

## ANALYTICAL SUMMARY

Celia ARAMBURU SÁNCHEZ

LODOVICO GUICCIARDINI VERSUS FRANCESCO SANSOVINO. TWO EDITIONS OF *FACEZIE*, RSEI, 11, 2015-2017, pp. 19-30

*L'hore di ricreatione* and *Detti et fatti piacevoli et gravi di diversi principi, filosofi, et cortigiani* are the same work written by Lodovico Guicciardini. The difference between the two of them is in the dedication and in the title because Francesco Sansovino decided to publish the work without the express consent of its author and changed the dedication and the original title. Sansovino signs this new dedication that is dedicated to M. Gabriello Strozzi, a Florentine gentleman belonging to one of the richest and most important families of Florence since the 13th century. Sansovino's intention was not to appropriate the work of Guicciardini, he simply decided to publish it in Venice without the consent of the author and changing the dedication in order to entertain Gabriello Strozzi. In the article we present the differences between the two editions focusing on the dedication.

Key words: linguistics; diachrony; spellings; *Facezie*.

Giorgio BARONI

«TREMITO D'ORE MINUTE», RSEI, 11, 2015-2017, pp. 31-37

The themes and dialectics of the greatest Italian poetry from the Novecento can be found in Vittorio Sereni's texts. In this article, we will focus our attention on the analysis of the theme of time within Sereni's work, highlighting the parallels with Saba and Ungaretti's works. We will see how the recurrent use of temporal references creates contrasts between the past and the present, and we will discuss his idea about the subjective perception of time passing by.

Key words: Sereni; Novecento; poetry; time.

María José BERTOMEU MASÌÀ

THE INVISIBLE WOMAN: AN APPROXIMATION ON THE SIXTEENTH CENTURY ITALIAN TREATISES ABOUT WIDOWS, RSEI, 11, 2015-2017, pp. 39-50

The power exercised by many widowed women who ruled during the sixteenth century, and which clearly appears through their decisions and their correspondence, completely contradicts the rules that were imposed on widows by the treatises written throughout the century. This paper aims to examine the nuclear elements of these treatises in order to contrast this literature with the actual governance of women like Mary of Hungary, and Margaret of Parma, among others.

Key words: treatises; widows; power; silence.

Antonio CATALFAMO

LITERATURE AND RESISTANCE: CRITICAL REFLECTIONS, RSEI, 11, 2015-2017, pp. 51-67

This article aims to outline an articulated picture of Italian literature on resistance to Nazi-fascism, which contradicts the schematic interpretations of this phenomenon imposed by historic Revisionism affirmed in the country after the fall of the Berlin Wall. From the overall analysis it emerges that the Resistance Literature, in its best expressions, has succeeded in combining artistic validity and popularity, avoiding the rhetorical dimension, expressing profoundly rooted values in Italian society, representing, both in the content and on the form, a turning point significant compared to the literature affirmed during the fascist period.

Key words: Italian literature; resistance; fascist period.

Aurora CONDE

FRAGMENTS OF A NEW ROMAN ICONICITY (REFLECTIONS ON *LA DOLCE VITA* AND *LA GRANDE BELLEZZA*), RSEI, 11, 2015-2017, pp. 69-89

This article, starting from Deleuze's definition of crystal-image, is an interpretation of two complex visual texts (*La Dolce Vita* and *La Grande Bellezza*) as examples in the updating of the iconic influence that Rome has on the popular imagination and collective imaginary.

Key words: Sorrentino; Fellini; *La Dolce Vita*; *La Grande Bellezza*; Italian Neorealism.

Giulia FASANO

THE RECEPTION OF *COMMEDIA*: STUDY OF THE *MARGINALIA* IN MEDIEVAL MANUSCRIPTS, RSEI, 11, 2015-2017, pp. 91-109

Who was the first audience of the *Commedia* of Dante Alighieri? A study of the *marginalia* contained in the oldest manuscripts (copied until 1355 and preserved in the libraries of

Rome and Florence) and their interpretation using the methodology of the reception aesthetics had led to an interesting result: the work was not reserved for University study, but it was a universal reading that involved first the notary class and then the merchant class.

Key words: *Commedia; marginalia; Middle Edge; merchant; reception.*

Oliver FRIGGIERI

THE ITALIAN ROMANTIC CULTURE AND THE ORIGIN OF MALTESE POETRY, RSEI, 11, 2015-2017, pp. 111-144

The older literary tradition in Malta, written in Italian, formed an integral part of the literature of Italy. For centuries Maltese writers considered themselves Maltese through their natural adherence to the modes of thinking and writing of the nearby peninsula, with which Malta forged excellent relations also in the political field. Maltese, the ancient but largely unwritten speech habit of the Maltese people, had no notable history of its own, and was commonly ignored in the cultural and institutional fields. It was through the paramount importance of the Italian cultural heritage in the island that Maltese eventually started to be cultivated on a somehow national scale. The fact that the new romantic principles flourished so strongly in Malta soon led to the inevitable, although belated, acknowledgement of the Maltese language as a medium of literary expression. The birth of poetry in Maltese is due to this direct contact between the two countries.

Key words: Italia; Malta; poetry; Romanticism; tradition.

