

Although he emphasizes American writers, the emergence of a vital and distinctly modern American literature is located in the cultural encounter with Europe and the rejection of national bias by the major figures of the period. McCormick deals with Gertrude Stein and the mythology of the "lost generation," the tensions and ambivalences of traditionalism and modernity in the work of Sherwood Anderson and F. Scott Fitzgerald, the effect and qualities of Hemingway's style as compared to that of Henry de Montherlant, and the provincial iconoclasm of Sinclair Lewis juxtaposed with the more telling satire of Italo Svevo. The formal innovations in the work of John Dos Passos, E.E. Cummings, and William Faulkner, the poetic revolution against cultural parochialism and genteel romanticism is given extensive consideration with regard to the work of T.S. Eliot, Ezra Pound, Wallace Stevens, William Carlos Williams, and Marianne Moore are also discussed. The concluding chapters discuss literary and social criticism and assess the influence of psychoanalysis, philosophical pragmatism, and radical historiography on the intellectual climate of the period. Teachers and students in English and American Literature, American History, and Comparative Literature, and the general reader interested in the writing of the period, may gain new insights from these valuations, devaluations, and re-evaluations. John McCormick is professor emeritus of comparative literature at Rutgers University and Honorary Fellow of English and Literature at the University of York. He is author of many books, including *Catastrophe and Imagination*, *Fiction as Knowledge*, and *George Santayana: A Biography*. 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.

On the novel *La coscienza di Zeno* by Ettore Schmitz (1861-1928), known as Italo Svevo.

The Art of Objects explores the experimental encounter of arts and industry in Italy at the turn of the 20th century, tracing the origins of the Italian culture of design in the social and aesthetic construction of the age's most iconic industrial objects.

Tense Future falls into two parts. The first develops a critical account of total war discourse and addresses the resistant potential of acts, including acts of writing, before a future that looks barred or predetermined by war. Part two shifts the focus to long interwar narratives that pit both their scale and their formal turbulence against total war's portrait of the social totality, producing both ripostes and alternatives to that portrait in the practice of literary encyclopedism. The book's introduction grounds both parts in the claim that industrialized warfare, particularly the aerial bombing of cities, intensifies an under-examined form of collective traumatization: a pretraumatic syndrome in which the anticipation of future-conditional violence induces psychic wounds. Situating this claim in relation to other scholarship on "critical futurities," Saint-Amour discusses its ramifications for trauma studies, historical narratives generally, and the historiography of the interwar period in particular. The introduction ends with an account of the weak theory of modernism now structuring the field of modernist studies, and of weak theory's special suitability for opposing total war, that strongest of strong theories.

A cura di Mario Lunetta Edizione integrale Rimasto incompreso per lungo tempo, *La coscienza di Zeno* è il più importante romanzo di Svevo e uno dei capolavori della letteratura italiana contemporanea. È il resoconto di un viaggio nell'oscurità della psiche, nella quale si riflettono complessi e vizi della società borghese dei primi del Novecento, le sue ipocrisie, i suoi conformismi e insieme la sua nascosta, tortuosa, ambigua voglia di vivere. L'inefficienza ad aderire alla vita, l'eros come evasione e trasgressione, il confine incerto tra salute e malattia divengono i temi centrali su cui si interroga Zeno Cosini in queste pagine bellissime che segnarono l'inizio di un modo nuovo di intendere la narrativa. Primo romanzo "psicoanalitico" della nostra letteratura, quest'opera rivoluzionaria seppe interpretare magistralmente le ansie, i timori e gli interrogativi più profondi di una società in cambiamento. «L'immaginazione è una vera avventura. Guardati dall'annotarla troppo presto, perché la rendi quadrata e poco adattabile al tuo quadro. Deve restare fluida come la vita stessa, che è e diviene.» Italo Svevo (pseudonimo di Ettore Schmitz) nacque a Trieste nel 1861. Fu il primo scrittore italiano a interessarsi alle teorie psicoanalitiche di Freud, che proprio allora cominciavano a diffondersi in Europa. Fu grande amico di Joyce, che lo fece conoscere a livello internazionale, e di Montale, che in Italia ne intuì per primo le eccezionali doti di narratore. Morì nel 1928. Di Svevo, la Newton Compton ha pubblicato *La coscienza di Svevo*, *Senilità* e *Una vita* nella collana GTE, e il volume unico *Tutti i romanzi e i racconti*.

Narrative is a powerful element of human culture, storing and sharing the cherished parts of our personal memories and giving structure to our laws, entertainment, and history. We experience narrative in words, pictures, and film, yet regardless of how the tale is told, story remains independent from the media that makes it concrete. Narrative follows humans wherever they travel and adapts readily to new forms of communication. Constantly evolving and always up-to-date, narrative is a necessary strategy of human expression and a fundamental component of human identity. In order to understand human interaction, award-winning scholar Rick Altman launches a close study of narrative's nature, its variation in different contexts, and the method through which it makes meaning. Altman's approach breaks away from traditional forms of analysis, identifying three basic strategies: single-focus, dual-focus, and multiple-focus. Unpacking an intentionally diverse selection of texts, Altman demonstrates how these strategies function in context and illustrates their theoretical and practical applications in terms of textual analysis, literary and film history, social organization, religion, and politics. He employs inventive terminology and precise analytical methods throughout his groundbreaking work, making this volume ideal for teaching literary and film theory and for exploring the anatomy of narrative on a more general level.

Excerpts from criticism of the works of novelists, poets, playwrights, and other creative writers, 1900-1960.

Vols. for 1969- include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969-

Entries for authors, works, themes, and other topics trace the feminist response to Italian literature from the Middle Ages to the present.

Modernism Today Rodopi

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