



LT 334 IDENTITY BETWEEN DREAM AND REALITY IN ITALIAN LITERATURE
IES Abroad Siena

DESCRIPTION:

The aim of this course is to analyze fundamental traits of Italian literature in the context of modernity referring to a period which concerns both the passage from the nineteenth century to the twentieth century and the first phase of the twentieth century marked by historical changes (until WWII). The question of identity is considered as a relevant one in order to connect the literary texts with the cultural contexts, including science, philosophy, anthropology, and psychoanalysis, with special attention to the problematic way of intending reality from a perspective dealing with dream in every sense.

The role and the value of dream change in the passage from the Ottocento to the Novecento. Dreams show their importance in connection with a new 'vision': every aspect of life becomes dreamlike, as well as narration in literary works. The language of dream is fundamental in order to understand both the deep dynamics of concrete world and the creative language of literary world. However, dreams have a symbolic function in literary texts, because they evoke connections among different themes, situations and/or characters.

The question of identity regards significant authors: Italo Svevo, Federigo Tozzi, a Siennese writer able to stimulate students' reflections on the local context, Luigi Pirandello, Alberto Moravia, Umberto Saba, Eugenio Montale, but also Sibilla Aleramo, whose work is important for the reasoning on female writing. Then this question allows students to think over the characteristics of various genres (short story, novel, autobiography, and poetry, with their connections). Furthermore, literary experiences related to other periods or countries are examined (see in particular the references to Dante, Fëdor Michailovič Dostoevskij, Franz Kafka, and T. S. Eliot).

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: Italian

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Lectures (including PowerPoint projections), seminar discussions, and student presentations.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Participation -10%
- Post 1 -5%
- Paper 1 -10%
- Midterm Exam -30%
- Post 2 -5%
- Paper 2 -5%
- Oral presentation -5%
- Final Exam -30%

Participation

Active class participation and class discussions

Post 1

4,000-character post on a forum concerning the documentary *Tozzi, la scrittura crudele*

Paper 1



3-4 page paper based on the comparison between two texts considered before the midterm exam (contingent on professor authorization)

Midterm Exam

Written midterm exam in the form of essay-style answers

Post 2

4,000-character post on a forum about the importance of dreams between life and literature

Paper 2

3-4 page paper on a topic chosen by student (contingent on professor authorization)

Oral Presentation

Oral presentation of Paper 2

Final Exam

Written final exam in the form of essay-style answers

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- develop skills to critically evaluate Italian literature referring to the historical and cultural contexts;
- explain the importance of the question of identity in the context of modernity;
- discuss the value of dreams and dreamlike situations in the novels by Italo Svevo;
- indicate the aspects of female writing in Italy in the nineteenth and twentieth centuries referring in particular to *Una donna* by Sibilla Aleramo;
- examine the connections between narrative techniques and modern themes in some short stories by Federigo Tozzi, Luigi Pirandello, and Alberto Moravia;
- analyze the language and role of poetry in Umberto Saba and Eugenio Montale with special attention to the representation of female figure.

ATTENDANCE POLICY:

Successful progress of the program depends on the full cooperation of both students and faculty members: regular attendance and active participation in class are essential parts of the learning process. Attendance at and participation in all class meetings are required. IES Abroad Siena allows a maximum of TWO excused absences per semester. Each additional absence will automatically result in a penalty of 2 percentage points off the final grade for each unjustified absence and 4 percentage points for a scheduled academic day trip. SEVEN absences per course (including 2 excused absences) will result in a failing grade for that course.

Furthermore, an absence on the date of scheduled tests, presentations or quizzes does not entitle you to recover/reschedule such tests. Failure to attend your midterm and/or final exam will result in an F grade on that paper/exam.

