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Chapter 1 : On the Natural History of Destruction | Vertigo

The second is Jankelevitch's notion of an en-plus, an additional meaning that eludes a finite description, and a related tension that characterizes Jewish history and thought: one between the need to resemble and adapt to the culture of the majority, and the desire to preserve a sense of difference.

In lieu of an abstract, here is a brief excerpt of the content: *Fables of Loss and Delusion: The Holocaust and Beyond*. Indiana University Press, Eight more of his novels followed. The surrounding peasant population, mainly Ruthenians, is largely antisemitic. The Ruthenians are a wretched subject population, ruled by mighty Austro-Hungarian or Polish authorities. Naturally, they are powerless against these oppressive regimes, and so turn their rage and frustration onto Jewish merchants and intellectuals, always convenient scapegoats in such a situation. Horrors always occur offstage, Nazis are rarely if ever referred to by name, extermination camps are only hinted at by trains appearing at the end of a story, as in *Badenheim*. For years he has managed to repress them, but as family and old friends close in on him, cracks in his facade begin to show. In recent years he had managed to seal them off almost completely. *Again Italy, again Rosa before Rosa*. No one knew what to do with the lives that had been saved. The lives that had been saved strove for great deeds. In her brilliant review of *Tzili*: It animates the plot, moving it forward. Conversations are usually brief and fragmented, reminiscent of the fast-paced dialogue employed by German Expressionist playwrights like Kaiser, Kokoschka, and Stramm. As in Expressionist drama, this type of exchange is emblematic of restlessness and agitated minds, of characters at war with themselves and the world around them. Beneath the thin surface of his hostility toward tradition and religion lies a thick layer of neurosis and frustration. The fascinating drama of the assimilated Jew has attracted a variety of literary treatments by such diverse You are not currently authenticated. View freely available titles:

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Chapter 2 : historias del kronen | Download eBook PDF/EPUB

Explores the relationship between Judaism and writing in the works of four twentieth-century Italian writers: Umberto Saba, Natalia Ginzburg, Giorgio Bassani, and Primo Levi.

It was in this prosaic and pragmatic atmosphere that the middle classes—bored with the unheroic and positivist spirit of former decades—began to feel the need for a new myth. Perhaps his most influential work was his literary criticism, which he expounded and continually revised in articles and books spanning nearly half a century. Unfortunately, his highly systematized approach to criticism led to a certain rigidity and a refusal to recognize the merits of some obviously important writers, and this was undoubtedly one reason why after World War II his authority waned. His monumental corpus of philosophical, critical, and historical works of great scholarship, humour, and common sense remains, however, the greatest single intellectual feat in the history of modern Italian culture. Literary trends before World War I While Croce was starting his arduous task, literary life revolved mainly around reviews such as *Leonardo*, *Hermes*, *La Voce*, and *Lacerba*, founded and edited by relatively small literary coteries. The leader of the Futurists was Filippo Tommaso Marinetti, editor of *Poesia*, a fashionable cosmopolitan review. This led to an excessive cult of form in the narrow sense—as exemplified by the elegant but somewhat bloodless essays *elzeviri* published in Italian newspapers on page three—and obviously fitted in with the stifling of free expression under fascism. The sterility of this period, however, should not be exaggerated. The 20 years of fascist rule were hardly conducive to creativity, but in the dark picture there were a few glimmers of light. Meanwhile, the Florentine literary reviews *Solaria*, *Frontespizio*, and *Letteratura*, while having to tread carefully with the authorities, provided an outlet for new talent. Novelists such as Alberto Moravia, Corrado Alvaro Gente in *Aspromonte* [; *Revolt in Aspromonte*], and Carlo Bernari had to use circumspection in stating their views but were not completely silenced. The controversial Ignazio Silone, having chosen exile, could speak openly in *Fontamara*. Courtesy of the Italian Institute, London To multiply the fragmentation of levels of reality, Pirandello tried to destroy conventional dramatic structures and to adopt new ones: This was a way of transferring the dissociation of reality from the plane of content to that of form, thereby achieving an almost perfect unity between ideas and dramatic structure. Pirandello was awarded the Nobel Prize for Literature. The Hermetic movement Poetry in the fascist period underwent a process of involution, partly influenced by French Symbolism, with its faith in the mystical power of words, and partly under the stress of changed political conditions after World War I, during which literature had declined. Many poets of the wartime generation, weary of tradition and rhetoric, had been seeking new expression: Out of those efforts grew a poetry combining the acoustic potentialities of words with emotional restraint and consisting mainly of fragmentary utterances in which words were enhanced by contextual isolation and disruption of syntactic and semantic links. The resultant obscurity compensated poets for loss of influence in a society subservient to dictatorship by turning them into an elite and allowed some, notably Eugenio Montale who won the Nobel Prize for Literature in 1959, to express their pessimism covertly. The model for these poets was Giuseppe Ungaretti. Born, like the Futurist Marinetti, of Italian parents in the cosmopolitan Egyptian seaport of Alexandria, Ungaretti studied in Paris, where among his friends were the avant-garde poet Guillaume Apollinaire and the painters Pablo Picasso and Georges Braque. In these poems each word is pronounced in isolation, as if a petrified, shell-shocked language had to be invented from scratch. This allusive and hieratic poetry recovers many elements of the tradition and couches them in a splendid but opaque diction. Thus, what in the 1910s had appeared revolutionary proved later to be only another facet of the formalistic Petrarchan tradition. Against this background of refinement, obscurity, and unreality, only the simple and moving poems of the Triestine poet Umberto Saba preserved an immediate appeal. This development had been foreshadowed by some writers under fascism. In Alberto Moravia had written a scathing indictment of middle-class moral indifference, *Gli indifferenti*; *Time of Indifference*. The *Harvesters*; and Elio Vittorini wrote *Conversazione in Sicilia*; *Conversation in Sicily*; all definitely promised

