

# “Acrobazie fiabesche” from Page to Screen: Matteo Garrone’s Fairy-tale Re-Imaginations

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## Matteo Garrone’s cinematic adaptation *Tale of Tales* (2015)

### Giambattista Basile's *The Tale of Tales, or Entertainment for the Little Ones* (1634-1636):



- Tales of monstrosity, paradox and excess;
- Literary and linguistic experimentations.

### Adaptation of Three Tales with Central Female Characters:

- “The Enchanted Doe”;
- “The Flea”;
- “The Old Woman Who Was Skinned”.



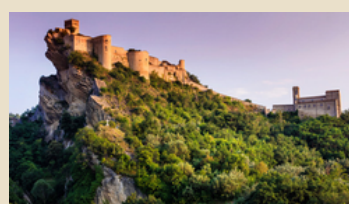
### Taste for the Bizarre and the Grotesque:

- Literary and cinematic aesthetics;
- Visual metamorphoses.



### Reviving Cultural Heritage and Traditions:

- Shot in historical locations in various Italian regions;
- Renewed interest towards the Italian fairy-tale tradition.







# DE ARGENTINA AL MUNDO

## The unexpected journey of Argentine TV to Italy and Israel in the 1990s.



AUTHORS	Pablo Mendez Shiff
AFFILIATIONS	Tel Aviv University
MAIN QUESTIONS	Why Argentina? Why Italy? Why Israel?  Which economic, cultural, historical conditions made this exchange possible? Which were the leading cases?
OBJECTIVE AND CHALLENGES	To understand the specifics in the broader context of the times. To go beyond journalism to provide a thorough analysis
METHODOLOGY	Interview with key players Archives Languages? Spanish, English, Hebrew, Italian?



KEY WORDS	Latin America Globalization TV studies Global South	KEY CONCEPTS	cultural proximity (Straubhaar) secondary flow (Ginossar)  producers as cultural gatekeepers (Waisbord and Jalfin)
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# TEEN\_IT

## Creating a corpus of teen talk in Italian TV series

### #1 PhD project (still working on it):

quantitative & qualitative linguistic analysis of Italian teen series → there's a GAP! 🤖

### #2 Main research questions & purposes: 🧐

How does Italian TV series talk? How does Italian TV speak to teenagers? How are teens portrayed?

### #3 Database: 📁

- **WHAT:** a **diachronic corpus** of teen talk in Italian TV series addressed to late adolescents + **reference corpus** from **KiParla**

- **WHEN:** from the '80s up to today

- **WHICH:** *I ragazzi della III C* - *I ragazzi del muretto* - *Compagni di scuola* - *I liceali* - *Love dilemma* - *SKAM Italia* - *Baby* - *Nudes* - *Mental*



- **WHY THEM:** ✓ Italian ✓ target: late teens ✓ main characters aged 15-19 ✓ teenage contents ✓ realistic approach ✓ no literary inspiration
- **HOW:** watching → transcribing/subs → **Sketch Engine** → POS tagging → revising again & again. Doing it **twice** with your reference corpus



### #4 (Minimum number of) References: 📚

- Aprile & De Fazio; Bednarek; Messina; Quaglio
- Barra; Grignaffini; Innocenti & Pescatore
- Cortelazzo | Voghera

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# Shall We Laugh About the Cold War?

