

Zenos Conscience

Combines theme and genre analysis in a study of the Italian author, from her first literary writings in the 1930s to her novels in the 1990s.

Winner of the 2013 CBC Overlookie Bookie Award for Most Underrated Canadian Book "These stories read like collaborations between Stephen King and TMZ with Borges and Nabokov on the edits. Each short story sounds with the thunder of a novel. Enthralling, dark, gut-busting stuff!"—Jeff Parker Actor Matthew McConaughey descends into a surreal desert of the soul, an admirer of Miley Cyrus performs a three thousand-word sentence in defense of his passion, an aging porn star dons a dinosaur costume to film the sex scene of a lifetime, and Leonard Cohen shells for Subway: these mercurial and wildly varied stories explode the conventions of short fiction. Spencer Gordon is the author of the acclaimed short story collection *Cosmo* (Coach House Books, 2012), the poetry collection *Cruise Missile Liberals* (forthcoming from Nightwood Editions in fall 2017), and three chapbooks. He is a co-founder of the ten-year-old literary magazine *The Puritan*, and his writing has appeared in *The Globe and Mail*, the *National Post*, the *Toronto Star*, and other forums. He works at a speakers bureau in Toronto.

This is the first time that the personal letters and writings of Italian Novelist Italo Svevo have been brought together into one volume. These writings cover the period 1901- 1926 during which Svevo stayed in London. Under his real name of Ettore Schmitz, he managed a

factory in Charlton that manufactured underwater paints for the Royal Navy. Svevo was perpetually surprised by England, which he admired and criticised in equal measure. His letters to his wife chronicle his day to day life in Charlton. The writings are intriguing because they reveal a different side of the novelist and allow a glimpse of how his English experiences filtered through into his fiction writing!

A Family History of Smoking is a compelling memoir about two European families living through the last gasps of the Austro-Hungarian Empire. From great-grandfather David, who saw his family's fortunes decline with the gradual rise of anti-Semitism, to the ultra-modern, glamorous mother who held her family together through World War II, Andrew Riemer paints a beautiful portrait of a now vanished world that literally went up in smoke. Set against the backdrop of the tumult of early twentieth-century Europe, *A Family History of Smoking* is full of eccentric characters, literary anecdotes and historical drama, and is a moving tribute to a family, its strength and its stories.

Disease—real or imagined, physical or mental—is a common theme in Western literature and is often a symbol of modern alienation. In *Literary Diseases*, a comprehensive analysis of the metaphorical and symbolic force of disease in modern Italian literature, Gian-Paolo Biasin expands the geography of the discussion of this important theme. Using as a backdrop the perspective of European experiences of the previous hundred years, Biasin analyzes the theme of disease as a reflection of certain sociological and historical

phenomena in modern European novels, as a metaphor for the world visions of selected Italian novelists, and especially as a vehicle for understanding the nature and function of fiction itself. The core of Biasin's study is found in his discussion of the works of four major Italian writers. In his criticism of the novels of Giovanni Verga, who stood at the center of many complex developments in the nineteenth century, he examines the antecedents of modern Italian prose. He then scrutinizes the works of Italo Svevo and Luigi Pirandello, who together inaugurated the modern novel in Italy. Of particular interest is his exploration of their critical use of psychoanalysis and madness climaxed by apocalyptic visions. He then discusses the prose of Carlo Emilio Gadda, which epitomizes the problems of the avant-garde in its experimentalism and expressionism. Biasin utilizes a broad spectrum of critical approaches—from sociology, psychoanalysis, and different trends in modern French, American, and Italian literary criticism—in shaping his own methodology, which is a thematic and structural symbolism. He concludes that disease in literature should be considered as a metaphor for writing (*écriture*) and as a cognitive instrument that calls into question the anthropocentric values of Western culture. The book, with its textual comparisons and unusual supporting examples, constitutes a significant methodological contribution as well as a major survey of modern Italian prose, and will allow the reader to see traditional landmarks in European fiction in a new light. The two-volume work *Modernism* has been awarded the prestigious 2008 MSA Book Prize! *Modernism* has