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a new literary development. Certain English authors, the homegrown veristi, and the ideas of Marxism were also an influence on postwar authors, to whom in varying degrees the rather imprecise label of Neorealism applied also to postwar Italian cinema was attached. It was a stimulating time in which to write, with a wealth of unused material at hand. *The Estate in Abruzzi*. *The Naked Streets*] and *Metello* [; Eng. *The Priest Among the Pigeons*. Other writings Literary tastes gradually became less homogeneous. On the one hand, there was the rediscovery of the experimentalism of Carlo Emilio Gadda , whose best works had been written between and For this reason, it is easier to see Italian writing in terms of individual territory rather than general trends. Italo Calvino concentrated on fantastic tales *Il visconte dimezzato* [; *The Cloven Viscount*], *Il barone rampante* [; *The Baron in the Trees*], and *Il cavaliere inesistente* [; *The Nonexistent Knight*] and, later, on moralizing science fiction *Le cosmicomiche* [; *Cosmicomics*] and *Ti con zero* [; *t zero*]. Meanwhile, Alberto Moravia and Mario Soldati defended their corners as never less than conspicuously competent writers. Moravia generally plowed a lone furrow. Of his mature writings, *Agostino* ; Eng. *Empty Canvas* stand out as particular achievements. Set in Rome during the years 1947, the combination of fact and allegory is a tour de force and one of the most remarkable narrative works that came out of Italy after World War II. *Palomar* , continue to explore the possibilities and limitations of literature and its attempt to represent our world. The end of the century Poetry after World War II Paradoxically, of all the forms of writing, poetry seems to be the form that was most vibrant during the second half of the 20th century, although one late 20th-century critic remarked that there might have been more poets in Italy than readers of poetry. Cucchi and Giovanardi recognized that, in talking about the new poetry, they had to take into account the older, established poets who continued to write and publish verse in their mature years and who inevitably influenced the emerging poets. Poets of the so-called Fourth Generation— from the title of a anthology of postwar verse edited by Pietro Chiara and Luciano Erba— include Erba himself and the poet and filmmaker Nelo Risi, both of them Milanese, as well as the Italian Swiss Giorgio Orelli. Other Fourth Generation poets of note are epigrammatist Bartolo Cattafi; Rocco Scotellaro, poet of the southern peasant and the most convincing practitioner of Neorealism in verse; the eloquent soliloquist and elegant metricist Maria Luisa Spaziani; Umberto Bellintani, who, though he continued to write, quit publishing in ; and the hypersensitive Alda Merini, for whose work critics find the oxymoron Christian paganism, joyful grief, religious eroticism, mortal liveliness a useful figure. During the s several younger poets began publishing. Trained as a psychoanalyst, Cesare Viviani made a Dadaist debut, but he went on to express in his later work an almost mystical impulse toward the transcendent. Maurizio Cucchi was another Milanese poet and critic assimilable to the *linea lombarda*; when faced with the collapse of the greater constructs, he found solace in little things. Also notable are Mario Santagostini, whose early work described the drab outskirts of his native Milan but who moved on to more metaphysical monologues, and Biancamaria Frabotta, who combined militant feminism with an elevated lyric diction tending toward the sublime. Experimentalism and the new avant-garde In there appeared the important anthology-manifesto *I Novissimi*: As with previous avant-garde movements, starting with Futurism, the members of the enlarged Gruppo 63 , who insisted on the inseparability of literature and politics, proposed to subvert the inertia of a repressive tradition through a revolution in language. The traditional literary language, they claimed, was the medium of bourgeois hegemony , and a radical change in the language of literature would somehow shake off the oppression of the military-industrial complex and lead to a general social and political liberation. This does not seem to have happened, and with the passage of time the members of the group dispersed, going off in different individual directions as their concerns became less public and more personal. He first experimented in this direction when he was invited by Federico Fellini to collaborate on the screenplay of *Casanova* Another isolated experimental poet was polyglot Amelia Rosselli, who was born in Paris and was a resident of London and New York City before living in Rome. A musician who developed a complex metrical theory based on notions derived from musical theory, Rosselli published a volume of poetry in English *Sleep* [] in addition to her work in Italian. After her suicide in , the reputation of this troubled poet continued to grow. Dialect poetry A remarkable aspect of 20th-century poetry composed in Italy was the

