
Le Notti Bianche

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Le notti bianche (Mondadori) Edizioni Mondadori

Il tema del 'sognatore romantico', dell'eroe solitario che - come l'"anima bella" schilleriana che vive nel regno dell'ideale e dell'utopia estetica più astratta - trascorre i suoi giorni immerso nella dimensione del sogno, in un paradiso di illusioni, malinconicamente sofferente e lontano dall'incolore e consueta realtà dell'esistenza quotidiana, percorre come un filo di Arianna questo racconto. In una notte bianca, crudelmente reale, passeggiando solitario l'eroe del racconto incontra sul lungofiume una ragazza che risveglia in lui il sentimento dell'amore - il simbolo della temuta vita reale -, e coraggiosamente egli decide di fuggire dal regno dei sogni, e delle fantasticherie in cui trascorre i suoi giorni, aprendosi alla vita. Ma quando la ragazza gli rivela di amare un altro, la sua speranza svanisce, annullata dalla crudele vendetta del destino, ricacciata nella dimensione del sogno, a un tempo capace di dare felicità e sofferenza. Un regno delle illusioni che è anche metaforicamente simbolo del male.

Le Notti Bianche

Le notti bianche *La Riflessione*

Le notti bianche *Bur*

"Un intero minuto di beatitudine": così il Sognatore -protagonista e narratore di questo racconto- riassume la fulminea, inaspettata esperienza del suo incontro con Nàstenka. Prima e dopo, per questo "buffo signore" è un abisso di solitudine; infatti il sognatore, che "non è un uomo, ma piuttosto un essere di genere neutro" , appartiene a una categoria che vive separata dal mondo abitando di preferenza i più squallidi tuguri.

Le notti bianche

Le notti bianche

Le notti bianche-La cronaca di Pietroburgo

Le notti bianche. Ediz. integrale

Notes from Underground, White Nights, The Dream of a Ridiculous Man, and Selections from The House of the Dead *Penguin*

Collects several stories and features "Notes from Underground," in which the narrator leaves his life as an official and goes underground, where he makes obsessive observations on utopianism and the irrational nature of humankind.

Hiroshi Sugimoto

Le Notti Bianche *Skira Editore*

Le Notti Bianche brings together twenty images of Opera Houses, created by Hiroshi Sugimoto in Italy since 2014. The title that the artist chose is also the title of the film being projected during the shoot at the Teatro di Villa Aldrovandi Mazzacorati in Bologna and directed by Luchino Visconti in 1957 and starred Marcello Mastroianni and Maria Schell. The story was originally set in St. Petersburg during the endless summer nights, when it never gets truly dark and night falls slowly, and was moved to Livorno for Visconti's version; with Sugimoto, Le Notti Bianche becomes a subtle metaphor with a range of meanings. The theatre screen with the vivid light emanating from it suggests the white of the photographic paper where the images come to life during the development process. Frame by frame on the screen in the darkness of the cinema, and detail after detail on the light sensitive sheet immersed in the chemical baths in the darkness of the darkroom, the story takes shape just as the picture slowly appears. The new collection of twenty works presented in the book was created entirely in Italy over the past three years, after a break of more than a decade in the production of Theaters. For the first time, in addition to the image of the front of the stage, the stalls and the gallery where the camera was set up are included. This is an additional step on the part of the Japanese photographer in his desire to let the audience participate in the work, beyond pure contemplation of it. The theatres photographed, chosen for their architectural characteristics as well as for their history, are the Teatro Carignano in Turin, the Teatro Farnese in Parma, the Teatro all'Antica in Sabbioneta, the Teatro Olimpico in Vicenza, the Teatro Comunale in Ferrara, the Teatro Scientifico in Mantua, the Teatro dei Rozzi in Siena, the Teatro Sociale in Bergamo, the Teatro Comunale Masini in Faenza, the Teatro Goldoni in Bagnacavallo, the Teatro dei Rinnovati in Siena and the Teatro di Villa Aldrovandi Mazzacorati in Bologna.

Le notti bianche. Ediz. integrale *Y Classici*

Le notti bianche. Testo russo a fronte

White Nights *Grey Eagle Publications*

"A one-sitting, unputdownable read that will have your pulse racing from start to finish." ~ L.J. Shen, Wall Street Journal Bestselling Author Power. That's what I think of when I spot him across the ER. Power and danger. One of the wealthiest Russian oligarchs, Alex Volkov is as ruthless as he is magnetic. He always gets what he wants, and what he wants is me, in his bed. He's the kind of trouble every woman should run from. The bullet his bodyguard took for him proves that. I should stay far away, but for one night, I give in to temptation. Before I know it, he's pulling me deeper into his world of excess and violence, invading not only my life but my heart. How much trust can I place in a man so dangerous? How much do I dare risk for his love?

