

29

Presentation date: August, 2023
Date of acceptance: December, 2023
Publication date: January, 2024

ITALO CALVINO AND ITALIAN POSTMODERN LITERATURE

ITALO CALVINO Y LA LITERATURA POSMODERNA ITALIANA

Nargiz Ismayilova Rafail¹

E-mail: ismayilovanargis@gmail.com

ORCID: <https://orcid.org/0000-0001-5740-6237>

¹ Institute of Literature named after Nizami Ganjavi, Azerbaijan National Academy of Science (ANAS). Azerbaijan.

It mentions suggested (APA, seventh edition)

Ismayilova, N. (2024). Italo Calvino and Italian postmodern literature. *Universidad y Sociedad*, 16 (1), 270-275.

ABSTRACT

The objective of this work is to analyze the work of Italo Calvino and its impact on postmodernism as well as later literary currents. The works of Italo Calvino, which are important signatures of Italian literature, are rich in dimensions and aspects important for the understanding and study of European postmodernism as he presented original examples of different theories and structurally based prose in the field of postmodernism, as well as innovations in the psychic, semiological and many other fields. In Calvino's creation, which transforms life into a postmodern game aesthetic, postmodernist features are more than excessive. The article specifically draws attention to "If on a winter's night a traveler", written in a different fantastic style. The novel, which has the effect of dialogue between the author and the reader, is based on the principle of literacy so that from beginning to end, the reader is included in the novel. The most interesting and extravagant elements of the postmodern novel and its systematicity are presented in "If on a winter's night a traveler" stands out for its dynamics of supervision. In the work, the basic elements of postmodernism such as metafiction, intertextuality, literacy, multiplicity of explanations and narratives, almost multitudes, and pastiche are embroidered with unique colors.

Keywords: Postmodernism, Calvino, Italian literature, novel, prose.

RESUMEN

El objetivo de este trabajo es analizar la obra de Italo Calvino y su impacto en el posmodernismo, así como en las corrientes literarias posteriores. Las obras de Italo Calvino, que son firmas importantes de la literatura italiana, son ricas en dimensiones y aspectos importantes para la comprensión y el estudio del posmodernismo europeo, ya que presentó ejemplos originales de diferentes teorías y prosa de base estructural en el campo del posmodernismo, así como como innovaciones en el campo psíquico, semiológico y muchos otros. En la creación de Calvino, que transforma la vida en una estética de juego posmoderno, los rasgos posmodernistas son más que excesivos. El artículo llama específicamente la atención sobre "Si en una noche de invierno un viajero", escrito en un estilo fantástico diferente. La novela, que tiene el efecto de diálogo entre el autor y el lector, se basa en el principio de alfabetización de modo que, de principio a fin, el lector queda incluido en la novela. Los elementos más interesantes y extravagantes de la novela posmoderna y su sistematicidad se presentan en "Si en una noche de invierno un viajero" destacada por su dinámica de supervisión. En la obra se bordan con colores únicos los elementos básicos del posmodernismo como la metafiction, la intertextualidad, la alfabetización, la multiplicidad de explicaciones y narrativas, casi multitudes, y el pastiche.

Palabras clave: Posmodernismo, Calvino, literatura italiana, novela, prosa.

INTRODUCTION

The historical and cultural context of postmodernism in Italy is marked by an intricate interplay of intellectual, political, and social factors. Within Italy, postmodernism has sparked debates, where scholars expressed concerns over its perceived departure from Marxism, Gramscian theory, and historical truth. Simultaneously, others have embraced postmodernism as a means to reevaluate the foundations of various disciplines. Postmodernism in Italy has also been associated with a rejection of established foundations and traditions, creating an imbalance and a crisis in the perception of security guarantors (Levyk, 2020). Amid the rejection of metanarratives, Italian postmodernism has been linked to the “rehabilitation” of previous cultural and artistic traditions, such as realism and classicism. This shift away from metanarratives, as defined by Jean-Francois Lyotard, underscores a departure from established categories. These dynamics showcase the multi-dimensional nature of postmodernism in Italy, encompassing intellectual, scientific, and socio-political dimensions (Re, 2014).

