

XII CONGRESO INTERNACIONAL DE LA S.E.I.

**EL TEMA DEL VIAJE:
UN RECORRIDO POR LA LENGUA Y LA LITERATURA ITALIANAS**

**Universidad de Castilla-La Mancha
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Abad, José

Universidad de Granada

Descenso a los infiernos *alla rovescia*.

The *Novella di Belfagor* is Machiavelli's only work of narrative prose, but this text is absolutely consistent with this author's ideology, characterized by heterodoxy and critical will. Machiavelli subverts the basic order of the *Descensus ad inferos* to tell us, not the story of a mortal being who descends to the abysses, but the story of a demon who ascends to an earth that is as terrible or dangerous as Hell.

Aguilar González, Juan

Università degli Studi di Bergamo

Viaje dentro y fuera de la cárcel conventual a través de dos epistolarios del *Seicento*.

Autobiographical writing is, among many other things, a form of bilocation that allows being at the same time in two different dimensions: the real life and the life told, a kind of exotopy which allows escaping from the own body to reside in the text corpus. Then, taking into consideration the epistolary genre, writing itself becomes a traveller who looks for the paths of the interlocutor.

Virginia Galilei and Elena Cassandra Tarabotti are two seventeenth century writers who can make us travel through their letters. Reading them we can understand how difficult life in a 17th century convent was during the Counter-Reformation period.

At the same time, they saw in writing practice the only way to escape from the cloister where they were confined against their will.

Aldama, Ana María

Universidad Complutense de Madrid

Antón, Beatriz

Universidad de Valladolid

El viaje del símbolo de Italia a España: Las *Symbolicae Quaestiones* (Bologna 1555) de Aquiles Bocchio en los *Emblemata centum regio politica* (Madrid 1653) de Juan de Solórzano.

The Bolognese humanist Achilles Bocchius, founder of the Academy Bocchiana, left a vast and important literary production in which they excel the *Symbolicae Quaestiones* (Bologna, 1555), one of the books that more influenced the emblematic literature of the XVIth and XVIIth century. This extensive collection of *symbola*, illustrated with Giulio Bonasone's magnificent engravings, has revealed as one of the principal sources of the *Emblemata centum regio politica* (Madrid, 1653) by Juan de Solórzano, the first book of Latin emblems of a Spanish author published in Spain. The aim of the present paper will be to analyze the fortune and survival of Bocchius's *symbola* in Solórzano's *emblemata*.

Inicios del viaje literario de Boccaccio: la ‘allegoria mitologica’.

The authors argue that Boccaccio imitated, paraphrased or copied Latin texts to master composition techniques in poetry and prose. In his first Latin work in prose, the so-called *Allegoria mitologica* (*AM*), he tried his hand at the method he was to use in his later works in *volgare*. The authors present here a double approach to *AM*: a) A comprehensive study, analysing the possible religious and historical connotations of their triple structure and emphasizing the references to Robert of Anjou; b) a thorough mythographic analysis of the *AM*'s first part, in particular paragraphs 1-9, showing the debts with Ovid and other Latin authors, as well as their survival in the *Genealogia Deorum*.

Angelini, Federica

Universidad de Santiago de Compostela

Verso l'esotico: i diari di viaggio di Edmondo de Amicis.

In this paper, I am going to write about the exotic travel books of Edmondo de Amicis. After his western journeys (Spain, Holland, London and Paris), the Italian journalist-writer went to Constantinople and Morocco, two places which were very different from the ones he was used to. Through his eyes, we can discover how a middle-class European of the XIX century perceived and judged habits, places, and, above all, cultures that were completely different from his own.

In his journals, De Amicis describes the fabulous places and costumes of the people who lived in those places. In spite of his Eurocentric point of view, the author expresses some interesting considerations concerning women's condition and social problems. Some of these travel notes sound very modern, given the time when they were written. These diaries are especially important because of the role they played in conveying an image of exotic countries. It was in fact through these writings that Europeans first encountered and got to know "the exotic".

Aramburu, Celia

Universidad de Salamanca

El viaje por la Roma Clásica en *Indagine a Pompei* de Danila Comastri Montanari.

The historic thriller updates the concept of truth by using history as a fantastic invention, that is, transforming everything that is real, that could have happened and, in many cases has actually happened, in fiction. Generally, she presents a real vision of the period in which she focuses and she passes from

diachrony to fragmentation. Danila Comastri Montanari sets her novels of the serial of Publio Aurelio Stazio in Claudio's Rome (the first century a.C), always proving a great knowledge of that period in all the possible aspects, from politics, to society, fashion, woman's situation, the city...

Arriaga Flórez, Mercedes

Universidad de Sevilla

Cristina Trivulzio di Belgioioso: viaje y exilio.

In the night of the 31st of June of 1847, Cristina Trivulzio di Belgioioso sets out a journey that leads her to her third exile. This is the way in which one of her most autobiographical books begins. *Souvenirs dans l'exil* was published as a serial novel in the French newspaper *Le National* in 1850. The text is, at the same time, a journey towards the West, following geographical coordinates, and a memory journey that follows the heart's coordinates. Cristina fixes the characters she had known during her first exile in Paris, their conversations, on her writing. She creates a gallery with her contemporary's portraits, clarifying circumstances and details of Italian History's ins and outs, that she knew first-hand because she had been involved in all of them.

This text's characteristic is the variety of themes, styles and genres, which is in keeping with the taste of bourgeois public, whom the text is aimed at. Present tense narration and writing's absence of temporality, which is held in philosophic maxims and intimate thinking, is mixed with retrospective autobiographical account, politic prose and fantastic story. In this way, Cristina Trivulzio composes the mosaic of a choral story and, at the same time, she recovers her story from oblivion.

Bertomeu Masiá, M^aJosé

Universidad de Extremadura

Narraciones italianas del viaje de Felipe II a Inglaterra para casarse con la reina María Tudor.

