

La Guerra No Tiene Rostro De Mujer Historia

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HOUSTON MATHEWS

Wonder Other Press, LLC

From the Spanish Maggie O'Farrell, a sweeping epic about the Spanish Civil War. 'A classy blockbuster - a layered saga of family life, rivalry and redemption' GUARDIAN In the small town of Torrelodones on the outskirts of Madrid, a funeral is taking place. Julio Carrión González, a man of tremendous wealth and influence in Madrid, has come home to be buried. But as the family stand by the graveside, his son Alvaro notices the arrival of a stranger -- a young and attractive woman. No one appears to know who she is, or why she is there. Alvaro's questions only deepen when the family inherits an enormous amount of money that is a surprise even to them. In his father's study Alvaro discovers an old folder with letters sent to his father in Russia between 1941 and 1943, faded photos of people he never met and a locked grey metal box. The woman is Raquel Fernández Perea, the daughter of Spaniards who fled during the Civil War. One episode in her past has marked her for ever -- the only time she saw her grandfather cry. Her fate, and that of the family, now hangs on the secrets of Julio's past. From the provincial heartlands of Spain to the battlefields of Russia, **THE FROZEN HEART** is a mesmerising journey through a war that tore families apart, pitted fathers against sons, brothers against brothers, wives against husbands. Against such a past, where do faith and loyalty lie?

Lady Death Knopf Books for Young Readers

On 2 March 1908, Lazarus Averbuch, a young Russian Jewish immigrant to Chicago, tried to deliver a letter to the city's Chief of Police. He was shot dead. After the shooting, it was claimed he was an anarchist assassin and an agent of foreign operatives who

wanted to bring the United States to its knees. His sister, Olga, was left alone and bereft in a city seething with tension. A century later, two friends become obsessed with the truth about Lazarus and decide to travel to his birthplace. As the stories intertwine, a world emerges in which everything and nothing has changed . . . 'Prose this powerful could wake the dead' Observer 'This is easily Hemon's best work to date, an intricately tessellated portrait of flight, emigration, and the meaning of home' Evening Standard **Your Face Tomorrow** Review and Herald Pub Assoc

Uma história ainda pouco conhecida, contada pelas próprias personagens: as incríveis aventuras das soldadas soviéticas que lutaram durante a Segunda Guerra Mundial. A história das guerras costuma ser contada sob o ponto de vista masculino: soldados e generais, algozes e libertadores. Trata-se, porém, de um equívoco e de uma injustiça. Se em muitos conflitos as mulheres ficaram na retaguarda, em outros estiveram na linha de frente. É esse capítulo de bravura feminina que Svetlana Aleksievitch reconstrói neste livro absolutamente apaixonante e forte. Quase um milhão de mulheres lutaram no Exército Vermelho durante a Segunda Guerra Mundial, mas a sua história nunca foi contada. Svetlana Alexievitch deixa que as vozes dessas mulheres ressoem de forma angustiante e arrebatadora, em memórias que evocam frio, fome, violência sexual e a sombra onipresente da morte.

La guerra no tiene rostro de mujer Penguin Classics
Named a Notable Translated Book of the Year by World Literature Today A poignant and unexpectedly inspirational account of women's suffering and resilience in Stalin's forced labor camps, diligently transcribed in the kitchens and living rooms of nine survivors. The pain inflicted by the gulags has cast a long and dark shadow over Soviet-era history. Zgustová's collection of interviews with former female prisoners not only chronicles the

hardships of the camps, but also serves as testament to the power of beauty in face of adversity. Where one would expect to find stories of hopelessness and despair, Zgustová has unearthed tales of the love, art, and friendship that persisted in times of tragedy. Across the Soviet Union, prisoners are said to have composed and memorized thousands of verses. Galya Sanova, born in a Siberian gulag, remembers reading from a hand-stitched copy of Little Red Riding Hood. Irina Emelyanova passed poems to the male prisoner she had grown to love. In this way, the arts lent an air of humanity to the women's brutal realities. These stories, collected in the vein of Svetlana Alexievich's Nobel Prize-winning oral histories, turn one of the darkest periods of the Soviet era into a song of human perseverance, in a way that reads as an intimate family history.