In this context emerged Italo Calvino, a prominent Italian writer of the 20th century who stands as a key figure in postmodern literature. He became notable for works like “Invisible Cities” and “If on a Winter’s Night a Traveler,” where its writings characterized by a bold experimentation with form and structure, incorporation of metafictional elements, and probing exploration of the intricate relationship between reality and fiction (Case & Gaggiotti, 2016). For example, Moosavinia and Ahmadzadeh (2023) point out that “Invisible Cities” serves as a postmodern parody of Marco Polo’s “The Travels,” transforming the city into a realm of uncanny spectrality. In this setting, the city becomes decentralized, fragmented, and defined by the otherness encountered within the crowd and the simulacra of signs surrounding the city walker. Nevertheless, Calvino’s literary contributions extend beyond experimentation, delving into philosophical and interpretive aspects. In this regard, his use of language and style renders his works susceptible to diverse interpretations (Motisi, 2022) which makes him one of the most peculiar writers of the 20th century. This way, Calvino’s impact on postmodern literature is significant, as he pushes the boundaries of traditional narrative, offering fresh perspectives on reality and encouraging new ways of representation (Su, 2005).

Calvino’s work transcended his time and had a notable impact on postmodernism since its literary works consistently showcase postmodern characteristics like metafiction, self-reflexivity, and a playful narrative approach. Postmodernism, as a movement, is defined by a departure from traditional forms and conventions, a spirit that aligns

with Calvino’s creative ethos (da Matta et al., 2011; Stoka, 2005). His use of non-linear narratives and the blending of reality and fiction exemplify the postmodern literary tradition. Moreover, Calvino’s scrutiny of storytelling’s nature and the intricate relationship among author, text, and reader resonates with core concerns of postmodernist thought (Arguello Guzman, 2021; Mihailescu, 2015). For example, his novel “If on a winter’s night a traveler” serves as a vivid example of postmodernist fiction, featuring a fragmented narrative and a self-referential exploration of the act of reading and writing. This led the way in the development of Italian literature influencing authors such as Umberto Eco, Antonio Tabucchi, and Andrea De Carlo.

But the impact of Italo Calvino’s works went beyond the Italian borders, reaching Azerbaijan. These not only influenced authors but also received acceptance from a public that valued rich and abstract literature. Then, considering the popularity of this author, the objective of this work is to analyze the work of Italo Calvino and its impact on postmodernism as well as later literary currents.

DEVELOPMENT

Italo Calvino managed to collect notoriety with his essays and writings on literature, drawing attention as one of the most interesting works in modern times. He managed to make his mark in the history of literature with works such as “The Cloven Viscount”, “Into the War”, “The Baron in the Trees”, “The Nonexistent Knight”, “The Watcher”, “Marcovaldo or the Seasons in the City”, “A Plunge into Real Estate”, “Cosmicomics”, “Dirty air cloud”, “The Argentine Ant”, “The Castle of Crossed Destinies”, “Invisible Cities”, “If on a winter’s night a traveler”, “Hermit in Paris”, “Under the Jaguar Sun”, and “Six Memos for the Next Millennium”. In addition to this, the issue of the lightness of the plot and time within the plot holds a significant place in the texts of writers of this era. Daniele Del Giudice’s “Lo stadio di Wimbledon” (1983) and Italo Calvino’s “Six Memos for the Next Millennium” (1988) are important in this context.

In “Six Memos for the Next Millennium”, Calvino asked this question about lightness, which is also discussed extensively in Milan Kundera’s work: “Why did I start to see the issue of time and lightness as a value rather than a flaw?” (Calvino, 1988). Writing his thesis on Joseph Conrad, Calvino began working at Einaudi Publishing House after completing his education. All Calvino’s works were published years later by the Einaudi Publishing House, where he worked as an editor. From the first published works, especially after the World War, his name began to be mentioned among the important writers of Italy. Historically his

career began in 1947, with the Riccione prize-winning work "The path where spiders build a nest".