## Mediating Italian Political Comedy on **EURO**♥**vision**

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Alighiero Noschese  
impersonating Italian MP  
Aldo Moro



- **Serata d'onore** (RAI, 1971) conceived for the Rose D'Or television festival in Montreux (Eurovision-owned).
  - What do Europeans have in common? Americanization
  - Alighiero Noschese impersonates national and international politicians (Moro, Pompidou, Nixon...)
  - Politics start to blend with entertainment
- **Euroshow '71** (ARD, BBC, RAI, VARA, RTB, SVT)
  - Portions of variety shows from six different counties
  - RAI contributes with segments from *Serata d'onore*
    - Noschese's political impersonations are a first...  
...but there was also *Monty Python's Flying Circus*.
  - Not a success, experiment not repeated in this form
    - *Comedy is still local (and national)*
    - *Political humor cannot thrive in the absence of a common public sphere.*

**No, not the Song Contest** 🤪  
but the pan-european television  
network owned and operated by  
the European Broadcasting Union  
Singer and presenter Ornella Vanoni





# Women in Italian Film Criticism during Fascism.

## Paola Ojetti and the Other Collaborators of *Film Magazine*

### Background.

PRIN (Research Project of National Relevance): *A Private History of Italian Film Criticism. Public Roles and Private Relations: the Institutionalization of Film Criticism in Italy from 1930s to 1970s* (Bologna unit)

**Key fund:** Cineteca di Bologna, Archivi cartacei, **Fondo Mino Doletti** (director of the magazine *Film*, founded in 1938)

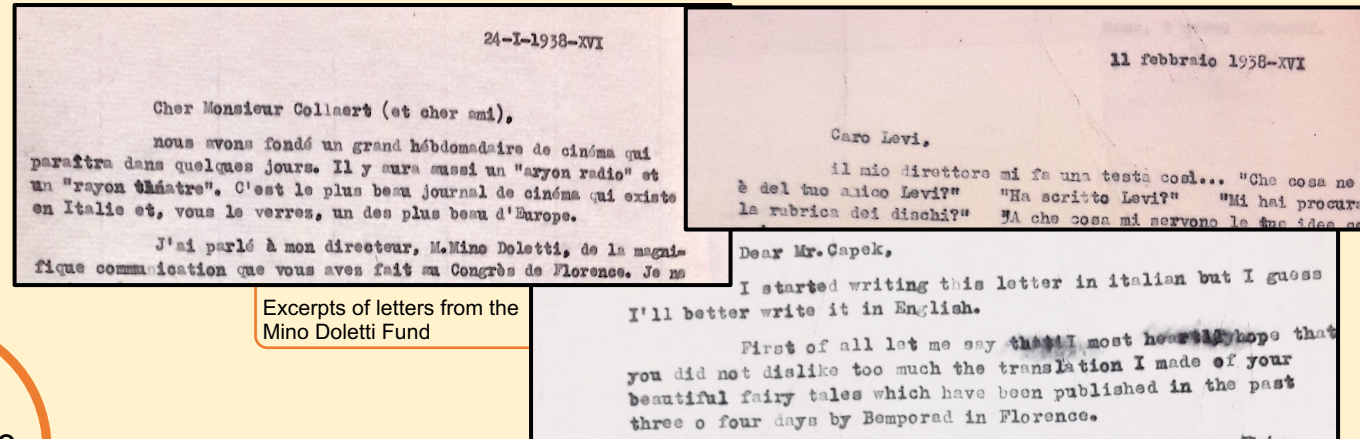
### Methods.

- **Gender history of the fascist period** (De Grazia 1993, Willson 2011)

- Micro-sector studies as the most appropriate tool to investigate such a complex period in women's history (Benadusi 2014, Ferrando 2021)

- **Archival research into work correspondence** in order to reconstruct professional routines, social networks and film-related cultures (Guerra and Martin, 2019 and 2020)

- Questioning gender issues to develop a **new film criticism history** shedding light on more ordinary professions, working lives and professional dynamics (Bell 2011)



### New paths brought to light.

**Paola Ojetti:** translator (also for dubbing), writer, lecturer, scriptwriter, film critic and journalist

The correspondence highlights her crucial role in the foundation and development of *Film* magazine.

- Vast education, wide and prestigious social network (daughter of Ugo Ojetti), eclectic work in the cultural sector.

**Other women contributors to *Film*:** prestigious women authors, serial novelists, translators and correspondents from abroad