Le notti bianche

Versione integrale *Giunti*

Un giovane uomo, di cui non conosciamo il nome, vive isolato e non ha amicizie. Durante una passeggiata notturna sul lungofiume incontra Nesten'ka, una ragazza di diciassette anni. L'uomo è un sognatore, un solitario, distaccato dal mondo il cui vive, e questo incontro fa nascere in lui per la prima volta un sentimento reale. Le notti bianche di San Pietroburgo, in cui la luce non sembra mai tramontare, fanno da sfondo alla loro sofferta storia d'amore, un breve risveglio nel vuoto di un'esistenza non vissuta.

White Nights

This collection, unique to the Modern Library, gathers seven of Dostoevsky's key works and shows him to be equally adept at the short story as with the novel. Exploring many of the same themes as in his longer works, these small masterpieces move from the tender and romantic White Nights, an archetypal nineteenth-century morality tale of pathos and loss, to the famous Notes from the Underground, a story of guilt, ineffectiveness, and uncompromising cynicism, and the first major work of existential literature. Among Dostoevsky's prototypical characters is Yemelyan in The Honest Thief, whose tragedy turns on an inability to resist crime. Presented in chronological order, in David Magarshack's celebrated translation, this is the definitive edition of Dostoevsky's best stories.

Il giocatore-Le notti bianche-La mite-Il sogno di un uomo ridicolo. Ediz. integrale

Le notti bianche *E-text*

La storia di un giovane attratto irresistibilmente da una fanciulla incontrata casualmente per strada, fu definita da Dostojevskij stesso "un romanzo sentimentale". La trasformazione da simpatia in amore del solitario sognatore viene stroncata quando proprio in lui nasce l'illusione che l'amore sia ricambiato e che non sia più per "l'altro" che invece riappare all'improvviso e accoglie tra le sue braccia la ragazza; non resta quindi che il ritorno alla solitudine, alla sofferenza, al non saper vivere come gli altri e a non districarsi dal labirinto che il vizio delle fantasie gli ha tessuto attorno.

Ambientato nelle crepuscolari notti nordiche di Pietroburgo, il racconto uscì nel 1848 su "Otëčestvennie Zapiski".

White Nights and Other Stories *Prabhat Prakashan*

"White Nights" is a short story by Fyodor Dostoyevsky, originally published in 1848.

Le Notti Bianche *Createspace Independent Publishing Platform*

La storia di un giovane attratto irresistibilmente da una fanciulla incontrata casualmente per strada, fu definita da Dostojevskij stesso "un romanzo sentimentale". La trasformazione da simpatia in amore del solitario sognatore viene stroncata quando proprio in lui nasce l'illusione che l'amore sia ricambiato e che non sia più per "l'altro" che invece riappare all'improvviso e accoglie tra le sue braccia la ragazza; non resta quindi che il ritorno alla solitudine, alla sofferenza, al non saper vivere come gli altri e a non districarsi dal labirinto che il vizio delle fantasie gli ha tessuto attorno. Ambientato nelle crepuscolari notti nordiche di Pietroburgo, il racconto uscì nel 1848 su "Otëčestvennie Zapiski". Numerose le trasposizioni sceniche; da ricordare almeno la riduzione ceca per il teatro d'avanguardia di E. F. Burian, rappresentata a Praga nel 1946. Note anche le trasposizioni cinematografiche. Completano il volume due racconti. Le tappe della follia narra dell'amicizia tra due giovani, Vassia e Arcadio e il tentativo disperato e angosciante di Arcadio di allontanare Vassia dall'abisso del buio della mente. Memorabili alcune pagine che descrivono l'avanzare della psicosi di Vassia e l'impotente disperazione delle persone a lui vicine per affetto. Il primo amore narra invece con delicatezza i primi turbamenti sentimentali di un undicenne messo di fronte alle traversie d'amore di una giovane donna che a lui comunque si affeziona.