We want to analyze in this paper the contemporary narrations that were written in 1554 and 1555 about the trip that Prince Philip of Austria made to England to marry with Mary I Tudor. The marriage had a political, religious and social dimension that turned it an event of great popular significance. This is reflected in the amount of texts that were written and printed. After explaining the historical context that caused the birth of these texts, we will study six stories: five Italian and one Spanish. All of them printed between the summer of 1554 and the first months of 1555. We will center our study in one of this stories writted like a 'letter-relation' by a servant of one of the companions of Prince Philip, the Marquess of Pescara, Ferrante Francesco d' Ávalos.

Bucur , Miriam

Universitat de Val ncia

El viaje del Duque de Saboya a Zaragoza.

At the end of January 1585, Charles Emmanuel I, Duke of Savoy, began his journey from Turin to the capital of the Kingdom of Aragon to marry the Infanta Catherine Micaela, daughter of His Catholic Majesty Philip II. The Royal Family, accompanied by a magnificent retinue, had left Madrid by the middle of that month and was heading for Zaragoza with the same purpose. On March 10th 1585, they announced their engagement at the Archbishopal Palace. Next morning, the archbishop of Zaragoza, Andr s Santos de San Pedro, blessed their union at the Cathedral.

Buono, Benedict

Universidad de Santiago de Compostela

Mangiare viaggiando: il lessico gastronomico in una grammatica italiana per ispanofoni del Settecento (Pedro Tomasi, *Nueva y completa gram tica italiana explicada en espa ol*, Madrid, En la Imprenta Real, 1779).

The bilingual grammar, in Italian and Spanish, published in 1779 by Pedro Tomasi in the *Imprenta Real* of Madrid, includes an interesting lexical repertoire, which contains a list of terms referring to gastronomy, one of the traditionally popular features of Italian culture. Though the grammar is inspired by a literary model, many of the gastronomic terms are not Italian, but are from Rome and Lazio, which demonstrates, one more time, dialectal influence in the Italian history of language.

Calvo Montoro, Maria Josefa

Universidad de Castilla La Mancha

La prova de Marco Belpoliti: volver a *La tregua*

From the Fall of 2004 to the Summer of 2005 Marco Belpoliti and the movie director Davide Ferrario retraced Primo Levi's journey from Auschwitz back to Torino. From this experience emerged the movie *La Strada di Levi* and the book *La prova*—a travel notebook of this journey consisting of texts, drawings and photos representing Levi's stopping places through multiple levels of memory, time and texts. In the foreground of his pages appears the contemporary reality revisited by Belpoliti in relation to his experiences with those people that he had met. But on another level and perhaps in a diverging yet parallel fashion there is Levi's book which in turn was the product of a process of writing completed twenty years after his lived experiences. This handling of memory and words has led to a great result

from both a literary and human point of view. In other words Marco Belpoliti's is a book of a journey that brings new life to another book of a journey as the only way to survive such an intense experience.

Camps, Assumpta

Universidad de Barcelona

Literatura italiana contemporánea de viajes y su traducción en España

In this paper we will study the relationship between travel writing and translation in the Contemporary Age, and, more specifically, in the diffusion of the Italian literary production in Spain. We will focus on translators and their works –that is translations- in the construction and reception of a certain image of Italy in the XX th. Century.

Carlucci, Laura

Universidad de Granada

Non è tutto oro quel che luccica. L'incidenza dei falsi amici nella traduzione: appunti di viaggio .

Everybody knows that Italian and Spanish have a great number of words in common. These words undoubtedly help translators, but they can also betray them. In the case of Spanish learners of Italian, final year students have a marked tendency to overestimate their skills in their second foreign language. When translating from Spanish to Italian or vice versa, they tend not to pay attention to those words that appear similar, often sharing the same etymology, but which may have different (sometimes even opposite) meanings in a particular context. The aim of the present paper is to explore the problems arising from overgeneralizing in the use of false friends and to study their influence on students' translation process.

Cartoni, Flavia

Universidad de Castilla La Mancha

Luoghi fisici ed emotivi: il *nostos* nella scrittura di Sandra Petrigani.

Throughout her narrative production, the writer Sandra Petrigani has always shown great interest in the topic of the journey, either as reunion with familiar places, as well discovery initiation, recognition and reflection of the experience of certain writers within the space inhabited.

My work focuses on intertextual travel between the literary work of S. Petrigani and its meaning.

In the novel *Navigazioni di Circe*(1987) the protagonist lives and feeds off the journey of her beloved, her Ulysses who refuses to return, but with his absence she builds another character, an Ulysses absent. In

another novel, *Vecchi*, (1994) Petrigani approaches to the problems and experiences of this group of people represented by senior citizens: they are elderly people who, despite having led a full and fertile life, they are excluded in the corners of the society. It is a journey full of courage and boldness, because at the time that S. Petrigani wrote this little book, nobody spoke about the problems of this social group. But the novels that more literary approaches to the discovery of the remote locations, throughout the trip, are *Ultima India* (1996) and *Aquí vive la escritora*, translated into Spanish by Siruela in 2006, where she was seeking the most intimate and personal of her most admired writers.

Castro Jiménez, M^a Dolores

Universidad Complutense de Madrid

Ítaca te regaló un hermoso viaje: estudio mitográfico del Ulises de Franco Mimmi.

Ulysses, "archetype of the human existence" and character which allows multiple readings, is, together with his *Odyssey*, very present in the contemporary literature. We try an approach to study the classic sources and the modern readings of the Greek hero and his trip that sub lie in Franco Mimmi's *Lontano da Itaca*.

Da Rold, Marilena

Universidad de Castilla La Mancha

Il compito autentico nella microlingua dell'italiano del turismo: un video per la promozione turistica.

At the University of Castilla La Mancha, I offer Italian for specific purposes. It includes Italian for law, tourism and economy.