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proliferation of cultivated poets who rejected what they saw as the pollution, inauthenticity, and debased currency of the national language. They chose to express an up-to-the-minute nonfolkloristic content, not in supraregional standard Italian but in a local dialect, seen as purer or closer to reality. Italy has always had a tradition of dialect poetry. During the 19th century two of the greatest writers of the period of romantic realism, Carlo Porta and Giuseppe Gioachino Belli, made the oppressed common people of Milan and of Rome, respectively, the protagonists of their works. Napoli Milionaria and Filumena Marturano, film; Eng. Filumena, which, though written in his native Neapolitan dialect, paradoxically achieved international success. Among the last champions of the primacy of the written theatrical text were Pasolini and the Milanese expressionist Giovanni Testori, an uncompromising extremist who progressed from narrative fiction to the theatre and from subproletarian Neorealism to violent Roman Catholic mysticism. Otherwise, late 20th-century Italian theatre was dominated more by innovative directors and performers than by noteworthy new plays. Women writers The feminine condition both contemporary and historical, autobiography, female psychology, and family history and relationships are among the insistent themes of the remarkable number of accomplished women writers active in Italy throughout the 20th century. Among those whose writing in the late 19th and early 20th centuries laid the groundwork for subsequent women writers were Milanese popular novelist Neera pseudonym of Anna Zuccari; Neapolitan journalist Matilde Serao, the best of whose 16 social novels is Il paese di cuccagna; The Land of Cockayne; humanitarian socialist poet and fiction writer Ada Negri; and anticonformist feminist activist Sibilla Aleramo pseudonym of Rina Faccio, best known for her autobiographical novel Una donna; A Woman. Antifascist Natalia Levi wrote under the last name of her husband, the critic Leone Ginzburg, who died in a fascist jail not long after they were married. Her fiction, best exemplified by Lessico familiare; Family Sayings, explores the memories of childhood and middle-class family relationships. A Childhood in Fascist Italy. In such later novels as Voci; Voices and Buio; Darkness she turned to the popular genre of detective fiction to explore the problem of violence against women. In Rome, Maraini founded the feminist theatre collective La Maddalena, for which she subsequently composed more than 60 plays. The case of Gesualdo Bufalino is not dissimilar to that of Satta. He went on to publish several other novels. A truly postmodern phenomenon is that of Umberto Eco, a University of Bologna professor, philosopher, and semiotician who progressed from analyzing genres and deconstructing texts composed by others to synthesizing and constructing his own. Their novel Q; Eng. Q narrates the clash between Roman Catholic and Protestant religious extremists and opportunists in 16th-century Reformation Europe. In novels such as Macno; Eng. Macno and Yucatan; Eng. His career culminated with the reflections on grief, sickness, and death of Camere separate; Separate Rooms. Also notable are the short stories and short novels of Antonio Tabucchi—for example, Notturmo indiano; Indian Nocturne and Piccoli equivoci senza importanza; Little Misunderstandings of No Importance. His Sostiene Pereira; Pereira Declares: Two of the most disinterested and earnestly reflective of the younger writers were Sebastiano Vassalli and especially Gianni Celati. Vassalli gradually distanced himself from the more radical experimentalism of Gruppo 63 so as to better exploit his gift for storytelling. La notte della cometa; The Night of the Comet is a fictionalized biography of the early 20th-century Orphic poet Dino Campana, while in the Strega Prize-winning La chimera; The Chimera, perhaps taking a cue from historian Carlo Ginzburg as well as from Alessandro Manzoni, he reconstructs a 17th-century witch trial. The work of antic surrealists Ermanno Cavazzoni and Daniele Benati, who collaborated with Celati on the periodical Il semplice, combines Keaton, Franz Kafka, and echoes of the fantastic world of the romances of Ariosto and Matteo Boiardo and the macaronic parodies written by Teofilo Folengo. Crime, seen from the point of view of the perpetrator, the victim, the avenger, or the investigator, formed the backbone of much Italian narrative at the turn of the 21st century. An English and American invention, the genre was, however, not without its classical Italian practitioners. The volumes of abstract theorization subsequently produced by defenders of the new style often reflected the fact that in Italian the loanword pulp does not bring with it the English connotations of the facile, shoddy, and cheap potboiler. No evidence of innocence exists in the microcosm described by Simona Vinci.

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Her Dei bambini non si sa niente ; Eng. The novel is set in Bologna , where police inspector Grazia Negro tracks a serial murderer who, chameleon-like, takes on the characteristics of his victims. Facing the new millennium The year came and went without apocalypse. Meanwhile, in Italy a chain—the great chain, so to speak, of the centuries of civilization—had been broken. The sequence of designations for the centuries—Duecento, Trecento, Quattrocento , and so on—that had accompanied and defined the phases of classical Italian culture since its late medieval stirrings reached its terminus with the close of the Novecento, or 20th century. The first century of the new millennium would have no such convenient and reassuring label. Literary and artistic historians, as they snipped year lengths from the chain and displayed their common characteristics, were always careful to stress the seamless continuity that actually underlay this segmenting and the artificiality of these convenient chronological divisions, which had been introduced, they were at pains to point out, for purely didactic purposes.

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Chapter 3 : Guia Risari - Wikipedia

To this day, the Italian Jewish literary postwar canon is undisputedly ruled by Primo Levi, Giorgio Bassani and Carlo Levi. This study of three major Italian Jewish women writers - Natalia Ginzburg, Clara Sereni and Lia Levi - highlights the presence in Italian literature of a subversive Jewish.

It serves the resident Jewish community, as well as transient sailors. It is excavated in He grants benefits to property owners and makes them responsible for imperial taxes and services. Jews share in the newly granted citizenship. During this century, Jews from N. Moses of Lucca, of N. Italy and son Kalonymus, move to Mainzâ€”becoming forefathers of German Jewish culture. France and Germany join, Italy does not. Italy, due to papal expulsion. Oversees the "Golden Age of Florence," in which there is much interaction between Christians and Jews. Asher Lemlein, a false messiah, preaches in N. Italy on repentance and messiah. Of Ashkenazic origin, his ideas travel to Germany. All the synagogues are unrecognizable from the outside, with magnificent interiors. Q-Why four synagogues in one square in 45 years? Italian historian mentions a Purim play he witnessed in the Venice ghetto. They adopt a rabbinic ordinance, recognized by the government, which establishes an internal control over the printing of Hebrew books. Similar rules are later adopted in Padua, Poland, Frankfurt and Amsterdam. The play is in the style of a Renaissance comedy. The plan fails due to internal divisions in the Jewish community over fear of further persecution. The last edition of the Index, , still includes books written by Jews. Pope Paul IV permits the printing of the Zohar, book of medieval Jewish mysticism, at the same time he burns 12, other books; because he is persuaded that the Zohar contains no anti-Christian statements. The ghetto was established by Cosimo under pressure from the Church, in exchange for his receiving the title of Grand Duke of Tuscany. Though the expulsion is not enforced, it reflects the impact of the Counter-Reformation and the papal willingness to sacrifice local commercial interests to doctrinal necessities. When the ghetto was established in , the Jews were permitted only one synagogue, though there were five prayer communities with ethnic, linguistic and social differences. Later, Pope Pius V agreed to have one building house the five synagogues, which satisfied the literal restrictions, but permitted the Jews to establish Castilian, Catalan, Temple and New Congregations. Using classical Greek, Latin, Christian and Jewish sources, he is the first since antiquity to deal with the Hellenistic-Jewish philosopher Philo. His critical method of analysis and refusal to accept rabbinic legend as literal truth, the work is banned in many Jewish communities. Though there is an attempt to centralize Jewish self-government in the 15th and 16th centuries, the emphasis remains primarily on local institutions rather than on regional or supra-regional organizations Much like the rest of Italy! He becomes the leading Jewish composer of the late Italian Renaissance. Jews are invited to settle in Leghorn, the main port of Tuscany , where they are granted full religious liberty and civil rights, by the Medici family, who want to develop the region into a center of commerce. In , Jews live there, growing to 3, in and 5, at the end of the century. It is the only large Italian city without a closed ghetto. Concerned for their security, and following the prohibition of Jewish prayer to be heard by Christians, the Jews place the entrance away from the street. The harpsichord accompanies services on weekdays and Simchat Torah in Sephardic synagogues in Venice, Amsterdam and Hamburg. Its popularity causes it to be translated into English, French, Dutch and Latin. It is the first Hebrew book to be printed with musical notations. He argues for better treatment of Italian Jewry based on their economic usefulness, diligence, faithfulness, and antiquity. Unlike foreign merchants, the Jews have no homeland of their own to which they might wish to transfer the wealth they have gained in Venice. He also states that the main tenets of Christianity stem from a much later date and were heavily influenced by pagan beliefs and customs. Messianic fervor engulfs all classes of Jews in both the Ashkenazic and Sephardic communities. His conversion disillusiones the entire Jewish Diaspora, which negatively effects Judaism for centuries to come. His "Bibliotheca Magna Rabbinica" will be completed by his students in In , he extends the ban to Ferrara and other Jewish ghettos under his authority. Prohibited from shopkeeping and most trades and crafts, the Roman

