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Ginzburg

Natalia Ginzburg (Italian: [nataˈliːa ɡɪntsburɡ], German:
[ˈnɔʊntsbʊk]; née Levi; 14 July 1916 – 7 October 1991), was an
Italian author whose work explored family relationships, politics
during and after the Fascist years and World War II, and
philosophy. She wrote novels, short stories and essays, for which she
received the Strega Prize and Bagutta Prize.

Natalia Ginzburg - Wikipedia

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Natalia Ginzburg, Italian author who dealt unsentimentally with family relationships in her writings. Ginzburg was the widow of the Italian literary figure and patriot Leone Ginzburg, who operated a publishing house for a time, was arrested for antifascist activities, and died in prison in 1944.

Natalia Ginzburg | Italian author | Britannica

Between 1944 and 1960, Natalia Ginzburg wrote *The Little Virtues*, a collection of eleven vivid portraits of life that are central to her legacy as one of the greatest Italian writers of the twentieth century. From the Italian countryside, where she and her husband lived in exile under fascist rule, to the melancholy streets of 1960s London, Ginzburg explores loneliness and belonging against ...

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They had three children, the eldest of whom is the eminent historian Carlo Ginzburg. Leone, Natalia recalls, was arrested whenever an important politician came to town, and certainly whenever the ...

Rediscovering Natalia Ginzburg | The New Yorker

Arguably the most important woman writer of post-World War II Italy, Natalia Ginzburg was born on July 14, 1916 in Palermo (Sicily), where her Jewish Trieste-born father, Giuseppe Levi, who later achieved fame as a biologist and histologist, was at the time a lecturer in comparative anatomy. Modest and intensely reserved, Ginzburg never shied away from the traumas of history, whether writing ...

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Natalia Ginzburg | Jewish Women's Archive

Natalia Ginzburg (1916–1991) was born Natalia Levi in Palermo, Sicily, the daughter of a Jewish biologist father and a Catholic mother. She grew up in Turin, in a household that was a salon for antifascist activists, intellectuals, and artists, and published her first short stories at the age of eighteen; she would go on to become one of the most important and widely taught writers in Italy ...

Natalia Ginzburg (Author of *Lessico familiare*)

Natalia Ginzburg (1916–1991), who authored twelve books and two plays; who, because of anti-Semitic laws, sometimes couldn't publish under her own name; who raised five children and lost her husband to Fascist torture; who was elected to the Italian parliament as an independent in her late sixties—this woman does not take her

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present conditions as a given. She asks us to fight back ...

New Directions Publishing | Natalia Ginzburg

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Natalia Ginzburg: Natalia Ginzburg was born in Palermo, Italy in 1916. She was an Italian author whose work explored family relationships, politics during and after the Fascist years and World War II, and philosophy. She wrote novels, short stories and essays, for which she received the Strega Prize and Bagutta Prize. Modest and intensely reserved, Ginzburg never shied away from the

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traumas of ...

The Little Virtues: Amazon.co.uk: Ginzburg, Natalia ...

Natalia Ginzburg (1916-1991) is today recognized as one of the foremost woman writers to emerge from twentieth-century Italy. The Complete Short Stories of Natalia Ginzburg brings together in English translation for the first time the eight short stories that Ginzburg wrote between 1933 and 1965.. These early works are significant in the context of Ginzburg's wider repertoire.

Natalia Ginzburg

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philosophy. She wrote novels, short stories, and essays, for which she received the Strega Prize and Bagutta Prize. Modest and intensely reserved, Ginzburg never shied away from the traumas of history, whether ...

Natalia Ginzburg

Natalia Ginzburg, Writer: *Ti ho sposato per allegria*. Natalia Ginzburg was born on July 14, 1916 in Palermo, Sicily, Italy as Natalia Levi. She was a writer and actress, known for *Ti ho sposato per allegria* (1967), *The Gospel According to St. Matthew* (1964) and *Las voces de la noche* (2003). She was married to Gabriele Baldini and Leone Ginzburg.

Natalia Ginzburg - IMDb

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Natalia Ginzburg (1916-1991) was born in Palermo, Sicily. She wrote dozens of essays, plays, short stories and novels, including *Voices in the Evening*, *All Our Yesterdays* and *Family Lexicon*, for which she was awarded the prestigious Strega Prize in 1963. She was involved in political activism throughout her life and served in the Italian parliament between 1983 to 1987.

Natalia Ginzburg | Daunt Books Publishing | Books by ...