According to scholars (Jordan, Hutchinson and Waters, Freddi, Balboni, Ciliberti) and to the ECTS' methodology, which was recently introduced in the Spanish university system, the action-oriented approach (CEF) and the 'authentic' pedagogical task are suitable methodologies in teaching Italian for tourism to university students even at A1 and A2 levels.

In this paper, I wish to present the pedagogical experience which was gained in the course 'Italiano Turistico II' during the academic year 2007-2008 at the faculty of "Humanidades" in Cuenca.

I will describe my action-oriented approach in setting the task of preparing a video in which students were asked to illustrate their Cuenca for tourist purposes, thus developing their linguistic abilities in a very concrete way.

De Frutos Martínez, M^a Consuelo

Universidad de Santiago de Compostela

De *La Divina Commedia* de Dante a *O divino sainete* de Curros Enríquez.

I will try to demonstrate with this paper that *O divino sainete*, written in Gallego by Curros Enríquez in 1888 and which narrates an imaginary trip to Rome, it is not a parodia of the work of Dante, as it gives to understand the title, but a furious and satirical reaction from its real trip to the Italian city of the Spanish writer Pardo Bazán, titleholder *Mi romería*. In this last book the writer, of deep religious beliefs, relates her trip in train along with other romeros in the occasion of the Roman Jubileo of 1888. But Emilia Pardo Bazán will not be limited to relate the incidences of the trip, but that also will take advantage of the occasion to comment other subjects like the Italian political situation and to compare it with the Spanish. Before these opinions the reaction of Curros consisted of writing and publishing in that same 1888 *O divino sainete*, apparently inspired by the divine comedy of Dante, but that in fact hides a ruthless satire against *Mi romería*. What the critics of the Galician work didn't know to see is that, in fact, Curros and Añón, as Dante and Virgilio in the Italian work, are going to travel imaginary to Rome in the same train that Doña Emilia and her group, but contemplating to everything from the liberal and anticlerical perspective of the Galician writer.

Díaz Padilla, Fausto

Universidad de Oviedo

La “navegación erótico-amorosa” en la literatura italiana.

Until relatively recent times, allusions either to the male and the female sexual organs or to the sexual act itself were made indirectly, comparatively, allegorically. The strategy was to hint at the thought without stating it openly. The underlying reasons can be very varied in nature, such as religious censorship (“Inquisición”), self-censorship, modesty, the prevailing social and religious atmosphere, the tendency to despise vulgarity and reward one's wit.

This topic and style are the favourite among authors as Boccaccio, Masuccio Salernitano, F. Sacchetti, Aretino, Marino, Malatesta, Sermini, etc. They all take inspiration from folk's songs and sayings. It is not by chance that one of the most often quoted sources be *Canti carnscialeschi* or *Il Canto de' pescatori*.

This paper analyses the sexual allegories related to means of transport having to do with water or navigation through the works of the aforementioned authors.

Domínguez Ferro, Ana M^a

Universidad de Santiago de Compostela

El relato de la estancia en tierras de Castilla-La Mancha de Cosme III de' Medici en una crónica inédita.

Florentine nobleman Cosme III of Medici, son of the great duke Ferdinand/Fernando II and heir to the Florentine throne began, in September 1668, a journey through several European countries, including Spain, so as to complete his education and familiarize himself with the traditions and politics of the countries visited.

This interesting journey was included in several chronicles. One of them was the one written by the crown prince's private physician, Giovan Battista Gornia who, on his own initiative, wrote a journey diary in which he presents his own impressions about the different places they visited. The physician's diary is still nowadays unpublished and especially remarkable because of the free tone employed by its author who wrote without the typical constraints of an official or diplomatic relationship.

Taking into account the venue of this Conference, we shall limit our commentaries and transcriptions to those parts of the chronicle that depict their stay to Castilla-La Mancha.

Espinosa Carbonell, Joaquín

Universitat de València

Dos viajes trágicos de Silone y Pirandello.

A journey is usually a rich source of inspiration in the Literature, including, although not so often, its tragic side.

In my contribution to this meeting of the Sociedad Española de Italianistas I have approached to the works of two Italian authors of the Novecento, Ignazio Silone and Luigi Pirandello, and more precisely to a short story of each one: Silone's *Viaggio a Parigi* and Pirandello's *Il viaggio*, both stories with an obvious tragic content. Silone's story gives its name to the book where it belongs. The original manuscript of this book is lost but there is a Spanish translation published by Imán in Argentina in 1935. This particular story has an extra value because it contains the only pages of fantastic literature in Silone's works, the ones about the journey of the main character.

Pirandello's *Il viaggio* is the story of another journey, one of a seriously ill widow, organised to find some health but that will lead her, tragically, to her death, even though she will be able to find true love along the journey. Something she hadn't experienced with her husband.

Both Gennaro Righelli in 1921 and Vittorio De Sica in 1974 made two excellent film based on this story.

El viaje en *Altri libertini* de Pier Vittorio Tondelli

Pier Vittorio Tondelli used to define his work *Altri Libertini* as a six part novel whose characters get in touch with drug, sex and utopian inspiration through a frantic wandering between European cities like London and Amsterdam during the two decades of 70s and 80s. In a certain sense, he wrote this novel on and for young people, with the firm purpose of escaping the mainstream represented by the official literature and producing a democratic work under the motto “If I can write this way, you can do it as well.”

Altri Libertini presents itself as a route of its characters through six short stories moving from the degradation of drug and prostitution to the life style of the Italian bourgeoisie. Both Tondelli and the literary critics spoke of “search for salvation” as the trigger of the movement of all the characters: they look for their identities in a tireless prosecution of new experiences, of the urgent need of living swiftly, being victims of their own internal hollowness.

The vividness of language is a key point in the novel by means of the employment of curses and slang, dialect and literary paraphrases: the expressions related to sex are so abundant to produce a certain feeling of shame in the reader.