Laudato Si Penguin Classics

From 1979 to 1989 Soviet troops engaged in a devastating war in Afghanistan that claimed thousands of casualties on both sides. While the Soviet Union talked about a 'peace-keeping' mission, the dead were shipped back in sealed zinc coffins. Boys in Zinc presents the honest testimonies of soldiers, doctors and nurses, mothers, wives and siblings who describe the lasting effects of war. Weaving together their stories, Svetlana Alexievich shows us the truth of the Soviet-Afghan conflict- the killing and the beauty of small everyday moments, the shame of returning veterans, the worries of all those left behind. When it was first published in the USSR in 1991, Boys in Zinc sparked huge controversy because of its unflinching, harrowing insight into the realities of war.

Boys in Zinc Our Sunday Visitor

"In the heart of this world, the Lord of life, who loves us so much, is always present. He does not abandon us, he does not leave us alone, for he has united himself definitively to our earth, and his love constantly impels us to find new ways forward. Praise be to

him!" – Pope Francis, *Laudato Si'* In his second encyclical, *Laudato Si'*: On the Care of Our Common Home, Pope Francis draws all Christians into a dialogue with every person on the planet about our common home. We as human beings are united by the concern for our planet, and every living thing that dwells on it, especially the poorest and most vulnerable. Pope Francis' letter joins the body of the Church's social and moral teaching, draws on the best scientific research, providing the foundation for "the ethical and spiritual itinerary that follows." *Laudato Si'* outlines: The current state of our "common home" The Gospel message as seen through creation The human causes of the ecological crisis Ecology and the common good Pope Francis' call to action for each of us Our Sunday Visitor has included discussion questions, making it perfect for individual or group study, leading all Catholics and Christians into a deeper understanding of the importance of this teaching.

Dressed for a Dance in the Snow Giunti

"I love life in its living form, life that's found on the street, in human conversations, shouts, and moans." So begins this speech delivered in Russian at Cornell University by Svetlana Alexievich, winner of the 2015 Nobel Prize in Literature. In poetic language, Alexievich traces the origins of her deeply affecting blend of journalism, oral history, and creative writing. Cornell Global Perspectives is an imprint of Cornell University's Mario Einaudi Center for International Studies. The works examine critical global challenges, often from an interdisciplinary perspective, and are intended for a non-specialist audience. The Distinguished Speaker Series presents edited transcripts of talks delivered at Cornell, both in the original language and in translation.

The House on Mango Street Editora Companhia das Letras La Premio Nobel de Literatura 2015 Svetlana Alexiévich, «la voz de los sin voz», muestra en esta obra maestra una perspectiva de la guerra ignorada hasta el momento: la de las mujeres que combatieron en la segunda guerra mundial. Casi un millón de mujeres combatió en las filas del Ejército Rojo durante la segunda guerra mundial, pero su historia nunca ha sido contada. Este libro reúne los recuerdos de cientos de ellas, mujeres que fueron francotiradoras, condujeron tanques o trabajaron en hospitales de campaña. Su historia no es una historia de la guerra, ni de los combates, es la historia de hombres y mujeres en guerra. ¿Qué les ocurrió? ¿Cómo les transformó? ¿De qué tenían miedo? ¿Cómo

era aprender a matar? Estas mujeres, la mayoría por primera vez en sus vidas, cuentan la parte no heroica de la guerra, a menudo ausente de los relatos de los veteranos. Hablan de la suciedad y del frío, del hambre y de la violencia sexual, de la angustia y de la sombra omnipresente de la muerte. Alexiévich deja que sus voces resuenen en este libro estremecedor, que pudo reescribir en 2002 para introducir los fragmentos tachados por la censura y material que no se había atrevido a usar en la primera versión. «[...] por su escritura polifónica, que es un monumento al valor y al sufrimiento en nuestro tiempo.», palabras del Jurado de la Academia Sueca al otorgar a la autora el Premio Nobel de Literatura 2015. «Soy historiadora de almas [...]. Por un lado, estudio a la persona concreta que ha vivido en una época concreta y ha participado en unos acontecimientos concretos; por otro lado, quiero discernir en esa persona al ser humano eterno. La vibración de eternidad. Lo que en él hay de inmutable.»

