

NICOLA BOTTIGLIERI *Trame di letteratura comparata 4* (2020), pp. 15-41

#### SPORT E LETTERATURA: DALLA STORIA AL GENERE

The essay tries to answer the question of whether there is a literary genre called “Literature of Sport” and consequently what its characteristics are. Answering this question means, first of all, interrogating the Homeric poems, which are still seen today as the reservoir of a long-lasting imaginary on which those who write about Olympics and athletic activities heavily draw. Second, it means clarifying the chronological context within which one can speak of Sport in the modern sense of the term, in the 19th and 20<sup>th</sup> centuries. The “Sports Literature” genre feeds two types of writing: those of reality and those of fiction. The former, derived from journalism, are narrative reportages and literary chronicles, works with an open structure that tell a real sporting event; the latter, on the other hand, deal with real or imaginary situations in the world of sport organized in a causal-temporal succession. In any case, in order to be assigned to this literary genre, a partial reference to a sport and/or athletic activity is not enough. The sporting event must be present in the story, in the plot of the novel, and the race, the place where the sporting event takes place (stadium, street, ring or swimming pool) and the protagonist must be strongly related to the discipline in question.

GIACOMO MANZOLI *Trame di letteratura comparata 4* (2020), pp.43-59

#### DA EVENTO A RACCONTO. LA TELECRONACA CALCISTICA COME STORYTELLING

This essay aims at framing the football match, which is a specific and peculiar tv program with a central role in the current media system. Firstly, the football match will be considered in the context of storytelling, which represents the prevailing concept above all levels of contemporary communication. After establishing the essential terms of this process, we will then proceed with a case study, based on the commentary of the match between Barcelona and Real Madrid, played at Camp Nou on 26th October 2013.

ILARIA MAGNANI *Trame di letteratura comparata 4* (2020), pp.61-78

#### IL CALCIO QUESTO “DISTRATTORE”. FINZIONI E RAPPRESENTAZIONI NELL’ARGENTINA CONTEMPORANEA

Among sports, football plays an eminent role and, due to the massive interest it generates, it has often served as a “distractor” in catalysing the attention of large sections of the population in order to distance it from other issues. This is what happened in the 80s of the last century in Argentina on the occasion of the World Championships. Starting from this socio-political phenomenon, my intention is to analyse how football is represented in three contemporary Argentine works: *Hay unos tipos abajo* by Antonio Dal Masetto, *Dos veces junio* by Martín Kohan and the short story “Me van a tener que disculpar” by Eduardo Sacheri, with the aim of analysing how these narratives highlight the hiatus between sporting passion and political manipulation, between individual and collective gaze.

AMEDEO DI FRANCESCO *Trame di letteratura comparata 4* (2020), pp.79-96

#### CALCIO, POLITICA E LETTERATURA IN UN ROMANZO BREVE DI PÉTER ESTERHÁZY

The relationship between football and literature is a constantly present theme in the works of Péter Esterházy. The Hungarian writer was himself a football player, his views are therefore validly

supported by competence and knowledge. In this essay, I present and analyse one of his books from 2006 in which he rewrites - reliving them as a Hungarian citizen and as a sportsman - the most important moments in the adventurous history of the famous Hungarian “Gold Team”. Of course, in this context, some interesting aspects of the biography of Ferenc Puskás, the great champion of the 1950s, also take on great importance. In the background there is the dramatic historical-political situation of socialist Hungary. The history of football is forced to interact with the absurdity of history. The writer does not accept the defeat of the legendary team in the final match of the 1954 World Championship, the so-called “miracle of Bern” and ironically overturns the result. Nor does it accept the lack of freedom imposed by socialism. The myth of the invincible team is necessary, it must continue to exist also in literature: only in this way it is possible to survive and hope for a better future.

