

Flaiano Tempo Di Uccidere

Daniela Baratieri

Tempo di uccidere Ennio Flaiano, 2017-11-23 In un'Africa surreale e priva di ogni esotismo un tenente dell'esercito italiano vaga alla ricerca di un medico, guidato dal mal di denti. Si allontana dal campo, rimane solo, si perde. Hanno inizio così, per caso, le sue disavventure. Prima si convince di aver contratto la lebbra, poi fugge, certo di essere ricercato per tentato omicidio, infine si trasforma in ladro e maldestro attentatore, fino ad approdare alla capanna di Johannes, un luogo misterioso e arcano dove può iniziare a guarire. Nato da una conversazione con Leo Longanesi e vincitore del premio Strega nel 1947, *Tempo di uccidere*, unico romanzo scritto da Flaiano, è un'intensa allegoria della guerra, messa a nudo con ironica, spietata crudeltà.

Tempo di uccidere - Ennio Flaiano (analisi del libro) Tommaso Rossi, 2025-07-05 *Tempo di uccidere* - Ennio Flaiano : Una discesa nell'Africa coloniale e nella coscienza umana tra colpa, follia e disillusione Romanzo d'esordio e capolavoro assoluto di Ennio Flaiano, *Tempo di uccidere* è una parabola crudele e visionaria sull'esperienza coloniale italiana. Un viaggio nei pensieri di un tenente senza nome che, in fuga dalla guerra, si scontra con il peso della propria coscienza. Cosa troverai nel documento: • Riassunto dettagliato della trama, dal delitto alla resa finale • Analisi dei personaggi principali: il tenente, Mariam, Johannes, il maggiore, "Lei" • Temi chiave esplorati: colpa, colonialismo, identità, guerra, giustizia e ironia dell'assurdo • Approfondimento sullo stile narrativo: prima persona, flusso di coscienza, tono beffardo e grottesco • Contesto storico e culturale: la guerra d'Etiopia, il dopoguerra italiano, la ricezione critica dell'opera • 25 domande con risposte + quiz finale a scelta multipla per il ripasso Un documento indispensabile per esplorare il capolavoro di Flaiano: *Tempo di uccidere* è il ritratto inquietante di un uomo normale che, in tempo di guerra, scopre il volto nascosto di sé stesso. Una lettura lucida, spietata e ancora oggi attualissima.

Ennio Flaiano e Tempo di uccidere Mariarosaria Gallo, 1990

"Tempo di uccidere" di Ennio Flaiano Maurizio Schianchi, 1989

Tempo di uccidere Ennio Flaiano, 1966

Against Redemption Franco Baldasso, 2022-12-06 WINNER, HELEN AND HOWARD R. MARRARO PRIZE IN ITALIAN HISTORY Discloses the richness of ideas and sheds light on the controversy that characterized the transition from fascism to democracy, examining authors, works and memories that were subsequently silenced by Cold War politics. How a shared

memory of Fascism and its cultural heritage took shape is still today the most disputed question of modern Italy, crossing the boundaries between academic and public discourse. *Against Redemption* concentrates on the historical period in which disagreement was at its highest: the transition between the downfall of Mussolini in July 1943 and the victory of the Christian Democrats over the Left in the 1948 general elections. By dispelling the silence around the range of opinion in the years before the ideological struggle fossilized into Cold War oppositions, this book points to early postwar literary practices as the main vehicle for intellectual dissent, shedding new light on the role of cultural policies in institutionalizing collective memory. During Italy's transition to democracy, competing narratives over the recent traumatic past emerged and crystallized, depicting the country's break with Mussolini's regime as a political and personal redemption from its politics of exclusion and unrestrained use of violence. Conversely, outstanding authors such as Elsa Morante, Carlo Levi, Alberto Moravia, and Curzio Malaparte, in close dialogue with remarkable but now-neglected figures, stressed the cultural continuity between the new democracy and Fascism, igniting heated debates from opposite political standpoints. Their works addressed questions such as the working through of national defeat, Italian responsibility in World War II, and the Holocaust, revealing how the social, racial, and gender biases that characterized Fascism survived after its demise and haunted the newborn democracy.

A Time to Kill Ennio Flaiano, 1992 In this novel, first published in Italy in 1947, a chance encounter and an accidental shooting leave a young woman dead and a young soldier attempting to reason away responsibility and assuage his guilt.

