

Fiabe Italiane

This collection of original essays examines innovations in both the theory and practice of classical philology. The chapters address interdisciplinary methods in a variety of ways. Some apply theoretical insights derived from other disciplines, such as folklore studies, performance theory, feminist criticism, and the like, to classical texts. Others examine the relationships between classics and cultural studies, popular literature, film, art history, and other related disciplines. Others, again, look to the evolution of theoretical methods within the discipline of classics. Taken together, the essays offer a spectrum of new approaches in the classics and their place within the profession.

Provides alphabetically arranged entries on folk and fairy tales from around the world, including information on authors, subjects, themes, characters, and national traditions.

Un'indagine del grande narratore sull'origine, lo sviluppo e la funzione della fiaba e delle tradizioni popolari di ogni parte del mondo.

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.

Transcending Boundaries: Writing for a Dual Audience of Children and Adults is a collection of essays on twentieth-century authors who cross the borders between adult and children's literature and appeal to both audiences. This collection of fourteen essays by scholars from eight countries constitutes the first book devoted to the art of crosswriting the child and adult in twentieth-century international literature. Sandra Beckett explores the multifaceted nature of crossover literature and the diverse ways in which writers cross the borders to address a dual readership of children and adults. It considers classics such as *Alice's Adventures in Wonderland* and *Pinocchio*, with particular emphasis on post-World War II literature. The essays in *Transcending Boundaries* clearly suggest that crossover literature is a major, widespread trend that appears to be sharply on the rise.

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.

Ricci's book ranges widely over Calvino's oeuvre to illustrate the accuracy of the idea articulated by Calvino himself that a visual image lies at the origin of all his narrative. The book's main theme is the difficult interface between word and image that Calvino struggled with throughout his career, the act of perception that rendered visible that which was invisible and transformed what was seen into what is read. Ricci holds that Calvino's narrative has an 'imagocentric' program and that his literary strategy is 'ekphrastic' i.e. it is characterized by literary description of visual representation, real or imaginary. The book is interdisciplinary in

nature and will interest not only scholars of literature but also those who work with the visual arts and with information technology.

Dal Risorgimento ai nostri giorni, una storia organica di autori, libri e periodici rivolti ai giovani lettori, analizzati e inquadrati nel più ampio panorama della storia dell'istruzione e della politica scolastica del nostro paese. Questa nuova edizione prende inoltre in esame le più recenti problematiche relative alla lettura a scuola (biblioteche scolastiche, iniziative ministeriali), lo sviluppo dei generi di maggior successo (dalla poesia alla prosa di divulgazione scientifica e al fantasy) e l'analisi di alcuni personaggi letterari 'di culto' come Harry Potter e Geronimo Stilton, divenuti in breve tempo veri e propri fenomeni mediatici.

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Calvino and the Pygmalion Paradigm: Fashioning the Feminine in I nostri antenati and Gli amori difficili is the first book-length analysis of the representation of the feminine in Calvino's fiction. Using the structural umbrella of the Pygmalion paradigm and using feminist interpretative techniques, this book offers interesting alternative readings of two of Calvino's important early narrative collections. The Pygmalion paradigm concerns the creation by a male 'artist' of a feminine ideal and highlights the artificiality and narcissistic desire associated with the creation process. This book discusses Calvino's active and deliberate work of self-creation, accomplished through extensive self-commentaries and exposes both the lack of importance Calvino placed on the feminine in his narratives and the relative absence of critical attention focused on this area.

Relying on the analogy between Pygmalion's pieces of ivory and Barthes' 'seme' and drawing upon the ideas underlying Kristevan intertextuality, the book demonstrates that, despite Calvino's professed lack of interest in character development, his female characters are carefully and purposefully constructed. A close reading of Calvino's narratives, engaging directly with Freud, Lacan and the feminist psychoanalytical thinking of Kofmann, Kristeva, Kaplan and others, demonstrates how Calvino uses his female characters as foils for the existential reflections of his typically maladjusted and narcissistic male characters.