CONTENT:

Weeks	Content	Assignments
Week 1	The page numbers refer to the course-packet. Introduction - Passage from the nineteenth century to the twentieth century: importance of changes which involve literature and philosophy, as well as scientific and cultural aspects in general; relationship between question of truth and question of identity with special attention to the problematic traits of every kind of knowledge; novels and short stories dealing with modernity (see Guido Guglielmi's <i>Il romanzo e le categorie del tempo</i> and <i>Le forme del racconto</i>); connection between identity and generational conflict in the twentieth century (see Giacomo Debenedetti's <i>Il romanzo del Novecento</i>). - Dreams in literary texts: indications concerning different cultural contexts (see <i>Teatro del sonno</i> edited by Guido Almansi and Claude Béguin); turning point of Sigmund Freud's theories, especially referring to the analogies between language of dream and language of literature (see <i>Il sogno</i> and <i>L'interpretazione dei sogni</i>), including the power of the disquieting aspects of reality (see <i>Il perturbante</i>); dream, proper surrealism and surreal atmospheres (see André Breton's <i>Manifesti del Surrealismo</i> and Gianfranco Contini's <i>Prefazione to Italia magica</i>).	<i>Readings:</i> • Guido Guglielmi, "Il romanzo e le categorie del tempo," 1986 (critical essay, pp. 2-15). • Guido Guglielmi, "Le forme del racconto," 1988 (critical essay, pp. 16-25). • Gianfranco Contini, "Prefazione," in (VV.AA.), "Italia magica," 1946 (critical essay, p. 26). • Sigmund Freud, "Il sogno," 1900 (treatise, pp. 286-308 in "Further Material").

Weeks	Content	Assignments
Week 2	Novels by Italo Svevo: Identity, Dream and Inner Life - The three novels by Italo Svevo (1861-1928), <i>Una vita</i>, <i>Senilità</i> and <i>La coscienza di Zeno</i>, in the context of modernity: 'cruel' representation of characters and situations. - <i>Una vita</i>: Svevo's references to Charles Darwin and Arthur Schopenhauer; analysis of a disquieting dream able to show the problematic identity of the protagonist, Alfonso Nitti, missing a bond with both his mother and existence. - <i>Senilità</i>: importance of choice for the protagonist Emilio Brentani; analysis of a group of four episodes (two dreams and two dreamlike situations in the half-sleep), whose narrative structure and thematic condensation mark Emilio Brentani's 'submitted' identity; the protagonist's idealization of the woman as a sublimated identity due to an inner projection. - <i>La coscienza di Zeno</i>: narrative order which is more thematic than chronological; substantial difference between the author and the protagonist; presence of two unreliable narrators (see Wayne Booth's <i>The Rhetoric of Fiction</i>); indication of three levels concerning the role of psychoanalysis in <i>La coscienza di Zeno</i>: 1) as a 'building material'; 2) as a therapy; 3) as a technique and a model of knowledge; analysis of some dreams, in particular the fourth one, in order to notice both the ironic use of psychoanalytical conventions and the ability of expressing the inner sense connected with other characters for the ambivalent protagonist Zeno Cosini, whose problematic identity is influenced by the generational conflict; critical debate and recent interpretations regarding in particular the hypothesis of a fourth 'novel' and the value of psychoanalysis in <i>La coscienza di Zeno</i>.	<i>Readings:</i> • Italo Svevo's life and works (in Romano Luperini, Pietro Cataldi and Lidia Marchiani (eds.), "La scrittura e l'interpretazione", history and anthology of Italian literature, pp. 28-31). • Italo Svevo, from "Una vita" (novel, p. 32). • Italo Svevo, from "Senilità" (novel, pp. 33-35). • Italo Svevo, from "La coscienza di Zeno" (novel, pp. 36-38). • Franco Petroni, from "L'inconscio e le strutture formali. Saggi su Italo Svevo," 1979 (critical essay, pp. 39-40). • Mario Lavagetto, from "L'impiegato Schmitz e altri saggi su Svevo," 1986 (critical essay, pp. 41-44). • Guido Guglielmi, "La vita originale di Zeno," 1986 (critical essay, pp. 45-57).