"Tempo di uccidere" di Ennio Flaiano e la questione della letteratura coloniale Vera Vazzoler, 1998

Italian Colonialism Jacqueline Andall, Derek Duncan, 2005 The essays in this volume explore the ways in which the Italian colonial experience continues to be relevant, despite the extent to which forgetting colonialism became an integral part of Italian culture and national identity.

La letteratura coloniale e postcoloniale in Italia Alceo Crivelli, 2022-10-14T00:00:00+02:00 Il proposito all'origine di questo lavoro di ricerca è quello di sondare un settore della letteratura italiana ancora poco esplorato e spesso addirittura arbitrariamente disconosciuto a causa del tentativo di relegarne l'esistenza a una parentesi storico-letteraria marginale e prettamente legata al fascismo. Si tratta della cosiddetta letteratura coloniale e postcoloniale, genere che nel volume è designato a oggetto di studio soprattutto nella sua declinazione romanzesca. Dopo aver indagato le circostanze della nascita della letteratura e del romanzo coloniali, averne tracciato le tappe evolutive – nel primo dopoguerra nella forma del romanzo anticoloniale, mentre dagli anni Novanta in quella della cosiddetta letteratura postcoloniale – e averne passato in rassegna i principali esponenti, Alceo Crivelli propone una lettura contrappuntistica di tre opere narrative. Il loro susseguirsi, da un lato, rappresenta emblematicamente lo sviluppo del genere nel tempo e, dall'altro, mette in luce il mutamento progressivo delle sue caratteristiche principali e dell'immaginario esotico collettivo a esso connesso.

Encyclopedia of Italian Literary Studies: A-J Gaetana Marrone, 2007 Publisher description

Memories and Silences Haunted by Fascism Daniela Baratieri, 2010 Pt. 1. Theatres of memory : hegemony in the structures producing culture -- The makers of Italian news in motion -- The Italian press across different political regimes -- Audiences -- pt. 2. Searching for total silence -- Cinema : a question of total silence? -- Cinema and the persistence of desire -- Newsreels : comparing Fascist and non-Fascist imaginary -- The illustrated press and the verbosity of silence -- pt. 3. Hands on memories and silences -- Hunting and the appropriation of Africa -- The myth of Italians [as] good people -- African decolonisation in the illustrated press -- Conflicting memories -- The biography of things -- A case study: Bengasi revisited -- Conclusion -- Appendix: A selection of cartoons -- Archives and databases -- Filmography

War-torn Tales Danielle Hipkins, Gill Plain, 2007 This book is the outcome of a successful workshop held in Leeds in September 2003 and explores the effects of World War II on the representation of gender in post-war literature, film and popular culture, juxtaposing Western European experience with US, Soviet and Japanese. It aims to outline the different ways in which these representations evolved in post-war attempts both to re-establish social order and reconstruct national identity. It gives the reader an overview of the similarities and differences that have emerged in the representation of war and gender in different cultures and media, as a result of social expectations, political change and individual artistic innovation. The essays are linked by their concern with three key questions: how are emotion and gender represented in relation to the experience of war; what is the impact of war on the dynamic between the genders; and, as the memory of war recedes, is it possible to identify chronological shifts in the artistic response to the conflict?

Encrucijadas en la cultura italiana. María Dolores Ramírez Almazán, 2022 Encrucijadas en la Cultura italiana se presenta aquí justamente como lo que significa, en su primera acepción, el término encrucijada, es decir: el lugar donde se cruzan los caminos. En el caso de caminos reales, las encrucijadas son siempre resultado de factores que tienen que ver con el paisaje, con la orografía, con la climatología y con el producto de la imaginación y el ingenio humanos, prontos a configurar un territorio. El punto de encuentro de las encrucijadas del presente volumen es claramente un punto imaginario, aunque no impreciso, indeterminado o irrelevante, sino un punto concreto donde son capaces de hallarse, hermanarse, darse la mano e interrelacionarse las distintas disciplinas que conforman el vasto paisaje de la Italianística actual. De este modo, el conjunto de las veintiséis investigaciones que componen *Encrucijadas en la cultura italiana* se presenta como distintas propuestas de caminos por recorrer y podrían aparecer relacionadas simplemente atendiendo a las disciplinas en las que en una primera lectura se encuadran: la literatura italiana, en sus distintos géneros (en este caso concreto, narrativa, poesía, literatura comparada y la literatura escrita por mujeres o, en un sentido más amplio, la que tiene a las mujeres como protagonistas), la lengua (aquí, la lexicología, la traductología y la metodología de la enseñanza de la lengua italiana) y los estudios culturales (aquí también, la conexión entre cine y literatura, la música y la traducción de textos musicales, la recepción de la literatura

y la cultura australianas en Italia, la mafia, la figura de Don Quijote o los tratados de comportamiento renacentistas como origen de fenómenos estéticos y sociales)...

