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Difficult Loves (Italian: Gli amori difficili) is a 1970 short story collection by Italo Calvino.It concerns love and the difficulty of communication. Some published versions of the English translation by William Weaver omit a number of the stories, and also include other Calvino stories about the Second World War and postwar period, including those from The Crow Comes Last; some of these were ...

Difficult Loves - Wikipedia

Gli amori difficili (Italian) Paperback – 25 July 2016 by Italo Calvino (Author) > Visit Amazon's Italo Calvino Page. search results for this author. Italo Calvino (Author) 4.3 out of 5 stars 95 ratings. See all formats and editions Hide other formats and editions. Amazon Price New from Used from Kindle Edition "Please retry" £7.26 – – Paperback "Please retry" £13.75 . £12.00: £21 ...

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Gli amori difficili. ISBN 13: 9788804668183. Gli amori difficili. Calvino, Italo. 3.94 avg rating • (5,856 ratings by Goodreads) Softcover ISBN 10: 8804668180 ISBN 13: 9788804668183. Publisher: Mondadori, 2016. This specific ISBN edition is currently not available. View all copies of this ISBN edition: Synopsis; Rare Book "synopsis" may belong to another edition of this title. Buy New Learn ...

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Gli amori difficili è una raccolta di quindici novelle scritte da Italo Calvino fra il 1949 e il 1967, pubblicate per la prima volta nel 1958 nel volume antologico I racconti.Nel giugno 1970 la collezione di brevi storie uscì presso Einaudi: il tema dominante è l'amore e la difficoltà di comunicazione.

Gli amori difficili - Wikipedia

Da "GLI AMORI DIFFICILI" Italo Calvino - Voce: Francesco Iacovetti.

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Gli amori difficili - Libro pubblicato nell'anno 2012, Genere: . Scopri come ottenerlo gratis

Gli amori difficili - Italo Calvino - pdf - Libri

This is a collection of short stories by Calvino, originally published in Italian as “ Gli Amori Difficili.” Calvino was born in Cuba, but spent the majority . Get this from a library! Gli amori difficili. [Italo Calvino]. Gli amori difficili by Italo Calvino, , available at Book Depository with free delivery worldwide.

GLI AMORI DIFFICILI CALVINO PDF - i-iodine.info

Gli amori difficili Autore: Italo Calvino , Numero di pagine: 320 "Se queste sono, per la più grave parte, storie di come una coppia non s'incontra, nel loro non incontrarsi l'autore sembra far consistere non solo una ragione di disperazione ma pure un elemento fondamentale - se non addirittura l'essenza stessa - del rapporto amoroso." Dalla nota introduttiva di Calvino alla prima edizione ...

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Gli amori difficili: una copertina datata del libro di Italo Calvino (a sinistra) e una più moderna (a destra)
Analisi. Nel romanzo, Calvino utilizza la narrazione diretta, l’uso sapiente della punteggiatura che lascia spazio a un mondo pieno di pathos ed emozioni. Il testo è diviso in due parti. La prima, intitolata “ Gli amori difficili ”, contiene un notevole numero di scritti.

Gli amori difficili (Calvino): riassunto

Gli amori difficili è una raccolta di quindici novelle scritte da Italo Calvino fra il 1949 e il 1967, pubblicate per la prima volta nel 1958 nel volume antologico I racconti. Nel giugno 1970 la collezione di brevi storie uscì presso Einaudi: il tema dominante è l'amore e la difficoltà di comunicazione.

Frase da libro Gli amori difficili (Italo Calvino ...

Era il 1970 quando Einaudi pubblicava con il titolo Gli amori difficili tredici racconti di Italo Calvino, le cosiddette “avventure”, affiancate in coda al volume da due racconti lunghi, La nuvola di smog e La formica argentina.A cinquant’anni dall’uscita la raccolta, che ha una travagliata e complessa storia editoriale alle spalle, non smette di interrogare il lettore ponendo al ...

Gli amori difficili di Italo Calvino: cinquant'anni di ...

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«Gli amori difficili: definizione ironica, certo, perché dove d'amore - o di amori - si tratta, le difficoltà restano molto relative. O almeno, ciò che sta alla base di molte di queste storie è una difficoltà di comunicazione, una zona di silenzio al fondo dei rapporti umani. Se queste sono, per la più parte, storie di come una coppia non s'incontra, nel loro non incontrarsi l'autore ...

Gli amori difficili - Italo Calvino - Libro - Mondadori ...

"Gli amori difficili" è una raccolta di racconti in grado di colpire prima gli occhi e poi il cuore. Da grande appassionata di tutti gli amori - specialmente quelli difficili - l'ho trovata interessante fin da subito. In principio sono rimasta un po' dubbiosa, poiché alcuni racconti di partenza deludevano le mie aspettative e, a mio parere, anche l'idea generale dell'opera. Tuttavia ...

Gli amori difficili - Calvino, Italo - Ebook - EPUB con ...