ALFREDO MARIO MORELLI *Trame di letteratura comparata 4* (2020), pp.99-113

#### GINNASIO E ATLETICA NELLA FILOSOFIA DI CICERONE

The philosophical question concerning gymnasium education and athletic culture in the Greek world was unavoidable for Cicero, if he wanted to propose a moral and political philosophy modelled on the social and ideological needs of the ruling classes of Rome. He looks with extreme suspicion at the gymnasium in Greece: in passages like Tusc. 4,70- 71 (if analyzed in their context) the polemic against the Stoic doctrine of *amor amicitiae* turns into the condemnation of an educational project, indeed, of an entire civilization in its paideutic practices. In Cicero’s meaning, there is a radical foreignness between Greek and Roman culture on this point: the purpose is to exclude not only any idea of *telos* but also any “erotics of friendship” from his philosophical discourse on *amicitia*; the body, its care, its beauty, its social effects simply disappear from this horizon. Many scholars mean that there is a less negative attitude to athletic competitions, but passages such as Tusc. 2.62 and Off.1.144 propose the paradigm of the athlete, of his virtue and resistance to pain and fatigue in the same way as it is done with gladiators or actors. It is a *spectaculum virtutis*, a ‘staging’ of moral values that can be easily deployed as an exemplum; all this, however, does not attenuate the attitude of haughtiness or even contempt for such forms of entertainment, which are exemplary only *ex minore*, if compared to the “true”, civil *virtus*.

VITTORIO CAPUZZA *Trame di letteratura comparata 4* (2020), pp.115-130

#### IL CORPO E LO SPORT NELLA RIFLESSIONE LETTERARIA DEL GIOVANE LEOPARDI

Physical sufferance did not sear Giacomo Leopardi’s soul, but it braced him to a different tone: the poet was pushed to read the entire existence of men and the world by another, more intense view. It rhymed the time and decadence, which made Leopardi’s sensitivity experience the value of the past more devoted to listening to nature. In his works, the body is celebrated as an expression of the great illusions that fully enlivened the ancient’s lives also through sports. Within this continuous remembrance, Leopardi committed an entire Canzone to the ball game and its winner in 1821, thus celebrating the sport as an emblem of a natural and therefore cheerful state.

FRANCESCO LUTI *Trame di letteratura comparata 4* (2020), pp.131-144

#### PIER PAOLO PASOLINI-JOSÉ AGUSTÍN GOYTISOLO: IL CALCIO PER PASSIONE. PASOLINI A BARCELLONA

These pages are meant to document the bond between two sports enthusiast poets, especially about football: José Agustín Goytisolo and Pier Paolo Pasolini. Almost contemporary, these two “committed” intellectuals were able to meet in the 60s, establishing a cultural bridge between Italy and Spain, which in those years was in a thorny situation. At a time when censorship made its heavy hand felt throughout the Iberian Peninsula, it was thanks to the Catalan poet, translator and propagator of post-war Italian Literature, that Barcelona became a centre for the diffusion of the best foreign literature from the so-called “free countries”. This article aims to highlight how much the role of sport, and in this specific case football, contributed to the formation and creative accomplishment of two artists who were both similar and different one from the other.

GERMANO CAPERNA *Trame di letteratura comparata 4* (2020), pp.145-162

#### CERRO TORRE: LA MONTAGNA IMPOSSIBILE

This article speaks about the role played by Cerro Torre in the history of climbing. While not the highest mountain, Cerro Torre is certainly the most fascinating among the peaks of Patagonia and its first ascent was one of the most debated. The controversial attempts to conquer its summit are analyzed through the autobiographical stories of Cesare Maestri, Cesarino Fava and Walter Bonatti. The imagery linked to the most difficult mountain in the world, whose conquest continues to be an unsolved enigma, draws on the history of climbing, the exploration of Patagonia and the literature that has told us those events. Indeed, like no other peak, Cerro Torre combines romantic aesthetics with climbing attraction, and mythical implications, as it can be easily inferred from the words of the protagonists of these stories.

ANTONELLA EMINA *Trame di letteratura comparata 4* (2020), pp.163-178

#### FUNZIONI E CARATTERISTICHE DALL’AUTOBIOGRAFIA DEGLI SPORTIVI

This essay is a selected corpus of about twenty autobiographies of sportsmen and women. While respecting in principle the canons of the genre, the authors’ evocation of their own existence does not lead to highlight cause and effect relationship between the events they have experienced and the development of their personality. Instead, it builds a self-image that drives the reader’s judgement. Through writing, the author occupies a symbolic space and becomes a printing mark on the world.

