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During his year as a Fellow, I worked on questions of authorship and ideological appropriations in Benedetto Varchi's Storia fiorentina, which allowed me to discover Cosimo de' Medici's direct ...

~~Dr. Dario Brancato, PhD~~

Genoa have officially appointed Andriy Shevchenko as their new coach with a contract to June 2024. ☐Kicking off this new adventure to bring back Genoa to its great history.☐ Davide Ballardini ...

~~Official: Shevchenko is the new Genoa coach~~

2006. Political and Media Systems Matter. Harvard International Journal of Press/Politics, Vol. 11, Issue. 4, p. 131. Cook, Timothy E. 2006. The News Media as a Political Institution: Looking Backward ...

~~Comparing Media Systems~~

Sassuolo have officially announced goalkeeper Andrea Consigli has signed a new contract with the Neroverdi until June 2024. The Neroverdi shot stopper, who turns 35 in January, arrived from ...

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National Cultures and Foreign Narratives charts the pathways through which foreign literature in translation has arrived in Italy during the first half of the twentieth century. To show the contribution translations made to shaping an Italian national culture, it draws on a wealth of archival material made available in English for the first time.

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 volume provides an in-depth comparative study of translation practices and the role of the poet-translator across different countries and in so doing, demonstrates the need for poetry translation to be extended beyond close reading and situated in context. Drawing on a corpus composed of data from national library catalogues and Worldcat, the book examines translation practices of English-language, French-language, and Italian-language poet-translators through the lens of a broad sociological approach. Chapters 2 through 5 look at national poetic movements, literary markets, and the historical and socio-political contexts of translations, with Chapter 6 offering case studies of prominent and representative poet-translators from each tradition. A comprehensive set of appendices offers readers an opportunity to explore this data in greater detail. Taken together, the volume advocates for the need to study translation data against broader aesthetic, historical, and political trends and will be of particular

interest to students and scholars in translation studies and comparative literature.

"This may well be the most complete and fascinating historical investigation of the myths and stereotypes through which European elites have observed and judged the south of Italy in the modern era."—Piero Bevilacqua, University of Rome "A tour de force exploration of how the idea of the south of Italy — the Southern question — developed in the eighteenth and nineteenth centuries in Europe and Italy. Nelson Moe's book is a provocative reassessment of an old question, newly conceived and dictated by larger ideological and political needs that extend far beyond the geographic borders of the Italian nation."—Judge, Scaglione Publication Award , Italian Literary Series

L'le-book celebra la grande tradizione del libro italiano: si apre con la storia del libro italiano dalle origini della stampa ai giorni nostri (G. Chiarle); una carta mostra i luoghi in cui fiorirono le prime tipografie (F. Sabatini); F. Malaguzzi descrive alcune splendide rilegature d'arte, mentre L. M. Sebastiani si sofferma sulle iniziative per la catalogazione e la rivitalizzazione delle biblioteche nazionali e M. Biffi illustra la biblioteca digitale dell'Accademia della Crusca. C. Marazzini presenta dieci grandi opere italiane nate all'estero, mentre L. Tomasin esamina l'editoria italiana in Svizzera. E. Lanfranchi affronta il ruolo storico e futuro dei vocabolari con interviste ai maggiori lessicografi italiani. Chiude l'opera il glossario su "Le parole del libro" (a cura di A. Musazzo).

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In this fresh, unfamiliar, and sometimes surprising picture of modern Italy, history is refracted through the prism of the nation's consumer culture. What were Italians eating and drinking over this period? Where did they live? What did they do in their leisure time? What did they choose to spend their spare money on? And how did this differ between different economic classes and over time? From the battle against poverty conducted by the first liberal governments of a united Italy, to fascist autarchy, up to the emergence of welfare policies and today's multifaceted society, Scarpellini looks at how the material culture associated with consumption has structured Italian life and defined the boundaries of class, gender, generations, and regional differences, inspiring government policies, and influencing the worlds of art and literature. Keeping a constant eye on wider historical trends, both in Italy and internationally, the book looks at how the basic triad of consumer culture (food, housing, and clothing) slowly developed into a more complex pattern, incorporating transport, domestic appliances, and then electronics, communications, and fashion. Combining economic and cultural history with a vivid narrative style, this book is essential reading for anyone interested in the history of modern Italy and of consumption more generally in the last century and a half.

The history of totalitarian states bears witness to the fact that literature and print media can be manipulated and made into vehicles of mass deception. *Censorship and Literature in Fascist Italy* is the first comprehensive account of how the Fascists attempted to control Italy's literary production. Guido Bonsaver looks at how the country's major publishing houses and individual authors responded to the new cultural directives imposed by the Fascists. Throughout his study, Bonsaver uses rare and previously unexamined materials to shed light on important episodes in Italy's literary history, such as relationships between the regime and particular publishers, as well as individual cases involving renowned writers like Moravia, Da Verona, and Vittorini. *Censorship and Literature in Fascist Italy* charts the development of Fascist censorship laws and practices, including the creation of the Ministry of Popular Culture and the anti-Semitic crack-down of the late 1930s. Examining the breadth and scope of censorship in Fascist Italy, from Mussolini's role as "prime censor" to the specific experiences of female writers, this is a fascinating look at the vulnerability of culture under a dictatorship.

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