Difficult Loves is eleven very short stories in which Calvino is like a biologist at a microscope: analysing the sensation of a few minutes or hours in minute detail, revealing the patterns, beauty, and secrets of the mundane.

Difficult Loves by Italo Calvino - Goodreads

Gli amori difficili Italo Calvino "Se queste sono, per la più grave parte, storie di come una coppia non s'incontra, nel loro non incontrarsi l'autore sembra far consistere non solo una ragione di disperazione ma pure un elemento fondamentale - se non addirittura l'essenza stessa - del rapporto amoroso." Dalla nota introduttiva di Calvino alla prima edizione, venti racconti d'amore, storie di ...

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Gli amori difficili. di Italo Calvino. Grazie per la condivisione! Hai inviato la seguente valutazione e recensione. Appena le avremo esaminate le pubblicheremo sul nostro sito. 1. di sopra 13 settembre, 2020. Ok, chiudi 3,93. 15. Scrivi la tua recensione. Dettagli eBook. MONDADORI Data di uscita: 24 marzo 2015; Sigla editoriale: MONDADORI; ISBN: 9788852062278; Lingua: Italiano; Opzioni di ...

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Gli Amori Difficili | Difficult Loves

Gli amori difficili . Relazione del libro “Gli amori difficili” è una raccolta di racconti a tema amoroso, ma trattati con tutta la grande vena spesso umoristica di Italo Calvino. Si tratta infatti di tredici storie di coppie che si incontrano ma, soprattutto, di coppie che non si incontrano; l'amore è quindi affrontato in tutte le sue sfaccettature e in tutte le situazioni più ...

Venti racconti d'amore, storie di coppie che si incontrano ma, soprattutto, di coppie che non si incontrano. Il rapporto amoroso visto come gioco combinatorio.

In a collection of stories written during the 1940s and 1950s, the author captures moments of revelation in the lives of ordinary people, instants blending recognition and alarm as deceptions and illusions are laid bare

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

This thesis explores the representation of the feminine in two of Italo Calvino's early collections, *I nostri antenati* and *Gli amori difficili*, using the Pygmalion paradigm as the theoretical framework and adopting a feminist approach. The Pygmalion paradigm concerns the creation by a male 'artist' of a feminine ideal and highlights the artificiality and selfreflecting narcissistic desire associated with the creation process. I emphasise Calvino's active and deliberate work of self-creation, accomplished through extensive selfcommentaries in which he directed critical attention as much by what he omitted to say as by what he stressed, and highlight both the lack of importance Calvino placed on the feminine in his narratives and the relative absence of critical attention focused on this area. Relying on the analogy between Pygmalion's pieces of ivory and Barthes's 'seme' and drawing upon the ideas underlying Kristevan intertextuality, I demonstrate that, despite Calvino's professed lack of interest in character development, his female characters are carefully and purposefully constructed. In this feminist reading, I illustrate that Calvino's favouring of weightless writing and economy of expression, accomplished through his use of well-recognised literary tropes, stereotypical forms and ideas, and by his borrowings from the literary canon, all of which derive from a strongly patriarchal heritage, results in female characters that overwhelmingly reflect their androcentric inspiration. Approaching through the narcissism, fetishism and Oedipal themes, and the associated fear of castration that accompanies Pygmalion's creative gesture, I reveal the substantial psychological substratum underlying Calvino's narratives and challenge his professed lack of interest in the psychological dimension. A close reading of Calvino's narratives, engaging directly with Freud, Lacan and the feminist psychoanalytical thinking of Kofmann, Kristeva, Kaplan and others, demonstrates how Calvino uses his female characters as foils for the existential reflections of his typically maladjusted and narcissistic male characters. Finally, a detailed examination of the deliberations of Calvino's rare female protagonists discloses reasoning that is, at times, androcentric to the point of being laughable to the modern female reader.

Ricci's book ranges widely over Calvino's oeuvre to illustrate the accuracy of the idea articulated by Calvino himself that a visual image lies at the origin of all his narrative. The book's main theme is the difficult interface between word and image that Calvino struggled with throughout his career, the act of perception that rendered visible that which was invisible and transformed what was seen into what is read. Ricci holds that Calvino's narrative has an 'imago-centric' program and that his literary strategy is 'ekphrastic' i.e. it is characterized by literary description of visual representation, real or imaginary. The book is interdisciplinary in nature and will interest not only scholars of literature but also those who work with the visual arts and with information technology.

Few recent writers have been as interested in the cross-over between texts and visual art as Italo Calvino (1923-85). Involved for most of his life in the publishing industry, he took as much interest in the visual as in the textual aspects of his own and other writers' books. In this volume twenty international Calvino experts, including Barengi, Battistini, Belpoliti, Hofstadter, Ricci, Scarpa and others, consider the many facets of the interplay between the visual and textual in Calvino's works, from the use of colours in his fiction to the influence of cartoons, from the graphic qualities of the book covers themselves to the significance of photography and landscape in his fiction and non-fiction. The volume is appropriately illustrated with images evoked by Calvino's major texts.

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.

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