Svetlana Alexiévich Reseñas: «Gracias a Alexiévich, la historia de un millón de mujeres que participaron en el ejército soviético o como partisanas contra los alemanes es algo menos desconocida.» Felipe Sahagún, *El Cultural de El Mundo* «De la lectura de los libros de Alexiévich (Stanislaviv, 1948) no es posible salir indemne.» Gabriel Albiac, *ABC Cultural* [A Guerra não Tem Rosto de Mulher](#) ELSINORE

In the tempestuous closing decades of the sixteenth century, the Empire of Japan writhes in chaos as the shogunate crumbles and rival warlords battle for supremacy. Warrior monks in their armed citadels block the road to the capital; castles are destroyed, villages plundered, fields put to the torch. Amid this devastation, three men dream of uniting the nation. At one extreme is the charismatic but brutal Nobunaga, whose ruthless ambition crushes all before him. At the opposite pole is the cold, deliberate Ieyasu, wise in counsel, brave in battle, mature beyond his years. But the keystone of this triumvirate is the most memorable of all, Hideyoshi, who rises from the menial post of sandal bearer to become Taiko--absolute ruler of Japan in the Emperor's name. When Nobunaga emerges from obscurity by destroying an army ten times the size of his own, he allies himself with Ieyasu, whose province is weak, but whose canniness and loyalty make him invaluable. Yet it is the scrawny, monkey-faced Hideyoshi--brash, impulsive, and utterly fearless--who becomes the unlikely savior of this ravaged land. Born the son of a farmer, he takes on the

world with nothing but his bare hands and his wits, turning doubters into loyal servants, rivals into faithful friends, and enemies into allies. In all this he uses a piercing insight into human nature that unlocks castle gates, opens men's minds, and captures women's hearts. For Hideyoshi's passions are not limited to war and intrigue--his faithful wife, Nene, holds his love dear, even when she must share it; the chaste Oyu, sister of Hideyoshi's chief strategist, falls prey to his desires; and the seductive Chacha, whom he rescues from the fiery destruction of her father's castle, tempts his weakness. As recounted by Eiji Yoshikawa, author of the international best-seller *Musashi*, Taiko tells many stories: of the fury of Nobunaga and the fatal arrogance of the black-toothed Yoshimoto; of the pathetic downfall of the House of Takeda; how the scorned Mitsuhide betrayed his master; how once impregnable ramparts fell as their defenders died gloriously. Most of all, though, Taiko is the story of how one man transformed a nation through the force of his will and the depth of his humanity. Filled with scenes of pageantry and violence, acts of treachery and self-sacrifice, tenderness and savagery, Taiko combines the panoramic spectacle of a Kurosawa epic with a vivid evocation of feudal Japan.

La guerra no tiene rostro de mujer Cornell University Press Diaries of Joseph Goebbels, second in command to Adolf Hitler. *La guerra non ha un volto di donna* Simon and Schuster Con la sola ayuda de una grabadora y una pluma, Svetlana Alexiévich se empeña en mantener viva la memoria de la tragedia que fue la URSS, en narrar las microhistorias de una gran utopía. «El comunismo se propuso la insensatez de transformar al hombre "antiguo", al viejo Adán. Y lo consiguió [...]. En setenta y pocos años, el laboratorio del marxismo-leninismo creó un singular tipo de hombre: el Homo sovieticus», condenado a desaparecer con la implosión de la URSS. En este magnífico réquiem, la autora reinventa una forma literaria polifónica muy singular que le permite dar voz a cientos de damnificados: a los humillados y a los ofendidos, a madres deportadas con sus hijos, a estalinistas irredentos a pesar del Gulag, a entusiastas de la perestroika anonadados ante el triunfo del capitalismo, a ciudadanos que plantan cara a la instauración de nuevas dictaduras... «El fin del "Homo sovieticus"» es un texto extraordinario por su sencillez, que describe de un modo conmovedor la sobrecogedora condición humana. «Pocos