FRANCESCO DE CORE *Trame di letteratura comparata 4* (2020), pp.181-192

#### GIANNI MURA, LA FIAMMA ROSSA DELLA SCRITTURA

Gianni Mura and his “master”, Gianni Brera. A relationship of filiation, which reflects a common cultural identity and a visible thread through their articles. But also – to a careful and scrupulous reading – a writing and a journalistic vision that have diversified over the years. Dry artisan yet sumptuous, a reflection of great professional and human rigor, Mura’s prose found in the Tour de France the place of excellence in which to fully relax. His chronicles will remain unique in the vast catalogue of journalism that becomes literature. Mura, compared to Brera, did not feel the need to

rework another language, but was able to calibrate the word “inhabited” in everyday use without forcing or belittling it. Using the same tone and the same measure for a football derby as for the provincial bowler.

MARCO PATUCCHI *Trame di letteratura comparata 4* (2020), pp.193-202

#### L'EMOZIONE DI UN ATTIMO

The images of Abebe Bikila's “dance” in the film about the Tokyo Olympics – Emil Zátopek's grimace in the Helsinki Marathon photo – The final sprints of Bordin and Baldini and their Olympic victories live on TV – The image of the chance encounter between Marco Pantani and the Spanish Marathon champion. The story of sporting personalities and achievements is often enclosed in images that remain imprinted in the common imagination and can spread over literary texts. The aim of this article is to reflect on running myths and consider how a simple photo or a few frames of video can condense whole human and sporting stories.

MARCELLO NAPOLI *Trame di letteratura comparata 4* (2020), pp.203-216

#### ALFONSO GATTO “IN CORSA” E “IN POLTRONA”

The content can be described as an epic narrative tale about cycling, embellished with captivating details about charming human traits and delightful descriptions of natural aesthetics. Between 1974 and 1975, Indro Montanelli gave Gatto the opportunity to become a writer for the newspaper «Il Giornale», by assigning him a whole new section on football Italian League titled “La palla al balzo”. The expression “il calcio è come la poesia, un gioco che vale la vita” can be easily translated as “football is just like poetry, something worth living for”. The sentence briefly sums up all the values that Gatto believed in such as passion, intensity, enthusiasm. This essay will give a more precise portrait of Gatto's work, starting from his love and support for Milan football team, to the backstage anecdotes of TV programme *Il Gatto in poltrona* between 1964 and 1965, in order to revisit and trace back Gatto's career milestones.

CONCETTA DAMIANI *Trame di letteratura comparata 4* (2020), pp.217-225

#### «IL CALCIO È BELLO PERCHÉ CONCEDE DI CREDERE A TUTTO». ALFONSO GATTO CRONISTA SPORTIVO NELLE CARTE D'ARCHIVIO

A very fine and multifaceted intellectual who lived in close relation with his vision of poetry, Alfonso Gatto was also a sports reporter with a particular passion for cycling and football. He wrote for various newspapers in different moments in his life: at first, as a correspondent for «l'Unità», he dedicated himself to cycling following the Giro d'Italia in 1947 and 1948; then the Tour de France in 1958 and the Giro d'Italia in 1959 for the «Giornale del Mattino» in Florence. He mainly dealt with football in the 70s following the Italian championships of 1974-75 and 1975-76 for Indro Montanelli's «Il Giornale». Many, but not all of his sports journalistic articles have been recovered and collected into volumes; specifically, the writings that appeared in «l'Unità» were published in *Sognando di volare* edited by Luigi Giordano, those for «Il Giornale» in *La palla al balzo. Un poeta allo stadio* edited by Filippo Trotta. This contribution, drawing on the printed sources and documents of the “Alfonso Gatto” collection – donated by Graziana Pentich and kept at the Research Center on the Manuscript Tradition of Modern and Contemporary Authors of the University of Pavia – proposes a reflection on

“Gatto-footballer” and on how the archive can represent an author’s toolbox for the reconstruction of the drafting phases of texts, as well as the recovery of unpublished writings and reflections.

