

Italo Calvino La Nuvola Di Smog

Serpil Oppermann,Ufuk Özdağ,Nevin Özkan

La nuvola di smog - La formica argentina Italo Calvino,2010-10-07 'La nuvola di smog' è un racconto continuamente tentato di diventare qualcos'altro: saggio sociologico o diario intimo. Immagine e ideogramma del mondo cui ci troviamo a far fronte è lo smog. La nebbia fumosa è carica di detriti chimici delle città industriali. Questo volume comprende anche un racconto di qualche anno prima e molto diverso, 'La formica argentina', che l'autore ha voluto affiancare a 'La nuvola di smog' per un'affinità strutturale e morale. Qui il male di vivere viene dalla natura: le formiche che infestano la riviera.

La nuvola di smog ; e, La formica argentina Italo Calvino,1990

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

Italo Calvino's Architecture of Lightness Letizia Modena,2011-05-09 This study recovers Italo Calvino's central place in a lost history of interdisciplinary thought, politics, and literary philosophy in the 1960s. Drawing on his letters, essays, critical reviews, and fiction, as well as a wide range of works--primarily urban planning and design theory and history--circulating among his primary interlocutors, this book takes as its point of departure a sweeping reinterpretation of *Invisible Cities*. Passages from Calvino's most famous novel routinely appear as aphorisms in calendars, posters, and the popular literature of inspiration and self-help, reducing the novel to vague abstractions and totalizing wisdom about thinking outside the box. The shadow of postmodern studies has had a similarly diminishing effect on this text, rendering up an accomplished but ultimately apolitical novelistic experimentation in endless deconstructive deferrals, the shiny surfaces of play, and the ultimately rigged game of self-referentiality. In contrast, this study draws on an archive of untranslated Italian- and French-language materials on urban planning, architecture, and utopian architecture to argue that Calvino's novel in fact introduces readers to the material history of urban renewal in Italy, France, and the U.S. in the 1960s, as well as the multidisciplinary core of cultural life in that decade: the complex and continuous interplay among novelists and architects, scientists and artists, literary historians and visual studies scholars. His last love poem for the dying city was in fact profoundly engaged, deeply committed to the ethical dimensions of both architecture and lived experience in the spaces of modernity as well as the resistant practices of reading and utopian imagining that his urban studies in turn inspired.

Italo Calvino Italo Calvino,2013-06-17 The first collection of letters in English by one of the great writers of the

twentieth century This is the first collection in English of the extraordinary letters of one of the great writers of the twentieth century. Italy's most important postwar novelist, Italo Calvino (1923-1985) achieved worldwide fame with such books as *Cosmicomics*, *Invisible Cities*, and *If on a Winter's Night a Traveler*. But he was also an influential literary critic, an important literary editor, and a masterful letter writer whose correspondents included Umberto Eco, Primo Levi, Gore Vidal, Leonardo Sciascia, Natalia Ginzburg, Michelangelo Antonioni, Pier Paolo Pasolini, and Luciano Berio. This book includes a generous selection of about 650 letters, written between World War II and the end of Calvino's life. Selected and introduced by Michael Wood, the letters are expertly rendered into English and annotated by well-known Calvino translator Martin McLaughlin. The letters are filled with insights about Calvino's writing and that of others; about Italian, American, English, and French literature; about literary criticism and literature in general; and about culture and politics. The book also provides a kind of autobiography, documenting Calvino's Communism and his resignation from the party in 1957, his eye-opening trip to the United States in 1959-60, his move to Paris (where he lived from 1967 to 1980), and his trip to his birthplace in Cuba (where he met Che Guevara). Some lengthy letters amount almost to critical essays, while one is an appropriately brief defense of brevity, and there is an even shorter, reassuring note to his parents written on a scrap of paper while he and his brother were in hiding during the antifascist Resistance. This is a book that will fascinate and delight Calvino fans and anyone else interested in a remarkable portrait of a great writer at work.

Mapping Complexity Kerstin Pilz, 2005 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 scientific models and methods and the ways these have informed his narratives.

