some of modern Italy's greatest writers. A work of epic scale, *The White War* does full justice to one of the most remarkable untold stories of the First World War.

Readers seeking to understand the resurgence of fascism in the world today should profit from Emilio Lussu's account.

This is an autobiography through which the reader encounters men and women caught up in the brutalizing of a State whose opponents suffer the consequences of holding to principle. In Sardinia in the 1920's a bourgeois class fell easy prey to fascism. Lussu's personal, humorous, warm, perceptive, ironic and telling account of his own humiliation and punishment, affords the reader the unique perspective of a man at the centre of opposition to a movement which would eventually plunge Europe into war.

A comparative study of European cultural and social history during the First World War.

This volume explores how Sardinians and Sardinia have been portrayed in Italian cinema from the beginning of the 20th century until now, starting from the examination of Sardinian tropes in a wide range of texts – travel writing, fictional sources, essays and academic works. The purpose is to shed light on the cultural construction of the Sardinian character and to reveal the ideology that is behind this process. Hence the volume challenges topics such as the dynamics between verbal and visual imagery, and the intertwining between discourse, images and audience. It addresses the following questions: how was the Sardinian character translated from texts into films? Which strategies were developed to define Sardinian images on screen? For whom were these images intended? Which ideology lies behind the images? Focusing on cultural images within film and literature, this volume is of interest to those working in imagology, comparative, cultural and Italian studies.

Un anno sull'altipiano Einaudi tascabili. Scrittori Un Anno Sull' Altipiano. [Reminiscences of the European War.] A Soldier on the Southern Front The Classic Italian Memoir of World War 1 Rizzoli Publications

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

Mario Rigoni Stern was born in 1921 in Asiago, in the mountains of northeastern Italy. Throughout his literary career, he has remained deeply attached to the region of his birth, its peasant customs, its dialect, its seasonal cycles and shifting historical fortunes. Tonle Bintarn's story takes place in the mountains of the Veneto region, which once bordered the Austro-Hungarian Empire and where smuggling was a means of subsistence for the peasant population. Having run afoul of a patrol of revenue agents, Tonle must seek refuge beyond the frontier in Central Europe, where year after year he lives by doing odd jobs and working, among other things, as an itinerant print peddler, a horse trainer in Hungary, and a gardener in a Prague castle. But every winter he returns secretly to his home and family, until finally a pardon is granted. By now his children are grown and he has little to do but tend his sheep. Meanwhile, the times are changing, social values are disintegrating under the impact of modernization, and Europe moves ever closer to disaster. During the devastation of the First World War, the occupation and ultimate destruction of his village, and his own internment in an Austrian camp, it is Tonle's loyalty to his roots and his stubborn devotion to his task as a shepherd that persist and make him a quiet symbol of heroism and human endurance.

This Special Issue focuses specifically on the topic of commiseration with the "enemy" within war literature. The articles included in this Special Issue show authors and/or literary characters attempting to understand the motives, beliefs, and cultural values of those who have been defined by their nations as their enemies. This process of attempting to understand the orientation of defined "enemies" often shows that the soldier has begun a process of reflection about why he or she is part of the war experience. The texts included in this issue also show how political authorities often resort to propaganda and myth-making tactics that are meant to convince soldiers that they are fighting opponents who are evil, sub-human, etc., and are therefore their direct enemies. Literary texts that show an author and/or literary character trying to reflect against state-supported definitions of good/evil, right/wrong, and ally/enemy often present an opportunity to reevaluate the purposes of war and one's moral responsibility during wartime.

The First World War is a watershed in the intellectual and spiritual history of the modern world. On the one hand, it brought an end to a sense of optimism and decency bred by the prosperity of nineteenth-century Europe. On the other, it brought forth a sense of futility and alienation that has since pervaded European thought. That cataclysmic experience is richly reflected in the work of writers and artists from both sides of the conflict, and this study provides a detailed analysis of two basic themes -- death and degradation -- that mark the literature about the war. From their accounts most men entered the war lightheartedly, filled with ideals of patriotism and glory, but these generous feelings were soon quelled as the war settled into a stalemate, its operations reduced to simply grinding away the opposing forces. In these operations, Alfredo Bonadeo shows, men became mere aggregations thrown against one another, wasted with no appreciable effects or gains, save carnage itself. This cheapening and disregard for human life and being Bonadeo finds rooted not only in the conditions of war but, significantly, in a contempt for the common man prevailing in European political and intellectual circles. This attitude is revealed most plainly in his analysis of the Italian literature, which hitherto has received little note. Italian leaders saw the war as an opportunity to expiate a sense of national guilt, and here the inconclusive campaigns made their futility all the greater. Out of the torn fields of the First World War grew the seeds of a second, greater conflict, but, Professor Bonadeo concludes, the flowering of the seeds was aided by the degradation of man's spirit on those fields. The grim focus of this book, the dead voices it evokes, leads to a new appreciation of the meaning of the Great War.