The condition of “libertine” regards all the layers of the Italian society in the 70s-80s: the lack of a firmly established life, the laziness, the despair and the incapacity of escaping their own condition is a constant element in the lives of all the characters. They can be “other” but after all they are all the same.

Filippo Salvatore Gilii. *Homo Viator* del Settecento.

Father Filippo Gilij’s journey to the La Encaramada mission in America, and the years he spent there, provided him with a wide knowledge of the New Continent and, more specifically, of the Orinoco and Nueva Granada. This knowledge was reflected in his *Saggio di Storia Americana ossia Storia natural, civile e sacra de’Regni e delle provincie Spagnuole di Terraferma nell’America meridionale descritta dall’abate Filippo Salvatore Gilii e consagrada alla Santità A.N.S. Papa Pio Sesto* (1780-1784). His work, which served Humboldt so well in his description of the Orinoco, is the most brilliant summary existing today of the geographic, religious, natural and civil history of ancient Uriaparí. Our article aims to make an initial study and analysis of this summa in which Gilij dedicates part of his research to studying the languages of the Orinoco, even establishing a meticulous comparison with other pre-Columbian tongues.

Garosi, Linda

Universidad de Córdoba

Forse che sì forse che no: dalle pagine dei taccuini alla ricreazione letteraria del viaggio.

The work focuses on the presence of mechanical objects such as cars and planes in D'Annunzio novel *Forse che sì forse che no* (1910). It is meant to highlight the effects of this theme on both a linguistic and a representative level. Furthermore, it is important to add that this is the first time that cars and planes are given such a relevant role in an Italian work of fiction.

The writer's choice has a strong relationship with his personal experience, as far as his *taccuini* reveal. With regard to it, some of such texts show plenty of material gathered by the author in order to write his novel. Few of them are about travels and are partially employed by D'Annunzio to make up several scenes in which characters are travelling by car or plane. The comparison between travels in the novel and in the *taccuini* gives evidence of innovative elements on both a linguistic and a representative level in connection with mechanical means of transport. So, the points at issue come out to concern, on one hand, the author's use of technical terms in his description of cars and planes; on the other, the way d'Annunzio gives account of the physical sensation of movement produced by the new means of transport.

In conclusion, in d'Annunzio's novel *Forse che sì forse che no* travelling takes the form of both modern technical discoveries and the experience of speed.

Gil Rovira, Manuel

Universidad de Salamanca

Un viaje por el Apenino tosco- emiliano con Francesco Guccini.

The article tries to approach a part of Francesco Guccini's work (the singer-song-writer, the novelist, the philologist, etc...) in which language can be guessed as a generator of reality, as a foundational element of a space of memory wanting to be communicated. This way memory and language become the axis of the author's will of expression. His different performances will depend on the anticipated readers on to whom or how walk along the Tuscan- Emilian apenine.

Gimmelli, Paolo

E.O.I. Ciudad Real

Il blog per imparare l'italiano. Esperienze, risultati, proposte.

At the beginning of 2006/2007 school year I started a blog for my students at the *Escuela Oficial de Idiomas* in Ciudad Real. The blog was soon part of a network of blogs from other E.O.I. launched and taken care by teachers.

The year after together with some of these teachers we launched a collective blog managed directly by second year students of Italian.

The detailed description of the two experiences is mainly about didactical blogs for teaching Italian in the *Escuelas Oficiales de Idiomas* and their features. Moreover, I have analysed my blog and the students' collective one.

To evaluate the didactical efficiency of a blog I have collected a number of statistical data concerning the number of visits and their origin. Apart from this quantitative research, I have also analysed the qualitative aspect of visits and contributions, using the feedback of those students participating in the experience.

The conclusions of this analysis are the base for a number of proposals which aim at improving already active didactical blogs or provide suggestions to those teachers who would like to open one.

González de Sande, Estela

Universidad de Oviedo

El viaje en el imaginario literario de Anna Maria Ortese.

In her first works, which are collected in *Angelici dolori* (1937), Anna Maria Ortese already used journeys as a means to create and recreate a particular fiction that would then become the main feature in her future narratives. Beyond her 'scritti di viaggio', edited by Luca Clerici, journeys will explicitly trigger and inspire stories such as *Viaggio d'inverno* or *Viaggio a Roma*, and *Il mare non bagna Napoli*. Real and fictitious journeys that overlap and link through the sensitivity of one of the main Italian writers of the 20th century.

This study offers an analysis of the topic of journeys as the creative motif and a means of literary expression in Anna Maria Ortese's works.

González, Isabel

Universidad de Santiago de Compostela

El viaje en la obra de Magris

Travel is an essential aspect of Magris's life. The author himself says that since he read his first book, "I misteri della Selva Nera", when he was six, he learnt a sense of adventure and that life is a journey. Since that moment the writer from Trieste travelled continuously but always returned. The importance of travel, considered from the point of view of a traveller who comes back home enriched by all the experiences he has lived through and full of new possibilities, can be previously observed in "Dietro le parole", and continues in the rest of his work: "Danubio", "Microcosmi", "Itaca e oltre" until his last book "Alla cieca". As he says: "Life is a journey, all preachers say and repeat it... Life is a journey, cruise and deportation" (p. 258). He says much more on this in "L'infinito viaggiare", which has been lately translated into Spanish.

González Martín, Vicente

Universidad de Salamanca

Los diarios a Italia de los intelectuales españoles de finales del XIX.

From the second half of the nineteenth century and the first third of the twentieth, it is in fashion among Spanish intellectuals the composition of their journeys in Italy. Some of the intellectuals will do it for purely esthetic or literary reasons as a kind of cultural trip in order to confirm physically the previous ideas about Italy that they already had: that is the case of Pedro Antonio de Alarcón or Rubén Darío. Some other intellectuals will stay in Italy for a long period because they had to leave momentarily Spain for political reasons: that happened to Emilio Castelar and Vicente Blasco Ibáñez. Some of them will visit Italy following the figure marks of the Italian culture which has become the center of their interest and/or their writings: Emilia Pardo Bazán or Carmen de Burgos can be a clear example. Finally, other intellectuals travelled all over Italy by chance, and they remained in love with this country, as Unamuno, or they went there in order to collect material for their novels, as Pío Baroja.