Italo Calvino Anna Mario, 2015

The Future of Ecocriticism Serpil Oppermann, Ufuk Özdağ, Nevin Özkan, 2011-05-25 As we enter the second decade of the twenty-first century, environmental concerns dominate the media headlines, from rampant poverty in the developing world to nuclear accidents in industrialized nations. How did human civilization arrive at its current predicaments, and what can we do to temper our habits of mind and mitigate society's environmentally (and socially) destructive behaviors? The field of ecocriticism (also sometimes called "environmental criticism") attempts to grapple with such issues. A branch of literary and cultural studies that essentially began in North America in the 1970s, ecocriticism is currently one of the most quickly developing areas of environmental research and teaching. *The Future of Ecocriticism: New Horizons* brings together thirty-two of the latest articles in the field, including work by some of the leading scholars from around the world. Although ecocriticism has been particularly active in North America, Western Europe, and East Asia, important studies of traditional environmental thought, environmental communication strategies, and environmental aesthetics have begun to emerge in every region of this world. This new book, co-edited by three prominent Turkish scholars and a leading American ecocritic,

offers a special cluster of Turkish ecocriticism, with a focus on environmental stories and ideas in this culture that bridges Europe and Asia. Another unique feature of *The Future of Ecocriticism: New Horizons* is the concluding dialogue among the four editors about the current state of the field.

Italo Calvino Antonio Serrano Cueto,2023-04-04 Italo Calvino (1923-1985) sosteneva che la biografia di uno scrittore è priva di interesse, contano solo le sue opere. E in effetti ebbe sempre un rapporto complesso - nevrotico, lo descrisse - con la biografia, frutto di una personalità schiva e introversa. Eppure sono pochi gli autori per i quali, come per Calvino, la produzione letteraria si sovrappone alla vita con tanta costanza e coerenza. I romanzi e i racconti del dopoguerra sono specchio della sua esperienza di partigiano e del suo impegno politico, così come l'evoluzione verso una narrativa fantastica e sempre più sperimentale è frutto delle riflessioni sugli eventi storici, dei viaggi, dei variegati incontri degli anni successivi; e lo sguardo analitico e descrittivo della sua prosa è influenzato dalla formazione scientifica dei genitori. Autore prolifico e multiforme, resistente a ogni classificazione di genere o di corrente letteraria, Italo Calvino è al centro di questa biografia brillante e documentatissima, risultato di un decennio di ricerche negli archivi e di colloqui con chi lo conobbe. Antonio Serrano Cueto ricostruisce con precisione di dettaglio le vicende biografiche di Calvino, offrendo tra l'altro anche una lettura critica dell'intera opera di uno scrittore che, come le sue splendide città dagli evocativi nomi di donna, aspirava a essere invisibile.

Il sistema Calvino Domenico Calcaterra,2025-03-21T00:00:00+01:00 L'affaire Calvino, tra condanna ed esaltazione, non ha mai smesso di impegnare generazioni diverse di critici e scrittori. Nel ripercorrere, con sguardo verticale, il "sistema Calvino" e gli assiomi del calvinismo (fiaba, ragionamento, regola), Domenico Calcaterra, oltre a dimostrare testi alla mano la continuità tra il Calvino degli esordi e quello cosmicomico e combinatorio, è interessato più di tutto a contornare il perimetro di una ricezione negli anni guastata da rimasti pregiudizi e fraintendimenti, come ergerlo ad arroccato abitatore d'un Olimpo di gelide ed eleganti astrazioni. Al contrario, le variazioni su metodo e nevrosi, contenute negli scritti qui radunati, propongono l'inquadramento del ligure nel novero di quella singolarissima genealogia di autori segnati dal difficile destino di non riuscire a tenere insieme facciata e ferita.

Calvino and the Pygmalion Paradigm Bridget Tompkins,2015-06-28 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.