Il paesaggio è avvolto nella nebbia e immerso nella più profonda oscurità quando, alle ore 2 del 24 ottobre 1917, si scatena il fuoco delle migliaia di cannoni che stavano in agguato fra Plezzo e Tolmino. Il rumore dei colpi, amplificato dall'eco delle montagne, è talmente terrificante che anche i veterani delle infernali battaglie della Somme e di Verdun esclamano convinti: "Oggi non vorrei proprio essere un italiano". (Krafft von Dellmensingen) - Nessuna battaglia era stata prevista con tanta precisione e nessuna battaglia fu affrontata con tanta fiducia quanta se ne aveva il 23 ottobre alla vigilia di Caporetto. (Relazione ufficiale italiana) - Era stato tutto previsto, tranne che gli attaccanti puntassero alla rottura del fronte partendo dal fondovalle. "Difendevamo con vigore i sentieri alpestri e trascuravamo le vie maestre". (Gen. Cavaglia)

Although celebrated by Hemingway in *A Farewell to Arms*, the Italian front in the World War I has been relatively neglected in literature. And yet some of the fiercest fighting of the war took place in the Alps between the Italian army and the forces of the Austro-Hungarian Empire. Over 500,000 Italians were killed or wounded in the war.

This collection of essays investigates the multifarious meanings of the Great War considered from a multifaceted perspective as the event that opens up the cultural history of the 20th century. After an introduction delineating 'unrepresentability', the core methodological issue of the book, the volume brings together many different strands of analysis and is divided into two main sections: the first provides a cultural and philosophical framework while the second explores specific linguistic and literary issues. Given the variety of perspectives and methodological approaches adopted by the contributors, the volume offers original and useful insights into WWI. The underlying rationale of the book, remaining faithful to the catastrophe of the war, without transforming it into a mere object of scientific investigation or ideological interpretation, helps to shed light on contemporary scenarios.

Francesco Koslovic--even his name straddles two cultures. And during the spring of 1955, in the village of Materada on the Istrian Peninsula, his two worlds are coming apart. Materada, the first volume of Fulvio Tomizza's celebrated Istrian Trilogy, depicts the Istrian exodus of the

hundreds of thousands who had once thrived in a rich ethnic mixture of Italians and Slavs. Complicating Koslovic's own departure is his attempt to keep the land that he and his brother have worked all their lives. A picture of a disappearing way of life, a tale of feud and displacement, and imbued with the tastes, tales, and songs of his native Istria, Koslovic's story is a testament to the intertwined ethnic roots of Balkan history.

Emilio Lussu was an Italian MP and Professor of Political Economy, who was imprisoned because of his opposition to Mussolini. In 1929 he escaped with two fellow prisoners from the island of Lipari. Enter Mussolini combines an account of Mussolini's rise to power and a critique of the Italian fascist movement that was influential at a time when many observers were still sympathetic to fascism, at least in its Italian guise. It was first published in English in 1936.

A rediscovered Italian masterpiece chronicling the author's experience as an infantryman, newly translated and reissued to commemorate the centennial of World War I. Taking its place alongside works by Ernst Jünger, Robert Graves, and Erich Maria Remarque, Emilio Lussu's memoir is one of the most affecting accounts to come out of the First World War. A classic in Italy but virtually unknown in the English-speaking world, it reveals, in spare and detached prose, the almost farcical side of the war as seen by a Sardinian officer fighting the Austrian army on the Asiago plateau in northeastern Italy, the alpine front so poignantly evoked by Ernest Hemingway in *A Farewell to Arms*. For Lussu, June 1916 to July 1917 was a year of continuous assaults on impregnable trenches, absurd missions concocted by commanders full of patriotic rhetoric and vanity but lacking in tactical skill, and episodes often tragic and sometimes grotesque, where the incompetence of his own side was as dangerous as the attacks waged by the enemy. A rare firsthand account of the Italian front, Lussu's memoir succeeds in staging a fierce indictment of the futility of war in a dry, often ironic style that sets his tale wholly apart from the Western Front of Remarque and adds an astonishingly modern voice to the literature of the Great War.