Natalia Levi, coñecida como Natalia Ginzburg polo apelido do seu primeiro marido, nada en Palermo o 14 de xullo de 1916 e finada en Roma, o 7 de outubro de 1991, foi unha escritora e política italiana Traxectoria. Naceu en Palermo no seo dunha familia acomodada de orixe triestino, filla de Giuseppe ...

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Natalia Ginzburg - Wikipedia, a enciclopedia libre

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Books by Natalia Ginzburg (Author of Lessico familiare)

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Ginzburg Natalia - AbeBooks

Natalia Ginzburg also worked there. Pavese was living in Rome when he was called up into the fascist army, but because of his asthma he spent six months in a military hospital. When he returned to Turin, German troops occupied the streets and most of his friends

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had left to fight as partisans.

Cesare Pavese - Wikipedia

Natalia Ginzburg (born Levi) (1916–1991), Italian author; Nora Ginzburg (born 1949), Argentina lawyer and politician; Oren Ginzburg, French-Israeli writer and cartoonist; Ralph Ginzburg (1929–2006), American publisher of Eros Magazine; Semyon Alexandrovich Ginzburg (died 1943), Soviet armored vehicles designer; Victor Ginzburg (born 1957), American mathematician, born in Russia; Vitaly ...

Natalia Ginzburg (1916-1991) is today recognized as one of the

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foremost woman writers to emerge from twentieth-century Italy. The Complete Short Stories of Natalia Ginzburg brings together in English translation for the first time the eight short stories that Ginzburg wrote between 1933 and 1965. These early works are significant in the context of Ginzburg's wider repertoire. The key themes and ideas occurring therein would come to characterize much of her later work, particularly in terms of her exploration of the difficulties implicit in developing and sustaining meaningful human relationships. Her short stories also provide intriguing insight into the development of her trademark literary style. Including an introduction by the translator and extensive contributions from Alan Bullock, Emeritus Professor of Italian at the University of Leeds, The Complete Short Stories of Natalia Ginzburg encourages a deeper understanding of Ginzburg's life's

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work and compliments those other collections and individual works which are already widely available in English.

Finally back in print, a frighteningly lucid feminist horror story about marriage *The Dry Heart* begins and ends with the matter-of-fact pronouncement, "I shot him between the eyes." Everything in between is a plunge into the chilly waters of loneliness, desperation, and bitterness—and as the tale proceeds, the narrator's murder of her flighty husband takes on a certain logical inevitability. In this powerful novella, Natalia Ginzburg's writing is white-hot, fueled by rage, stripped of any preciousness or sentimentality; she transforms an ordinary dull marriage into a rich psychological thriller that might pose the question: why don't more wives kill their husbands?

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From one of Italy's greatest writers, a stunning novel "filled with shimmering, risky, darting observation" (Colm Tóibín) After WWII, a small Italian town struggles to emerge from under the thumb of Fascism. With wit, tenderness, and irony, Elsa, the novel's narrator, weaves a rich tapestry of provincial Italian life: two generations of neighbors and relatives, their gossip and shattered dreams, their heartbreaks and struggles to find happiness. Elsa wants to imagine a future for herself, free from the expectations and burdens of her town's history, but the weight of the past will always prove unbearable, insistently posing the question: "Why has everything been ruined?"

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Arguably one of Italy's greatest contemporary writers, Natalia Ginzburg has been best known in America as a writer's writer, quiet beloved of her fellow wordsmiths. This collection of personal essays chosen by the eminent American writer Lynne Sharon Schwartz from four of Ginzburg's books written over the course of Ginzburg's lifetime was a many-years long project for Schwartz. These essays are deeply felt, but also disarmingly accessible. Full of self-doubt and searing insight, Ginzburg is merciless in her attempts to describe herself and her world—and yet paradoxically, her self-deprecating remarks reveal her deeper confidence in her own eye and writing ability, as well as the weight and nuance of her exploration of the conflict between humane values and bureaucratic rigidity.

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"The first US publication of two 1977 novellas by painterly Italian minimalist Ginzburg (*No Way*; *The City and the House*). Set in modern Rome, both *Family* and *Borghesia* sketch the bittersweet passage of lives lived in gauzy tombs of indecision and gentle resignation. Carmine, the handsome, 40-ish architect of *Family*, cannot free himself from a loveless marriage to the pretty but vacuous Ninnetta. He consoles himself by gravitating back to the cluttered life of Ivana, an old lover with whom he had a child that died almost at birth--a child about whom nothing is said. Carmine offers sympathy when Ivana's lover commits suicide; Ivana cajoles and counsels when Carmine's wife takes a lover and Carmine reciprocates by taking a callous young lover of his own. The real center of his life, however, lies in the wasted afternoons and evenings he spends sitting in cafes and in haphazard apartments