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Jewish community shrinks, while the Jews of Northern Italy begin entering commerce and industry. This ethical work will become one of the most influential books read by eastern European Jewry in the late 18th and 19th centuries. It is a comprehensive encyclopedia of halakhah on view in the Ferrara museum. Lampronti devotes special attention to the responsa literature of the Italian rabbis. He also publishes works by Leone Modena and founds the rabbinical seminary in Padua, The seminary closes in and reopens in Rome in as the Collegio Rabbinico Italiano. Despite worldwide protests he is handed over to a monastery and raised as a Christian, becoming the favorite of Pope Pius IX. David Levy willed his entire estate for the building of a temple worthy of the city. The Torah must not be rationalized and subjected to historical evolutionary relativism, nor can morality be separated from religion. An army officer, he is the first Jew to serve on the general staff. He achieved the rank of lieutenant general. The Italian government abandons the plan to send former Treasury Minister Luigi Luzzato to Russia to negotiate a commercial treaty, as Russia intimates that a Jew would be an unacceptable emissary. An economist and lawyer, he was elected to Parliament in , where he will sit until , when he will be elevated to the Senate. He is minister of the treasury on three occasions and also minister of agriculture. He supports the Zionist enterprises in Palestine. It is only after his death that the greatness of his work is recognized. It submits to memoranda to the conference, which become part of the international treaties: The Vatican warns of the danger of a Jewish state, just two years after the Balfour Declaration is issued. It reaches a membership of 2, clergymen. In March, the Vatican pronounces the group as "contrary to the spirit of the Church. They must join the Union of Italian-Jewish Communities, the central representative body; election of local leaders is required; mandatory contributions are established; the role of rabbis is defined; and the law decrees that the community is subject to the protection and supervision of the state. This collaboration between Italian Fascists and revisionist Zionists is based on their ideological differences with Great Britain. In , the Zionist relationship with the school will end when Mussolini aligns himself with Hitler. On November, further discriminatory legislation will be passed, including the prohibition of marriages between Jews and Aryans and the exclusion of Jews from military and civil administrative positions. He later will write the standard history of the Jews of Italy in German and Italian radio stations broadcast an official proclamation in support of Arab independence. In March, they will prevent the Nazis from deporting Jews in their zone. Italian military authorities in Lyons force the French to rescind an order for the deportation of several hundred French Jews to Auschwitz. Ribbentrop complains to Mussolini that "Italian military circles. Italy switches her allegiance in the war, declaring an armistice with the Allies; Allied forces enter Italy from the south; N Italy is under German control; Jews flee southward; Rev. Aldo Brunacci of Assisi , under the direction of his bishop, Giuseppe Nicolini, saved all the Jewish who sought refuge in Assisi. Raid of the ghetto in Rome. Rabbi Ricardo Pacifici of Genoa, members of his congregation, and Jewish refugees from northern Europe who found shelter in Genoa, are deported and gassed at Auschwitz. Nazis raid Pitigliano and deport all the Jews; people are deported from Florence, and the synagogue is looted and desecrated. The ship is taken out to sea and scuttled. Benito Mussolini is caught and killed by Italian partisans; Hitler commits suicide. This prayer, translated in the American Catholic Missal as "let us pray for the unbelieving Jews," was susceptible of even more derogatory interpretations. He also proposes measures to the Ecumenical Council to improve relations between the Catholic Church and other religions. Its sale of , copies sets a record for Italian publishing. Natalia Ginzburg, Italian playwright and novelist, writes, "Family Sayings," a novel based on recollections of her youth, including bourgeois assimilated Italian Jewish life in Turin. Augusto Segre, head of the culture department of the Union of Italian Jewish Communities, is the first Jew invited to occupy a chair at the Pontifical Lateran University. The guidelines surpass the declaration and clearly reject the widespread teaching that Judaism is a rigid religion calling neither for love of G-d, nor love of men. It also states that the history of Judaism did not end with the destruction of Jerusalem, but continued to develop, creating new religious values. The document calls on Catholics to fight antisemitism. The United Nations adopts the resolution that determines that Zionism is racism, by a vote of 72 in favor; 35 against; with 32 abstentions. Italy votes against the resolution. The Jewish Museum in Venice, established in , is restored

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and reopened. A two-year-old is killed and 35 are wounded. From this incident onward, there are police guards every Shabbat. A Vatican document on Jewish-Christian relations is issued. Among other statements of reconciliation is the first mention of the Holocaust and the State of Israel. Catholics are encouraged to recognize and teach the spiritual significance to Jews of these events. No pope has ever before entered a Jewish house of worship. The ceremony is broadcast live around the world. The Italian Supreme Court repeals the law that requires Jews to affiliate with the organized Jewish community, and pay a tax for support of the communal institutions.