Ennio Flaiano Silvia Fogolin, 1997

Inspiring Fellini Federico Pacchioni, 2014-01-01 Introduction A Not So Solitary Genius: Traversing Authorial Politics and Methodological Anxieties An Ambiguous Adherence: Esotericism in Fellini's Work and Collaborations 1 Tullio Pinelli Neutralizing Tragedy: A Pattern from *La strada* On A Metaphysical Fellowship: Transcending Christianity Nothing but Images: *La voce della luna* 2 Ennio Flaiano Frivolously Yours: The Public Dispute over Authorship The Self as Monster: Satire and Compassion in *La dolce vita* A Light in the Night: Negotiating Epiphany from *I vitelloni* to *8 1/2* 3 Bernardino Zapponi The Script as Collage: The Unbound Notebooks of the 1970s Popular Culture and Neurosis: Toby Dammit and Beyond 4 The Poets An Organic Mind: Brunello Rondi from *La dolce vita* to *Provvidenza* Orchestra You Are My Labyrinth: The Poetic Brotherhood with Pier Paolo Pasolini Eroticism as Dream and Nightmare: A Dialogue with Brunello Rondi Remembering Corporality: Tonino Guerra in *Amarcord* and *E la nave va* Maternal Pre-grammaticality: Pasolini, Guerra, and Zanzotto Conclusion Notes Bibliography Index

Forum Italicum, 2002 Forum Italicum is a journal of Italian Studies, founded by M. Ricciardelli in 1967. The journal is intended as a meeting-place where scholars, critics, and teachers can present their views on the literature, language, and culture of Italy and other countries in relation to Italy. Young and hitherto unpublished scholars are encouraged to contribute their critical works.

The Paradigm Exchange II, 1981

Un trattamento inedito di Ennio Flaiano Antonio Turchiarelli, 1995

Numeri immaginari Michele Emmer, 2011-10-27 T00:00:00+02:00 Spesso relegata dalla memoria degli anni di scuola tra le astruserie temibili, la matematica si prende al cinema una formidabile rivincita. I numeri e lo schermo sono affratellati dall'immaginazione. Per entrambi interi mondi diventano possibili. E oltre che possibili, diventano divertenti. Nessuno può saperlo meglio di Michele Emmer, tra i pochissimi matematici di rilievo a vantare fin dall'infanzia la dimestichezza con il mezzo cinematografico: dall'altra parte dello schermo, s'intende. È lui il bambino di nove anni che sta al pianoforte nel film *Camilla*, per la regia del padre Luciano, una delle figure eminenti della nostra cinematografia. Figlio d'arte e giovane matematico già affermato internazionalmente, Michele Emmer decide di non tenere separate le sue due passioni imperiose. Le ragioni di questo libro nascono allora e durano una vita intera. *Numeri immaginari* attinge a piene mani alle esperienze personali, ma non ha l'andamento tradizionale di un'autobiografia; fa scorribande in sessant'anni di cinema che mette in scena matematici, fornendone anche un repertorio aggiornatissimo e unico nel suo genere, ma si sottrae alle convenzioni di un saggio critico. Strutturato come un film, cattura il lettore dalla prima inquadratura ai titoli di coda. Scorrono sullo

schermo delle pagine capolavori del passato e grandi produzioni di fine-inizio millennio, popolari serie televisive o corti sperimentali di scarsa circolazione, e il fermo-immagine interviene sempre al momento giusto, quando un'informazione e una chiosa competente servono a esplicitare ciò che ci era sfuggito, a richiamare libri e vicende a cui, da spettatori, non avevamo pensato. Il privilegio di avere accanto, in sala, un matematico che sa di cinema moltiplicherà il piacere della visione.

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