

論文英文要旨

論文題目

Transition of women's image in Italian literature of the 20th century:
analysis of Moravia's female first-person narration

Transizione delle figure femminili nella letteratura italiana del
Novecento: punti sulle opere in prima persona di Moravia

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The purpose of this research is to examine the transition of the female characters of Alberto Moravia, highlighting his first-person works such as *La romana* (1947), *La ciociara* (1957), *Il paradiso* (1970), *Un'altra vita* (1973), *Boh* (1976) and *La vita interiore* (1978). Thanks to Moravia's long life and rich narrative production, his main female characters - from Carla of *Gli indifferenti* (1929) to Nora of *La donna leopardo* (post-mortem, 1990) - travel through the 20th century and offer lots of analysis topics for the transition of women in the Italian society.

These "Moravian" women are highly diverse in various aspects, but if we picture them aligned on an imaginary thread, we can see them evolve and become self-aware, getting stronger and more independent, paying sometimes a high price for it.

The three novels and the three collections of short first-person stories above mentioned are excellent analytical material to better comprehend Moravia's perception of women. According to him, women are fascinating as they are "savages" and "socially less integrated" than men in today's society. Gaining the point of view of the opposite sex and looking through the eyes of the "outcasts" of history, Moravia tried to represent the troubled reality of the women of his time. Frequently he had to confront the fierce criticism of some feminists, who falsely blamed him to be a "misogynist".

This thesis is based on each female first-person narrative of Moravia and analyzes in detail their narrating voices and their female characters throughout the five chapters.

The first one will give an overview of the female first-person narration, starting from the cases of Defoe and Richardson, generally recognized as "fathers of the modern novel", then the perspective will be extended to the Medieval and Contemporary Japanese Literature. This will help us apprehend the meaning of the male authors' choices of the narrative transvesism, crossing the boundaries of gender and achieving a broader and

more complex point of view.

The second chapter will comprise the analysis of *La Romana*, Moravia's opening female first-person work, and *Tra donne sole* (1949), the only novel by Cesare Pavese narrated by a woman. The research will be developed on an interesting note from Calvino's *Il midollo del leone*, essay on the literary panorama post-World War II.

The following chapter (3rd) will contain an analysis of the narrating voice of *La ciociara*, compared to Moravia's different writing style of *La romana*. It will be noticed that Cesira's voice acts as witness, recording and vitalizing the lives of the other characters (her daughter Rosetta, their friend Michele, the local peasants and the other evacuees); furthermore, her language is better disciplined and balanced in comparison to Adriana's.

The fourth chapter will focus on the authenticity and the consistency of the feminist criticism against the three collection of short stories written by Moravia in the 1970s: *Il paradiso*, *Un'altra vita* and *Boh*, discussing the unique aspects of their protagonists' "coscienza impotente" (helpless conscience).

Finally, the 5th chapter will concentrate on the conclusion of Moravia's female first-person works, disclosing how he reached the complex dialogue among the main character Desideria, the Voice (her superego) and the "I" (the author) in *La vita interiore*.

Though Moravia spent over 7 years rewriting the manuscripts of the novel, his quest for the "authentic" female first-person voice seems to conclude positively, solving most of the problems indicated previously by the critics.