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Chapter 4 : Jewish Studies | Purdue University Press

In my dissertation, "History as Myth and Memory: Bassani, Ginzburg, Levi, and the Re-membering of Fascism" I examine how post-war literature has affected the ways in which Italy has dealt with the memory of Fascism's twenty year rule.

It is the seventh most populous city in Italy, located in the heart of an area of about one million. The first settlements back to at least BC. The city has been a centre, first under the Etruscans. Home to the oldest university in the world, University of Bologna, founded in , Bologna is also an important transportation crossroad for the roads and trains of Northern Italy, where many important mechanical, electronic and nutritional industries have their headquarters. According to the most recent data gathered by the European Regional Economic Growth Index of , Bologna is the first Italian city, Bologna is home to numerous prestigious cultural, economic and political institutions as well as one of the most impressive trade fair districts in Europe. In it was declared European capital of culture and in , the city of Bologna was selected to participate in the Universal Exposition of Shanghai together with 45 other cities from around the world. Bologna is also one of the wealthiest cities in Italy, often ranking as one of the top cities in terms of quality of life in the country, after a long decline, Bologna was reborn in the 5th century under Bishop Petronius. According to legend, St. Petronius built the church of S. In , the city was captured by the Lombard king Liutprand, the Germanic conquerors formed a district called *addizione longobarda* near the complex of S. Charlemagne stayed in this district in , traditionally said to be founded in , the University of Bologna is widely considered to be the first university. The university originated as a centre of study of medieval Roman law under major glossators. It numbered Dante, Boccaccio and Petrarca among its students, the medical school is especially famous. In the 12th century, the families engaged in continual internecine fighting. Then a plague at the end of the 16th century reduced the population from 72, to 59,, the population later recovered to a stable 60, â€”65, However, there was also great progress during this era, in , the Piazza del Nettuno and the Palazzo dei Banchi were built, along with the Archiginnasio, the centre of the University 2. Jews originated as a national and religious group in the Middle East during the second millennium BCE, the Merneptah Stele appears to confirm the existence of a people of Israel, associated with the god El, somewhere in Canaan as far back as the 13th century BCE. The Israelites, as an outgrowth of the Canaanite population, consolidated their hold with the emergence of the Kingdom of Israel, some consider that these Canaanite sedentary Israelites melded with incoming nomadic groups known as Hebrews. The worldwide Jewish population reached a peak of Since then the population has risen again, and as of was estimated at The exact world Jewish population, however, is difficult to measure, Israel is the only country where Jews form a majority of the population. The modern State of Israel was established as a Jewish state and defines itself as such in its Declaration of Independence and its Law of Return grants the right of citizenship to any Jew who requests it. The etymological equivalent is in use in languages, e. Some people, however, have become so wary of this construction that they have extended the stigma to any use of Jew as a noun, a factual reconstruction for the origin of the Jews is a difficult and complex endeavor. It requires examining at least 3, years of ancient human history using documents in vast quantities, as archaeological discovery relies upon researchers and scholars from diverse disciplines, the goal is to interpret all of the factual data, focusing on the most consistent theory. In this case, it is complicated by long standing politics and religious, Jacob and his family migrated to Ancient Egypt after being invited to live with Jacobs son Joseph by the Pharaoh himself. The patriarchs descendants were later enslaved until the Exodus led by Moses, traditionally dated to the 13th century BCE, Modern archaeology has largely discarded the historicity of the Patriarchs and of the Exodus story, with it being reframed as constituting the Israelites inspiring national myth narrative. The growth of Yahweh-centric belief, along with a number of practices, gradually gave rise to a distinct Israelite ethnic group 3. It is situated 50 kilometres north-northeast of Bologna, on the Po di Volano, the town has broad streets and numerous palaces dating from the 14th and 15th centuries, when it hosted the court of the House of Este. Modern times have