Le notti bianche *Lindhardt og Ringhof*

Un giovane sognatore, nella magia vagamente inquieta delle nordiche notti bianche, incontra una misteriosa fanciulla e vive la sua "educazione sentimentale", segnata da un brusco risveglio con conseguente ritorno alla realtà. Fëdor Dostoevskij (Mosca, 1821 – San Pietroburgo, 1881) è uno dei cardini della letteratura e del pensiero ottocenteschi, portavoce di uno scavo psicologico lucido e infuocato che ha contagiato la contemporaneità. Fra i suoi capolavori ricordiamo, oltre a Le notti bianche, Delitto e castigo (1886), I demoni (1871), e I Fratelli Karamazov (1880).

Le Notti Bianche *Grey Eagle Publications*

Potere. Ecco che cosa mi viene in mente non appena lo vedo nel pronto soccorso. Potere e pericolo. Alex Volkov, uno dei più ricchi oligarchi russi, è tanto spietato quanto magnetico. Ottiene sempre quello che vuole, e quello che vuole sono io, nel suo letto. Sa dare quel genere di guai da cui ogni donna dovrebbe fuggire, e il proiettile che la sua guardia del corpo ha intercettato per lui ne è la prova. Dovrei starne lontana, ma per una notte, cedo alla tentazione. In men che non si dica, mi attira sempre più in profondità nel suo mondo, pieno di eccessi e violenza, invadendo non solo la mia vita ma anche il mio cuore. Quanta fiducia posso riporre in un uomo così pericoloso? Fino a che punto oso rischiare per il suo amore?

Mise en Scène and Film Style

From Classical Hollywood to New Media Art *Palgrave Macmillan*

Styles of filmmaking have changed greatly from the classical Hollywood system, with its emphasis on narrative and character, to the current digital era of YouTube and installation art, where audiovisual spectacle takes command. The ways in which film critics and scholars have analysed these transformations in film style have also often changed. This book explores two central style concepts from the history of audiovisual criticism and theory, *mise en scène* and *dispositif*, to illuminate a wide range of film and new media examples. It argues that we need an open, inclusive and truly international approach to understand anew both old and current film and media works.

Le notti bianche *Quixote Edizioni*

Un incontro può ribaltarti la vita. Quando a quarant'anni suonati Henry Green entra al Black Rose per bersi una birra, e possibilmente rimorchiare qualcuno per passare la serata, non si aspetta che la sua conquista poco più che ventenne diventerà molto più che una botta e via. David Addison si lascia alle spalle abbastanza in fretta l'incontro con il sexy metallaro avuto sei mesi prima. Non è preparato a scoprire però che Henry è quell'Henry. Non solo è il suo padrone di casa, ma è anche il suo professore all'università in cui si è appena iscritto. Solo che Henry nega fino allo stremo di aver mai incontrato David prima di quel momento... Chi l'avrà vinta? Il testardo David, deciso a sedurre di nuovo il suo sexy professore o Henry, terrorizzato dall'idea di una relazione con un suo studente, ma molto tentato da esso?

Le notti bianche

Le notti bianche, La mite e Il sogno di un uomo ridicolo *Newton Compton Editori*

Cura e traduzione di Luisa De Nardis e Pierluigi Zoccatelli Edizioni integrali Eroe del romanzo breve Le notti bianche, opera del periodo cosiddetto «romantico» di Dostoevskij, è la figura del sognatore, nella cui piatta esistenza, chiusa in uno sterile mondo di fantasticherie, piomba per un breve attimo la giovane Nasten'ka. Simbolo del pulsare delle emozioni, Nasten'ka offrirà per la prima volta al sognatore scampoli di vita vera, finché una sua lettera, con l'annuncio delle proprie nozze, non lo "risveglierà" per riportarlo al suo illusorio destino di sogni. Sullo sfondo di una Pietroburgo deserta e quasi magica, si inserisce l'intenso dialogo tra i due protagonisti, pure voci, la cui identità è l'oggetto stesso delle loro riflessioni e della loro autocoscienza. Nella più matura espressione della sua vena creativa, Dostoevskij ci presenta ne La mite il racconto introspettivo e raggelante di un marito che veglia la giovane moglie morta suicida; Il sogno di un uomo ridicolo è il monologo di un uomo che, abbandonato da tutti e deciso a uccidersi, sprofonda in un sogno che lo trasporta in un mondo primordiale, dove gli uomini vivono in uno stato di felicità, privi della sofferenza e del peccato. L'idea dell'"età dell'oro", dello sdoppiamento della coscienza umana e la risposta al problema del male sono temi centrali della narrativa di Dostoevskij: per l'autore la vita sarebbe già un paradiso, se solo lo volessimo e il male stesso non esisterebbe, perdonato e vinto dall'amore. Fëdor M. Dostoevskij Fëdor Michajlovic Dostoevskij nacque a Mosca nel 1821. Da ragazzo, alla notizia della

