

1. Record Nr.	UNINA9910295806503321
Autore	Amrani Sarah
Titolo	L'Italie en jaune et noir : La littérature policière de 1990 à nos jours // Maria-Pia De Paulis-Dalambert
Pubbl/distr/stampa	Paris, : Presses Sorbonne Nouvelle, 2018
ISBN	2-87854-991-0
Descrizione fisica	1 online resource (288 p.)
Altri autori (Persone)	BaccheretiElisabetta BernardiLuigi BudorDominique ChessaJacopo CroviLuca De Paulis-DalambertMaria Pia FerrarisDenis GattiLaura IngleseAndrea Kertesz-VialElisabeth MeazziBarbara QuadruppaniSerge RaynalPatrick TanantMyriam De Paulis-DalambertMaria-Pia
Soggetti	Detective and mystery stories, Italian - History and criticism Italian fiction - 20th century - History and criticism Italian fiction - 21st century - History and criticism Detectives in literature Police in literature
Lingua di pubblicazione	Francese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	Depuis 1990, le genre policier connaît un large succès aussi bien dans le monde de l'édition qu'auprès du public italien. Cette date marque un

renouveau de ses formes, auquel a contribué, entre autres, la création du Gruppo 13 à Bologne. À côté du giallo s'est affirmée progressivement la catégorie plus hybride du noir. Le genre policier entend sonder le mystère, démasquer l'opacité du réel en pénétrant les non-dits de l'histoire pour en proposer une lecture dérangeante ; surgissent alors d'autres questionnements relevant, quant à eux, de pulsions plus subtiles, voire inconscientes. La perspective historique et herméneutique a élevé le roman au statut de nouveau roman social, capable, sous le couvert de situations vraisemblables, de simuler la réalité pour la comprendre autrement. L'écriture d'enquête se présente de plus en plus en Italie comme le champ de toutes les expérimentations grâce à l'utilisation de canaux de communication favorisant une réception plus large, mais aussi à l'hybridation avec d'autres formes d'expression (cinéma, théâtre, musique, télévision, BD). Cet ouvrage vise à comprendre les nouveaux enjeux du giallo/noir à l'origine de son succès. On y voit comment, à travers l'écriture de l'énigme, le giallo explore les côtés obscurs et complexes de l'Italie contemporaine. Since 1990, the crime genre is experiencing a great success both in the publishing world as with the Italian readership. This date is marked by a renewal of its forms, to which contributed among others the creation of the Gruppo 13 in Bologna. Next to the giallo has progressively affirmed itself the most hybrid category of the noir. The crime genre aims to probe mysteries, to unmask the real's opacity by entering history's unspoken resentments and proposing a disturbing reading of them. Other questions then arise from within more subtle, even unconscious impulses. Historical and hermeneutic perspectives have raised the novel to the status of a new social novel. It is now seen as...

2. Record Nr.	UNINA9910852201203321
Autore	Nigro
Titolo	Didascalia cioe dottrina comica libri tre (1658-1661) : Saggio introduttivo. L'opera esemplare di un 'moderato riformatore', edizione critica e note di Sandro Piazzesi
Pubbl/distr/stampa	Firenze University Press, 2016
Descrizione fisica	1 online resource (482 p.)
Collana	Moderna/Comparata
Altri autori (Persone)	Giampiero
Soggetti	Prices - History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	<p>Girolamo Bartolommei's literary research is characterised by the narration of actions carried out by sacred and profane subjects and by the narration of ancient fabulae, re-interpreted according to the principle of moral utility. Girolamo Bartolommei dealt with different forms of lyrical, epic, dramaturgical and musical writing, recalling 'the benign readers' of his works to the ethical and social function of poetry. His work Didascalia cioe dottrina comica ("Caption, that is comic doctrine" printed in Florence in 1658 and reprinted in 1661), of which the critical edition is here introduced, is of particular interest for the peculiarity of the theoretical proposal. Such proposal is ascribable to the aesthetic of the academy theatre, aimed at demonstrating to young writers that only the 'honesty' and the decorum of a 'well-ordered comedy' could lift the fate of comic art from the degradation in which it had fallen. The author tries to convey this idea by proceeding from questions of general poetics up to the 'sketches of middle comedies' he composed himself.</p>