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brought a renewal of industrial activity, Ferrara is on the main rail line from Bologna to Padua and Venice, and has branches to Ravenna, Poggio Rusco and Codigoro. Obizzo II dEste was proclaimed ruler of Ferrara five hundred years later. He also became seignior of nearby Modena in and of Reggio in , in the Este rulers were created Dukes of Modena and Reggio, and in Ferrara also became a duchy. Ferrara remained a part of the Papal States from to , with an interruption during the Napoleonic period, in it became part of the Kingdom of Italy. A fortress was constructed by Pope Paul V on the site of the castle called Castel Tedaldo, at the south-west angle of the town, all of the fortress was dismantled following the birth of the Kingdom of Italy and the bricks used for new constructions all over the town. On August 23,, the Ferrara synthetic rubber plant was a target of Strategic bombing during World War II, the town is still surrounded by more than 9 kilometres of ancient walls, mainly built in the 15th and 16th-centuries. Along with those of Lucca, they are the best preserved Renaissance walls in Italy, the imposing brick Castello Estense sited in the very centre of the town is iconic of Ferrara. The castle, erected in , is surrounded by a moat, the pavilions on the top of the towers date from the 16th-century refurbishment. The City Hall, renovated in the 18th century, was the residence of the Este family. The sculpture of the portal was signed by a Nicholas. An elaborate 13th-century relief depicting the Last Judgement is found in the story of the porch 4. Ludovico Ariosto – Ludovico Ariosto was an Italian poet. He is best known as the author of the romance epic Orlando Furioso, Ariosto composed the poem in the ottava rima rhyme scheme and introduced narrative commentary throughout the work. He was the oldest of 10 children and was seen as the successor to the position of his family. From his earliest years, Ludovico was very interested in poetry, after five years of law, Ariosto was allowed to read classics under Gregorio da Spoleto. Ariostos studies of Greek and Latin literature were cut short by Spoletos move to France to tutor Francesco Sforza, shortly after this, Ariostos father died. After the death of his father, Ludovico Ariosto was compelled to forgo his literary occupations and take care of his family, despite his family obligations, Ariosto managed to write some comedies in prose as well as lyrical pieces. Some of these attracted the notice of Cardinal Ippolito dEste, who took the poet under his patronage. Este compensated Ariosto poorly for his efforts, the reward he gave the poet for Orlando Furioso, dedicated to him, was the question, Where did you find so many stories. The poet excused himself, pleading ill health, his love of study, and his excuses were not well-received, and he was denied even an interview. Ariosto and dEste got into an argument, and Ariosto was promptly dismissed from service. The cardinals brother, Alfonso, duke of Ferrara, now took Ariosto under his patronage, by then, Ariosto had already distinguished himself as a diplomat, chiefly on the occasion of two visits to Rome as ambassador to Pope Julius II. On account of the war, his salary of 84 crowns a year was suspended, because of this, Ariosto asked the duke either to provide for him, or to allow him to seek employment elsewhere. He was appointed to the province of Garfagnana, then without a governor, situated on the Apennines, the province was distracted by factions and bandits, the governor had not the requisite means to enforce his authority and the duke did little to support his minister. In Ariostos play Cassaria appeared, and the next year I suppositi was first acted in Ferrara, a prose edition was published in Rome in , and the first verse edition was published at Venice in The play was translated by George Gascoigne and acted at Grays Inn in London in and published in , in , the first version of the Orlando Furioso in 40 cantos, was published at Ferrara 5. History of art – The history of art is the history of any activity or product made by humans in a visual form for aesthetical or communicative purposes, expressing ideas, emotions or, in general, a worldview. The subsequent expansion of the list of arts in the 20th century reached to nine, architecture, dance, sculpture, music, painting, poetry, film, photography. The study of the history of art was developed during the Renaissance. Today, art enjoys a network of study, dissemination and preservation of all the artistic legacy of mankind throughout history. Institutions like UNESCO, with the establishment of the World Heritage Site lists, the field of art history was developed in the West, and originally dealt exclusively with European art history, with the High Renaissance as the defining standard. Gradually, over the course of the 20th century, a vision of art history has developed. This expanded version includes societies from across the globe, and it attempts to analyze artifacts in terms of the cultural values in which they were created. Thus, art history is now

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seen to all visual art. The history of art is often told as a chronology of masterpieces created in each civilization and it can thus be framed as a story of high culture, epitomized by the Wonders of the World. On the other hand, vernacular art expressions can also be integrated into art historical narratives, in the latter cases art objects may be referred to as archeological artifacts. One way to examine how art history is organized is by examining the major survey textbooks, information on canonical art history is also found in the Heilbrunn Timeline of Art History, which is sponsored by the Metropolitan Museum of Art in New York City. The first tangible artifacts of human art that have found are from the Stone Age. During the Paleolithic, humans practiced hunting and gathering and lived in caves, in the Bronze Age, the first protohistoric civilizations arose. These first traces are generally worked stone, wood or bone tools, to paint in red, iron oxide was used, in black, manganese oxide and in ochre, clay. Surviving art from this period includes small carvings in stone or bone, cave paintings have been found in the Franco-Cantabrian region. There are pictures with magical-religious character and also pictures with a naturalistic sense, sculpture is represented by the so-called Venus figurines, feminine figures which were probably used in fertility cults, such as the Venus of Willendorf 6. Italian resistance movement – It was formed by pro-Allied Italians, following the Allied invasion of the country, the armistice between Italy and Allied armed forces, and German military occupation of northern Italy. The movement is known as the Italian resistance and the Italian partisans. The brutal conflict they took part in is referred to as the Italian Liberation War or as the Italian Civil War, the modern Italian Republic was declared to be founded on the struggle of the resistance. The Italian Centauro II Divisions absence from the battle contributed to the German defeat given its German-made tanks and it was composed primarily of ex-Blackshirts and was not trusted. By 10 September, the Germans had penetrated downtown Rome and the Granatieri made their last stand at Porta San Paolo, at 4 pm, General Giorgio Carlo Calvi di Bergolo signed the order of surrender, the Italian divisions were disbanded, and their members taken prisoner. Generals Raffaele Cadorna, Jr. Battle broke out at 21,15 on 10 September, between the German landing forces and the Italian coastal batteries, tanks, and civilian population, sauro and Carbet were scuttled because of the damage they had suffered. The German attack was repelled, by the dawn of 11 September, Germans had been killed, Italian casualties had been 4 killed and a dozen wounded, four Italian submarine chasers were also sunk during the fighting. Later in the morning, however, De Vecchi ordered the prisoners to be released, many of the sailors, soldiers and citizens who had fought in the battle of Piombino retreated to the surrounding woods and formed the first partisan formations in the area. In the days following 8 September most servicemen, left without orders from higher echelons, were disarmed and shipped to POW camps in the Third Reich, however, some garrisons stationed in occupied Greece, Albania, Yugoslavia and Italy fought the Germans. However, the Wehrmacht took the islands air and sea landings by infantry. Both Campioni and Mascherpa were captured and executed at Verona for high treason, on 13 September , the Acqui Division stationed in Cefalonia was ordered by Italian High Command to attack the Germans, despite ongoing negotiations. After a ten-day battle, the Germans executed thousands of officers and those killed in the massacre of the Acqui Division included division commander General Antonio Gandin. Other Italian forces remained trapped in Yugoslavia following the armistice and some decided to fight alongside the local resistance, when the unit finally returned to Italy at the end of the war, half its members had been killed or were listed as missing in action. Bastia, in Corsica, was the setting of a battle between Italian torpedo boats and an attacking German flotilla. Italian soldiers captured by the Germans numbered around , , most refused cooperation with the Third Reich despite hardship, chiefly to maintain their oath of fidelity to the King 7. He ruled constitutionally until , when he dropped all pretense of democracy, known as Il Duce, Mussolini was the founder of Italian Fascism. He served in the Royal Italian Army during the war until he was wounded and discharged in , Mussolini denounced the PSI, his views now centering on nationalism instead of socialism, and later founded the fascist movement. Following the March on Rome in October he became the youngest Prime Minister in Italian history until the appointment of Matteo Renzi in February , within five years he had established dictatorial authority by both legal and extraordinary means, aspiring to create a totalitarian state. Mussolini remained in power until he was deposed by King

