

Il Partigiano Johnny Pdf

Gabriele Ranzato

Italian Women at War Susan Amatangelo, 2016-08-03 Italian Women at War: Sisters in Arms from Unification to the Twentieth Century offers diverse perspectives on Italian women's participation in war and conflict throughout Italy's modern history, contributing to the ongoing scholarly conversation on this topic. Part one of the book focuses on heroines who fought for Italy's Unification and on the anti-heroines, or brigantesse, who opposed such a momentous change. Part two considers exceptional individuals, such as Eva Kühn Amendola, who combatted both with her body and her pen, as well as collective female efforts during the world wars, whether military or civilian. In part three, where the context is twentieth-century society, the focus shifts to those women engaged in less conventional conflicts who resorted to different forms of revolt, including active non-violence. All of the women presented across these chapters engage in combat to protest a particular state of affairs and effect change, yet their weapons range from the literal, like Peppa La Cannoniera's cannon, to the metaphorical, like Letizia Battaglia's camera. Several of the essays in this volume discuss fictional heroines who appear in works of literature and film, though all are based on actual women and reference real historical contexts. Italian Women at War furthers the efforts begun decades ago to recognize Italian women combatants, especially in light of the recent anniversary of the Unification in 2011 and global discussions regarding the role of women in the military. Its aim is not to glorify violence and war, but to celebrate the active role of Italian women in the evolution of their nation and to demystify the idea of the woman warrior, who has always been viewed either as an extraordinary, almost mythical creature or as an affront to the traditional feminine identity.

Il Partigiano Johnny ,

The Many Voices of Contemporary Piedmontese Writers Andrea Raimondi, 2016-12-14 What do Cesare Pavese, Beppe Fenoglio and Primo Levi have in common? Apart from their obvious Piedmontese origins, they and other writers coming from this Italian region share a certain tendency towards multilingualism, which is a characteristic that has not been comprehensively investigated over the years. This study presents a linguistic analysis of a group of modern and contemporary narratives written by Piedmontese authors. The novels and short stories here examined are notable for the intriguing way in which they move between a variety of idioms - Standard Italian, regional vernaculars, English and pastiches (with rare excursions into French). With the support of linguistic and philosophical theories on the relation

between identity, alterity and language, the book demonstrates how the use of non-standard parlances is fundamental in both reinforcing the sense of belonging to specific social groups and highlighting the presence of dissimilar identities and 'other' cultures. A sociolinguistic study and an analysis of the political and historical context of the region are also provided in order to illustrate how the combination of different varieties in literature reflects the region's peripheral position, as well as the political and social changes that have occurred in Piedmont since the nineteenth century. This book fills a notable gap, and casts new light on Piedmontese literature.

Poetics, Ideology, Dissent Valentina Vetri, 2023-05-24 This book examines the translations carried out by Italian novelist Beppe Fenoglio, one of the most important Italian writers of the twentieth century. It stems from the acknowledgement that Beppe Fenoglio's translations have not been examined in the political, cultural and ideological context in which they were produced, but have been dismissed as a purely linguistic exercise. The author examines Fenoglio's translations as culturally and ideologically informed artistic expressions, in which Fenoglio was able to give voice to his dissent towards the mainstream ideology and poetics of his times, often choosing authors and characters with whom he identified, such as Shakespeare, Milton and Marlowe. The interaction between the theories of Translation Studies, Literary Theory and Adaptation Studies foregrounds the centrality of the role of the translator, showing how Fenoglio's ideology and poetics were clearly visible both in the selection of the texts he translated and in his translation strategies.

Un paese senza eroi Stefano Jossa, 2013-10-17T00:00:00+02:00 Gli eroi dei romanzi sono spesso diventati eroi nazionali, col compito di rappresentare la comunità tutta all'insegna di un leggendario passato unificante, com'è accaduto a Robin Hood o a d'Artagnan. In Italia, invece, i personaggi letterari si sono sottratti a ogni tentativo di uso iconico e mitizzazione popolare. Eppure tutta la letteratura italiana tra Otto e Novecento è attraversata dalla riflessione sull'eroe e l'eroismo in una prospettiva nazionale. Le candidature non sono certo mancate: da Jacopo Ortis ed Ettore Fieramosca fino al partigiano Johnny e al commissario Montalbano, passando per Pinocchio, Gian Burrasca e Metello. Persino Mattia Pascal e Zeno Cosini. Nessuno di loro, però, è approdato allo statuto di eroe patriottico: perché? Perché l'Italia ha una debole storia nazionale o perché i protagonisti letterari del nostro paese hanno saputo resistere a ogni tentazione simbolica? Più realistici e moderni di quello che si pensa di solito, i personaggi italiani si riveleranno dotati di anticorpi che li hanno preservati da ogni forma di sacralizzazione.