Weeks	Content	Assignments
Week 3	A 'Novel' by Sibilla Aleramo: Identity and Female Writing - Introduction concerning the representation of women made by Italian writers in the nineteenth and twentieth centuries: specific question of female writing. - Analysis of <i>Una donna</i> by Sibilla Aleramo (1876-1960): work actually out of the boundaries of some literary genres (novel, short story, and autobiography); connection with social dynamics, in particular with the movement of feminism in Italy; poetic tension in narration; 'building' of a feminine consciousness able to refer to the necessity of dealing with both the maternal and paternal roles; typical condition of modernity particularly expressed by female writers, that is the coexistence of different identities in an individual (see the theories of the economist Amartya Sen in <i>Globalizzazione e libertà</i>); analogies with Luigi Pirandello's <i>L'esclusa</i>; various phases of drafting and editions regarding Aleramo's text.	<i>Readings:</i> • Sibilla Aleramo's life and works ("Prefazione" by Anna Folli, critical essay, 2003, in Sibilla Aleramo, "Una donna," pp. 59-66). • Sibilla Aleramo, from "Una donna" (novel, pp. 67-86). • Marina Zancan, from "La donna," 1986 (critical essay, pp. 87-91). • Marina Zancan, "'Una donna' di Sibilla Aleramo," 1998 (critical essay, pp. 92-113). • Emilio Cecchi, "Postfazione," 1950 (critical essay, in Sibilla Aleramo, "Una donna," pp. 114-116). • Anna Folli, "Un augurio che si avvera", 2003 (nota alla 'Postfazione' di Emilio Cecchi, critical essay, pp. 116-117).
Weeks 4-5	Short Stories by Federigo Tozzi: Identity and Family - Introduction concerning short story in the first half of twentieth century in Italy: tension to fragment and need of a literary 'rebuilding'; differences and similarities between short story and novel, especially referring to a condensation which involves both themes and expression, as well as to the importance of chance, for the former genre, whose narrative structure deeply influences that one of the latter. - Federigo Tozzi (1883-1920), a Sienese writer considered with special attention to the local context, whose literary representation is an important aspect in his works: the reference to the holistic 3-D student learning model is particularly significant in this case. - Analysis of three short stories by Tozzi, <i>La capanna</i>, <i>Una gobba</i> and <i>Un idiota</i>: parataxis of style which is intended to express the impossibility of finding a hierarchy of knowledge among dreams, dreamlike situations, waking dreams and reality; problematic identity of characters involved in the generational conflict and, in general, disquieting aspects of family relations examined through the consideration of the language of unconscious and dream as described by Sigmund Freud; the fear when dealing with the 'monster' and the concept of 'scapegoat'. - Projection and analysis of the documentary <i>Tozzi, la scrittura crudele</i>.	<i>Readings:</i> • Federigo Tozzi's life and works (in Romano Luperini, Pietro Cataldi and Lidia Marchiani (eds.), "La scrittura e l'interpretazione", history and anthology of Italian literature, pp. 119-123). • Federigo Tozzi, "La capanna" (short story, pp. 124-129). • Federigo Tozzi, "Una gobba" (short story, pp. 129-133). • Federigo Tozzi, "Un idiota" (short story, pp. 134-137). • Romano Luperini, "Il trauma e il caso: appunti sulla tipologia della novella moderna in Italia," 2003 (critical essay, pp. 138-143). - Moodle activity: forum concerning the documentary <i>Tozzi, la scrittura crudele</i> (Week 5).

