

# Fiabe Di Italo Calvino

Franco Ricci

**Understanding Italo Calvino** Beno Weiss, 1993 Highlights Calvino's fascination with folk tales, knights, social & political allegories, & science fiction.

*Teaching Fairy Tales* Nancy L. Canepa, 2019-03-25 Scholars from many different academic areas will use this volume to explore and implement new aspects of the field of fairy-tale studies in their teaching and research.

*Storytelling in Contemporary Societies* Lutz Röhrich, Sabine Wienker-Piepho, International Society for Folk Narrative Research. Congress, 1990

*Difficult Games* Franco Ricci, 2006-01-01 Examining Calvino's literary experiments as a young artist in search of his narrative voice, Ricci explores the psychological and existential motivations intrinsically linked to the writer's need for textual and systemic patterning. *I racconti* contains some of Calvino's least-read works, yet these early stories address issues, present scenarios and generate a growing variation of themes that form the heart of Calvino's narrative discourse. Ricci points out that melancholy permeates Calvino's works—even at his most playful. He suggests that if Calvino's highest merit was his sense of wonder and his urge to transform and defeat obscurantism with all the joy he could muster, one must remember that his work expressed, often painfully, the limits of human rationalism. *I racconti* can thus be read as a catalogue of the anxieties of both the young author and postwar Italian society.

**Italo Calvino and the Landscape of Childhood** Claudia Nocentini, 2000 Although never named as such, the landscape of Sanremo was a visual source for Calvino's fiction. This recurring theme provides both a link between some very different works and an insight into the autobiographical dimension of an author whose attitude to privacy is protective but detached. This work is an analysis of the criteria of representative (and of representational distortion) of a descriptive motif.

*Seekers of Wonder* Elena Emma Sottilotta, 2025-04-08 Women's cultural and political engagement with oral tales and traditions in European peripheries With *Seekers of Wonder*, Elena Sottilotta offers the first comparative study of women's manifold roles in the collection of Italian and Irish folklore and fairy tales between 1870 and 1920. Sottilotta views the often-overlooked work of these women from an interdisciplinary perspective, considering both the politics and poetics of seeking wonder. In so doing, she centers women's influence on the preservation and dissemination of oral traditions, bringing work that was once relegated to the margins into dialogue with work long regarded as canonical. After mapping sidelined,

marginalized, and forgotten women folklorists, Sottilotta narrows the focus onto four writers and collectors who were inspired by Italian and Irish insular contexts: Laura Gonzenbach, who collected Sicilian wonder tales; Grazia Deledda, who wrote Sardinian ethnographic sketches, legends, and fairy tales; Jane Wilde, who published anthologies of Irish folklore; and Augusta Gregory, who collected traditional narratives in the west of Ireland. Situated within an ongoing process of rediscovery of lesser-known collectors, tellers, and tales in the European tradition, Sottilotta relocates these figures within a broader transcultural framework. Throughout, Sottilotta emphasizes the role of women as crucial intermediaries between different cultural groups—in particular, between the world of the “folk” and the world of scholarly folklore studies. Unearthing rare archival material and reading these writings from the perspective of gender, Sottilotta sheds light on the identity dynamics that animated the cultural phenomenon of collecting folk and fairy tales in this era.

**Rewriting the Journey in Contemporary Italian Literature** Cinzia Sartini Blum, 2008-01-01 Sartini Blum demonstrate that women writers and migrant authors in contemporary Italy present journeys as events that are beyond heroic modern exploration and postmodern fragmentation.

*Twentieth-century Italian Literature in English Translation* Robin Healey, 1998-01-01 This bibliography lists English-language translations of twentieth-century Italian literature published chiefly in book form between 1929 and 1997, encompassing fiction, poetry, plays, screenplays, librettos, journals and diaries, and correspondence.

**The Mediterranean as a Source of Cultural Criticism** Andrea Benedetti, Ulrich van Loyen, 2019-11-26T00:00:00+01:00 The essays contained in this volume explore the historical trajectories along which the Mediterranean has been conceptualized as a cultural, religious and economical resource and how these various aspects are intertwined. While staying clear of a merely “imagological” or “representational” point of view, the authors consider the interplay between culturally shaped attributions (for example the longstanding desire for a Mediterranean “Otherness” as expressed in German literature), their testing in empirical encounters, and the effect these encounters produce on both sides. Although focused particularly on 19th and 20th century culture, this volume offers a timely contribution to conceptualising the challenges of the 21st century. The conjunction of both provinciality and universality, the connectivity and fragmentation of the Mediterranean continues to be at the basis of the European matrix of all possible (hi)stories.