Il percorso e la produzione di Italo Calvino Antonio Di Martino, 2022-11-30 Il saggio di Antonio Di Martino approfondisce il percorso e la produzione di Italo Calvino soffermandosi sul passaggio che conduce dalle fiabe ai testi combinatori e sulla polifonia interiore tra le Città invisibili di Marco Polo e i tarocchi de Il Castello dei destini incrociati. L'autore analizza gli elementi che, nel corso degli anni, hanno alimentato questi sviluppi letterari: esperienze, incontri con altri autori, novità linguistiche come quelle apportate dall'OuLiPo. In esame è il ricorso al fantastico che diventa uno strumento d'identificazione del reale, l'architettura che sorregge la fiaba, il suo modello costruttivo basato sulla logica narrativa da cui ha origine l'interessante binomio scienza-letteratura. Italo Calvino, attraverso l'inchiostro, dà vita alla rappresentazione del bene e del male, le due nature che abitano l'uomo con le rispettive immagini. Per comprendere e raccontare il mondo e le sue storie controverse e coinvolgenti – come Antonio Di Martino ci mostra – allo scrittore diviene indispensabile l'uso di una mappa verso cui il lettore prova attrazione e in cui ritrova un senso di appartenenza da indagare nel profondo. Antonio Di Martino, nato a Vico Equense (NA) il 9/12/1996. Ha frequentato il liceo classico "Publio Virgilio Marone" di Meta di Sorrento e successivamente ha compiuto gli studi di Lettere Moderne all'Università di Napoli Federico II, laureandosi alla magistrale in Filologia Moderna nel 2022. Nel 2021 ha pubblicato una raccolta di poesie inedite nell'antologia poetica M'illumino d'Immenso n.49 edita da Pagine s.r.l. Attualmente collabora con il settimanale Agorà della Penisola Sorrentina.

Come ombre vivaci sullo sfondo. Studio su «La bella di Lodi» di Alberto Arbasino Federico Della Corte, 2014

Le terre della bellezza e dell'oblio Pier Luigi Berbotto, 2004

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.

Toxitaly Paolo Chirumbolo, 2025-04-30 The rise of Italian ecodocumentaries represents a significant cultural response to urgent environmental issues, reflecting a growing ecological awareness in contemporary Italian society. Toxitaly presents comprehensive scholarly analysis of these films, exploring their portrayal of key regional and national environmental events and concerns. Paolo Chirumbolo discusses the impact of these documentaries on Italian culture, highlighting how they depict industrial landscapes and articulate the emerging ecological consciousness. The analysis is structured around four main narratives: "Petronarratives," "Steel Narratives," "Chemical Narratives," and "Waste Narratives." Each ecodocumentary is examined thematically and formally, with Chirumbolo employing Bill Nichols's theories on the various modes of representation in documentary film to define the relationships between subject matter, filmmaker, and viewer. In a time of increasing public interest in environmental issues and the growth of grassroots movements, Toxitaly illuminates how ecodocumentaries can shape public discourse and inspire ecological awareness both in Italy and beyond.

Italy Since 1945 Patrick McCarthy, 2000 Part of a major new series on the history of Italy, this authoritative volume explores the Italian experience in the wider context of both the nation's past and its wider contemporary European position.

Il racconto e il romanzo filosofico nella modernità Anna Dolfi, 2013 In the first pages of the *Zibaldone*, Leopardi had noted that the love of learning induces a passion for philosophy, making it a foundational element of modern culture. In this perspective, then, no doubt remains as to the prominent position of Voltaire's *Candide*, or of Rousseau's thought, which combines philosophical thinking, educational demands, political passion and autobiography. However, in order to move from the count to the novel, from the apologue and from the treatises to complex characters who also maintain a strong and speculative allure, one had to leave the 18th century, experience Romanticism, feed the rêveries of the new promeneurs solitaires during the following century, with the restlessness and the questions of Dostoevsky, Kafka, Sartre, Camus, and of Pirandello, Proust, Musil and many others; of those who combined the passion for short stories with the unmasking of any deceptive theodicy. Bringing the the novel back to bourgeois intertwining and existential anxieties, starting from Cervantes's ironic way of thinking. In the absence of declarations, however, where does one find the evidence of the presence of the philosophique in the novel, or how does one identify texts pertaining to the definition of roman philosophique? This book, conceived and edited by Anna Dolfi, does not only raises the problem, but tries to solve it as well. At the same time, it brings the ideas of the novel and from the novel together with constructive theories, and compares the insignificant with significance, mythical emblems and codes, semiosis and destiny, while also observing how language, in the parade of the authors, changes itself and even touches the figurativeness of the graphic-novel. This volume constitutes the final point of arrival of a path which, in samples, locks significant fragments in the otherwise infinite kaleidoscope of narration.