The reasons are different, but the reality is that in those days will be created a repertory of travel diaries that represent a documental and literary corpus compiled directly that it is necessary to be studied systematically.

González de Sande, María Mercedes

Università degli Studi di Bergamo

Amore di Spagna, de Mario Puccini: Diario de un viaje idealizado.

The political, social and cultural relationship between Spain and Italy, always present throughout history, was intensified in the early twentieth-century, when intellectuals of both nations, driven by the fellowship that joined them and their desire to break with the traditional, closed-minded culture.

When the door opened to the influence of foreign cultures, the intellectuals felt the need to both study and promote them in their respective nations.

This was certainly the case of the Italian writer, Mario Puccini, who harboured a deep admiration for Spain and its Culture which he would fervently promote in his home country.

This study will first present a general overview of the relationship between the writer and “his beloved Spain”, and then give an analysis of *Taccuino Di Viaggio*, his most representative literary work that highlights his love of Spain. In it, the writer records his impressions and feelings throughout his eagerly awaited journey to Spain, relating at every stage, anecdotes and encounters concerning the Spanish history, culture and literature that he knew so well.

Gutiérrez Carou, Javier

Universidad de Santiago de Compostela

Notas de ictionomia veneciana “secentesca” en el «Protogiornale Veneto Perpetuo»

The “Protogiornale Veneto Perpetuo”, a 17th-18th century guide of Venice for natives and foreigners, includes in its final pages a representative list of recommended fish for each month of the year. This catalog is relevant not only because of the large number of **ichthyonyms** listed (over 70) but also because it shows venetian dialectalisms, italian terms and hybrid forms, so that its scrutiny sheds light on 16th and 17th century venetian and italian ichthyonymy.

Heras García, Manuel

Universidad de Salamanca

Viaggio virtuale in Italia: una proposta didattica

Nowadays it is a fact that the incorporation of ICT into society, particularly into education, makes available a wide range of resources and didactic materials that influence significantly the teaching and learning of students. In addition, the use of ICT in the classroom provides students with a tool undoubtedly adapted to their current technological culture and enables them to become more responsible of their education and the central figures of their own learning.

On the other hand, the topic of trips is always suggestive and motivational. It suits the interests of students that are learning foreign languages and facilitates their participation in decision-making.

The proposal is designed for a group of intermediate level adults that need some linguistic elements to accomplish the final task of organizing a trip. As for the independent user, it would match the common reference level B1.

Jimenez Ramón, Macarena

Universidad Complutense de Madrid

Del mito clásico al *dopoguerra*: el libreto de baile *Marsia*.

This presentation is centred on the dance libretto of the Greek myth *Marsia*. This text, which unites dance and literature, was the base for several adaptations to its choreography, music and staging that gave place to the ballet of the same name. *Marsia* was written in 1941, but it was not presented until 1948 due to the political situation in Europe. Aurel Milloss, choreographer, was the main author, but Luigi Dallapiccola, musician, made several key contributions.

Myth and reality intertwine, creating a parallelism between the paths of the myth's protagonists, Marsia and Apollo, and the authors of the ballet, within the historical context of the Second World War. Milloss was interested in Dallapiccola's music, as Apollo was to attracted to that of the faun Marsia. When Dallapiccola read the libretto, the plot of which is the musical competition between Apollo and Marsia, he recalled a particular phrase recently published in *Das Reich*, the weekly newspaper directed by Goebbels. The phrase, originally coined by Goethe, had been repurposed: "miracles are reserved for gods, and cannot be achieved by mere men". Dallapiccola underlined this phrase and sent it to Milloss with a simple analogy: Marsia, the man – Apollo, the god.

Marsia incarnates the Dionysian nature of modern dance, while classicism is represented by Apollo. In the Italy of the 40s, this union of both styles had great importance, because of its contribution to the debate around the preservation of the language of classical dance, and its role in moving forward in the evolution of dance. Aurel Milloss is a referent for the autonomy of dance as an artistic discipline within the Italian theatres of his time.

The ballet *Marsia* reached the theatres of Madrid and Barcelona in 1948.

Karwacka-Campo, Dorota

Università di Danzica

La Russia del Cinquecento nella *Relazione di Moscovia* di Raffaello Barberini.

Italian merchants and diplomats travelled all over the world since the days of Amerigo Vespucci -between year 1492 and the last decade of the sixteenth century near a hundred accounts of Italian travellers were

written in a number of literary forms: a letter, a description, a diary. For one of the most noteworthy accounts of this kind we are indebted to Raffaello Barberini, born in Florence in year 1532, who set out on a journey to Moscow in July 1564 on a mission to strengthen mercantile relations between western Europe and Russia of Ivan the Terrible. *Relazione di Moscovia* includes most interesting pieces of social, political, mercantile, geographic, anthropological and ethnographic information; the author describes customs, religious rituals and Russian mentality of the times in a profound manner. From this account emerges a landscape of the vast land with its “barbaric civilisation” and a portrait, by no means flattering, of the Russian nation. The author does not spare us his severe assessment on the subject described, although it is done not without some sense of humour or even some irony. *Relazione di Moscovia* is an important record of knowledge about sixteenth-century Russia.

La Mantia, Nadia

Universidad de Salamanca

Il viaggio nella letteratura di Nicoletta Costa: tra fantasia e realtà.

Nicoletta Costa was born in Trieste in 1953. She wrote her first short story when she was only twelve. In 1977 she graduated in architecture, but after a few years she abandoned her profession to devote herself to her great passion: writing and illustrating children’s books. Her books are published by the most important Italian and foreign publishing houses, so she is one of the most popular writer and draftswoman of the world.