Weeks	Content	Assignments
Weeks 6-7	Weeks 6-7: Short Stories by Luigi Pirandello and Alberto Moravia: Identity and Society - Luigi Pirandello's and Alberto Moravia's short stories in the context of modernity: different kinds of humour. - Analysis of four short stories by Pirandello (1867-1936), <i>Il treno ha fischiato...</i>, <i>Tu ridi</i>, <i>C'è qualcuno che ride</i> and <i>Soffio</i>, together with an excerpt from his essay <i>L'umorismo</i>: role of dream, laughter and madness as revealing 'instruments' between humour and surrealism; multiple identity of characters dealing with societal conventions and pressures. - Analysis of one short story by Moravia (1907-1990), <i>Il coccodrillo</i>: narration able to combine realism, dreamlike atmosphere and surrealism; grotesque hierarchy of identities involved in social conflicts; comparison with the short story <i>Il coccodrillo: un caso straordinario</i> by Fëdor Michailovič Dostoevskij (1821-1881); consideration of texts by Franz Kafka (1883-1924: see for example the short story <i>La metamorfosi</i>). - Midterm Exam.	<i>Readings:</i> • Luigi Pirandello's life and works (in Romano Luperini, Pietro Cataldi and Lidia Marchiani (eds.), "La scrittura e l'interpretazione", history and anthology of Italian literature, pp. 145-150). • Luigi Pirandello, "Il treno ha fischiato..." (short story, pp. 151-157). • Luigi Pirandello, "Tu ridi" (short story, pp. 157-162). • Luigi Pirandello, "C'è qualcuno che ride" (short story, pp. 163-168). • Luigi Pirandello, "Soffio" (short story, pp. 169-176). • Luigi Pirandello, from "L'umorismo" (prose, pp. 177-178). • Guido Guglielmi, "Peri Bathous," 1986 (critical essay, pp. 179-193). • Romano Luperini, "Riso e allegoria politica. Lettura di 'C'è qualcuno che ride,'" 1993 (critical essay, pp. 194-199). • Alberto Moravia's life and works (in Romano Luperini, Pietro Cataldi and Lidia Marchiani (eds.), "La scrittura e l'interpretazione," history and anthology of Italian literature, pp. 200-205). • Alberto Moravia, "Il coccodrillo" (short story, pp. 206-211). • Gianfranco Contini, Introduction concerning Alberto Moravia, in (VV.AA.), "Italia magica," 1946 (critical essay, p. 212). - Submission of the paper based on the comparison between two texts considered before the midterm exam (Week 6).
Week 8	- Fall Break.	

Weeks	Content	Assignments
Weeks 9-10	Poems by Umberto Saba: Identity, Maternal Figures, and Value of Communication - Introduction concerning the characteristics of twentieth-century Italian poetry (symbolism and realism; underling of fragment and tension to narrative modalities), together with the indication of the main traits of the representation of female figure in Italian Literature, with special attention to Dante (see the <i>Vita nova</i> and the <i>Commedia</i>) and Petrarch (see the <i>Canzoniere</i>). - Analysis of five poems from <i>Il Canzoniere</i> by Saba (1883-1957), <i>A mia moglie</i>, one text from <i>Tre poesie alla mia balia</i> (I), <i>Preghiera alla madre</i>, <i>Parole</i> and <i>Amai</i>: identity of a lyric subject, whose consideration of female figure and inner conflict are connected with the dreamlike opposition between the sad (proper) mother and the 'mother of joy' (his nanny); research of an inner reconciliation, with all the projections involved; importance of a poetic communication intended to be both clear and deep; role of psychoanalysis for Saba between life and literature in relation to the novel <i>Ernesto</i>, which deals with the theme of homosexuality.	<i>Readings:</i> • Umberto Saba's life and works (in Romano Luperini, Pietro Cataldi and Lidia Marchiani (eds.), "La scrittura e l'interpretazione", history and anthology of Italian literature, pp. 214-217). • Umberto Saba, "A mia moglie" (poem, pp. 218-222). • Umberto Saba, one text from "Tre poesie alla mia balia" (I, poem, pp. 223-224). • Umberto Saba, "Preghiera alla madre" (poem, pp. 225-227). • Umberto Saba, "Parole" (poem, pp. 228-229). • Umberto Saba, "Amai" (poem, pp. 230-231). • Mario Lavagetto, from "La gallina di Saba," 1989 (critical essay, pp. 232-241). • Michel David, from "La psicoanalisi nella cultura italiana," 1966 (critical essay, pp. 242-243). - Moodle activity: forum about the importance of dreams between life and literature (Week 10).

