Le Avventure Di Itamar

Romanzo avvolgente e "impudico" di uno dei più grandi autori contemporanei, Che tu sia per me il coltello mostra a ognuno di noi quanta strada e quanto coraggio occorrano per arrivare a toccare con pienezza anima e il corpo di un altro essere umano.

This wide-ranging collection brings together essays on a recent approach to translation known as transcreation. Together with new modes of translation, such as fansubbing, fandubbing, and crowdsourcing, transcreation has challenged the traditional structure of the translation market, the agency and ethics of the discipline, and encouraged new research in translation studies. A debate has emerged around the two concepts of translation and transcreation, mostly in terms of differences between the two practices and issues such as creativity, abusive translation and appropriation. Mainly applied to commercial translation, transcreation is now gaining momentum among translation scholars in broader areas of application, going beyond the early focus of promotional and advertising products where it was initially practised. In the specific context of this volume, transcreation is discussed in relation to a variety of textual and visual genres that range from poetry, prose, theatre, film and television to tourism and highly specialised legal texts.

Le avventure di Itamar (illustrato)Edizioni Mondadori

This book represents an investigation into one of the basic issues in the study of translation: how do we reconcile theory and practice? The main focus, in the form of close readings and think-aloud protocols in Chapters 2 and 3, is on translations of two classic texts: Mark Twain's The Adventures of Huckleberry Finn and Carlo Collodi's Le avventure di Pinocchio. The first and last chapters respectively seek to show what translation theory is and what translation practice is. Indeed, Chapter 1, "Theory and Hubris," provides a synthesis of the development of the interdiscipline of Translation Studies, with some consideration also given to the hermeneutical questions that inevitably arise when dealing with the interpretation of language.

Come parlare dell'Olocausto alle nuove generazioni, a chi è troppo giovane per aver vissuto l'orrore? A questa domanda - una necessità ineludibile - posta dallo scrittore Elie Wiesel, David Grossman ha risposto con Vedi alla voce: amore .

Tra non molto Itamar avrý un fratellino, e non puý fare a meno di chiedersi come sarý: lui vorrebbe tanto un fratello pallone da lanciare fino in cielo, oppure un fratello di cioccolato da leccare fino a consumarlo tutto, o un fratello leone da cavalcare quando va all'asilo...

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This book explores the meaning of nation or nationalism in children’s literature and how it constructs and represents different national experiences. The contributors discuss diverse aspects of children’s literature and film from interdisciplinary and multicultural approaches, ranging from the short story and novel to science fiction and fantasy from a range of locations including Canada, Australia, Taiwan, Norway, America, Italy, Great Britain, Iceland, Africa, Japan, South Korea, India, Sweden and Greece. The emergence of modern nation-states can be seen as coinciding with the historical rise of children’s literature, while stateless or diasporic nations have frequently formulated their national consciousness and experience through children’s literature, both instructing children as future citizens and highlighting how ideas of childhood inform the discourses of nation and citizenship. Because nation and childhood are so intimately connected, it is crucial for critics and scholars to shed light on how children’s literatures have constructed and represented historically different national experiences. At the same time, given the massive political and demographic changes in the world since the nineteenth century and the formation of nation states, it is also crucial to evaluate how the national has been challenged by changing national languages through globalization, international commerce, and the rise of English. This book discusses how the idea of childhood pervades the rhetoric of nation and citizenship, and how children and childhood are represented across the globe through literature and film.

A 17 anni Rita si trasferisce a Roma e lascia per sempre il suo paese in provincia di Trapani: il perché non è facile da raccontare, non è facile guardare in faccia il Mostro che le ha rubato l'infanzia e la famiglia. Ma un giorno l'incontro con il giudice Paolo Borsellino le cambia la vita. Rita con lui si sente al sicuro e, nonostante la verità sia dolorosa da accettare, decide di raccontargli tutto quello che sa.

The Reception of Charles Dickens in Europe offers a full historical survey of Dickens's reception in all the major European countries and many of the smaller ones, filling a major gap in Dickens scholarship, which has by and large neglected Dickens's fortunes in Europe, and his impact on major European authors and movements. Essays by leading international critics and translators give full attention to cultural changes and fashions, such as the decline of Dickens's fortunes at the end of the nineteenth century in the period of Naturalism and Aestheticism, and the subsequent upswing in the period of Modernism, in part as a consequence of the rise of film in the era of Chaplin and Eisenstein. It will also offer accounts of Dickens's reception in periods of political upheaval and revolution such as during the communist era in Eastern Europe or under fascism in Germany and Italy in particular.

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