In the six short stories we have analysed, the journey is the main theme: we can talk about a circular experience for the protagonist, who feels a great change in his own point of view.

It’s a fantastic and very realistic journey because it presents a lot of very familiar situations for the little reader. In this article we try to demonstrate the importance of journey in children’s books, where reality and fantasy make a very effective couple.

Matas Gil, Paulino

Universidad de Salamanca

El mito del viaje en *Il garofano rosso* y en *Conversazione in Sicilia*

Throughout his entire career as a writer, Vittorini tried his production to show two defining characteristics: technical rigor and human compromise, uniting them both by means of the symbolic imagination.

This trait is found from his first narrative experiences such as *Il garofano rosso*, which already makes use of one of the myths most frequently present in Vittorini’s narrative: the voyage; in this case as a political and sentimental education of the protagonist, Alessio Mainardi.

The second work, *Conversazione in Sicilia*, belongs to that select group of masterpieces susceptible of admitting different reading or interpreting levels, but the voyage initiated by his protagonist, Silvestro, follows the route from the “non speranza”, from the uncertainty of his “furori”, till the solidarity with the “offeso” world.

Marcello, Elena E.

Universidad de Castilla-La Mancha

Il peregrino d'amore nella lirica del Tasso.

The literary image of *peregrinatio amoris* has an old origin. In addition to archetypes of the man fighting against fortune as an enemy, the figures of Ulysses, Aeneas and Iason date back to the classical world. In the Medieval Ages, Dante and Petrarca add an element of love by transforming the exiled into an enamoured man who wanders far away from his homeland through deserted territories and isolated places. In the 15th century such a rich, lyrical background is assimilated by poets like Bembo, Della Casa, etc. This paper comes to an end with the analysis of Tassian lyric, which, as Antonio Vilanova puts it in a classical study, represents a later development in the evolution of *peregrinatio amoris*. As it is, Tasso greatly contributed to spreading this image in the Spanish lyric.

Marqués Salgado, Antonio Javier

Universidad de Oviedo

Los brigadistas italianos en la Guerra Civil española. Un puente entre la realidad y la ficción.

The intervention of the International Brigades in the Spanish Civil War has given rise to several fiction books along these 70 years.

This present study represents a journey from the fiction to the fact; We will come close to the real facts going through the literary works.

Among the most outstanding arguments we can emphasize the following issues: Who were in fact the Italian antifascists?, Why did they come to Spain?, What kind of relationship did the brigadists have among themselves?, How was their behaviour in the war?

Besides, another interesting matters will be tackled like for example, the participation of real intellectual men in the International Brigades, which has later given rise to the legend.

Martín Clavijo, Milagro

Universidad de Salamanca

El viaje en el monólogo italiano contemporáneo.

Contemporary Italian monologue can be also a support to travelling themes; sometimes it will be a real journey, with movements in different spaces on the stage; but more often it will be an imaginary trip in a non existing world, a dream or a journey in a mind full of twists and turns, in the individual or collective memory. Specially, if we are centered in the narrative theater ('teatro di narrazione'), travelling themes are not going to be an exception. Italian playwrights of the past 20 years as Stefano Benni, Giuliana Musso and Laura Curino put on the stage different journeys: the midwife's trip on a bicycle in the Italian northeast countryside in G. Musso's *Nati in casa*, the trip to Paradise in *Il sogno di un muratore*, a tour in the Italian highways in S. Benni's *Dottor Divago* or the trip in working class suburbs of Turin in the '70 in L. Curino's *Passione*.

Muñoz Jiménez, María José

Universidad Complutense de Madrid

El viaje en el *De remediis utriusque fortune* de Petrarca

In this paper it is studied two chapters of *De remediis utriusque fortune* written by Petrarca, that is about the travel: these are the chapter *De prospera navigatione* in the first book, and *De duro itinere* in the second. The both are opposite and complementary inside the work. At the same time, the topic of travel is different in *De remediis* respecting poet's other Latin works that are about his traveler experience.

Muñoz Raya, Eva

Universidad de Granada

Fare e disfare il mondo. El viaje en la trayectoria poética de Raffaele Carrieri

Raffaele Carrieri, a Southern poet, enters the 20th century poetic scene with aesthetic choices ranging from Apollinaire to Ungaretti, from Lorca to Max Jacob. He becomes a sort of "contemporary pícaro" who manages to play the literary part of the minstrel who "viaggia e canta senza movimento".

Carrieri's "viaggio" is circular, never ending, almost as unavoidable as evolution and change. As a result, he suffers from constant estrangement, reflected in his works. Carrieri is used to courting with the extremes in his literary nomadism, whether he dwells in popular songs or the *avant-garde*, and he is comfortable among those poets who love bizarre and unprecedented connections between reality and fantasy, between secret disappointment and the most naïve sweetness.

The topic of the real and imaginary journey can be found mainly in his works *Lamento del gabelliere* (1945), *Il trovatore* (1953), *Calepino di Parigi* (1954), *Canzoniere amoroso* (1958), *La giornata è finita* (1963) or *Le ombre dispettoso* (1974).

Navarro Lazaro, Andrés

Universitat de València

El viaje de Psique en un romanceamiento italiano del sec. XV.

The contribution puts its emphasis on the classic Psyche's fable and understands it as a kind of trip, related with the old trip narratives from all ages. From this point of view, the analysis of the components of the travelling characteristics comes below, the point is that we do not analyse it according to the canonic text of Psyche's fable (from Apuleius' *Metamorphoses*), but to the almost unknown 15th century Italian translation dedicated to Isabella d'Aragona, duchess of Milan. The author of this translation behaves most of the times as an authentic adaptor of the fable, aimed to a single person (duchess Isabella) and recreated in a specific context: the culture of the Italian Renaissance. We study the components of Psyche's trip transferred to a different sensibility from the original tale, especially in the translator's long and original textual additions.