Weeks	Content	Assignments
Weeks 11-13	Poems by Eugenio Montale: Identity, Sublimated Women, and Value of Literature - Analysis of three poems from <i>Ossi di seppia</i> by Eugenio Montale (1896-1981), <i>Non chiederci la parola</i>, <i>Incontro</i> and <i>Forse un mattino andando in un'aria di vetro</i>, with specific observations regarding Dante and Leopardi, as well as Italo Calvino's interpretation: poetics of negation as an extreme attempt to define the role of poets dealing with modernity; female figure already expressing a function of guide; evocation of a 'miracle'. - Analysis of three poems from <i>Le occasioni</i> by Montale, <i>Addii, fischi nel buio, cenni, tosse, Nuove stanze</i> and <i>Ti libero la fronte dai ghiaccioli</i>, especially referring to T. S. Eliot and his 'objective correlative', as well as to Dante (as considered in both Montale's and Eliot's interpretations): contrast between interior and exterior (protecting home vs. 'infernal' city); conflicts concerning life and death, mass society and the individual, violence of history and force of poetry; dreamlike evocations of a sublimated woman – Clizia, namely Irma Brandeis, an American scholar who influenced Montale's life and poetry – connected with cultural aspects related to the value of literature in particular; comparison with Dante's representation of Beatrice as an angel-like woman in <i>Tanto gentile e tanto onesta pare</i> and references to the allegorical importance of the character in question as a proper woman-angel and elevating guide in the <i>Commedia</i>; however, underlining of the differences between the two historical and cultural contexts (the Middle Ages and modernity) through Montale's <i>Dante ieri e oggi</i>, with special attention to the indications about the medieval concentric world and the contemporary world in perpetual expansion, whereas a sense of continuity between the periods could be seen in truth-seeking as expressed in modern poetry.	<i>Readings:</i> - Eugenio Montale's life and works (in Romano Luperini, Pietro Cataldi and Lidia Marchiani (eds.), "La scrittura e l'interpretazione", history and anthology of Italian literature, pp. 245-249). - Eugenio Montale, "Non chiederci la parola" (poem, pp. 250-251). - Eugenio Montale, "Incontro" (poem, pp. 252-256). - Eugenio Montale, "Forse un mattino andando in un'aria di vetro" (poem, pp. 257-258). - Eugenio Montale, "Addii, fischi nel buio, cenni, tosse" (poem, pp. 259-261). - Eugenio Montale, "Nuove stanze" (poem, pp. 262-266). - Eugenio Montale, from "Intenzioni. Intervista immaginaria" (prose, pp. 266-267). - Dante Alighieri, "Tanto gentile e tanto onesta pare" (poem, pp. 268-269). - Eugenio Montale, from "Dante ieri e oggi" (prose, p. 270). - Eugenio Montale, "Ti libero la fronte dai ghiaccioli" (poem, pp. 271-272). - Pier Vincenzo Mengaldo, "Eugenio Montale," 1978 (critical essay, pp. 273-280). - Italo Calvino, "Forse un mattino andando," 1977 (critical essay, pp. 281-284). - Submission and oral presentation of the paper on a topic chosen by student (Week 13).
Week 14	- Final Exam.	

COURSE-RELATED TRIPS:

None

REQUIRED READINGS:

- **Course-packet** (texts and selections):

Aleramo, Sibilla. *Una donna*. Milano: Feltrinelli, 2003.

Alighieri, Dante. *Tanto gentile e tanto onesta pare*, in *Vita nova*. Torino: Einaudi, 1996; text included in *La scrittura e l'interpretazione*. Eds. Romano Luperini, Pietro Cataldi and Lidia Marchiani, Vol. 1. Palermo: Palumbo, 1996.

