

Vasco Pratolini

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Pratolini, Vasco. Vasco Pratolini

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Ori di Taranto Vasco Pratolini

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Publicados antes e depois da Segunda Guerra, com enredos cobrindo períodos que vão dos anos de 1920 aos de 1930, Fontamara 1933, Cristo si è fermato a Eboli 1945 e Cronache di poveri amanti 1947 compõem quadros camponeses e urbanos comprometidos com a população esquecida do sul do país e com as pessoas amedrontadas em plena irrupção do terror. Born in Pratolini Pratolini worked at various jobs before entering the literary world thanks to his acquaintance with Elio Vittorini.

Vasco Pratolini Research Papers

After the war he also worked in the cinema, collaborating as screenwriter to films such as Luchino Visconti's *Rocco e i suoi fratelli*, Roberto Rossellini's *Paisà* and Nanni Loy's *Le quattro giornate di Napoli*. Figures like the female collaborator, often a prostitute, or the sadomasochist fascist official, have an enigmatic moral and political identity that the main hero struggles to frame and decipher. During World War II he fought with the Italian partisans against the German occupation.

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Three of their main narratives represent experience of contact with the inequality worsened during the regime, besides portraying nefarious aspects of the authoritarian behaviour of the Fascist State representatives. His work is based on firm political principles and much of it is rooted in the ordinary life and sentiments of ordinary, modest working-class people in Florence.

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If possible, verify the text with references provided in the foreign-language article. The films based on the novels, to which we dedicate a brief discussion, gave continuity to the proposal, and succeeded in putting in doubt the visions about the years that followed Fascism. Pratolini died in Rome in.

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The produced the opera *Via del Corno* Улица дель Корно based on an anti-fascist story by Pratolini, to his own Russian libretto in, 1960. In

1954 and 1961 turned two of his novels, and Cronaca familiare, into films. Far from being an embodiment of absolute evil, the fascist character ends up working as a mirror where the good heroes of the Resistance might unexpectedly recognize their own share of sin, thus compromising the finalization of meaning in a coherent, teleological mythical narrative of national foundation and redemption.

Vasco Pratolini

The analysis will show that in Italian culture the idea of the implication of the Italian people in the crimes of the dictatorship was developed only in extremely selective and partial manners. The Wedding Location of Your Dreams. .

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