Flashback, Eclipse Romy Golan, 2021-11-02 From a leading art historian, a provocative exploration of the intersection of art, politics, and history in 1960s Italy *Flashback, Eclipse* is a groundbreaking study of 1960s Italian art and its troubled but

also resourceful relation to the history and politics of the first part of the twentieth century and the aftermath of World War II. Most analyses have treated the 1960s in Italy as the decade of “presentism” par excellence, a political decade but one liberated from history. Romy Golan, however, makes the counterargument that 1960s Italian artists did not forget Italian and European history but rather reimagined it in oblique form. Her book identifies and explores this imaginary through two forms of nonlinear and decidedly nonpresentist forms of temporality—the flashback and the eclipse. In view of the photographic and filmic nature of these two concepts, the book’s analysis is largely mediated by black-and-white images culled from art, design, and architecture magazines, photo books, film stills, and exhibition documentation. The book begins in Turin with Michelangelo Pistoletto’s Mirror Paintings; moves on to Campo urbano, a one-day event in the city of Como; and ends with the Vitalità del Negativo exhibition in Rome. What is being recalled and at other moments occluded are not only episodes of Italian nationalism and Fascism but also various liberatory moments of political and cultural resistance. The book’s main protagonists are, in order of appearance, artists Michelangelo Pistoletto and Giosetta Fioroni, photographer Ugo Mulas, Ettore Sottsass (as critic rather than designer), graphic designer Bruno Munari, curators Luciano Caramel and Achille Bonito Oliva, architect Piero Sartogo, Carla Lonzi (as artist as much as critic), filmmakers Michelangelo Antonioni and Bernardo Bertolucci, and, in flashback among the departed, painter Felice Casorati, writer Massimo Bontempelli, art historian Aby Warburg, architect Giuseppe Terragni, and Renaissance friar-philosopher-mathematician Giordano Bruno (as patron saint of the sixty-eighters).

The Author in Criticism Elio Attilio Baldi, 2020-03-11 The Author in Criticism: Italo Calvino’s Authorial Image in Italy, the United States, and the United Kingdom explores the cultural and historic patterns and differences in the critical readings of Italian author Italo Calvino’s works in the United States of America, the United Kingdom, and Italy. It considers the external factors that contribute to create recognizable patterns in the readings of Calvino’s texts in different contexts. This volume therefore covers, most notably, matters of genre (science fiction, postmodernism), cultural perceptions and conventions, the (re)current image of the author in different media, academic schools, -curricula and -canons, biographical information (such as gender and background), and translation and the language in which the author speaks (or fails to speak) to us. It traces the influence of these aspects in the academic discourse on Calvino. The Author in Criticism also analyzes Calvino’s various professional roles as writer, editor, essayist, journalist, private correspondent, and public, cosmopolitan intellectual, reappraising their often little acknowledged importance for academic criticism. An important underlying idea is that the preconceived image that every critic has of Calvino before even opening one of his books is often solidified and repeated even in the most refined and complex critical analyses. This volume purposefully foregrounds the textual and non-textual parts that are usually considered peripheral to the works of an author, such as book covers, blurbs, reviews, talks, interviews, etc. In this way, this book provides insight into the reception of Calvino’s works in different countries. Moreover, it forms a

broader reflection of and on important constants in the workings of literary criticism, and on the way academic discourses have developed in various cultural contexts over the last decades.

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