

Federico Pacchioni

FEDERICO FELLINI AND HIS SCRIPTWRITERS: A COLLABORATIVE ANALYSIS

This dissertation explores the artistic partnerships between the director Federico Fellini and the scriptwriters Tullio Pinelli, Ennio Flaiano, Brunello Rondi, Bernardino Zapponi, and Tonino Guerra. The study draws from a body of extra-cinematographic data including the screenwriters' own work, interviews, correspondence, and biographies; moreover, it relays philological investigation of unpublished drafts of the scripts archived at the Lilly Library of Rare Books at Indiana University Bloomington. Fellini's recently released dream journal, *Il libro dei sogni*, is also incorporated as a source of clues on the nature of his relationships to his collaborators. This collaborative analysis provides an assessment of lesser-known but influential writers, identifying the authorial and cultural network behind the films and giving a concrete representation of the evolution of Fellini's approach to filmmaking. After providing a theoretical framework for collaborative analysis and the employment of *Il libro dei sogni*, the study focuses on Fellini's negotiation of the Catholic symbolism and the tragic and traditional plots that Pinelli transferred to *La strada*, as well as to other films, from his own playwriting style. A similar comparison and contrast between Flaiano and Fellini follows in connection to *I vitelloni*, *La dolce vita* and *8 1/2*, pointing to a shared interest in fragmentary narratives and a mutual sense of compassion for the grotesque in human nature, but also a conflicting opinion on the potential for self-realization and magical beliefs. The analysis continues by addressing the partnership with Rondi whose organic philosophy echoes across films such as *La dolce vita* and *Prova d'orchestra*, and whose erotic cinema is dealt with in *La città delle donne*. Then the study focuses on how Zapponi's own short stories are present in *Toby Dammit* and how his ludic, visual and *collage*-like approach to writing defines films such as *Satyricon*, *Roma* and *Il Casanova*. Lastly, animal and feminine symbols and the expressionist use of dialect are found to be the hinge of Fellini's collaboration with the poet Guerra, and to a lesser extent with Pier Paolo Pasolini and Andrea Zanzotto, all of whom met Fellini's desire to summon a nostalgic sense of otherness and of a mythical origin.

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