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with Ivana and their respective children, waiting for life to happen--and Carmine discovers as much in the reflective hours before his premature death. In *Borghesia*, the gentle widow Ilaria is given a pet kitten. When it is killed, she gets another--when it is killed, she gets yet another, and this last cat will outlive her mistress. Quietly, Ilaria and her cats become the loving center of a whirling world of relatives and their shifting loves. As in *Family*, her life is savored only when it is past. Ginzburg has perfected an immaculate, between-the-lines style that's the Italian equivalent of Raymond Carver--though her territory is the gorgeous, amber-lit world of bourgeoisie Rome. Her delicately oblique sketches of unlived lives linger like the memory of afternoon sun across a table"--

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From "one of the most distinguished writers of modern Italy" (New York Review of Books), a classic novel of society in the midst of a war. This powerful novel is set against the background of Italy from 1939 to 1944, from the anxious months before the country entered the war, through the war years, to the allied victory with its trailing wake of anxiety, disappointment, and grief. In the foreground are the members of two families. One is rich, the other is not. In *All Our Yesterdays*, as in all of Ms. Ginzburg's novels, terrible things happen—suicide, murder, air raids, and bombings. But seemingly less overwhelming events, like a family quarrel, adultery, or a deception, are given equal space, as if to say that, to a victim, adultery and air raids can be equally maiming. *All Our Yesterdays* gives a sharp portrait of a society hungry for change, but betrayed by war. During the period described in the novel, Natalia Ginzburg

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was married to the writer Leone Ginzburg. Because of his underground activities, he was interned under Mussolini's reign, along with his family, in a restricted area in the Abruzzi. When the Ginzburgs later moved to Rome, Leone was arrested and tortured by the fascists, and killed, leaving Natalia alone to raise her three children. Skyhorse Publishing, as well as our Arcade, Yucca, and Good Books imprints, are proud to publish a broad range of books for readers interested in fiction—novels, novellas, political and medical thrillers, comedy, satire, historical fiction, romance, erotic and love stories, mystery, classic literature, folklore and mythology, literary classics including Shakespeare, Dumas, Wilde, Cather, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose

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work might not otherwise find a home.

"Ginzburg's marriage to Leone Ginzburg, who met his death at the hands of the Nazis for his anti-fascist activities, and her work for the Einaudi publishing house placed her squarely in the center of Italian political and cultural life. But whether writing about the Turin of her childhood, the Abruzzi countryside where her family was interned during World War II, or contemporary Rome, Ginzburg never shied away from the traumas of history - even if she approached them only indirectly, through the mundane details and catastrophes of personal life."--Jacket.

Two novellas about family life and fraudsters by one of the twentieth century's best Italian novelists. Valentino and Sagittarius

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are two of Natalia Ginzburg's most celebrated works: tales of love, hope, and delusion that are full of her characteristic mordant humor, keen psychological insight, and unflinching moral realism.

Valentino is the spoiled child of doting parents, who have no doubt that their handsome young son will prove "a man of consequence." Nothing that Valentino does—his nights out on the town, his failed or incomplete classes—suggests there is any ground for that confidence, and Valentino's sisters view their parents and brother with a mixture of bitterness, stoicism, and bemusement. Everything becomes that much more confused when, out of the blue, Valentino finds an enterprising, wealthy, and strikingly ugly wife, who undertakes to support not just him but the whole family. Sagittarius is another story of misplaced confidence recounted by a wary daughter, whose mother, a grass widow with time on her hands,

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moves to the suburbs, eager to find new friends. Brassy, bossy, and perpetually dissatisfied, especially when it comes to her children, she strikes up a friendship with the mysterious Scilla, and soon the two women are planning to open an art gallery. But knowing better than everyone, it turns out, is not that different from knowing nothing at all.

In this collection of her finest and best-known short essays, Natalia Ginzburg explores both the mundane details and inescapable catastrophes of personal life with the grace and wit that have assured her rightful place in the pantheon of classic mid-century authors. Whether she writes of the loss of a friend, Cesare Pavese; or what is inexpugnable of World War II; or the Abruzzi, where she and her first husband lived in forced residence under Fascist rule; or

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the importance of silence in our society; or her vocation as a writer; or even a pair of worn-out shoes, Ginzburg brings to her reflections the wisdom of a survivor and the spare, wry, and poetically resonant style her readers have come to recognize. "A glowing light of modern Italian literature . . . Ginzburg's magic is the utter simplicity of her prose, suddenly illuminated by one word that makes a lightning streak of a plain phrase. . . . As direct and clean as if it were carved in stone, it yet speaks thoughts of the heart." □ The New York Times Book Review

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