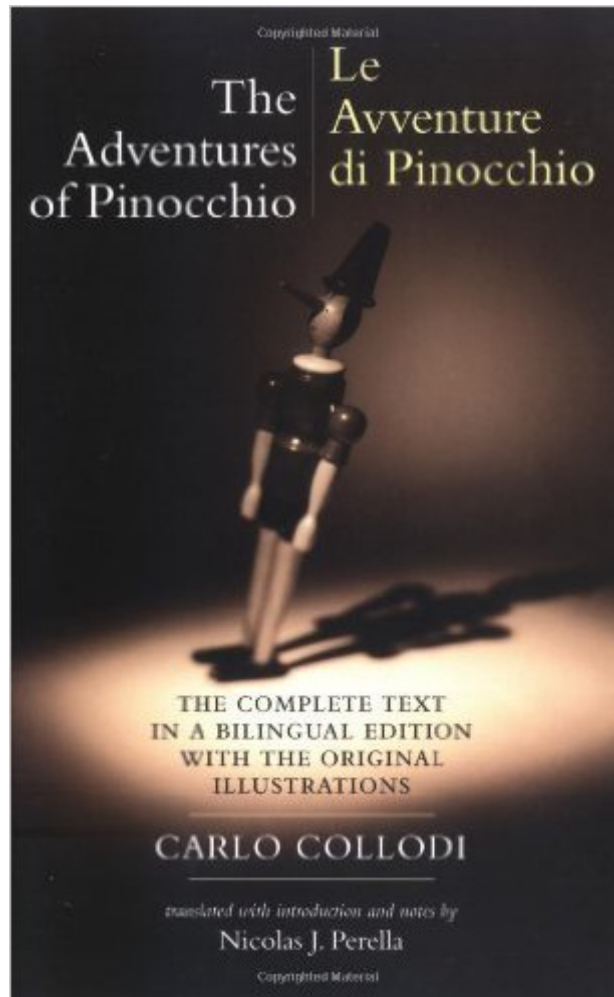


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The Adventures Of Pinocchio (Le Avventure Di Pinocchio) (Biblioteca Italiana)



Synopsis

Perella's translation and introductory essay capture the wit, irony, ambiguity, and social satire of the original nineteenth-century text, finally reclaiming Pinocchio for adult readers. It also represents the first time the whole story has appeared in English. This bilingual edition includes over 130 drawings by the original illustrator, Enrico Mazzanti.

Book Information

Series: Biblioteca Italiana (Book 5)

Paperback: 510 pages

Publisher: University of California Press; 2nd The Original Illust ed. edition (August 31, 2005)

Language: English

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Shipping Weight: 1.2 pounds (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 starsÂ Â See all reviewsÂ (23 customer reviews)

Best Sellers Rank: #540,990 in Books (See Top 100 in Books) #38 inÂ Books > Children's Books > Education & Reference > Foreign Language Learning > Italian #2969 inÂ Books > Children's Books > Classics #4279 inÂ Books > Literature & Fiction > History & Criticism > Criticism & Theory

Age Range: 8 - 11 years

Grade Level: 3 - 6

Customer Reviews

This edition stands perfectly well on its own in either language for simple enjoyment of the story and prose. It is also a useful learning resource for the intermediate to advanced student of the language. I suggest that you listen to Il Narratore audiolibro tape or CD while you read the text in Italian and then in English. The side by side page format is perfect for this technique. I am on my second iteration and I think I am actually learning. Do not let the 1883 date of original publication bother you. The language seems contemporary and the idioms are thoroughly footnoted. Be ready for a lot of passato remoto in the first and third person singular(this is after all a literary tense) and many very colorful verbs. Forget about Disney or any English language kids' editions. This is real literary fiction. The translator's opening essay provides social, linguistic and historical context if you're interested.

Since another reviewer has already stated why this edition/translation is the best one to buy, my review will focus on the story, which is a charming allegory for children, no matter what language is used to tell it. Children identify with Pinocchio because of all his troubles. They understand what it is like to want to and mean to do well, only to fail miserably. They are also very capable of matching his extremes of emotion. Childhood is so full of humiliations that they don't think, "Oh, what an idiot not to have gotten it by now" or "He's overreacting terribly." (In fact, these are things said about them.) Instead, they cheer Pinocchio, who commits blunder after blunder--and is rewarded at the end of the book, for finally getting it right. Also endearing are the puppet's "parents," old woodcarver Geppetto and the "fairy with blue hair." Despite their scapegrace's repeated failures, they forgive him again and again, giving him countless chances to redeem himself. As for the villains who prey on Pinocchio's naivete, they are perfect representations of what children find threatening. Some characters resemble playground bullies; others are more like the monsters under the bed. The talking animals are a little exasperating, but very nice. "The Adventures of Pinocchio" is as whimsy as Lewis Carroll's "Alice's Adventures in Wonderland": in both novels, anything goes. Unlike Carroll, however, Collodi injected moral lessons into the storyline. Pinocchio does not get into one humiliating episode after another just to amuse young readers; with every mistake he makes, he learns a moral lesson. The plot structure is "poor"--which works to the book's advantage. This is what-happens-next kind of reading. Children care foremost about what new agonies a protagonist can propel himself into, and so will like the pace. Accept no abridgements or adaptations. There are wonderful details that are often cut out for economy--or rewritten for somebody's idea of style. For the real Pinocchio, read this book.

The translator, the editor, the designer, everyone involved in this project deserves the highest praise... oh, and the author, of course! Of particularly worthwhile note is Perella's lengthy introduction, an essay on the story in context of Italian culture, and also noteworthy & insightful are his endnotes on his translation. This is so much more than a children's story (and SO much more than Disney's version) -- it is a story for all ages, all levels of students of Italian language and culture (a great aid to improve reading skills, incidentally) and all those in love with things Italian. Thank you, Nicolas Perella, for your great effort in bringing this landmark story of Italy to the English reader, in clearest, most straightforward style -- if I could give you an award, I would.

Professor Perella's landmark translation is a must for students of Italian. For those who have studied the language in school or on their own it is a wonderful introduction to reading original

material as the translation is both literate and rather literal. It is nothing less than a masterpiece. Anyone will benefit from reading it.

Who would want to read this book in its particular layout? Most likely students of the Italian language who are looking for a reader or hoping to familiarize themselves more with Italian culture. For that purpose it is very suitable, though I have to disagree that the translation into the English language is "unlikely to be surpassed." The translation is a bit literal at times and stilted in my opinion and can be improved upon in many ways. Also the introductory essay which is around 69 pages long is about 60 some pages too long and borders on the ridiculous. If you don't want to ruin your own experience reading this story, skip it, or at least be warned that you will be reading of phallic interpretations of P's nose and lots of useless meanderings. The intro offers some valid historical points of interest but for the most part it is overkill. It probably would have been more helpful to include the historical and cultural insights in the endnotes, which do offer some explanations for some of the translation and meanings of words, but could be more fully extended and the intro less so. In this way, one's adventure in reading this story is not tainted by the intro, and ones understanding in areas of confusion could be aided on an as need basis, without ruining the whole experience of reading this wonderful story that does indeed seem to capture the essence of the Italian experience.

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