Although never named as such, the landscape of Sanremo was a constant visual source for Calvino's fiction. In its recognizable pattern of sea-city-hills, it appears in sixteen works written over a period of thirty two years. 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 and his past is protective but detached. Italo Calvino and the Landscape of Childhood is an analysis of the criteria of representative (and of representational distortion) of a descriptive motif. Claudia Nocentini is a Lecturer in Italian at the University of Edinburgh. In addition to articles on Calvino she has published studies on Natalia Ginzburg and Gianni Celati.

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

This book is about the presence of utopian and dystopian elements in the Italian literary landscape. It focuses on four authors that are representatives of the various positions in the Italian cultural debate: Pasolini, Calvino, Sanguineti, and Volponi. What did concepts like utopia and dystopia mean for these authors? Is it possible to separate utopia from dystopia? What is the role of science fiction in this debate? This book

answers these questions, proposing an original interpretation of utopia and of the social role of literature. The book also takes into consideration four of the most influential literary journals in Italy: *Officina*, *il menabò*, *il verri*, and *Nuovi Argomenti*, that played a central role in the cultural and political debate on utopia in Italy.

Now featuring a brand-new design and integration of short film, the newly-revised **PONTI: ITALIANO TERZO MILLENNIO** provides an up-to-date look at modern Italy, with a renewed focus on helping the second year student bridge the gap from the first year. With its innovative integration of cultural content and technology, the Third Edition encourages students to expand on chapter themes through web-based exploration and activities. Taking a strong communicative approach, the book's wealth of contextualized exercises and activities make it well suited to current teaching methodologies, and its emphasis on spoken and written communication ensures that students express themselves with confidence. Students will also have the chance to explore modern Italy with a cinematic eye through the inclusion of five exciting short films by Italian filmmakers. Audio and video files can now be found within the media enabled eBook. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

This annotated enumerative bibliography lists all English-language translations of twentieth- and twenty-first-century Italian literature.

Few recent writers have been as interested in the cross-over between texts and visual art as Italo Calvino (1923-85). Involved for most of his life in the publishing industry, he took as much interest in the visual as in the textual aspects of his own and other writers' books. In this volume, twenty international Calvino experts, including Barengi, Battistini, Belpoliti, Hofstadter, Ricci, Scarpa and others, consider the many facets of the interplay between the visual and textual in Calvino's works, from the use of colours in his fiction to the influence of cartoons, from the graphic qualities of the book covers themselves to the significance of photography and landscape in his fiction and non-fiction. The volume is appropriately illustrated with images evoked by Calvino's major texts.

questa scelta di racconti, in cui le vite di uomini e donne si intrecciano "rapite in amori fatati, o sconvolte da misteriose magie, trasformazioni mostruose, poste alle scelte elementari di giusto o ingiusto, messe alla prova da percorsi irti d'ostacoli, verso felicità prigioniera d'un assedio di draghi"

"Between 1550 and 1650, marvellous stories of women giving birth to animals, young girls growing penises, and valiant men slaying dragons appeared in Europe. Circulated in scientific texts and in the first two collections of fairy tales published on the continent, Giovan Francesco Straparolas *Le piacevoli notti* and Giambattista Basiles *Lo cunto de li cunti*, the stories invigorated readers and established a new literary genre. Despite the fact that the printed European fairy tale was born in Italy, however, contemporary readers tend to think of France or Germany as the genres place of origin. *Fairy-Tale Science* looks at the birth of the literary fairy tale in the context of early modern discourses on the monstrous, and explains how scientific discourse and literary theories of the marvellous limited the genre's success on its native soil. Suzanne Magnanini argues that men of science positioned the fairy tale in opposition to science and fixed it as a negative pole in a binary system. This system came to define both a new type of scientific inquiry and the nascent literary genre. Magnanini also suggests that, by

adopting theories of the monstrous as metaphors for their own literary production, Straparola and Basile aligned the literary fairy tale, the feminine, and the monstrous, and essentially marginalized the new genre. Fairy-Tale Science expands our understanding of the early modern European imagination and investigates the complex interplay between scientific discourse and marvellous literature."

Italo Calvino ha selezionato questa raccolta dal patrimonio delle 'Fiabe Italiane', da lui recuperato in un'unica opera comprendente la tradizione fiabesca popolare. Le fiabe si rivolgono a bambini grandi e piccoli e offrono uno panorama che passa dalle fiabe-filastrocche ai racconti buffi.

The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

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