Il Partigiano Johnny Beppe Fenoglio, 1968

Luigi Meneghelli Salvadori, Diego, 2017-12-15 Tra la scrittura di Luigi Meneghelli e il mondo naturale sussiste un legame implicito eppur profondo, destinato a riverberarsi in quelle che sono le pieghe del testo, sollecitando letture inedite e trasversali. E l'ecocritica, in tal caso, diviene non solo un punto di partenza privilegiato, ma si assume il compito di riflettere più a fondo su quelli che, a conti fatti, divengono i tratti salienti del Meneghelli eco-scrittore: dall'emergenza ambientale,

alla semantica dei luoghi; dalla concezione del testo quale 'ecosistema', alle storie sulle cose e sulla materia; per poi approdare, nella seconda parte del volume, al racconto sul regno animale, teso a ridefinire l'assetto valoriale dell'*Homo sapiens* e il suo posto in questa biosfera narrata.

Eroi pericolosi Gabriele Ranzato,2024-10-18T00:00:00+02:00 Le Brigate Garibaldi sui monti e i GAP nelle città furono le formazioni create dal Partito Comunista e costituirono l'asse portante di tutta la guerra partigiana contro gli occupanti tedeschi e i fascisti loro alleati. Lo storico Gabriele Ranzato ne ricostruisce le vicende mettendo in risalto, al di là di ogni pregiudizio, luci e ombre del loro operato, caratterizzato da un'alterna prevalenza di strategia 'militare' e obiettivi politici. In molti scritti sulla Resistenza sono indicati come autori di attacchi ai tedeschi o vittime dei loro rastrellamenti 'i partigiani', senza altra specificazione. Ma in gran parte dei casi si trattò di partigiani comunisti, la cui connotazione politica in seguito è rimasta spesso sotto traccia. Nel dopoguerra fu il loro stesso partito a inglobarli nella sua visione della guerra di Liberazione come 'guerra di popolo' combattuta da un ampio fronte antifascista quasi indifferenziato. E questo è accaduto ancora di più dopo il crollo dell'URSS, quando la forte impronta comunista sulla lotta armata antitedesca apparve una macchia capace di cancellarne i meriti. Questo non è un libro di semplice rivendicazione di quei meriti. Ne illustra alcuni, tra cui soprattutto la creazione dal nulla del nucleo essenziale dell'"esercito partigiano", le Brigate Garibaldi, opera di pochi militanti, capaci però di attrarre tanti volontari disposti a battersi contro i nazifascisti. Accanto alle loro imprese ne vanno però considerati anche i limiti, riconducibili agli obiettivi politici del loro gruppo dirigente, deciso ad attribuirgli, nonostante il loro carattere guerrigliero, compiti di un vero esercito regolare capace di presidiare vaste 'zone libere'. Ma dopo le dure prove dell'ultimo inverno di guerra, le formazioni comuniste diedero il principale contributo alla liberazione delle città del Nord prima dell'arrivo degli Alleati, importante obiettivo simbolico condiviso da tutte le forze della Resistenza. Un libro né encomiastico, né denigratorio, dove predominano i chiaroscuri, quanto mai presenti nella storia della transizione italiana verso la democrazia.

L'infinito sotto casa Nora Moll,2015-09-28T00:00:00+02:00 Nella cultura italiana degli ultimi venticinque anni si sono moltiplicate le correnti transculturali, di difficile categorizzazione ed aperte a fenomeni che da più tempo caratterizzano lo scenario europeo e mondiale. Sul versante letterario, si tratta di testi di autori translingui e dal background migratorio, di espressioni poetiche dall'impronta plurilinguistica, ma anche di fenomeni artistici ascrivibili a voci della diaspora provenienti dalle ex-colonie italiane. Prendendo le mosse dal recente panorama, sempre più dinamico, delle lettere italiane, l'autrice effettua una lettura "contropelo" dello spazio temporale che va dagli inizi del Novecento e arriva ai giorni nostri, spesso interpretando i testi letterari sotto una prospettiva nuova. L'obiettivo è quello di individuare in autori canonici o meno conosciuti le varie declinazioni che il fenomeno della inter- e transculturalità ha assunto in fasi storiche diverse, sulla spinta non solo del fenomeno migratorio, ma anche in seguito alla pratica del viaggio, della traduzione: in una parola della