constituted one of the most prominent fields of literary studies for decades. While it was perhaps temporarily overshadowed by postmodernism, recent years have seen a resurgence of interest in modernism on both sides of the Atlantic. These volumes respond to a need for a collective and multifarious view of literary modernism in various genres, locations, and languages. Asking and responding to a wealth of theoretical, aesthetic, and historical questions, 65 scholars from several countries test the usefulness of the concept of modernism as they probe a variety of contexts, from individual texts to national literatures, from specific critical issues to broad cross-cultural concerns. While the chief emphasis of these volumes is on literary modernism, literature is seen as entering into diverse cultural and social contexts. These range from inter-art conjunctions to philosophical, environmental, urban, and political domains, including issues of race and space, gender and fashion, popular culture and trauma, science and exile, all of which have an urgent bearing on the poetics of modernity.

This anthology highlights the rich range of modern Italian fiction, presenting the first English translations of works by many famous authors. Contents include fables and stories by Italo Calvino, Elsa Morante, Alberto Moravia, and Cesare Pavese; historical fiction by Leonardo Sciascia and Mario Rigoni Stern; and little-known tales by Luigi Pirandello and Carlo Emilio Gadda. No further apparatus or reference is necessary for this self-contained text. Appropriate for high school and college courses as well as for self-study, this volume will prove a

fine companion for teachers and intermediate-level students of Italian language and literature as well as readers wishing to brush up on their language skills. Dover (2013) original publication. See every Dover book in print at www.doverpublications.com

This volume is a collection of articles presented at the conference Translation Studies: Moving In - Moving On in Joensuu, Finland, December 2009. The papers deal with the question of how and under what circumstances target cultures accept or reject concepts, ideas or linguistic features that cross cultural and linguistic borders through translation. The discussions rely on varying empirical data including advertisements, audiovisual translations, encyclopedia as well as translations of literary prose, drama and history texts. As the multiplicity of the data implies, the methodologies used also vary widely from corpus-linguistic methods to analysis of paratexts, and from crosslinguistic analysis of source and target texts to contextualization of target texts in their respective target cultures. The target cultures and languages dealt with in the articles include Catalan, Chinese, Czech, Dutch, English, Finnish, French, German, Italian, Russian and Spanish. Hannu Kemppanen and Pekka Kujamki are professors in Foreign Languages and Translation Studies at the University of Eastern Finland, Joensuu. Leena Kolehmainen and Esa Penttil work as post-doctoral research fellows at the same department.

Tavistock Press was established as a co-operative venture between the Tavistock Institute and Routledge & Kegan Paul (RKP) in the 1950s to produce a series of major contributions

across the social sciences. This volume is part of a 2001 reissue of a selection of those important works which have since gone out of print, or are difficult to locate. Published by Routledge, 112 volumes in total are being brought together under the name The International Behavioural and Social Sciences Library: Classics from the Tavistock Press.

Reproduced here in facsimile, this volume was originally published in 1980 and is available individually. The collection is also available in a number of themed mini-sets of between 5 and 13 volumes, or as a complete collection.

Devoted exclusively to original philosophical work on the foundations of ethics. Provides an annual selection of much of the best new scholarship being done in the field. Its broad purview includes work being done at the intersections of ethical theory with metaphysics, epistemology, philosophy of language, and philosophy of mind.

Italian Modernism was written in response to the need for an historiographic and theoretical reconsideration of the concepts of Decadentismo and the avant-garde within the Italian critical tradition. Focussing on the confrontation between these concepts and the broader notion of international modernism, the essays in this important collection seek to understand this complex phase of literary and artistic practices as a response to the epistemes of philosophical and scientific modernity at the end of the nineteenth century and in the first three decades of the twentieth. Intellectually provocative, this collection is the first attempt in the field of Italian Studies at a comprehensive account of Italian literary modernism. Each contributor documents how previous critical categories, employed to account for the literary, artistic, and cultural experiences of the period, have provided only partial and inadequate descriptions, preventing a fuller understanding of the complexities and the interrelations among the cultural

phenomena of the time.