Nencioni, Anna

Universidad de Salamanca

Il discorso sul viaggio in Paola Mastrocola: a proposito di *Una barca nel bosco e Più lontana della luna*.

In Paola Mastrocola's works and, in particular, in *Una Barca nel Bosco* and *Più Lontana della Luna*, the journey is not only a displacement through specific geographical spaces, but it is also a journey through the human soul, a subtle map of emotions.

There is also a journey of words, a difficult route towards self and world awareness as well as awareness of the tools to describe it and share it with others.

The journey is also explicitly textual, mentioning readings and works, possible itineraries for a cultural formation which, in the author's opinion, saves us and helps to build our own development, far from common and taken for granted, less enslaved to dominant and seemingly winning values of contemporary society.

Núñez García, Laureano

Universidad de Salamanca

***Viaggio in Italia* de Guido Piovene.**

In 1957 the narrator and journalist Guido Piovene published *Viaggio in Italia (Travels in Italy)*, one of the most emblematic travel books of 20th century Italian literature. This book gathers the experiences and impressions of the author who spent over three years travelling all over Italy, from north to south, region by region and city by city.

The result was an ambitious and complex portrait of the real situation of Italy in the mid 1950's, following the author's unconventional way of looking at things in his attempt to move away from regional stereotypes and tourists' clichés. With his characteristic sober, refined prose, Piovene focuses his interest on revealing the close relationship between the landscape and the character of its inhabitants, at the same time evaluating and documenting the level of development achieved in each region. This allows him to make an evaluation which is as thorough and objective as possible of the Italy that was beginning to recover from the disastrous post war period and that was heading towards economic and social development that would completely transform the country.

Peña, Victoriano

Universidad de Granada

***Kaputt* de Curzio Malaparte: crónica de un viaje al abismo de la guerra.**

Kaputt (1944) is Malaparte's seminal work on the destruction of life, morals and culture that befell a Europe trapped by the ferocious grip and brutal instinct of war. It is a cruel book in which the Italian author describes his own odyssey, as a war correspondent, across the stark geography of pain, through the fields and towns of Romania, Poland, Ukraine, Croatia, Finland, Germany, Russia and Italy. Drawing upon his dramatic awareness as a European thinker, and through the multiplicity of his numerous characters, Malaparte takes the reader on a journey to the horror of war, to the macabre spectacle of the annihilation of European civilization, with no hope of return. But, at the same time, *Kaputt* represents the start of another expedition – this time ideological – embarked upon by the writer, from his pro-fascist convictions of the past towards a new democratic Italy. It turned out to be a journey plagued by difficulties, which, in literary terms, ended with *La pelle* (1949) and the posthumous work, *Mamma marcia* (1959).

Pérez González, Carlos

Universidad de Burgos

La influencia de Enodio de Pavía en la poesía litúrgica hispana

The present article studies Ennodius of Pavia's influence in the liturgical Hispanic poetry, an influence that does not come to all the medieval churches, but that in case of Hispania demonstrates the great documentary wealth of the visigothic libraries and the deep and extensive knowledge of the Classic and Christian literature that had the visigothic ecclesiastic hierarchy. For it there have been studied the characteristics of Ennodius's liturgical poetry and it has been a question of determining the authorship of four hymns of the Mozarabic hymnody, belonging to the Liturgy of vesper, which traditionally they were attributing to Ennodius of Pavia.

Porras Castro, Soledad

Universidad de Valladolid

Francesco Varvaro Pojero. *Attraverso La Spagna: El viajero, el viaje y su relato.*

The paper here presented is a complement to the chapter of the book: “*El Viaje concluido. Poética del regreso, Galicia en el recuerdo de un viajero italiano*”. While in that chapter he recounts his travels through Galicia, here he continues his journey through Asturias, Palencia, Leon, the Basque Country and Pamplona.

The research approach is based on the author's relation of his impressions regarding his travels, with special attention to local detail, while at the same time analyzing the cases of linguistics interference in the text and endeavouring to single out the loanwords that had to be used. We also pay attention to the stylistic value of the lexis employed as well its frequency ratio and conclude by assigning each term to an appropriate semantic field.

We have also endeavoured to give a picture of the particular time and circumstance of the journey undertaken and to pay special attention to the author's account of his travels.

Riva, Alessandra

Universidad de Castilla La Mancha

Arrivare alla lingua attraverso i testi: comprensione scritta tra lingua vicine.

Nowadays there is a crescent requirement of language courses for specific purposes. In this context the comprehension of specific texts is a very important skill to work.

As it has been proved by Europeans research's projects (Eurom 4, Galatea...), reading comprehension among similar languages presents evident advantages and we have to make the most of them in the language classroom.

In this paper we want to present the results of a reading comprehension text, made by university Spanish students, completely beginners in Italian language, observing with a special attention the inferences caused by words that are similar in both languages (Italian and Spanish).

Finally we would try to establish a connection between the results and reading strategies that we can teach our students.

Rodríguez Mesa, Francisco José

Universidad de Córdoba

El viaje como expediente narrativo en las *Novelle* de Giovanni Sercambi.

Throughout this paper I analyze the different ways of collecting European Medieval short stories. In the first part of this essay I take into analysis the different ways of systematization (frameworks) that 13th and 14th centuries collections of novellas use in order to create a unitary work. Later, I focus my attention on the topics of travel and pilgrimage as frameworks to analyze the way in which the main ideology developed in the macrohistory (or framework) influences on the construction of the novellas it contains and on their semantic values. The last part of this study is devoted to the exemplification of these theoretical approaches in Giovanni Sercambi's *Novelle*, a 14th century Italian collection of short stories whose framework explodes the possibilities of the religious travel as macrohistory.

Romano Martín, Yolanda

Universidad de Salamanca

Literatura y migración: los escritores albaneses en Italia.

