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Social Class in 1950's AmericaAFFINITY Photo: Tuto 209 (Etiquette de vin) Excel - Impossibile Trovare il progetto o la libreria Comprehensive Creation of Portfolio with Flexible Template and Macros Integrating APIs into FileMaker apps: Books EXCEL: 🔢 TABELLE PIVOT: le basi e alcuni segreti - DIRETTA #4

Korean: A Comprehensive Grammar is a reference to Korean grammar, and presents a thorough overview of the language, concentrating on the real patterns of use in modern Korean. The book moves from the alphabet and pronunciation through morphology and word classes to a detailed analysis of sentence structures and semantic features such as aspect, tense, speech styles and negation. Updated and revised, this new edition includes lively descriptions of Korean grammar, taking into account the latest research in Korean linguistics. More lower-frequency grammar patterns have been added, and extra examples have been included throughout the text. The unrivalled depth and range of this updated edition of Korean: A Comprehensive Grammar makes it an essential reference source on the Korean language.

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From the myths and legends that fashioned the identities of ancient city-states to the diversity of literary performance in contemporary cities around the world, literature and the city are inseparably entwined. The international team of scholars in this volume offers a comprehensive, accessible survey of the literary city, exploring the myriad cities that authors create and the genres in which cities appear. Early chapters consider the literary legacies of historical and symbolic cities from antiquity to the early modern period. Subsequent chapters consider the importance of literature to the rise of the urban public sphere; the affective experience of city life; the interplay of the urban landscape and memory; the form of the literary city and its responsiveness to social, cultural and technological change; dystopian, nocturnal, pastoral and sublime cities; cities shaped by colonialism and postcolonialism; and the cities of economic, sexual, cultural and linguistic outsiders.

This book is about the impact of literature upon cities world-wide, and cities upon literature. It examines why the city matters so much to contemporary critical theory, and why it has inspired so many forms of writing which have attempted to deal with its challenges to think about it and to represent it. Gathering together 40 contributors who look at different modes of writing and film-making in throughout the world, this handbook asks how the modern city has engendered so much theoretical consideration, and looks at cities and their literature from China to Peru, from New York to Paris, from London to Kinshasa. It looks at some of the ways in which modern cities ‒ whether capitals, shanty-towns, industrial or ‖rust-belt‖ ‒ have forced themselves on people‖s ways of thinking and writing.

The intersection between film stardom and politics is an understudied phenomenon of Fascist Italy, despite the fact that the Mussolini regime deemed stardom important enough to warrant sustained attention and interference. Focused on the period from the start of sound cinema to the final end of Fascism in 1945, this book examines the development of an Italian star system and evaluates its place in film production and distribution. The performances and careers of several major stars, including Isa Miranda, Vittorio De Sica, Amedeo Nazzari, and Alida Valli, are closely analyzed in terms of their relationships to the political sphere and broader commercial culture, with consideration of their fates in the aftermath of Fascism. A final chapter explores the place of the stars in popular memory and representations of the Fascist film world in postwar cinema.

The definitive book on stardom in Italian cinema

McLean explores Hayworth's participation in the creation of her star persona, particularly through her work as a dancer-a subject ignored by most film scholars.

This true story of the 1950s murder scandal that rocked Italy portrays the Rome of romance, luxury, and glamour‖as well as a city of carnal crimes, sex, drugs, corruption, and cover-ups On April 9, 1953, an attractive 21-year-old woman went missing from her family home in Rome. Thirty-six hours later her body was found washed up on a neglected beach at Torvaianica, 40 kilometers from the Italian capital. Some said it was suicide, others, a tragic accident. But could the mysterious death of this quiet, conservative girl be linked to a drug-fueled orgy involving some of the richest men in Italy? The short life and tragic death of Wilma Montesi was played out against a fascinating backdrop. By the 1950s Italy, in the wake of Mussolini's brutal Fascist government, was in the process of reinventing itself, and with the help of Hollywood stars such as Audrey Hepburn and Gregory Peck, it seemed to be succeeding. Suddenly Italy, and Rome in particular, was the most glamorous place on earth. But the murder of Wilma Montesi exposed a darker side of Roman life‖a life of

corruption, cover-ups, and carnal pleasures.

Since the 1800s, the Balkans - the Wild East of Europe - have offered material for the literature and the entertainment industries in Western Europe and America. In this process of imaginative colonization, products developed in the West - lands such as Bram Stoker's Transylvania (in Dracula) and Anthony Hope's Ruritania (in The Prisoner of Zenda) - became lucrative brand-names which remain much better known than their real counterparts.

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