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Teresa Nocita

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ABSTRACTS E PAROLE CHIAVE - ABSTRACTS AND KEYWORDS

**GAIA BENZI, *Picari e ciarlatani***

The article aims to underline the common elements between modern charlatanism and picaresque literature. After a brief analysis of the social-economic substrate, it proceeds to a textual comparison, examining common elements between Mateo Alemán's *Guzmán de Alfarache* and *Lazarillo* and the charlatans' rhetoric and theatrical strategies as they were described by Gian Domenico Ottonelli in *La Christiana moderazione del teatro*.

**RITA MARNOTO, *Picari e fantasmi***

This article deals with the articulation between the haziness and the liquidity of the picaresque narrative's presence in the Portuguese literature and the strangeness felt by the critiques. It shows, in new terms, how the fluidity of the study object reflects the uneasiness and even the particularity of some approaches. In this context, a critical analysis' path that broadens the field of inquiry from the Iberian framework to a European landscape is proposed. Therefore, it points out a sintony with the Italian situation. This situation may be more deeply understood in terms of the place occupied, in Portuguese and in Italian literature, by the category of Classicism. The structuring of the article bases its methodological and conceptual background on the famous essay by Maria Corti, *Metodi e fantasmi*.

**CAMILLA ORLANDINI, *Il personaggio autobiografico nelle novelle di Matteo Bandello e Celio Malespini***

The aim of this article is to investigate the ways and consequences of the author's self-representation in a collection of novelle. I will analyse Matteo Bandello's *Novelle* (1554) and Celio Malespini's *Ducento novelle* (1609). I will focus on the tales in which the author appears in the text as a character, with a special attention to the ones based on contemporary chronicles: the story of the Duchess of Malfi (*Novelle*, I.26), and Bianca Cappello (*Ducento novelle*, II.84 and 85). The paper will show the different results of the contamination among traditional narrative features, historical facts and the author's autobiographical experience.



**ANTONIO SOTGIU, *Les fonctions des fables chez Boccace: Esposizioni sopra la Comedia (Enfer V), Genealogie deorum gentilium***

This paper takes into account two works written by Boccaccio after the *Decameron*, and namely the *Genealogie deorum gentilium* and the *Esposizioni sopra la Comedia*. Against a widespread opinion, the author aims to demonstrate how Boccaccio, in these two works, develops in both theory and practice a narrative form that is fully coherent with his masterpiece. First, the paper analyzes Boccaccio's rewriting of Dante's *Inferno* V. Secondly, it takes into account some crucial passages of *Genealogie's* book XIV, in order to shed some light on the characteristics and functions of Boccaccio's definition of *fabula*. Finally, the paper shows the affinities between these characteristics and functions, on one hand, and the poetics of the *Decameron* on the other hand, so as to underline the specificity of a literary project that Boccaccio pursues coherently and continuously, even while exploring different literary genres and styles.

**ANDREA MENOZZI, *Luigi Alamanni, Novella***

The work provides the first critical edition of the only *novella* written by Luigi Alamanni (1495-1556). The *novella* is given a new title and the decameronian preface which framed it during the nineteenth century has been erased. After a brief introduction, which deals on one hand with the dating problem and on the other with the possibility of identifying the protagonists of the *novella* with historical characters, the note to the text, a new critical text, the display of variants, and the commentary are found.

**PAOLO CHERCHI, *Una controversia classica in una novella degli Hecatommiti***

In a previous essay the author had identified the source of one of the two stories contained in "novella" of Giraldo Cinzio's *Hecatommiti* (X, 9): it was a *controversia* by Seneca the Elder. In this new essay he identifies the source of the second story which happens again to be a *controversia* by Seneca the Elder. This new finding prompts the author to encourage students of Italian short stories to pay more attention to the *controversia* genre as a field of potential inspiration for the Medieval and Renaissance short stories.