This book illustrates the link that unites memory, thought, and narration, and explores how the act of telling helps people to understand themselves and others. The structure of the book is divided into two parts. The first part focuses on the aspect of narrative comprehension—the person as narrator. It identifies two different origins of narrative comprehension (memory and play) and argues that the narratives we produce starting from autobiographical memory are intended to give order and meaning to events that happened in the past, in order to be able to interpret the present. Conversely, the narratives we produce starting from play are aesthetically constructed, not forced to respect reality, and because of this create potential new worlds of understanding. The second part of this book is devoted to the study of narrative understanding as an understanding of the other. Chapters examine the different points of view a listener can adopt in order to interpret the text produced by a narrator and how these points of view can interact with each other. The book concludes with a consideration of narrative comprehension in the digital world, and examines the principal effects of stories and narrative on the notion of self in the realm of the “Internet galaxy.” *Telling to Understand* will be of interest to researchers and students in cognitive science, psychology, literary studies, philosophy, education, and educational technology, as well as any reader interested in enlarging their concept of narrative and how narrating modifies the self.

Covers 1690 to the present.

The Indian English Novel of the New Millennium is a book of sixteen pieces of scholarly critique on recent Indian novels written in the English language; some on specific literary trends in fictional writing and others on individual texts published in the twenty-first century by contemporary Indian novelists such as Amitav Ghosh, Kiran Desai, Aravind Adiga,

K. N. Daruwalla, Upamanyu Chatterjee, David Davidar, Esterine Kire Iralu, Siddharth Chowdhury and Chetan Bhagat. The volume focuses closely on the defining features of the different emerging forms of the Indian English novel, such as narratives of female subjectivity, crime fiction, terror novels, science fiction, campus novels, animal novels, graphic novels, disability texts, LGBT voices, dalit writing, slumdog narratives, eco-narratives, narratives of myth and fantasy, philosophical novels, historical novels, postcolonial and multicultural narratives, and Diaspora novels. A select bibliography of recent Indian English novels from 2001–2013 has been given especially for the convenience of the researchers. The book will be of great interest and benefit to college and university students and teachers of Indian English literature.

Élisabeth Roudinesco's bold reinterpretation of Sigmund Freud is a biography for the twenty-first century—a sympathetic yet impartial appraisal of a genius admired but misunderstood in his time and ours. Alert to tensions in his character and thought, she views Freud less as a scientific thinker than as an interpreter of civilization and culture. A newly translated collection of fiction by the influential Italian modernist, including five chapters of his landmark work *Zeno's Conscience*. *A Very Old Man* collects five linked stories, parts of an unfinished novel that the great Triestine writer Italo Svevo wrote at the end of his life, when the international success of *Zeno's Conscience* in 1923 had put an end to decades of literary neglect and set his imagination free. Here Svevo revisits with new vigor and agility themes that fascinated him from the start--aging, deceit, and self-deception, as well as the fragility, fecklessness, and plain foolishness of the bourgeois pater familias--even as memories of the recent, terrible slaughter of World War I and the contemporary rise of Italian fascism also cast a shadow

over the book's pages. It opens with "The Contract," in which Zeno's manager, the hard-headed young Olivi expresses, like the war veterans who were Mussolini's early followers, a sense of entitled born of fighting in the trenches. Zeno, by contrast, embodies the confusion and paralysis of the more decorous, although sleepy, way of life associated with the one-time Austro-Hungarian Empire which for so long ruled over Trieste, but has now been swept away. As always, Svevo is attracted to the theme of how people fail to fit in, whether at the office or at home. Absurd as such people may appear to others, and often to themselves, it is they, he suggests, who offer a recognizably human countenance in a world ravaged by the ambitions and fantasies of its true believers. Frederika Randall's new translation of *A Very Old Man* allows readers of English to encounter the final masterpiece of one of the twentieth century's most original imaginations.

This book brings together the study of modern fiction, tragedy, chance, and the natural world. It will appeal to graduate students and researchers interested in British and European modernism, philosophy, science and literature, and classical reception studies. It will also interest scholars studying the novel or tragedy more generally.

Zeno's Conscience Everyman's Library

Modernism arose in a period of accelerating globalization in the late nineteenth century. Modernist writers and artists, while often loyal to their country in times of war, aimed to rise above the national and ideological conflicts of the early twentieth century in service to a cosmopolitan ideal. This Companion explores the international aspects of literary modernism by mapping the history of the movement across Europe and within each country. The essays place the various literary traditions within a social and historical context and set out recent critical debates. Particular attention is

given to the urban centers in which modernism developed – from Dublin to Zürich, Barcelona to Warsaw – and to the movements of modernists across national borders. A broad, accessible account of European modernism, this Companion explores what this cosmopolitan movement can teach us about life as a citizen of Europe and of the world.