Calvino's trilogy, "The Cloven Viscount", "The Baron in the Trees" and "The Nonexistent Knight", brought him a great fame. Calvino wrote the story "The Cloven Viscount" in 1951. The story begins with the narrative of the Terralba Viscount Medardo, who participated in the war between the Austrians and the Ottomans and was divided into two by an Ottoman bullet. The Viscount returns to his country as a half-human. This interesting story turns into a beautiful fairy tale, which later grows like a game. Throughout the story, the half-viscount is surrounded by people who are worse split than him" (Calvino, 2012).

Later, in the 1950s, the writer turned to fantasy and allegory. In the book "I Nostri Antenati" (Our Ancestors) published in 1960, he achieves international fame with the fantastic narratives included. Influenced by signatures such as Jorge Luis Borges, Ferdinand de Saussure and Vladimir Propp, Calvino wrote works containing examples of magical realism such as "The Complete Cosmicomics" and "T Zero". Moving to Paris in 1964, Calvino joined the Oulipo, Potential Literature Workshop led by Raymond Queneau and Francois Le Lionnais. Returning to Italy in 1980, Calvino passed away on September 19th, 1985, because of a brain hemorrhage" (Akay, 2018).

In Azerbaijan, Calvino's works is mainly popular among young people. The works of Calvino were touched upon in the articles of Gismat and Ulvu Babasoy. Ulvu Babasoy writes: "Calvino turns the essence of literature, which is to give and receive pleasure, into the aesthetics of postmodern play. He makes sense that a book, a work of fiction, is in power that can transform concrete objects into abstract worlds. The dominant role in the abstract world of the book is played by the reader. Because it is the reader who experiences all feelings and emotions, turning the concrete into the abstract" (Babasoy, 2018). Acquaintance with Calvino's legacy in Azerbaijani literature is extremely abstract because the research on this is very weak. However, the question of studying Calvino's heritage and familiarity with the writer's works appears in the form of wishes. There are no works of Calvino in our language except "The Cloven Viscount" and a few writings. Salida Sharifova, who draws attention to the Azerbaijani postmodern novel in the light of postmodern novels, talks about the work of Calvino while talking about the characteristics of hypertext.

[Calvino encourages the reader to integrate with the work and can create this unity very beautifully with postmodern elements, sometimes making the typical reader forget that he is reading such a metafiction or fiction. Sometimes, on](#)

[the contrary, he tries to predetermine the reader's thoughts and jokes with the reader:](#)

["As a reader, now all your attention is focused on this woman, you're already circling around for a few pages. I, well, the writer, circulate around this female being and since a few pages you want this female spirit to take on a form as all female souls are shaped upon written papers, your expectation as a reader pushes the writer towards the woman and I turn to talk to the woman despite so much that goes through my mind, I enter into a dialogue that I have to get away from as soon as possible"](#) (Calvino, 2017).

From the notes on his life and work, it is clear that Calvino, who was interested in semiology in 1959, scattered all the experiences he gained from this interest in the work "If on a winter's night a traveler". In his work, the issues of semiology developed along a constantly rising line. The novel "If on a winter's night a traveler" can reflect postmodernism most beautifully and consciously. The constructed play in the novel greatly entertains the exemplary reader, while the empirical reader is angered by the work that reflects 10 different texts and story concepts within itself with mockery and carelessness. It is clear from the article titled "Presentation" in the introduction of the novel, first published by Einaudi publishing house in 1979, that the work faced intense criticism from many empirical readers. There are even those who call Calvino unconscious. It is clear from the ideas contained in the "Presentation" that Calvino, like Eco, takes seriously the reader's attitude to the artistic age he created and defends himself very strongly. The author notes that tell me whatever you want, but you can't call me unconscious. Postmodernism's prism of showing the realities of real life affects Calvino's answers and skillfully listed self-defense techniques. A novel that can be considered one of Calvino's and, in general, postmodern literature's successes begins as follows: "You are about to begin reading Italo Calvino's new novel, "If on a winter's night a traveler" (Calvino, 2017). As seen, here Calvino addresses the real reader. To you, to me, to her, to everyone! "When the post-modernists abandoned the writer, a void emerged, and they filled it with the text and the reader" (West, 1998).