In the last years Italy is living a phenomenon that involves a real revolution in the literary world. Italian squares have become an arrival point for thousands of immigrants that leave their lands searching a better life. Those immigrants bring their culture and experiences of living and most of them has decided to tell them in italian language. Among them we can emphasize albanian writers as Ornela Vorpsi, Ron Kubati, Anilda Ibrahim or Gezm Hadjari that, by proximity, are the most important collective reaching the country. From the 90's thoses writers have tried to tell their autobiographical experiences, but meanwhile they've been able to give a new vision of this multiethnic Italy. Direct witnesses of a changing society and partly also reason of this change.

Rufino, Ugo

Istituto Italiano di Cultura- Madrid

La ricezione futurista nei viaggi di F.T. Marinetti

In the first phase of his theory, Marinetti and the vanguard movement, represent a modernity's model, the *esprit nouveau* that the art and the society of the new century try to define, having reached, by its theoretic proclamations, a wide international reception, thanks to its introduction in the European intellectual circles, and thanks to a strict contact with the most famous representatives of the international rising vanguards, too. Marinetti is the only intellectual of European breath that Italy expresses at the beginning of the XX century, influencing artistic thinking's streams, which received his theory contents, applying it to the cultural reality of the respective countries. The break with the past, and the exaltation of the "new spirit", will reach a vital force in the first authentic vanguard's movement, born in Italy in the first years of the XX century, which diffusion will cross its boundaries, setting contacts through expositions, lectures, theatre, representations and polemic essays which will be published on the most important European magazines, reaching a strong and enthusiastic reception among artists and public.

Samà, Cinzia

Universidad de Sevilla

La nave per Kobe di Dacia Maraini: viaggio fisico e viaggio interiore alla scoperta della madre.

Through the analysis and re-reading of the autobiographic novel *La Nave per Kobe* (2001), we witness the deepening of reflection on the role of the mother in the Dacia Maraini's work compared to the basic recurring themes in the author's other work regarding femininity, the role of women and her public figure as an intellectual.

Through the discovery and reading of two of the diaries written by her mother Topazia Alliata, the first between the 31st October 1938 and the 30th June 1939 and the second from 1939 to 1941, and given to Dacia by her father, Maraini retraces the very long voyage from Italy to Japan that she faced with her parents at the age of two years, when her father was transferred there for research. Along with the memory of the physical journey, Maraini experiences her own internal journey that allows her to become closer to and know a mother she always held at arms length in favour of her beloved father. She gives space to the maternal bond that allows her to re-read her own experiences and to examine the "point of breakdown", that has raised the consciousness of the world and of the feminine universe, the nucleus from which the need for cognitive enquiry is born, and critical reflection of the author through the journey of writing.

Sanna, Alessandra

Universidad de Granada

“Il treno va, lentamente ma va” : viaggio in Sardegna di una grande signora continentale. Grazia Deledda e la sua terra.

Grazia Deledda, the only Italian female writer awarded the prestigious Nobel Prize (1926) so far, is the representation of how a peripheral reality can become universal: the microcosm from which her art springs, the lifeblood that inspires the most part of her fiction is Sardinia, her isle.

Self-taught woman, voracious reader, precocious and prolific writer, Deledda soon became one of the most discussed author by the critics.

In this speech it is presented the analysis of *Tipi e paesaggi sardi* (published the 16th December 1901 in *Nuova Antologia*), a work that is tightly linked to the topic of the conference as it is the description of the first journey that Grazia Deledda made in Sardinia after her two-year stay in Rome.

From her work emerges the Deledda ethnologist and landscapist that describes with a ironic and bitter view the land that she had only physically leaved and to which she will continue to be tied to through the memory and literary recalling.

Skuza, Sylwia

Università Niccolò Copernico di Torun

Il viaggio linguistico nel passato attraverso la paremiologia italiana.

The purpose of this report is to present the variety of forms characterizing paremiology as a whole and Italian paremiology in particular, which rapresents a body of very interesting materials for linguists because of the very old grammar and linguistic forms it contains in its single sets. Such materials are as well interesting for ethnographers with regard to the preservation former beliefs and customs until the present day.

Suárez Quevedo, Diego

Universidad Complutense de Madrid

Il viaggio e la letteratura artistica. Un percorso col Vasari.

An imaginary trip, really a travel on paper's images, about artistic literature of Giorgio Vasari, mainly it's *Vite*, 1550 and 1568, and also considering frontispieces for book editions, designs by the painter, architect and writer from Arezzo.

Trapassi, Leonarda

Universidad de Sevilla

Modalità narrative e strategie linguistiche del "viaggio argentino" di Laura Pariani

One of the central topic of Laura Pariani's literary work is the journey to Argentina. This paper focuses on the autobiographical point of view and analyzes especially the short story *Lo spazio, il vento, la radio* (1995), *Patagonia Blues* (2006), a report of a recent journey through Patagony, and *Il Paese dei sogni perduti* (2004), a collection of argentine conversations.

In this works Argentina, a sort of "paese d'elezione" appairs as a land to be discovered, to be remembered and as a moment of civil engagement. This article will consider especially the different narrative tecniques and linguistic strategies that combine dialect, italian and spanish and its textual and narrative meaning.

Valencia Mirón, María Dolores

Universidad de Granada

Viajeros y relatos de viaje en la Italia del siglo XVII.

In the 17th century, when Science and Literature had assimilated the discoveries appertaining to the American continent, a new spirit of adventure began to appear, this time centred on the private sphere. During this century, there is a growing interest for the travel *relazioni* that opened the mind to other cultures, other customs and, above all, other ideas. Apart from the purely scientific texts produced as a result of these journeys, Literature would try to combine the taste for new and surprising data – so characteristic of Baroque culture – with the aim to educate. Through some of the main texts from the Italian Baroque period, this study analyzes the most significant narrative mechanisms and anthropological aspects of text, while highlighting the great “philosophical” and social content of 17th century travel narrations.