- Calvino, Italo. Forse un mattino andando, in (VV.AA.). Lecture montaliane in occasione dell'80° compleanno del poeta. Genova: Bozzi, 1977; text included in Il materiale e l'immaginario. Eds. Remo Ceserani and Lidia De Federicis, Vol. 5. Torino: Loescher, 1986.
- Cecchi, Emilio. Postfazione, in Sibilla Aleramo. Una donna. Milano: Feltrinelli, 2004.
- Contini, Gianfranco. Prefazione, in (VV.AA.). Italia magica. Racconti surreali novecenteschi scelti e presentati da Gianfranco Contini. Torino: Einaudi, 1988.
- Contini, Gianfranco. Introduction concerning Alberto Moravia, in (VV.AA.). Italia magica. Racconti surreali novecenteschi scelti e presentati da Gianfranco Contini. Torino: Einaudi, 1988.
- David, Michel. La psicoanalisi nella cultura italiana. Torino: Boringhieri, 1966; selection included in La scrittura e l'interpretazione. Eds. Romano Luperini, Pietro Cataldi and Lidia Marchiani, Vol. 6 (I). Palermo: Palumbo, 1998.
- Dostoevskij, Fëdor Michailovič. Il coccodrillo: un caso straordinario, in Racconti russi. Ed. Jorge Luis Borges. Parma-Milano: Franco Maria Ricci, 1981.
- Folli, Anna. Prefazione, in Sibilla Aleramo. Una donna. Milano: Feltrinelli, 2004.
- Freud, Sigmund. Il sogno, in Opere, Vol. 4. Torino: Boringhieri, 1970.
- Guglielmi, Guido. La vita originale di Zeno, Peri Bathous and Il romanzo e le categorie del tempo, in La prosa italiana del Novecento. Umorismo Metafisica Grottesco. Torino: Einaudi, 1986.
- . Le forme del racconto, in La prosa italiana del Novecento II. Tra romanzo e racconto. Torino: Einaudi, 1998.
- Lavagetto, Mario. L'impiegato Schmitz e altri saggi su Svevo. Torino: Einaudi, 1986.
- . La gallina di Saba. Torino: Einaudi, 1989.
- Luperini, Romano. Riso e allegoria politica. Lettura di "C'è qualcuno che ride", in Rivista di studi pirandelliani, 11 (december 1993).
- . Il trauma e il caso: appunti sulla tipologia della novella moderna in Italia, in Moderna. V, 1 (2003).
- Luperini, Romano, Pietro Cataldi and Lidia Marchiani (eds.). La scrittura e l'interpretazione, Vol. 5 (II). Palermo: Palumbo, 1997, selected pages (Tozzi's life and works; Pirandello's life and works).
- . (eds.). La scrittura e l'interpretazione, Vol. 6 (I). Palermo: Palumbo, 1998, selected pages (Moravia's life and works; Saba's life and works; Montale's life and works).
- Mengaldo, Pier Vincenzo. Eugenio Montale, in Poeti italiani del Novecento. Ed. Pier Vincenzo Mengaldo. Milano: Mondadori, 1978.
- Montale, Eugenio. Intenzioni. Intervista immaginaria (1946), in Sulla poesia. Milano: Mondadori, 1977; selection included in La scrittura e l'interpretazione. Eds. Romano Luperini, Pietro Cataldi and Lidia Marchiani, Vol. 6 (I). Palermo: Palumbo, 1998.
- . Dante ieri e oggi (1965), in Sulla poesia. Milano: Mondadori, 1977.
- . Forse un mattino andando in un'aria di vetro, in Il materiale e l'immaginario. Eds. Remo Ceserani and Lidia De Federicis, Vol. 5. Torino: Loescher, 1986.
- . Non chiederci la parola. Incontro, Addii, fischi nel buio, cenni, tosse and Nuove stanze, in L'opera in versi. Torino: Einaudi, 1980; texts included in La scrittura e l'interpretazione. Eds. Romano Luperini, Pietro Cataldi and Lidia Marchiani, Vol. 6 (I). Palermo: Palumbo, 1998.
- . Ti libero la fronte dai ghiaccioli, in L'opera in versi. Torino: Einaudi, 1980; text included in La scrittura e l'interpretazione. Eds. Romano Luperini, Pietro Cataldi, Lidia Marchiani, Franco Marchese and Raffaele Donnarumma, Vol. 1 (I). Palermo: Palumbo, 2002.
- Moravia, Il coccodrillo, in (VV.AA.). Italia magica. Racconti surreali novecenteschi scelti e presentati da Gianfranco Contini. Torino: Einaudi, 1988.
- Pirandello, Luigi. Il treno ha fischiato..., Tu ridi and C'è qualcuno che ride, in Novelle per un anno. Roma: Newton Compton, 1993; texts included in La scrittura e l'interpretazione. Eds. Romano Luperini, Pietro Cataldi and Lidia Marchiani, Vol. 5 (II). Palermo: Palumbo, 1997.
- . Soffio, in Novelle per un anno. Roma: Newton Compton, 1993; text included in Il materiale e l'immaginario. Eds. Remo Ceserani and Lidia De Federicis, Vol. 5. Torino: Loescher, 1986.
- . L'umorismo. Milano: Mondadori, 2000.
- Saba, Umberto. A mia moglie, one text from Tre poesie alla mia balia (I), Pregghiera alla madre, Parole and Amai, in Il Canzoniere, in Tutte le opere. Milano: Mondadori, 1988; texts included in La scrittura e l'interpretazione. Eds. Romano Luperini, Pietro Cataldi and Lidia Marchiani, Vol. 6 (I). Palermo: Palumbo, 1998.
- Svevo, Italo. Una vita, Senilità and La coscienza di Zeno, in Tutte le opere. Milano: Mondadori, 2004.
- Tozzi, Federigo. Una gobba, in Novelle. Firenze: Vallecchi, 1963; text included in La scrittura e l'interpretazione. Eds. Romano Luperini, Pietro Cataldi and Lidia Marchiani, Vol. 5 (II). Palermo: Palumbo, 1997.
- . La capanna, in Opere. Milano: Mondadori, 1987; text included in La scrittura e l'interpretazione. Eds. Romano Luperini, Pietro Cataldi and Lidia Marchiani, Vol. 5 (II). Palermo: Palumbo, 1997.
- . Un idiota, in Opere. Milano: Mondadori, 1987.