morte del padre, subì il primo attacco di epilessia, malattia che lo tormentò per tutta la vita. Nel 1849 lo scrittore, a causa delle sue convinzioni socialiste, venne condannato a morte. La pena fu poi commutata in quattro anni di lavori forzati in Siberia e nell'esilio fino al 1859. Morì a San Pietroburgo nel 1881. È forse il più grande narratore russo e uno dei classici di tutti i tempi. Le sue opere e i suoi personaggi, intensi, drammatici, affascinanti, sono attuali e modernissimi. La Newton Compton ha pubblicato L'adolescente, Delitto e castigo, I demoni, I fratelli Karamazov, Il giocatore, L'idiota, Memorie dal sottosuolo, Le notti bianche - La mite - Il sogno di un uomo ridicolo anche in volumi singoli.

Luchino Visconti and the Alchemy of Adaptation *SUNY Press*

Examines the place of book-to-film adaptations by one of Italy's most famous postwar film directors. Since the beginning, much of Italian cinema has been sustained by transforming literature into moving images. This tradition of literary adaptation continues today, challenging artistic form and practice by pressuring the boundaries that traditionally separate film from its sister arts. In the twentieth century, director Luchino Visconti is a keystone figure in Italy's evolving art of adaptation. From the tumultuous years of Fascism and postwar Neorealism, through the blockbuster decade of the 1960s, into the arthouse masterpieces of the 1970s, Visconti's adaptations marked a distinct pathway of the Italian cinematic imagination. Luchino Visconti and the Alchemy of Adaptation examines these films together with their literary antecedents. Moving past strict book-to-film comparisons, it ponders how literary texts encounter and interact with a history of cultural and cinematic forms, genres, and traditions. Matching the major critical concerns of the postwar period (realism, political filmmaking, cinematic modernism) with more recent notions of adaptation and intermediality, this book reviews how one of Italy's greatest directors mined literary ore for cinematic inspiration. Brendan Hennessey is Associate Professor of Italian in the Department of Romance Languages and Literatures at Binghamton University, State University of New York.

le notti bianche : romanzo sentimentale

Le notti bianche dal racconto di Fëdor Dostoevsky

Le notti bianche-La tempesta *Scolastiche Bruno Mondadori*

Understanding and Treating Borderline Personality Disorder

A Guide for Professionals and Families *American Psychiatric Pub*

Understanding and Treating Borderline Personality Disorder: A Guide for Professionals and Families offers both a valuable update for mental health professionals and much-needed information and encouragement for BPD patients and their families and friends. The editors of this eminently practical and accessible text have brought together the wide-ranging and updated perspectives of 15 recognized experts who discuss topics such as A new understanding of BPD, suggesting that individuals may be genetically prone to developing BPD and that certain stressful events may trigger

its onset New evidence for the success of various forms of psychotherapy, including Dialectical Behavior Therapy (DBT), in reducing self-injury, drug dependence, and days in the hospital for some groups of people with BPD Pharmacology research showing that the use of specific medications can relieve the cognitive, affective, and impulsive symptoms experienced by individuals with BPD, as part of a comprehensive psychosocial treatment plan New resources for families to help them deal with the dysregulated emotions of their loved ones with BPD and to build effective support systems for themselves Yet much remains to be done. Research on BPD is 20 to 30 years behind that on other major psychiatric disorders such as schizophrenia and bipolar disorder. Despite evidence to the contrary, much of the professional literature on BPD continues to focus on childhood trauma, abuse, and neglect as triggers for BPD -- to the detriment of both patient and family. Families of people with BPD must deal with an array of burdens in coping with the illness, often without basic information. The chapters on families and BPD give voice to the experience of BPD from the perspective of individuals and family members, and offer the hope that family involvement in treatment will be beneficial to everyone. Above all, this book is about the partnership between mental health professionals and families affected by BPD, and about how such a partnership can advance our understanding and treatment of this disorder and provide hope for the future.