José GARCÍA FERNÁNDEZ

THE TRADITION OF BOCCACCIO'S MANUSCRIPTS IN THE LATE MEDIEVAL CASTILE: LANGUAGE APPROACH TO THE INDICATIVE MOOD, RSEI, 11, 2015-2017, pp. 145-155

This research studies the roles of the verbal forms of the indicative mood of two languages, Spanish and Tuscan, during the Late Middle Ages. Despite the striking similarity of these two languages, they are in fact basically different. The sharp contrast between them will be made explicit through the cross-linguistic analysis of the first Spanish translation of *The Decameron*, a survey that will include the extent up to which these are revealed as opposing languages in the historical period aforementioned.

Key words: Late Middle Ages; *The Decameron*; contrastive linguistics; indicative mood; verb tenses.

Francesco GHERA

ELENA BONO'S *FLAMENCO MATTO*: WHEN DEATH GIVES MEANING, RSEI, 11, 2015-2017, pp. 157-164

The purpose of the following work is to show that, in this *auto sacramental*, Elena Bono did not use the Don Juan play boy and libertine myth, but the figure of the redeemed Don Juan. In addition, the saving function of the death of the protagonist is revealed, which gives a sense to the whole story. Finally, one seeks the hidden meaning of the work, which is enclosed in its epilogue.

Key words: Don Juan; ending; sense; death; redemption.

Mercedes GONZÁLEZ DE SANDE

WOMEN CULTURAL FLOURISHING IN ITALY'S EIGHTEENTH CENTURY, RSEI, 11, 2015-2017, pp. 165-175

In Italy, during the 18th century, there was an intense cultural flourishing of intellectuals that interacted proficiently with the European academic community, making of Italy an important nucleus of progressive erudition. This outstanding cultural revival, began at the end of the 17th century and reached its peak in the last decades of the 18th century. Many of these intellectuals were women, specialists in the most varied fields of knowledge. Their remarkable merits will fascinate their contemporaries, Italians and foreigners, playing a significant role throughout Europe.

Key words: intellectual women; education; rights; equality; Eighteenth-Century.

Alfredo LUZI

SOME REMARKS ABOUT THE ANTONYMOUS WRITING IN *SCORCIATOIE*, RSEI, 11, 2015-2017, pp. 177-186

*Scorciatoie e Raccontini*, by Umberto Saba, is a work based on the confrontation between the insanity spread by the evil of fascism and war, and the welfare achieved through the recovery of psychological peace. Saba analyses the violent events that took place during the first half of the 20th century through the use of a binary structure and conceptual antonymy, providing a multiple and complex interpretation of history.

Key words: Saba; *Scorciatoie e Raccontini*; war; fascism.

Paola PONTI

*UN ÉCOUTER DE SILENCES. DIFFERENT TYPES OF LISTENING IN L'ALBERO DI STANZE BY GIUSEPPE LUPO*, RSEI, 11, 2015-2017, pp. 187-203

From the deep analysis of six drafts and two typeset proofs of *L'albero di stanze* by Giuseppe Lupo, the present article uncovers the central role played in the novel by the binomial deafness-listening. The inclination of focusing on what is not voiced is crucial, not only for the shaping of the narrator as «*écouteur de silence*» but also for the gradual development of its verbal expression. A voice that favours restraint and asks the reader to constantly focus on the not voiced.

Key words: Giuseppe Lupo; *L'albero di stanze*; Babel; deafness; listening.

Fabrizio SCRIVANO

THE CONSEQUENCES OF HEARTBREAK IN GIACOMO LEOPARDI'S *DISCORSO SOPRA LO STATO PRESENTE DEI COSTUMI DEGLI ITALIANI*, RSEI, 11, 2015-2017, pp. 205-218

In writing the unfinished *Discorso sopra lo stato presente del costume degli Italiani*, Leopardi shows, in a fairly obvious manner, a satirical attitude; at the origin of his thoughts on «the character of the Italians» it appears, in a less obvious manner, a profound comic relationship with the language; finally, the interpretative key with which Leopardi traces a pitiless but amusing portrait of a People, is even less visible: it is the excess of «Self-love», which has reduced the Italians to blindness and anesthesia while avoiding any social costume, nor for solidarity nor for convenience.

Key words: Italian literature; Giacomo Leopardi; self-love; *Discorso sopra lo stato presente del costume degli Italiani*; literary genres.

Enzo ZAPPULLA

A PIRANDELLIAN «APOCRYPH», RSEI, 11, 2015-2017, pp. 219-229

Luigi Pirandello showed a special interest in cinema since he first saw a Lumière film in 1896. Unlike the majority of Italian intellectuals, who usually disregarded cinema, in many cases for fear that this new type of entertainment could become a real competitor against literature and particularly drama, Pirandello immediately thought of the possibility of writing a novel based on the world of cinema. This original idea made the great Sicilian writer establish closer bonds with the film industry at the beginning of the 20th century, a period when his choices were fully influenced by his personal life experiences.

Key words: Luigi Pirandello; cinema; screenplay; Stefano Pirandello.

Sarah ZAPPULLA MUSCARÀ

STEFANO PIRANDELLO, «SIMILE A UN TENERO FENICOTTERO PIZZICATO LÀ OVE LA PUDICIZIA SI COPRE CON LA PENNUTA CODA», RSEI, 11, 2015-2017, pp. 231-242

Stefano Pirandello's life has always been undeniably known for his constant demand to make his own way where he could be acknowledged as Stefano and not the great Luigi Pirandello's son. In this article we aim to travel through the most important stages in Stefano's life, always pervaded by a state of deprivation that never allowed him to fully focus on his beloved literature.

Key words: Stefano Pirandello; Stefano Landi; literature; journalism.