Zancan, Marina. La donna, in Letteratura italiana. Le questioni. Ed. Alberto Asor Rosa, Vol. 5. Torino: Einaudi, 1986.

---. "Una donna" di Sibilla Aleramo, in Il doppio itinerario della scrittura. Torino: Einaudi, 1998.

RECOMMENDED READINGS:

Aleramo, Sibilla. Diario di una donna. Inediti 1945-1960. Milano: Feltrinelli, 1978.

---. Un amore insolito. Diario 1940-1944. Milano: Feltrinelli, 1979.

Alighieri, Dante. Vita nova. Torino: Einaudi, 1996.

Almansi, Guido and Claude Béguin (eds.). Teatro del sonno. Antologia di sogni letterari. Milano: Garzanti, 1988.

Booth, Wayne C. Retorica della narrativa. Firenze: La Nuova Italia, 1996.

Brand, Peter and Lino Pertile (eds.). The Cambridge History of Italian Literature. Cambridge: Cambridge University Press, 1999.

Breton, André. Manifesti del Surrealismo. Torino: Einaudi, 1966.

Ceserani, Remo. Guida allo studio della letteratura. Laterza: Roma-Bari, 1999.

Ceserani, Remo and Lidia De Federicis (eds.). Il materiale e l'immaginario, Vol. 5. Torino: Loescher, 1986.

Contini, Gianfranco (ed.). Italia magica. Racconti surreali novecenteschi scelti e presentati da Gianfranco Contini. Torino: Einaudi, 1988.

David, Michel. La psicoanalisi nella cultura italiana. Torino: Boringhieri, 1966.

---. Letteratura e psicanalisi. Milano: Mursia, 1976.

Debenedetti, Giacomo. Il romanzo del Novecento. Milano: Garzanti, 1971.

De Lauretis, Teresa. Dreams as Metalanguage in Svevo's "Confessions of Zeno", in Language and Style, IV, 3 (1971).

Freud, Sigmund. L'interpretazione dei sogni, in Opere, Vol. 3. Torino: Boringhieri, 1966.

---. Il perturbante, in Opere, Vol. 9. Torino: Boringhieri, 1977.

Geddes da Filicaia, Costanza. La biblioteca di Federico Tozzi. Firenze: Le Lettere, 2001.

Grignani, Maria Antonietta. Tozzi: la scrittura crudele: atti del Convegno internazionale. Pisa-Roma: Istituti editoriali e poligrafici internazionali, 2003.

Guglielmi, Guido. La prosa italiana del Novecento. Umoreismo Metafisica Grottesco. Torino: Einaudi, 1986.

---. La prosa italiana del Novecento II. Tra romanzo e racconto. Torino: Einaudi, 1998.

Kafka, Franz. La metamorfosi, in Racconti. Milano: Mondadori, 1998.

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