**Sisifo felice** Beatrice Barbalato, 2009 Il libro *Sisifo felice*. Vincenzo Cerami, drammaturgo è uno studio sul teatro, in gran parte inedito, di Cerami, ed è la prima ricerca teorica a vasto raggio sulla sua arte della 'mise en scène'. «Il faut imaginer Sisyphe heureux»: questa è l'immagine che Albert Camus postula per Sisifo, non più vano ripetitore di una inutile fatica, ma esempio di sagacia nello sfidare gli dei e nel reiterare l'atto del cominciamento. Il libro coglie di questo scrittore (Un borghese piccolo piccolo), sceneggiatore di molti films (*La vita è bella* di Roberto Benigni; *Porte aperte* di Gianni Amelio), drammaturgo, una caparbia da 'Sisifo felice', che articola con sempre maggiore intensità espressioni polisemiche, registri

diversi, 'à la lisière des genres'. Quest'analisi mette anche in luce in che modo la sua opera costituisca nel tempo un 'work in progress', un osservatorio dei mutamenti di costume e di forme cognitive. Facendo appello a criteri estetici, a temi filosofici che hanno accompagnato la storia del teatro, e alla pragmatica delle contaminazioni, il libro interpreta la drammaturgia di uno degli autori più versatili della nostra cultura contemporanea, impastata di echi, di risonanze, di strategie comunicative che fanno dialogare linguaggi diversi.

*Gli strumenti della cooperazione in rete* Paul Gabriele Weston, 2003 Termini quali metadati, strategie di rete e interoperabilità vengono utilizzati con crescente frequenza ogni volta che ci si interroga sulle prospettive della memoria delle istituzioni culturali nell'epoca del web e dell'editoria elettronica. In particolare, preoccupa il fatto che i consolidati criteri di conservazione e di documentazione del prodotto dell'attività intellettuale e artistica dell'umanità possano ostacolare lo scambio dei dati e rendere particolarmente difficoltosa la realizzazione di sistemi informativi multidisciplinari, sempre più indispensabili alla ricerca, non solo di ambito umanistico. Le prime realizzazioni sono andate nella direzione di un unico formato elettronico e di normative catalografiche sostanzialmente affini per descrivere classi di materiali fra loro eterogenee. La soluzione non è, ovviamente, la più convincente ed ha sollevato un po' ovunque grandi perplessità. Tuttavia, essa ha consentito alle istituzioni nordamericane di realizzare, nell'arco di poco più di un decennio, quegli archivi digitali che costituiscono la struttura portante di American Memory. Tutt'altro sviluppo hanno avuto, nel frattempo, le ricerche sull'interoperabilità, fondata sulla convinzione che la soluzione vada ricercata piuttosto nella realizzazione di strutture di collegamento fra gli archivi elettronici e nel potenziamento dei dispositivi di interrogazione. Proprio su tali presupposti si basa la realizzazione di quelle reti documentarie che ambiscono a fornire un supporto significativo alla ricerca storica e alla bibliografia.

*Italy in the Second Half of the 19th Century: Bridging New Cultures* Francesca Cadel, Paola Nastri, 2024-01-24 A period of turmoil, uncertainty, and fears, the second half of the nineteenth century in Italy is also characterized by resilience, creativity, courageous discussions on the emancipation of women, and a variety of cultural products that are instrumental for the birth of a new and modern culture that will lead to the achievements of the twentieth century. Contributing to and expanding on recent scholarships on Italian literature of the nineteenth century, the book presents a series of literary, interdisciplinary and intercultural case studies. These case studies explore the social and cultural dimensions of the period, investigating the historical, literary, artistic, cultural, and social events of the time while probing their significance and relevance in bridging new Italian cultures.

