

Abstract

This dissertation on *Neorealism in Italian Literature* seeks to concretise and define more precisely literary neorealism through the analysis of the literary works of the main representatives (main representatives of what?) . Formally, the work is divided into eleven chapters. The first two chapters are aimed at a theoretical introduction to the issues related to the subject: the definition of realism and the introduction of the literary directions from which neorealism was based. The third chapter outlines the historical and cultural context of the twenties and thirties, that is, the time that preceded the emergence of neorealism, and at the same time gives a brief overview of the cultural movements that were at that time. The chapter concludes with an analysis of novels that are not yet non-realistic, but their linguistic and by means of content they no longer presage neorealism. The novels are: *Gli Indifferenti* by Alberto Moravia, *Paesi tuoi* by Cesare Pavese and *Conversazione in Sicilia* by Elio Vittorini.

The fourth chapter is devoted to the English translations of Cesare Pavese, which introduced new linguistic means into Italian literature. The anthology of *L'Americana*, which was compiled and edited by Elio Vittorini in 1941 and was one of the main sources of inspiration for both literary and cinematic neorealism. The first part of the fifth chapter deals with the analysis of Gramsci and Sartre's concept of committed intellectual, while the second part deals with Vittorini's concept of New Culture. Chapter Six deals in detail with the Resistance, which was the source of inspiration for post-war literature and the literary analysis of selected novels: *Uomini e no* by Vittorini, *Il sentiero dei nidi di ragno* by Calvino and the novels *Una questione privata* and *Il Partigiano Johnny* by Beppe Fenoglio. The seventh chapter deals with the depiction of postwar Rome in *Racconti romani* by Alberto Moravia and *Ragazzi di vita* and *Una vita violenta* by Pier Paolo Pasolini. The eighth chapter follows the so-called southern question in three selected works: *La gente in Aspromonte* by Corrado Alvaro, *Fontamara* by Ignazio Silone and *Cristo si è fermato a Eboli* by Carlo Levi, in which the authors attempted to implicitly sue the fascist regime by analyzing the harsh social reality in southern Italy. The ninth chapter deals with the cultural and political atmosphere in Italy from the late 1940s until the end of the 1950s, the time when the disillusionment of intellectuals culminated in the events in Hungary in 1956. The final part of the ninth chapter

deals with the novels of *Metello* Vasco Pratolini and the novel *Quer pasticciaccio brutto de via Merulana* by Carlo Emilio Gadda, which was a response to neorealism. Chapter 10 is completely independent and focuses on film neorealism and its main representatives. The final eleventh chapter summarizes the observed aspects and characteristics and tries to answer the question of whether literary neorealism really existed or existed only in neorealism existed only in cinematography.

This work is mainly based on primary literature – which means directly from the novels and from the conclusions created on the basis of their reading and is supplemented by a detailed study of secondary literature. Relevant citations are used in this dissertation.