Each reader who reads these lines continues the novel with more interest. "Relax, come to your senses and let all thoughts go away from your mind". Uttered as a meditation technique, these lines transform the reader's mindset and plunge them into the center of the novel. At that point, the multitude of explanations and narratives the reader may encounter while reading the book, and even the confusion

caused by narrativity, clouds the reader's mind. The book consists of 22 parts. The first, third, fifth, seventh, ninth, tenth and eleventh parts talk about the reader. To the reader, he addresses "you", which is this "you" continues to exist as the main character until the end of the novel. The main roles in the book are shared by the Male Reader and the Female Reader. The female character's name is Ludmilla, and the Male Reader has no name. As in the *Tales of the Thousand and One Nights*, a story within a story is switched to a new story, and thus 10 separate stories are told that are strangely related to each other.

When we read the essay "Seven Beauties" by Calvino in Gismat's translation, it becomes clear that Calvino is indeed familiar with the East. He recognizes Nizami Ganjavi and read "One Thousand and One Nights". Calvino writes: "These seven tales are full of extraordinary things like "One Thousand and One Nights", but each has a moral goal (although the goals are not always clearly visible from behind the veil of symbols.) Thus, the weekly visits of the king-husband are also the discovery of moral virtues as a projection of the peculiarities of the universe in man (sexual and spiritual polygamy of one king-husband with more than one woman; the roles of the sexes in the tradition are not reversed, and there can be no question of any surprise at this point). The seven stories are also love adventures that emerge with a very exaggerated form unlike Western models" (Rustamov, 2018).

"Cervantes starts *Don Quixote* three times; but Italo Calvino in "If on a Winter's Night a Traveler" wrote a novel consisting only of beginnings, realizing the fantasy of all writers. Therefore, this novel was evaluated as a Cervantic novel" (Parla, 2003). After the title "If On a Winter's Night a Traveler", the reader is repeatedly bombarded with elements of postmodernism. Calvino creatively uses literary structures such as fable, story, theme, novel, and narrative. In general, the main elements of postmodernism such as metafiction, intertextuality, reader-centeredness, multiplicity of explanation and narration, crowd somewhere, pastiche are elaborated with their own shades. "A postmodernist writer makes it clear that he created his novel and does not reflect a real world. Sometimes the topic of the novel will turn into an examination of the order of the novel, and he will not hesitate to exhibit pieces of text (such as a newspaper article, an encyclopedia article, a poem, an advertisement). This innovative literary man, who rejects reality, does not find his attitude towards the complex, senseless modern life with artistic determination and forming a whole. He does not see a problem in giving his novel a carnival look by weaving different images from various elements into his novel" (Moran, 1983).

"You are a sensitive reader to all these subtleties, you catch the writer's intention in the air, nothing escapes your sight. But you also experience a certain disappointment, and now, when you want to be fully interested in the topic, the writer feels obliged to exhibit one of the skills of contemporary literature and repeat one section as it is" (Calvino, 2017). As can be seen, in this part of the novel, Calvino gives a hint that he is actually writing a postmodern novel. And consciously, he prepares the reader for the subsequent elements of postmodernism. Just as Eco touches on this issue in his notes it is not correct to view a postmodernist work only through the prism of the writer's literary power and the aesthetic of the work. Every written work reflects its era, social situation, psychological tension or ease, the demands of the time, the writer's perspective, and intellectual level within itself. Although Calvino comments on his ideas in the work, it remains in the memory of the reader through techniques from the reader's perspective. Calvino often pays attention to the novel from the reader's perspective; he attempts to grasp the reader's emotion and thought and demonstrates that he has understood it. In this regard, Eco, in "The open work", states that "the importance of the vague element in aesthetic pleasure, which requires a reciprocal effect between the work, which is objective information, and the reader who receives it, no doubt did not escape the eyes of the ancients" and means that this ambiguity was perceived in Plato's work called "The Sophist" (Eco, 1992).