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Victor Emmanuel III in , a few months later, he became the leader of the Italian Social Republic, a German client regime in northern Italy, he held this post until his death in . Mussolini had sought to delay a major war in Europe until at least , however, Germany invaded Poland on 1 September , resulting in declarations of war by France and the United Kingdom and starting World War II. In the summer of Mussolini sent Italian forces to participate in the invasion of the Soviet Union, and war with the United States followed in December. On 24 July , soon after the start of the Allied invasion of Italy, the Grand Council of Fascism voted against him, on 12 September , Mussolini was rescued from prison in the Gran Sasso raid by German special forces. In late April , with total defeat looming, Mussolini attempted to escape north and his body was then taken to Milan, where it was hung upside down at a service station for public viewing and to provide confirmation of his demise. His father, Alessandro Mussolini, was a blacksmith and a Socialist, while his mother, Benito was the eldest of his parents three children. His siblings Arnaldo and Edvige followed, as a young boy, Mussolini would spend some time helping his father in his smithy. His fathers political outlook combined views of anarchist figures like Carlo Cafiero and Mikhail Bakunin, the military authoritarianism of Garibaldi, in , at the anniversary of Garibaldi's death, Benito Mussolini made a public speech in praise of the republican nationalist. The conflict between his parents about religion meant that, unlike most Italians, Mussolini was not baptized at birth, as a compromise with his mother, Mussolini was sent to a boarding school run by Salesian monks.

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Chapter 5 : Timeline of Jewish History in Italy

Giorgio Bassani dedicated a considerable part of his literary work to narrating the life of the Jewish community of Ferrara during the Fascist period and the Second World War.

Elementary Italian 1 Introduction to the language and culture of contemporary Italy through short stories and plays, opera and popular music, film and popular culture. This sequence course is designed for students who have no prior knowledge of Italian. The course objective is to develop listening, speaking, reading, writing skills through communicative and interactive in-class activities e. Electronic versions of required materials are not accepted. Yearlong course ITAL Open to all classes; four minute periods; one hour of drill and one hour of aural-oral practice. Elementary Italian 1 Electronic versions of required materials are not accepted. Antognini a , Ms. Supplementary material from Andiamo in Italia, a web-based trip to Italy. Is it true that pasta was not invented in Italy? How did a cookbook contribute to the creation of national identity? Images of food and dinner tables pervade Italian art and literature, celebrating pleasures or projecting desires, passing on traditions or stirring revolutions. In this course we examine how eating and cooking habits intersect with material and cultural changes in Italy at various times, ranging from the Middle Ages to the present. We investigate how issues of personal, regional, and national identity are shaped and expressed by food habits. Fiction and non-fiction writings, recipes, documentary and fiction film, advertising, and television shows provide the basis for discussion and writing assignments. Open only to freshmen; satisfies the college requirement for a Freshman Writing Seminar. May not be counted towards the Italian major. The Italian Renaissance in English Translation 1 In this course we examine the notion of selfhood as it first appears in the writings of early humanists XIV century , Renaissance authors XVI century and works of contemporary visual artists. Cultural, philosophical, aesthetic, and gender issues are investigated through the reading of literary and theatrical masterpieces and their influence on visual artists like Botticelli, Raphael, and others. Satisfies college requirement for a Freshman Writing Seminar. Italy and the Modern Self 1 In this course we analyze the ways in which the experience of modernity has shaped Italian literature at the beginning of the 20th century. In particular we focus on the crisis of the self and its literary expressions: Frequently employed as metaphors for the alienated condition of the artist and intellectual in modern society, these ideas contribute to redefine the notion of self in a country increasingly concerned with progress and modernization while still looking to the past in search of a national identity. While the radical changes in material and social structures, gender roles, moral values challenge traditional certainties, artists and intellectuals challenge formal traditions and provide multiple definitions of the modern experience. As a Freshman Writing Seminar, the course is designed to help students develop analytical and critical skills, and to practice clear and persuasive writing. Students produce a variety of brief informal writing assignments and formal interpretive essays. Satisfies the college requirement for a Freshman Writing Seminar. With Dante in Hell 1 Where is Hell? How can a poet know so much about it? We read the Inferno in the context of Italy in the Middle Ages. Using a bilingual edition, we read the poem in translation with a glance at the original Italian. There are brief weekly writing assignments. Intermediate a and b. Intermediate Italian I 1 An intermediate language course designed to reinforce and build upon the communication and cultural competencies acquired at the introductory level, while improving reading comprehension, writing and conversational skills. A variety of texts from different genres, both written and audiovisual, provide the context for activities aimed at facilitating grammar review and expansion, vocabulary development, and writing practice. Short stories, essays, poems, newspaper articles, websites, pop songs, videos, and a feature film will provide material for analysis and discussion. Two minute periods and one hour of conversation. Intermediate Italian II 1 An upper-intermediate language and culture course designed to improve reading comprehension and refine oral and written expression. We also analyze the film adaptation of the novel and discuss authorial choices in both media. Writing assignments range from analytical to creative, while brief presentations allow students to explore specific aspects of the

