

ABSTRACTS

STEFANO PRANDI, *La voce di tutti: unità e alterità in Torquato Tasso*

This essay begins by examining Tasso's works, in particular his prose and dialogues, in an effort to reconstruct the constant oscillation between polar opposites – unity vs. multiplicity, order vs. chaos, the stability of orthodoxy vs. errant desire – that occurs in ideological, poetic and formal terms. This is followed by an analysis of an image which emerges rather insistently in Tasso's writings as a symbol of a unifying force, i.e. the virtuous circle. This ethical and philosophical reference is also to be found in his poetic work – influenced no doubt by Virgil – in the depiction of uniting sentiments, e.g. piety, compassion and clemency, in the figures of Solimano and Argante in *Gerusalemme Liberata*. These theories are then put to the test in an analysis of the scene in Canto XVI in which Armida is abandoned by Rinaldo. As she undergoes her transformation from deceptive sorceress to woman in love, Armida comes to embrace empathy and diversity, thereby giving rise to a poetic discourse that runs parallel to the overall ideology of the work.

FRANCESCA SERRA, *Non pensare a un inetto. Esperimento sveviano*

It would seem that the theme of ineptitude has become an essential feature in any analysis of Italo Svevo's works among literary critics and in school manuals alike. While it is part of his success as a novelist, overly focusing on such a theme has resulted in a sort of interpretive stagnation which has interfered with the exercise of decodifying his work. As happens with any label that is overused or abused, the issue is not merely how to free oneself from it, but rather how to put it to the test within different contexts. This essay seeks to conduct an experiment in such a direction, aiming to move the question regarding the semantics of ineptitude from the traditional philosophical and existential context (vast and at times nebulous) to two specific areas, i.e. rhetoric and medicine.

ELISA DONZELLI, *I misteriosi anni Venti. Lalla Romano e la Torino post-gobettiana*

This essay proposes a reinterpretation of Lalla Romano's novel, *Una giovinezza inventata* [An Invented Youth], published by Einaudi in 1979, depicting the author's university experience in Turin in the second half of

the 1920s. Weaving together literary studies along with historical accounts and surveys in art history, the essay reconstructs a unique period in time, one first spawned by Gramsci and to an even greater extent by Gobetti, which witnessed figures born and raised in Turin go on to play a decisive role in the political and cultural future of the country. Drawing from the historiographical debate on Turinese culture between the two World Wars by such scholars as Norberto Bobbio and Angelo d'Orsi, this essay incorporates textual analysis and examines historical and philological findings at work within the novel in order to reconstruct the unique context within which the pages of *Una giovinezza inventata* unfold – that *mysterious* antifascist Turinese setting of the 1920s, surprisingly unique owing to its lack of linearity. There emerges a portrait of various women (e.g. the young women of Casorati's circle) and men (among whom Venturi, Soldati and Antonicelli) whom the narrative voice evokes in her recollections.

RICCARDO CASTELLANA, *Una novella per l'anno della guerra: «Alla salute!» (1917) di Luigi Pirandello*

This article presents the novella *Alla salute!* by Luigi Pirandello, which was written over a century ago but soon went missing. It had originally appeared in 1917 in the periodical «L'Idea Nazionale» but was never republished or referenced in bibliographies. Taking a patriotic and propagandizing stance toward the purchase of war bonds via the *Prestito Nazionale* [National Loan], the work presents characteristics that are not to be found in any of Pirandello's other known war stories, thereby offering new material for understanding the author's positions and his political views. The appendix contains an unabridged version of *Alla salute!*

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