

I Nostri Antenati

Renowned science fiction scholar Robert Philmus offers a provocative literary analysis of science fiction writing. He critically examines the works of some of the most prominent writers to have written in the genre.

This thesis explores the representation of the feminine in two of Italo Calvino's early collections, *I nostri antenati* and *Gli amori difficili*, using the Pygmalion paradigm as the theoretical framework and adopting a feminist approach. The Pygmalion paradigm concerns the creation by a male 'artist' of a feminine ideal and highlights the artificiality and selfreflecting narcissistic desire associated with the creation process. I emphasise Calvino's active and deliberate work of self-creation, accomplished through extensive selfcommentaries in which he directed critical attention as much by what he omitted to say as by what he stressed, and highlight 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's 'seme' and drawing upon the ideas underlying Kristevan intertextuality, I demonstrate that, despite Calvino's professed lack of interest in character development, his female characters are carefully and purposefully constructed. In this feminist reading, I illustrate that Calvino's favouring of weightless writing and economy of expression, accomplished through his use of well-recognised literary tropes, stereotypical forms and

ideas, and by his borrowings from the literary canon, all of which derive from a strongly patriarchal heritage, results in female characters that overwhelmingly reflect their androcentric inspiration. Approaching through the narcissism, fetishism and Oedipal themes, and the associated fear of castration that accompanies Pygmalion's creative gesture, I reveal the substantial psychological substratum underlying Calvino's narratives and challenge his professed lack of interest in the psychological dimension. 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. Finally, a detailed examination of the deliberations of Calvino's rare female protagonists discloses reasoning that is, at times, androcentric to the point of being laughable to the modern female reader.

Why did Italo Calvino decide to translate *Les Fleurs bleues* by Raymond Queneau? Was his translation just a way to pay a tribute to one of his models? This study looks at Calvino's translation from a literary and linguistic perspective: Calvino's *I fiori blu* is more than a rewriting and a creative translation, as it contributed to a revolution in his own literary language and style. Translating Queneau, Calvino discovered a new fictional voice and explored the potentialities of his native tongue, Italian. In fact Calvino's writings show a visible evolution of poetics and style that occurred rather abruptly in the

Read PDF I Nostri Antenati

mid 1960s; this sudden change has long been debated. The radical transformation of his style was affected by several factors: Calvino's new interests in linguistics, in translation theory, and in the act of translation. Translation as Stylistic Evolution analyses several passages in detail and scrutinizes quantitative data obtained by comparing digital versions of the original and Calvino's translation. The results of such assessment of Calvino's text-consistency suggest clear interpretations of the motives behind Calvino's radical and remarkable change of style that are tied to his notion of creative translation.

"The Author in Criticism offers a comparative analysis of the reception and circulation of Italo Calvino's works in the United States of America, the United Kingdom and Italy, proposing new views that arise from the analysis of the different phases and faces that characterize Calvino's transnational authorial profile"--

Un'armatura vuota animata da uno spirito invisibile che riesce a farsi accettare tra i Paladini di Carlo Magno, un visconte diviso a metà da una palla di cannone che si scinde in una parte buona e in una cattiva, un barone che, per sfuggire a un rimprovero, si rifugia sopra un albero e passa in mezzo agli alti rami tutta la sua esistenza.

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.

Read PDF I Nostri Antenati

I nostri antenati | I nostri antenati | Mondadori

Tommasina Gabriele's critical text addresses the paucity of intertextual studies on the erotic in Calvino's work. While *Se una notte d'inverno un viaggiatore* and *Le cosmicomiche* have generated some attention to the erotic, eros nonetheless remains virtually unexplored in its widest scope - despite its prevalence and centrality in the majority of Calvino's narratives, from his *Racconti* to *I nostri antenati* to his posthumous, unfinished *Sotto il sole giaguaro*. Perhaps for this reason such texts as *Gli amori difficili* and *Sotto il sole giaguaro* have been discussed less by critics than many of Calvino's other neorealist or postmodern fictions. Gabriele's study begins with an assessment of the critical context in which Calvino has been framed and proceeds to the analysis of several articles in which Calvino addresses the erotic in literature. Using these articles and a pivotal interview as a theoretical base, Gabriele offers an explanation for the neglect of the erotic motif as well as a theory of eros in Calvino's work. She uncovers the apparent contradiction that while Calvino repeatedly advocated - throughout his career of forty-plus years - a precise language, this call for precision did not extend to erotic subject matter, where Calvino sometimes felt that "direct representation" was virtually impossible. Gabriele finds that in Calvino the challenge of erotic representation is linked to the complexity of the writer's role, especially as articulated in Calvino's famous article, "Cibernetica e fantasmi." Through this erotic lens, Gabriele examines *Il barone rampante* and the stories of *Le cosmicomiche*, *Gli amori difficili*, and *Sotto il sole giaguaro*, which establish the erotic as a fundamental and usually positive aspect of human identity and interaction. In *Le cosmicomiche*, she unveils a "spiral" movement which functions both as a symbol of Calvino's erotic theory and as a symbol of Calvino's circumlocutory approach to it. In *Gli amori*, she

Read PDF I Nostri Antenati

explores the difficulty in expressing the erotic, while offering an alternative interpretation - a "positive" one - of these often criticized characters and stories. Finally, Gabriele identifies the magnitude of the erotic motif in "Sotto il sole giaguaro." Calvino reveals the negative side of eros in this brilliant, ambitious, and tightly knit story which interweaves sexual, historical, religious, cultural, and artistic struggles for power.

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.

Understanding Italo Calvino's love of storytelling is pivotal to understanding the cultural and literary matrix of his lush fictional universe. A rich and vibrant critical portrait of Calvino's work.

Examines the structure, patterns, and themes of Calvino's work

This book presents an analysis of the dialogue of literature and science that forms a central part of the work of Italo Calvino, one of Italy's best known contemporary authors. It provides an in-depth study of Calvino's interest in

Read PDF I Nostri Antenati

scientific models and methods and the ways these have informed his narratives. Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's *Italian Literature before 1900 in English Translation*, also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature.

Viscount Medardo is bisected by a Turkish cannonball on the plains of Bohemia; Baron Cosimo, at the age of twelve, retires to the trees for the rest of his days; Charlemagne's knight, Agiluf, is an empty suit of armour. These three vivid images are the points of departure for Calvino's classic triptych of moral tales, now published in one volume and all displaying the exuberant talent of a master storyteller.

[Copyright: 7977524cd8b120b16b4f4dc4c2b32336](https://www.pdfdrive.com/i-nostri-antenati-pdf-free.html)