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Contemporary fantastic fiction,
particularly that written by
women, often challenges
traditional literary practice. At the

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same time the predominantly male-authored canon of fantastic literature offers a problematic range of gender stereotypes for female authors to 're-write'. Fantastic tropes, of space in particular, enable three important contemporary Italian female writers (Paola Capriolo, b. 1962; Francesca Duranti, b. 1935 and Rossana Ombres, b. 1931) to encounter and counter anxieties about writing from the female subject. All three writers begin by exploring the hermetic, fantastic space of enclosure with a critical, or troubled, eye, but eventually opt for wider national, and often international spaces, in which only a 'fantastic trace' remains. This shift mirrors their own increasingly confident distance

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from male-authored literary models and demonstrates the creative input that these writers bring to the literary canon, by redefining its generic boundaries.

Travel to the land of Oz with Dorothy and find out what inspired the forthcoming film blockbuster Oz: The Great and Powerful

This book is written for classroom teachers who want to know more about e-learning and who would like to experiment with designing e-learning material to use in their own classrooms. It is primarily targeted at secondary teachers but there is no reason why primary school teachers and adult education teachers should not

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find it useful too. The other group we had in mind were those of you still undertaking initial teacher training. Although there are some exemplary courses, a depressing number of trainee teachers continue to arrive in the classroom having barely heard the words 'e-learning', still less have hands on experience of it.

A partire dalle principali teorie sul fantastico – dalla categoria freudiana di Unheimliche e da quella todoroviana di hésitation fino ai contributi più recenti – il volume mette in rilievo gli elementi di instabilità di tipo fantastico presenti nella narrativa di Flann O'Brien. In particolare, vengono analizzate le discontinuità e le contraddizioni

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Inconciliabili dei sistemi testuali dello scrittore irlandese, la rappresentazione idiosincratice e frammentata dei personaggi, l'ambigua convivenza di naturale e sovranaturale, il problematico rapporto tra significanti e significati. Malapropismi, neologismi, tic linguistici, nonsense e una serie di giochi metanarrativi sembrano compromettere la ricerca di risposte attendibili all'interno del cosmo obrieniano nel quale la verità, appunto, è un numero dispari.

A collection of popular science fiction classics features *Twenty Thousand Leagues Under the Sea*, *Journey to the Center of the Earth*, *From the Earth to the*

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Moon, Round the Moon, and
Around the World in Eighty Days.

From the New York Times best-selling author of *The Southern Book Club's Guide to Slaying Vampires* comes a hilarious and terrifying haunted house story in a thoroughly contemporary setting: a furniture superstore. Something strange is happening at the Orsk furniture superstore in Cleveland, Ohio. Every morning, employees arrive to find broken Kjerring bookshelves, shattered Glans water goblets, and smashed Liripip wardrobes. Sales are down, security cameras reveal nothing, and store managers are panicking. To

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Unravel the mystery, three employees volunteer to work a nine-hour dusk-till-dawn shift. In the dead of the night, they'll patrol the empty showroom floor, investigate strange sights and sounds, and encounter horrors that defy the imagination.

Mattia Pascal endures a life of drudgery in a provincial town. Then, providentially, he discovers that he has been declared dead. Realizing he has a chance to start over, to do it right this time, he moves to a new city, adopts a new name, and a new course of life—only to find that this new existence is as insufferable as the old one. But when he returns to the world he left behind, it's too late: his job is gone, his wife has

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remarried. Mattia Pascal's fate is to live on as the ghost of the man he was. An explorer of identity and its mysteries, a connoisseur of black humor, Nobel Prize winner Luigi Pirandello is among the most teasing and profound of modern masters. The Late Mattia Pascal, here rendered into English by the outstanding translator William Weaver, offers an irresistible introduction to this great writer's work

The extraordinary letters of Italo Calvino, one of the great writers of the twentieth century, translated into English for the first time by Martin McLaughlin, with an introduction by Michael Wood.

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Italo Calvino, novelist, literary critic and editor, was also a masterful letter writer whose correspondents included Umberto Eco, Primo Levi, Gore Vidal and Pier Paolo Pasolini. This collection of his extraordinary letters, the first in English, gives an illuminating insight into his work and life. They include correspondence with fellow authors, generous encouragement to young writers, responses to critics, thoughts on literary criticism and literature in general, as well as giving glimpses of Calvino's role in the antifascist Resistance, his disenchantment with Communism and his travels to America and Cuba. Together they reveal the searching intellect, clarity and

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passionate commitment of a great writer at work. 'This literally marvelous collection of letters shows him to have been gregarious, puckish, funny, combative, and, above all, wonderful company, and opens a new and fascinating perspective on one of the master writers of the twentieth century. Michael Wood and Martin McLaughlin have done Calvino, and us, a great and loving service.' John Banville 'A charming addition to the Planet Calvino - a place cluttered with sphinxes, chimeras, knights, spaceships and viscounts both cloven and whole' Guardian Italo Calvino, one of Italy's finest postwar writers, was born in Cuba in 1923 and grew up in San Remo, Italy. Best known for

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his experimental masterpieces, Invisible Cities and If on a Winter's Night a Traveller, he was also a brilliant exponent of allegorical fantasy in works such as The Complete Cosmicomics. He died in Siena in 1985.

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