escritores han retratado como ella el alma de la Unión Soviética desde la II Guerra Mundial hasta la derrota de Afganistán y Chernóbil». Pilar Bonet, *El País Semanal* «Una escritura fascinante y polifónica, cargada de tanto dolor como lucidez». Carmen R. Santos, *ABC* «Aleksiévich no trata de elaborar una interpretación histórica, sino de dar la palabra a unos seres humanos». Juan Avilés, *El Mundo (El Cultural)* «Como las literaturas del Holocausto o del Gulag soviético, estas son narraciones estremecedoras, verdaderas, que dan voz e identidad a millares de personas, y que pertenecen a una especie de periodismo profético y trágico, que nos proporciona visiones del apocalipsis en pleno siglo XX e incluso nos advierte respecto al futuro a través de las estampas soviéticas de la guerra o de la catástrofe». Lluís Bassets, *El País (Babelia)* «Un mosaico que nos permite viajar a la pesadilla cotidiana de la población de una sexta parte de la Tierra, durante y después del letargo soviético». Ángeles López, *La Razón* «De la lectura de los libros de Aleksiévich no es posible salir indemne. Todo en ellos habla de un carácter primordial del mal que no cambia, que emerge siempre a través de las rendijas de los discursos épicos, de las retóricas políticas. Y que, al final, acaba por ganar la partida». Gabriel Albiac, *ABC (Cultural)* «Estamos ante una obra excepcional que narra hechos excepcionales. Cada página es una lección de trabajo y talento, del valor de la humildad en la creación». Francesc Serés, *El País* «La paradoja de este magnífico libro consiste en que desde la individualidad consigue un retrato completo de un régimen que tanto hizo por anular al hombre en nombre de lo colectivo». Andrés Montes, *La Nueva España* «Léanlo si de verdad quieren saber la tragedia que fue la URSS, la tragedia para tantos que supuso su caída, las esperanzas que nacieron, las que se enterraron, el mundo que soñaron». Tomás Val, *Mercurio* «Innegable valor de una escritura notarial que cede el protagonismo a los testigos y viene a reivindicar la importancia de las fuentes orales—o de las vivencias de la gente común, que no aparece en los manuales—a la hora de hacer Historia». Ignacio F. Garmendia, *Diario de Sevilla Taiko* Vintage

Abogados de Ficción es un libro en el que el derecho y la literatura se encuentran. Diversos autores se han reunido en esta oportunidad para analizar las diversas formas en que el derecho es parte de la literatura o en que la literatura sirve para comprender el derecho. Con un interés académico y pedagógico

en mente, este libro recoge diálogos posibles entre el derecho internacional, el derecho privado, el derecho constitucional, la teoría del derecho, entre otros, con diferentes textos literarios. Los autores de este libro reflexionan sobre textos nacionales e internacionales y recorren distintos contextos y momentos históricos. Algunas veces las historias de estos libros sirven para ejemplificar conceptos o términos jurídicos, otras veces para indagar y problematizar cómo se relaciona lo jurídico con lo literario. *Abogados de ficción* recorre un amplio panorama de conceptos y textos, ofreciendo al lector una mirada panorámica sobre este tema.

The Unwomanly Face of War DEBATE

NEW YORK TIMES BESTSELLER • A symphonic oral history about the disintegration of the Soviet Union and the emergence of a new Russia, from Svetlana Alexievich, winner of the Nobel Prize in Literature NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY THE WASHINGTON POST AND PUBLISHERS WEEKLY • LOS ANGELES TIMES BOOK PRIZE WINNER NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times • The Washington Post • The Boston Globe • The Wall Street Journal • NPR • Financial Times • Kirkus Reviews When the Swedish Academy awarded Svetlana Alexievich the Nobel Prize, it cited her for inventing “a new kind of literary genre,” describing her work as “a history of emotions—a history of the soul.” Alexievich’s distinctive documentary style, combining extended individual monologues with a collage of voices, records the stories of ordinary women and men who are rarely given the opportunity to speak, whose experiences are often lost in the official histories of the nation. In *Secondhand Time*, Alexievich chronicles the demise of communism. Everyday Russian citizens recount the past thirty years, showing us what life was like during the fall of the Soviet Union and what it’s like to live in the new Russia left in its wake. Through interviews spanning 1991 to 2012, Alexievich takes us behind the propaganda and contrived media accounts, giving us a panoramic portrait of contemporary Russia and Russians who still carry memories of oppression, terror, famine, massacres—but also of pride in their country, hope for the future, and a belief that everyone was working and fighting together to bring about a utopia. Here is an account of life in the aftermath of an idea so powerful it once dominated a third of the world. A magnificent tapestry of the sorrows and triumphs of the human spirit woven