NICOLA FANO *Trame di letteratura comparata 4* (2020), pp. 227-241

#### SPORT E TEATRO

Theatre and sports have few direct but many indirect relationships. The first one concern above all the use of sports disciplines in the warlike environment (Aeschylus, Shakespeare and Brecht); indirect relationships, instead, deal with the theatrical filiation of many team sports, from football to basketball where the geometries of the game have often followed the rules of the distribution of bodies in the theatrical space. Indeed, there is a specific relationship between theatrical direction and the role of “director” in some team sports.

PIPPO RUSSO *Trame di letteratura comparata 4* (2020), pp. 243-258

#### L'ANGELO CALCIATORE (E IL DISAGIO DA VITA VISSUTA CHE RIMANE NEL LETTORE)

The essay suggests a rediscovery of Hans Jorgen Nielsen’s work *L’angelo e il calciatore* through the identification of some distinct strands: the unresolved relationship between football, politics and the class struggle, the disillusionment of societies emerged from the economic boom of the 60s, the narcissism of the activist generation in the 1968 protest movement, the inability to avoid betrayal in private relationships. Published in Italy after the death of the author, the text revolves around the story of a friendship between two young teens from a working-class neighbourhood in Copenhagen who would do everything to be different. What brings them together is their love for football which makes them a close-knit couple on the playing fields. Nevertheless, it is football itself that divides them when one of the two takes the road of professionalism, while the other stops the practice to dedicate himself to journalism and political militancy. Their paths will cross again after thirty years, when they find out that they are both unresolved. This will turn the course of narration into tragedy. The story of the two friends is set in the context of the Danish society which – like other European countries – was rapidly changing in the 1970s, but it develops on the background of a typical Scandinavian country: the generous welfare system that enters into crisis, a working class that loses ground in a country with a traditionally low social conflict, the incommunicability between the ’68 generation and the new post-political generation.

NATALIE MALININ *Trame di letteratura comparata 4* (2020), pp.259-273

#### LA MOSSA DELLA REGINA BIANCA DI LEV KASSIL’. GLI SPORT INVERNALI COME FORMA DI EDUCAZIONE

*La mossa della regina bianca* (1953-56) by Soviet writer Lev Abramovič Kassil’ shows, through the organic narration of the story of a skier and her coach, the importance of sport and its ability to arouse emotions in the spectators for sports victories and as a consequence to awaken national pride. Furthermore, the text represents an early example of crossover literature for the admiration it engenders towards physical abilities, but also towards tenacity and loyalty, thus revealing the profound pedagogical intent that animates it. The rigorous sports training of the protagonists – in this

specific case for the participation of the Soviet delegation in the Winter Olympics in Cortina in 1956 – has in fact been a stimulus for generations of readers.

ISABELLA MARIA ZOPPI *Trame di letteratura comparata 4* (2020), p.275

#### DIABOLO ROSSO E ALTRE STORIE: GLI EROI DELLE DUE RUOTE CANTATE

Lyrics, namely the “verses for music” (Zuliani 2010), have often dealt with topics concerning sports, including cycling. The bicycle often becomes the protagonist of sung stories as an instrument of redemption, as a vehicle of imagination and a support for everyday life. This essay starts from the “Diavolo rosso” (1982) by Paolo Conte, i.e. Giovanni Gerbi, an award-winning cyclist and a hero who went against the established sporting schemes and principles. Then, it continues with a series of famous protagonists and antagonists, such as Gerbi/Pavesi, Bartali/Coppi, Gimondi/Merckx, Pollastri/ Girardengo. Special attention is dedicated to the figure of Alfonsina Strada, forerunner of the bicycle heroine, sung by Têtes de Bois. It follows a digression on music, cycling and sustainability with the example of the Roman group and their stage electrically powered through a number of bicycles connected to a dynamo. Finally, it is raised the issue of the bicycle seduction in the collective imagination as a means of choice for heroes and anti-heroes chased by the shadow of death, retracing the songs dedicated to the story of the “pirate” Marco Pantani, the protagonist of a legend in contemporary narrations.