After being advised by his doctor to write his memoirs as a form of therapy, Zeno sets out in search of truth, health, and happiness.

Explores the performative role of canonical literary works from the 1920s, providing a more nuanced understanding of high modernism and resituating it within literary history.

A Pulitzer Prize-winning author's revelatory celebration of the novel - at once an anatomy of the art of fiction, a guide for readers and writers and a memoir of literary life. Over her 20 year career, Jane Smiley has written many kinds of novels - mystery, comedy, historical fiction, epic. But when her impulse to write faltered after 9/11, she decided to approach novels from a different angle: she read 100 of them, from the 1000-year-old Tale of Genji to the recent bestseller White Teeth by Zadie Smith, from classics to little-known gems.

With these books and her experience of reading them as her reference, Smiley discusses the pleasure of reading; why a novel succeeds - or doesn't; and how the form has changed over time. She delves into the character of the novelist and reveals how (and which) novels have affected her own life.

At the end of the nineteenth century, Austro-Hungarian society was undergoing a significant re-evaluation of gender roles and identities. Debates on these issues revealed deep anxieties within the multi-ethnic empire that did not resolve themselves with its dissolution in 1918. Concepts of gender and modernity as defined by the Habsburg Monarchy were modified by the conservative, liberal, radical right-wing and Communist regimes that ruled the empire's successor states

A book like this is long overdue because not many are aware of the numerous intersections between Philip Roth's fiction and world literature. In highlighting these intersections and uneasy passages, this comparative approach offers an important contribution to Philip Roth studies as well as to comparative literary study in general. The fourteen chapters on this book summon Roth's intertextual links to authors ranging from the anonymous writer of the medieval play *Everyman*, through Thoreau, Hawthorne, Crane, Ellison, Coover, and the New York intellectuals in the United States, to Swift, Chekhov, Svevo, Kafka, Schulz, Gombrowicz, Camus, and Klíma in Europe, and on to Coetzee in South Africa. The book does not deal with all the works in Roth's canon, but it offers a selection of works representing the different stages of Roth's development as a writer. By offering new readings of both well-studied and lesser-studied works, sometimes in unexpected company, the book discloses the critical difference that comparative scholarship can affect. The uneasy passages the book opens will not exhaust the numerous intersections between Roth and the work of other writers. The book's contribution is to place Roth's fiction firmly in a larger transnational context. Far from insular, Roth's work appears as deeply rooted in the American canon while at the same time showing a remarkable openness, a persistent need for contact with his European forebears, and true engagement with contemporary world literature. The transnational perspective of the book makes it important for the rapidly growing field of transatlantic and transnational American studies. The

book will be value to collections in American literature and Jewish studies, comparative literature and criticism, and transatlantic and transnational American studies. This annotated enumerative bibliography lists all English-language translations of twentieth- and twenty-first-century Italian literature.

This book pushes literary theory into unexplored grounds to articulate the modern and contemporary condition of interstitiality through an innovative discussion of literary and philosophical underpinnings and interpretation of works by Calvino, Caproni, Sereni and Svevo. It will appeal to Italianists and anyone studying Italian literature.

Alphabetically arranged articles discuss the major events, figures and movements of the twentieth century and how they have been depicted in literature.

Not so long ago Emilio Brentani was a promising young author. Now he is an insurance agent on the fast track to forty. He gains a new lease on life, though, when he falls for the young and gorgeous Angiolina—except that his angel just happens to be an unapologetic cheat. But what begins as a comedy of infatuated misunderstanding ends in tragedy, as Emilio's jealous persistence in his folly—against his friends' and devoted sister's advice, and even his own best knowledge—leads to the loss of the one person who, too late, he realizes he truly loves. Marked by deep humanity and earthy humor, by psychological insight and an elegant simplicity of style, *As a Man Grows Older* (*Senilità*, in Italian; the

