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| 1. Record Nr. | UNINA9910154758403321 |
| Autore | Caro Annibal <1507-1566.> |
| Titolo | The scruffy scoundrels (Gli straccioni) / / Annibal Caro ; translated with an introduction and notes by Massimo Ciavolella and Donald Beecher |
| Pubbl/distr/stampa | Waterloo, Ontario, : Wilfrid Laurier University Press, 1980 |
| ISBN | 9780889208650 0889208654 |
| Edizione | [1st ed.] |
| Descrizione fisica | 1 online resource (126 p.) |
| Collana | Carleton Renaissance plays in translation |
| Altri autori (Persone) | CiavolellaMassimo <1942-> BeecherDonald |
| Disciplina | 852/.4 |
| Soggetti | Italian fiction Italian literature |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | A play. Translation of: Gli straccioni. |
| Nota di bibliografia | Includes bibliographical references. |
| Nota di contenuto | ""THE SCRUFFY SCOUNDRELS""; ""Acknowledgements""; ""Introduction""; ""Life""; ""Literary Production""; ""History of the Text""; ""The Play""; ""Plot""; ""Characters""; ""The Language""; ""A Note on the Translation""; ""Select Bibliography""; ""Notes to the Introduction""; ""THE SCRUFFY SCOUNDRELS""; ""Dramatis Personae""; ""Prologue""; ""ACT I""; ""ACT II""; ""ACT III""; ""ACT IV""; ""ACT V""; ""Notes"" |
| Sommario/riassunto | The Scruffy Scoundrels by Annibal Caro offers the student, scholar, and general reader a sixteenth-century masterpiece in modern English translation. From one vantage point, The Scruffy Scoundrels would appear to be no more than a series of unrelated scenes and sketches grouped around a highly conventionalized and loosely structured love plot: the arrival of Pilucca and Tindaro in Rome abounding in topical references; the appearance of the two ragged brothers so arbitrarily related to the rest of the events of the play; the love squabble between two servants that leads to Nuta's memorably comic invective; the stock farcical routines of the Mirandola episodes; the long pathetic tale of Tindaro so little of which actually takes place on the stage. There is a sense, however, in which each scene contains its own ethos and milieu and hails from a particular comic genre, each with its own topoi and |

character types. This efficient management of plot is simply a measure of Caro's comic genius.