by a master, *Secondhand Time* tells the stories that together make up the true history of a nation. “Through the voices of those who confided in her,” *The Nation* writes, “Alexievich tells us about human nature, about our dreams, our choices, about good and evil—in a word, about ourselves.” Praise for Svetlana Alexievich and *Secondhand Time* “The nonfiction volume that has done the most to deepen the emotional understanding of Russia during and after the collapse of the Soviet Union of late is Svetlana Alexievich’s oral history *Secondhand Time*.”—David Remnick, *The New Yorker*

Unwomanly Face of War Kensington Publishing Corp.

Why, having stood up for and held their own place in a once absolutely male world, have women not stood up for their history? A whole world is hidden from us. Their war remains unknown . . . I want to write the history of that war. A women's history.' In the late 1970s, Svetlana Alexievich set out to write her first book, *The Unwomanly Face of War*, when she realized that she grew up surrounded by women who had fought in the Second World War but whose stories were absent from official narratives. Travelling thousands of miles, she spent years interviewing hundreds of Soviet women - captains, tank drivers, snipers, pilots, nurses and doctors - who had experienced the war on the front lines, on the home front and in occupied territories. With the dawn of Perestroika, a heavily censored edition came out in 1985 and it became a huge bestseller in the Soviet Union - the first in five books that have established her as the conscience of the twentieth century.

Final Entries, 1945 New Directions Publishing

"A police inspector [reluctantly returns] to her hometown in Basque Country--a place engulfed in mythology and superstition--to solve a series of eerie murders"--Amazon.com.

Voices from Chernobyl Yesterday's World Publishing

Nesta obra-prima, a Prémio Nobel de Literatura 2015 dá voz a centenas de mulheres que revelam pela primeira vez a perspectiva feminina da Segunda Guerra Mundial. PRÉMIO NOBEL DE LITERATURA Nesta obra-prima, a Prémio Nobel de Literatura dá voz a centenas de mulheres que revelam pela primeira vez a perspectiva feminina da Segunda Guerra Mundial. O número de mulheres combatentes no Exército Vermelho chegou quase a um milhão, mas a sua história nunca foi contada. Este livro, marcado pelo estilo pungente de Svetlana Alexievich, apresenta

testemunhos de mais de 200 jovens russas que passaram de filhas, mães, irmãs e noivas a atiradoras, condutoras de tanques ou enfermeiras em hospitais de campanha. O seu relato não é uma história de guerra, nem de combate; é uma história de mulheres e homens catapultados «da sua vida simples para a profundidade épica de um enorme acontecimento». Em que pensavam? De que tinham medo? Como foi aprender a matar? É sobre isto que estas mulheres falam, mostrando uma faceta do conflito sobre a qual não se escreve. Descrevem a sujidade e o frio, a fome e a violência sexual, a angústia e a sombra permanente da morte. *A Guerra não Tem Rosto de Mulher*, a marcante obra de estreia de Svetlana Alexievich, foi originalmente publicada em 1985, depois de quatro anos de pesquisa e entrevistas. Esta edição corresponde ao texto fixado em 2002, quando a autora reescreveu o livro e incluiu novos excertos com uma força que, antes, a censura não lhe tinha permitido mostrar. Tradução direta do russo por Galina Mitrakhovich «[Neste livro] Svetlana Alexievich resume centenas de entrevistas com mulheres e alguns homens que sobreviveram à invasão, ocupação e guerra de libertação contra os nazis entre 1941 e 1945. Tão ou mais importante do que os testemunhos, extraordinária galeria num museu da memória, são os sentimentos que a repórter grafou, após cada entrevista, no seu diário e que apresenta na introdução do livro e nas primeiras páginas de cada capítulo.» *El Mundo* «Quando foi publicado nos anos oitenta, *A Guerra não Tem Rosto de Mulher* chamou a atenção e mereceu o elogio de Mikhail Gorbachev, então líder soviético. Há alguns anos, Svetlana Alexievich e Gorbachev encontraram-se pela primeira vez. Perguntou ele: "Sendo a senhora tão pequena, como consegue escrever livros tão grandes?" Alexievich recorda a história e a resposta com um sorriso: "O senhor também não é propriamente um gigante, e conseguiria destruir um império."» *The New York Times* «Pela sua