mediazione tra immaginari culturali diversi e spesso distanti. Viene messo in evidenza come lo scrivere, tenendo presente più lingue e più culture, assuma delle caratteristiche che tendono in alcuni casi a convergere, rispetto a generi e stili già consolidati, per "riscrivere" l'Italia sotto angolazioni nuove, e che in altri svolgono un lavoro di sperimentazione all'insegna dell'ibridazione, tutta volta ad un'innovativa quanto necessaria "poetica del dialogo".

Stadt – Krieg – Literatur Henning Hufnagel, Thomas Klinkert, Olaf Müller, 2023-11-20 Was geschieht mit der Stadt und dem urbanen Leben in Kriegszeiten? Dass Städte vom Krieg nie unberührt waren, ist offensichtlich, doch ist es ein Merkmal kriegerischer Gewalt spätestens ab 1914, dass die Grenzen der Front sich auflösen und zwischen der Heimatfront, dem eigentlichen Kriegsgeschehen und dem Nachkrieg ein Kontinuum entsteht. Wie gestaltet sich unter diesen Bedingungen die kulturelle Produktion – zwischen privatem Notat und öffentlichem Auftritt, zwischen Zensur und propagandistischer Instrumentalisierung? Welche Art von Literatur entsteht in dieser Situation, und welche Art von Literatur reflektiert sie im Rückblick? Auf welche Weise wird die Stadt zum ideologischen Schlachtfeld – nicht zuletzt auch im Ringen um den Entwurf einer Nachkriegskunst und -gesellschaft? Wie unterscheiden sich Großstädte, die während des Kriegs okkupiert sind, von solchen, die nah, und solchen, die fern dem Kampfgeschehen liegen? Wie wirkt sich die Kriegserfahrung, die an vielen Orten nach Kriegsende in Bürgerkriegszustände übergeht, auf die urbane Kultur der Nachkriegszeit aus? Solchen Fragen gehen die Beiträge dieses Bandes in einer vergleichenden europäischen Perspektive für die Zeit von 1914 bis 1945 nach.

Je(ux) d'enfants Isabella von Treskow, Nicolas Violle, 2016 Qu'en est-il pour les enfants dans les situations de conflit et de migration ? Qu'en montre-t-on à travers la littérature et le cinéma italiens ? Quelle est l'idée courante de l'enfance depuis les débuts du Novecento (XXe siècle) ? L'expérience de l'enfant et la représentation de l'enfance ne sont généralement guère prises en compte quand on se penche sur les grands événements de l'histoire italienne du XXe siècle. Or l'enfant y occupe une place centrale dans la mesure où les guerres, le fascisme, l'exil et la migration concernent l'avenir et ont profondément ébranlé la société jusqu'au cœur des familles. Ce livre interroge des textes et des films du début du néoréalisme à la fin du XXe siècle, afin de mettre en valeur tous les aspects liés aux mineurs, depuis la position concrète de l'enfant dans l'histoire, l'œuvre d'art et les témoignages jusqu'à toutes sortes de formes de symbolisation. Sont questionnés ici l'idée, la place, le regard, le rôle et la métaphorisation de l'enfant. L'analyse de récits et de films peu connus ou la réinterprétation d'œuvres classiques, comme celles d'Elsa Morante, d'Italo Calvino, de Roberto Rossellini, de Vittorio De Sica ou de Beniamino Joppolo, montrent un enfant à la fois sujet et objet de la perception.

La strada più lunga Gabriele Pedullà, 2001

Il partigiano Johnny Beppo Fenoglio, 1965

"Il" partigiano Johnny Beppo Fenoglio, 1970

Beppe Fenoglio und sein Werk Il partigiano Johnny Barbara Ferrarese, 1996

Il partigiano Johnny. Ristampa Beppe Fenoglio,1968

Fenoglio's Binoculars, Johnny's Eyes Philip Edward Cooke,1994

Fenoglio's Binoculars, Johnny's Eyes Philip Edward Cooke,1993

Il partigiano Johnny di Beppe Fenoglio Francesco De Nicola,1985

Il partigiano Johnny ,1974

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