Under the Bombs tells the story of the civilian population of German cities devastated by Allied bombing in World War II. These people went to work, tried to keep a home (though in many cases it was just a pile of rubble where a house once stood), and attempted to live life as normally as possible amid the chaos of war. Earl Beck also looks at the food and fuel rationing the German people endured and the problems of trying to make a public complaint while living in a totalitarian state.

La battaglia di Caporetto (24 ottobre - 9 novembre 1917) ha rappresentato un trauma nella storia italiana del Novecento. Ancor oggi, nel linguaggio comune, la parola Caporetto è sinonimo di disastro. In quella battaglia i soldati della 2a Armata vengono respinti dagli austriaci e dai tedeschi al di qua dell'Isonzo e del Tagliamento fino al Piave, mentre i Comandi militari li accusano di diserzione e tradimento. Cento anni dopo, questo volume affronta, in un'ottica pluridisciplinare e interdisciplinare, e alla luce della nozione di "trauma", gli aspetti storici, politici e militari della disfatta. Esso fa largo spazio anche alle testimonianze dei soldati-scrittori la cui esperienza di quei giorni acquista senso se inserita in una dimensione collettiva e storica. Le stratificazioni temporali – relative tanto alla lettura storiografica, militare e politica quanto agli scritti memoriali e letterari – costituiscono un fattore importante per la riappropriazione di un evento che tocca la storia e l'identità italiane. Nel processo di rievocazione del trauma, la rappresentazione dello choc subito tiene conto sia dell'immediatezza del vissuto che della simbolizzazione retrospettiva. Questo volume intende allora studiare i meccanismi attraverso i quali il ricordo del trauma di Caporetto prende forma nel linguaggio auto-biografico o finzionale inteso anche come espressione terapeutica e luogo della resilienza.

Racchiusa nell'angusta etichetta del realismo, contrapposto in più occasioni a un non meglio precisato «cinema di invenzione», la poetica di Francesco Rosi rinvia a una storia sola: quella di un Paese, l'Italia del secondo dopoguerra, segnato da crimini, misfatti e misteri ancora oggi indecifrabili. Film come *Le mani sulla città*, *Salvatore Giuliano*, *Il caso Mattei* e *Cadaveri eccellenti* appaiono ancora oggi esempi insuperati di un cinema al contempo poetico e politico, dove la ricerca espressiva si coniuga con l'impegno civile. I saggi contenuti nel presente volume, che raccoglie gli atti del convegno di studi svoltosi a Verona nel 2017, cercano di offrire nuove strade di lettura per un'opera che, come dimostrano i contributi della terza sezione, in tre occasioni ha trascorso i confini dello schermo per valicare quelli del palcoscenico.

"Francesco Rosi (1922-2015) occupies a unique place in postwar Italian, indeed postwar world cinema. His films show a consistent formal balance while representing historical events as social emblems that examine, shape, and reflect the national identity. This important body of work, which has made a vital mark on the works of directors like Martin Scorsese remains to be examined for the English-speaking audience. This study addresses Rosi's films as mosaics fashioned out of "clips" collected from the various stages of production, most specifically from the director's own archival materials. My approach situates each film in its artistic and cultural context, but also attends to the specific forms and ethical commitment that characterize each film"--

Originally published in 1925, *Fire and Blood* (Feuer und Blut) is Ernst Jünger's fourth book, where he further elaborates on his experiences in the First World War. In *Fire and Blood*, Jünger expands on the chapter *The Great Battle* from his first book, *In Storms of Steel* (In Stahlgewittern), where he leads a company of assault troops during the Spring Offensive in 1918, which was Germany's last attempt to defeat the British and French armies on the Western Front. *Fire and Blood* is over four times the size of *The Great Battle*, resulting in stylistic changes, as well as more detailed descriptions of the event. This is an English translation of *Feuer und Blut*, published by Stahlhelm-Verlag, Magdeburg, Germany, 1925.

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