English title was the suggestion of Svevo's great friend and admirer, James Joyce) is a brilliant study of hopeless love and hapless indecision. It is a masterwork of Italian literature, here beautifully rendered into English in Beryl de Zoete's classic translation.-Print ed. "The poem of our complex modern madness."—EUGENIO MONTALE "Svevo has the capacity—so rare as to be almost unknown in the English novel—of handling emotional relationships with a combined tenderness, humour and realism."—THE TIMES LITERARY SUPPLEMENT

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In this Very Short Introduction, Peter Hainsworth and David Robey consider Italian literature from the Middle Ages to the present day, looking at themes and issues which have recurred throughout its history and continue to be of importance today. Examining themes such as regional identities, political disunity, and the role of the national language, they also cover a wide range of authors and works, including Dante, Petrarch, Manzoni, Montale, and Calvino. They explore some of the distinctive traditions of the literature, such as its liking for theorizing its own position, its concern with politics, and its secular orientation in spite of the

Catholic beliefs and practices of the Italian people. Concluding by looking at the ways in which Italian literature has changed over the last thirty years, they examine the influence of women's writing in Italian, and acknowledge the belated recognition of its importance. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

How are the implicit memory and the unrepressed unconscious related? *Feeling the Words* incorporates a thorough review of essential psychoanalytic concepts, a clear critical history of analytical ideas and an assessment of the contribution neuroscience has to offer. Mauro Mancia uses numerous detailed clinical examples to demonstrate how insights from neuroscience and infant development research can change how the analyst responds to his or her patient. Major topics such as the transference, the Oedipus complex, the interpretation of dreams and the nature of mental pain are reviewed and refined in the light of these recent developments. The book is divided into three parts, covering: Memory and the unconscious The dream: between neuroscience and psychoanalysis

Further reflections on narcissism and other clinical topics *Feeling the Words* offers an original perspective on the connection between memory and the unconscious. It will be welcomed by all psychoanalysts interested in investigating new ways of working with patients.

Examines the form of the novel, capaciously defined and across its history, exploring the interplay of conformity and experimentation in classic and outlier examples of the genre, with a focus on Joseph Conrad, Henry James, and Virginia Woolf.

The Revolt of the Scribe in Modern Italian Literature offers a perceptive re-assessment of Italian literary culture, focusing on the nature of modernity through the literature of those who revolt against established norms and expectations. By exploring selected works from authors such as Deledda, Foscolo, Ungaretti, Bertolucci, and Valeri, Thomas E.

Peterson considers the categories of vatic poetry, the feminine voice, and the writings of those situated on Italy's cultural periphery. As practitioners of literary Italian, Peterson argues that these authors are conscious of their role in preserving both language and tradition during a period of great upheaval and national transformation. At the same time, they use their writings to move towards change, combat alienation, and reconfigure the self in relation to the community. In treating the act of authorship in terms of its cultural and didactic

significance, Peterson successfully bridges the gap between traditional literary critical monographs and the trend toward cultural studies.

In 1907 novelist James Joyce was engaged as Svevo's English tutor in Trieste, and in the process they developed a friendship. When Joyce read Svevo's novel *La coscienza di Zeno* (*Confessions of Zeno*), he was so impressed with it that he encouraged the writer to publish it, and later helped to promote it. While Joyce became enthralled with the latest novelistic techniques —particularly the stream of consciousness and indirect free style— to get inside the mind of his characters, Svevo accomplished the same thing without the new tools. Zeno's consciousness is not the flowing of a stream, but the cascading, torrential avalanche of details that is the essence of humanness in all aspects: from low double entry bookkeeping, business, and economics, to manipulations of the Stock Market, to moral dilemmas, and raw passions. Italo Svevo's *Confessions of Zeno* belongs to the comic tradition of Don Quixote and Tristram Shandy, though not in the realist manner, but rather in a psychological vein. After reading a few pages the reader will have no doubt that he is confronting a paradoxical juxtaposition between things of the mind and things themselves. Zeno —the narrator and eponymous hero— on the surface is a hypochondriac, neurotic, quirky, solipsistic, self-examining and self-serving

bourgeois; deep down, however, he is love and goodness incarnate, not by design but by the whims of life. Although Svevo wrote many other works, his opus magnum will remain his Confessions of Zeno. While Proust and others wrote lengthy psychological novels, by their sheer length and density, they become soporific. Not so with Zeno, which is intriguing, suspenseful, engaging—never boring, a magnificent tour de force.

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