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novel and develop effective oral expression. Roma, Siena, Venezia, and Bologna. Through the story of the Finzi-Continis, a wealthy Jewish family from Ferrara, Bassani recounts an important part of Italian history: However, this is not simply a historical novel, it is also an autobiographical one, a book of memory, and a love story. Particular attention will be devoted to the development of oral and written skills. Individual and group multi-media projects. The goal of this course is to introduce students to some of the major authors of the first four centuries of Italian literature, their cultural and philosophical background, and the reading of their works in the Italian vernacular. Among others, we will read: Nineteenth and Twentieth Century Italian Culture 1 The course introduces students to the transformation of Italian society from the second half of the 20th century to the present through its cinematic representation: While previous experience with film studies is not required, the course is designed to train students to approach film critically and become familiar with the basic terms of film analysis in Italian. The viewing and discussion of films will be accompanied by critical readings and regular writing practice. The course is conducted in Italian. Films are in Italian with English subtitles. Critical responses to the poem from the fourteenth-century to the present, as well as discussion of various art-works inspired by this masterpiece, aid us in our study. The course has a multidisciplinary approach and includes music, movement, videos, creative writing and contemplative practices. Open to all classes. The 1 A close reading of the one hundred tales with emphasis on social, cultural, and gender issues of the later Middle Ages. The course also analyzes contemporary rewritings of the text in different genres and media. Italian majors see ITAL Italian Cinema in English 1 Italian cinema is studied through interdisciplinary analyses of historical, social and political changes in Italy. Class, gender, race, and the normative State are concepts through which we examine the paradoxes of an increasingly multi-cultural and multi-ethnic nation. Close readings of films explore the genres, ideologies, and filmic techniques of important trends and phases in Italian film: Cinematic interpretive skills are developed through visual and linguistic exercises, group projects, and film-making. Open to sophomores, juniors, and seniors. May be counted towards the Italian major. Theoretical literature on these directors and on approaches to the interpretation of film-such as psychoanalytic film theory, feminist theory, deconstruction, and post-colonial analyses of dominant discourses-aid us in addressing questions of style and of political and social significance. Two minute periods and two film screenings. Italian Fictions 1 Analysis of short fiction and a film. Practice in spoken and written Italian. One 2-hour period and one 1-hour period of conversation. Topics in Seventeenth Century. Topics in Eighteenth Century. Topics in Nineteenth Century. Senior Seminar 1 An examination of selected topics in recent Italian culture or of a single topic across several centuries. May be taken more than once for credit when topic changes. Required of all senior majors. The Impossible Task of Translating: Whether translation between two languages is at all possible is a question as old as translating itself, but no matter how many answers have been given, the truth of the matter remains that we have always translated and we will continue to do so. Translation studies have flourished in the last few years and literary translation is more and more considered a creative undertaking rather than an unoriginal and quite tedious activity. Given the intrinsic bilingualism of the foreign literature classroom, translation is particularly intertwined with teaching and learning and becomes an integral part of the course. As a result, many students choose to complete their B. Translating is above all a decision process- careful interpretation and intelligent notation- and as such it requires passion, accuracy, careful attention to details, together with a knowledge and understanding of both the source and the target language and culture. This course aims to give students of Italian some insight into the field -historical and theoretical-as well as a solid grasp of the tools required to be a literary translator. While analyzing different translation strategies and doing practical exercises, such as contrasting and comparing different versions of the same source text, students will devote time to studying not only Italian grammar but also English. By the end of the semester, they will produce a final original translation, accompanied by a "translation diary", a meta-textual description of the problems encountered during their work. They will receive systematic guidance from their instructor, and discuss problems they encounter in various stages of their project creation with both the instructor and their peers. The class meets three times a semester for two hours. One hour individual meetings are scheduled

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bi-weekly. Year-long course ITAL The Language of Desire and the Modern Self 1 The course explores ways in which early writers in the Italian vernacular developed the modern concept of selfhood and articulated it through the language of desire. Designed for Italian majors in their senior year. The 1 A reading of the one hundred tales with specific emphasis on social, cultural and gender issues of the later Middle Ages, as represented in the novella genre. Critical interpretations are analyzed after the reading of the entire masterpiece. Issues related to textual censorship, and contemporary re-writings through different media are addressed. Various associated with innocence and vitality, innovation and peril, self-creation and anti-authoritarianism, youth long embodied individual and social ideals and fears in literature. In the twentieth century, it also increasingly suggested uncertainty and incompleteness. As adolescence acquired importance in both the historical landscape and collective imagination, its symbolic connotations became progressively unstable. When young people wrote about themselves and their peers, first-hand experience mixed with inherited notions in unexpected ways. The significance of youth in post-Fascist Italy, the construction of a generational identity through media and popular culture, and the creation of a new literary language for the expression of youth are some of the topics we address. Modernity in Italy 1 This course explores different manifestations of modernity in Italian literature and culture in the early twentieth century.

Chapter 6 : Wellesley College - ITAS - Italian Studies

Biography []. Bassani was born in Bologna into a prosperous Jewish family of Ferrara, where he spent his childhood with his mother Dora, father Enrico (a doctor), brother Paolo, and sister Jenny.

Chapter 7 : Project MUSE - Fables of loss and delusion: a review essay

the memory of Giorgio Bassani is a delicate proposition, as the novelist's repudiation of the film inspired by his most famous work is scarcely a secret, having led to a highly publicized lawsuit.

Chapter 8 : "History as Myth and Memory: Bassani, Ginzburg, Levi, and the Re-member" by Erika Conti

Giorgio Bassani () used to be a Jewish Italian novelist, poet, essayist, editor, and highbrow. a worldly author fascinated about the issues of Jewish id and historical past, Bassani used to be deeply stricken by the persecution and deportation of Italian Jews less than Mussolini.

Chapter 9 : Italian literature - The 20th century | calendrierdelascience.com

Marilyn Schneider's study of Giorgio Bassani's fiction explores the textual layers (that is, the historical, spatial, autobiographical, linguistic, sexual, and so on) of Il romanzo di Ferrara (), which contains several books of short stories and.