**The Complete Idiot's Guide to Italian History and Culture** Gabrielle Euvino, 2001-10-01 You're no idiot, of course. You know there's more to Italy's rich tapestry than spaghetti and the Sicilian Mafia, but you also know you have a lot to learn about the country that brought you the paintings of Michelangelo, the poetry of Dante, and the Ferrari of your dreams. Get

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**Current Issues in Second Language Research and Methodology** Canadian Society for Italian Studies, 1989

A Translation of Giambattista Basile's The Tale of Tales Christopher Stace, 2019-01-22 Composed in the 1630s,

Giambattista Basile's *The Tale of Tales*, later known as the *Pentameron*, is a sophisticated, affectionate, often wicked parody of Boccaccio's 14th century masterpiece, the *Decameron*, containing fifty tales within an intricate framing story. Importantly, among its stories are the earliest literary versions of famous fairy tales such as *Cinderella*, *Rapunzel*, *The Sleeping Beauty* and *Hansel and Gretel*. This is only the fourth translation of the complete text into English. With its scholarly introduction, notes, and up-to-date bibliography, it will appeal to anyone studying European literature or the fairy tale in general, its history and subsequent development, as well as anyone wishing to trace specific themes within the genre and their different treatments.

*Guida alla lettura di Italo Calvino* Sarah Cruso, 2007

**Redreaming the Renaissance** Mary Lindemann, Deanna Shemek, 2024-05-17 *Redreaming the Renaissance* seeks to remedy the dearth of conversations between scholars of history and literary studies by building on the pathbreaking work of Guido Ruggiero to explore the cross-fertilization between these two disciplines, using the textual world of the Italian Renaissance as proving ground. In this volume, these disciplines blur, as they did for early moderns, who did not always distinguish between the historical and literary significance of the texts they read and produced. Literature here is broadly conceived to include not only belles lettres, but also other forms of artful writing that flourished in the period, including philosophical writings on dreams and prophecy; life-writing; religious debates; menu descriptions and other food writing; diaries, news reports, ballads, and protest songs; and scientific discussions. The twelve essays in this collection examine the role that the volume's dedicatee has played in bringing the disciplines of history and literary studies into provocative conversation, as well as the methodology needed to sustain and enrich this conversation.

**Bianco in Questione** Susan Petrilli, 2007

**La fiaba di tradizione orale** Giuseppe Gatto, 2021-03-22 T00:00:00+01:00 L'opera vuole essere una introduzione allo studio scientifico della fiaba di tradizione orale. Si articola in tre sezioni: la prima (Aspetti della fiaba) ha carattere sistematico-descrittivo; in essa vengono esposti i caratteri della fiaba, la classificazione con i problemi relativi, le modalità di esecuzione, le difficoltà e i limiti della trascrizione. La seconda sezione (La fiaba: documentazione e studio) inizia con l'esame

dei testi che provengono dalla documentazione occasionale nell'Antichità, nel Medioevo e in età moderna, per proseguire poi con lo studio scientifico e la raccolta sistematica inaugurati dai Grimm, le teorie sulle origini prospettate nell'Ottocento, i metodi di studio elaborati nel Novecento: dalla scuola finnica alle interpretazioni psicanalitiche, alle analisi strutturali (Propp, Dundes, Bremond, Greimas, Meletinskij, Maranda .), alle indagini centrate sulla performance, fino alla sistemazione teorica di Bengt Holbek (1987). La terza sezione (Testi) è costituita da una serie di testi con funzione di supporto alla trattazione.

Folktales and Fairy Tales Anne E. Duggan Ph.D., Donald Haase Ph.D., Helen J. Callow, 2016-02-12 Encyclopedic in its coverage, this one-of-a-kind reference is ideal for students, scholars, and others who need reliable, up-to-date information on folk and fairy tales, past and present. Folktales and fairy tales have long played an important role in cultures around the world. They pass customs and lore from generation to generation, provide insights into the peoples who created them, and offer inspiration to creative artists working in media that now include television, film, manga, photography, and computer games. This second, expanded edition of an award-winning reference will help students and teachers as well as storytellers, writers, and creative artists delve into this enchanting world and keep pace with its past and its many new facets. Alphabetically organized and global in scope, the work is the only multivolume reference in English to offer encyclopedic coverage of this subject matter. The four-volume collection covers national, cultural, regional, and linguistic traditions from around the world as well as motifs, themes, characters, and tale types. Writers and illustrators are included as are filmmakers and composers—and, of course, the tales themselves. The expert entries within volumes 1 through 3 are based on the latest research and developments while the contents of volume 4 comprises tales and texts. While most books either present readers with tales from certain countries or cultures or with thematic entries, this encyclopedia stands alone in that it does both, making it a truly unique, one-stop resource.

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