escrita polifónica, um monumento ao sofrimento e à coragem na nossa época.» *Comité do Prémio Nobel de Literatura*
The Invisible Guardian Editorial Universidad del Rosario
 The story of the French Jean Weidner, the head of a resistance group, who saved the lives of many Jews during the Nazi occupation of France, Belgium and the Netherlands.
War's Unwomanly Face Random House Trade Paperbacks
 NATIONAL BESTSELLER • A coming-of-age classic, acclaimed by critics, beloved by readers of all ages, taught in schools and universities alike, and translated around the world—from the winner of the 2019 PEN/Nabokov Award for Achievement in International Literature. *The House on Mango Street* is the remarkable story of Esperanza Cordero, a young Latina girl growing up in Chicago, inventing for herself who and what she will become. Told in a series of vignettes-sometimes heartbreaking, sometimes deeply joyous-Sandra Cisneros' masterpiece is a classic story of childhood and self-discovery. Few other books in our time have touched so many readers. "Cisneros draws on her rich [Latino] heritage...and seduces with precise, spare prose, creat[ing] unforgettable characters we want to lift off the page. She is not only a gifted writer, but an absolutely essential one."
 —The New York Times Book Review

A History of Warfare Arsenal Pulp Press
 The acclaimed author and preeminent military historian John Keegan examines centuries of human conflict. From primitive man in the bronze age to the end of the cold war in the twentieth century, Keegan shows how armed conflict has been a primary preoccupation throughout the history of civilization and how deeply rooted its practice has become in our cultures. "Keegan is at once the most readable and the most original of living military historians . . . A History of Warfare is perhaps the most remarkable study of warfare that has yet been written."--The New

York Times Book Review.

La guerra no tiene rostro de mujer Pan Macmillan

Se la guerra la raccontano le donne, quando prima l'hanno raccontata solo gli uomini... se a farla raccontare è Svetlana Aleksievič... se le sue interlocutrici avevano in gran parte diciotto o diciannove anni quando, perlopiù volontarie, sono accorse al fronte per difendere la patria e gli ideali della loro giovinezza contro uno spietato aggressore... allora nasce un libro come questo. 22 giugno 1941: l'uragano di ferro e fuoco che Hitler ha scatenato verso Oriente comporta per l'urss la perdita di milioni di uomini e di vasti territori e il nemico arriva presto alle porte di Mosca. Centinaia di migliaia di donne e ragazze, anche molto giovani, vanno a integrare i vuoti di effettivi e alla fine saranno un milione: infermiere, radiotelegrafiste, cucciniere e lavandaie, ma anche soldati di fanteria, addette alla contraerea e carriste, genieri sminatori, aviatrici, tiratrici scelte. La guerra "al femminile" - dice la scrittrice - "ha i propri colori, odori, una sua interpretazione dei fatti ed estensione dei sentimenti e anche parole sue". Lei si è dedicata a raccogliere queste parole, a far rivivere questi fatti e sentimenti, nel corso di alcuni anni, in centinaia di conversazioni e interviste. Cercava l'incontro sincero che si instaura tra amiche e quasi sempre l'ha trovato: le ex combattenti e ausiliarie al fronte avevano serbato troppo a lungo, in silenzio, il segreto di quella guerra che le aveva per sempre segnate. E a mano a mano che raccoglie le loro confidenze e rimorsi e affezioni Svetlana Aleksievič si convince di una cosa: la guerra "femminile" è nella percezione delle donne anche più carica di sofferenza di quella "maschile". Per colei che dona la vita dispensare la morte non può mai essere facile; e se, come ovvio, celebra con i commilitoni la Vittoria e la fine dell'incubo bellico, nella sua memoria restano incise, più sensibilmente delle eroiche imprese, vicende che parlano di abnegazione, compassione e amore negato.