Forty Rooms *Penguin*

The internationally acclaimed author of *The Dream Life of Sukhanov* now returns to gift us with *Forty Rooms*, which outshines even that prizewinning novel. Totally original in conception and magnificently executed, *Forty Rooms* is mysterious, withholding, and ultimately emotionally devastating. Olga Grushin is dealing with issues of women's identity, of women's choices, that no modern novel has explored so deeply. "Forty rooms" is a conceit: it proposes that a modern woman will inhabit forty rooms in her lifetime. They form her biography, from childhood to death. For our protagonist, the much-loved child of a late marriage, the first rooms she is aware of as she nears the age of five are those that make up her family's Moscow apartment. We follow this child as she reaches adolescence, leaves home to study in America, and slowly discovers sexual happiness and love. But her hunger for adventure and her longing to be a great poet conspire to kill the affair. She seems to have made her choice. But one day she runs into a college classmate. He is sure of his path through life, and he is protective of her. (He is also a great cook.) They drift into an affair and marriage. What follows are the decades of births and deaths, the celebrations, material accumulations, and home comforts—until one day, her children grown and gone, her husband absent, she finds herself alone except for the ghosts of her youth, who have come back to haunt and even taunt her. Compelling and complex, *Forty Rooms* is also profoundly affecting, its ending shattering but true. We know that Mrs. Caldwell (for that is the only name by which we know her) has died. Was it a life well lived? Quite likely. Was it a life complete? Does such a life ever really exist? Life is, after all, full of trade-offs and choices. Who is to say her path was not well taken? It is this ambiguity that is at the heart of this provocative novel.

Border Crossing

Russian Literature into Film *Edinburgh University Press*

Each time a border is crossed there are cultural, political, and social issues to be considered. Applying the metaphor of the 'border crossing' from one temporal or spatial territory into another, *Border Crossing: Russian Literature into Film* examines the way classic Russian texts have been altered to suit new cinematic environments. In these essays, international scholars examine how political and economic circumstances, from a shifting Soviet political landscape to the perceived demands of American and European markets, have played a crucial role in dictating how filmmakers transpose their cinematic hypertext into a new environment. Rather than focus on the degree of accuracy or fidelity with which these films address their originating texts, this innovative collection explores the role of ideological, political, and other cultural pressures that can affect the transformation of literary narratives into cinematic offerings.

A Philosopher Looks at Architecture *Cambridge University Press*

What should our buildings look like? Or is their usability more important than their appearance? Paul Guyer argues that the fundamental goals of architecture first identified by the Roman architect Marcus Pollio Vitruvius - good construction, functionality, and aesthetic appeal - have remained valid despite constant changes in human activities, building materials and technologies, as well as in artistic styles and cultures. Guyer discusses philosophers and architects throughout history, including Alberti, Kant, Ruskin, Wright, and Loos, and surveys the ways in which their ideas are brought to life in buildings across the world. He also considers the works and words of contemporary architects including Annabelle Selldorf, Herzog and de Meuron, and Steven Holl, and shows that - despite changing times and fashions - good architecture continues to be something worth striving for. This new series offers short and personal perspectives by expert thinkers on topics that we all encounter in our everyday lives.

Le notti bianche. Sogno d'amore

Eight White Nights

A Novel *Farrar, Straus and Giroux*

A LUSHLY ROMANTIC NOVEL FROM THE AUTHOR OF CALL ME BY YOUR NAME *Eight White Nights* is an unforgettable journey through that enchanted terrain where passion and fear and the sheer craving to ask for love and to show love can forever alter who we are. A man in his late twenties goes to a large Christmas party in Manhattan where a woman introduces herself with three words: "I am Clara." Over the following seven days, they meet every evening at the same cinema. Overwhelmed yet cautious, he treads softly and won't hazard a move. The tension between them builds gradually, marked by ambivalence, hope, and distrust. As André Aciman explores their emotions with uncompromising accuracy and sensuous prose, they move both closer together and farther apart, culminating on New Year's Eve in a final scene charged with magic and the promise of renewal. *Call Me by Your Name*, Aciman's debut novel, established him as one of the finest writers of our time, an expert at the most sultry depictions of longing and desire. As *The Washington Post Book*

World wrote, "The beauty of Aciman's writing and the purity of his passions should place this extraordinary first novel within the canon of great romantic love stories for everyone." Aciman's piercing and romantic new novel is a brilliant performance from a master prose stylist.

Le notti bianche. Quando il bambino non dorme

Visconti

Stanford University Press

Through an analysis of the works of Italian filmmaker Luchino Visconti, García Düttmann explores the insight that it is never the real but always the possible that blocks the path to change.

Le notti bianche

dal soggetto al film

Le notti bianche-L'eterno marito

Le notti bianche