"In Plato's *Sophist*, it is noted that artists depict people not as they are completely, but from the aspect from which they are viewed" (Çelenk, 2010). The attention to the ambiguous element shows itself in postmodern works and gives pleasure to the exemplary reader. We know that Metafiction, which is systematically explored by authors such as André Gide, Samuel Beckett, Arno Schmidt, Giorgio Manganelli, Donald Barthelme, Philippe Sollers, Julián Ríos, John Fowles, John Barth, Oswald Wiener, Walter Abish, Thomas Pynchon, Giuseppe Pontiggia, Claude Simon and Julio Cortázar throughout the 20th century, is one of the main postmodern foundations of Calvino's work. The metafiction he created is dynamic and dominates Calvino's work. According to Calvino, writing a fiction as a metafiction means reusing pre-existing literary or conversational patterns in order to achieve a new meaning and convey a new message.

"Metafiction is one of the main characteristics of postmodern literature. It is a collection of metafiction texts that explains a character who reads or writes another novel/situation within himself or another text within the text, in which, while the explanation continues, the writer intervenes and expresses his thoughts, jokes with the readers

and constantly reminds them that they are in a fictional game, in which, the writer is in the person staff of the text and the duration of the writing of the text is explained. In addition, the fact that the author makes references to different texts and authors within the text, that is, he benefits from the method of intertextuality, is also an indicator of metafiction" (Ecevit, 2002).

In his works, Calvino also uses what Eco called "Open work". He involves the reader in the process of the novel's creation and deconstructs the reality and fantasy (fiction) within the minds. As an example, "If on a Winter's Night A Traveler" is a book based on 10 different novel entries. "Semiotic consciousness author Calvino has dedicated himself to the literary process in the sense of semiosis, meaning the process of creating meaning through the mutual influence of indicators, which are objects sent, and interpretations in a fixed language. According to Calvino, literature is more of a communication process. In Calvino's writing, the indicator is a main character in a way that can be understood as a solver in a referential and mutual social relationship. In a sense, he applies Borges' feelings" (Krysinski, 2019).

The novel is also important in terms of Intertextuality. As an important feature in terms of Calvino reminds that it is 'a book' written by 'an author' and not forgetting that what is explained is a fiction, is an example of postmodernism in which the main character is the reader himself as a feature and emphasizes both intertextuality and superstructure elements by preparing the story within the story. "Intertextuality is one of the main creators of postmodern literature. Postmodern literature, rejecting its uniqueness, is based on contact with other sources". Calvino also puts this issue into practice in his work by referring to various themes, ideas, and authors. "When we got entangled in each other, during this battle, I was overwhelmed by a feeling in the form that there would be a transformation, that when we got up, he would become me, I would become him; maybe it was just something I was thinking about right now, or just you, dear reader, think so" (Calvino, 2017).

A multitude of postmodern elements condensed into one sentence. While reading these lines, one might suddenly feel as if they are reading Kafka's "Metamorphosis". In addition, as seen in the sentence, reader-centricity, a fiction within a fiction, involving the reader in the text, compelling the reader to think, intertextuality, relying or leaning on other texts, are foregrounded. These characteristics of Calvino's works are valued as a significant example of the Oulipo movement. In "If on a Winter's Night A Traveler" this is a crucial aspect.

Oulipo, one of the important literary movements of French literature, and it is known to have been coined in the 1960s by Francois Le Lionnais and Raymond Queneau, along with its writing workshops. Francois Le Lionnais, one of the founders of Oulipo, introduced its representatives by saying, "mice which intend to escape from the labyrinth they create". Oulipo is a term that refers to the flow of writing that uses language by altering it with compulsions such as images and shapes. Their texts, based on a certain mathematical foundation, contain a style that is quite different from other texts, as they are written with a unique technique. In Oulipo's works, the literature-mathematics-logic trinity is intertwined; there are complex puzzles, games, twists, intertwined stories, new structures and models. In addition to these, "experimental" explanations, which have been used in the literature before, are also included.

Oulipo is an example of a text that pleases its author more than its reader. With intertwined stories, strangely structured sentences that seem completely meaningless at first glance, terminological phrases, confusing sentence orders and cognitive descriptions, Oulipo texts have a compelling structure that will lead the reader to throw the text out of hand, while keeping their readers quite alert and active. "Oulipo forms its name using the first two letters of the words *Ouvroir de Littérature Potentielle* (Workshop of Potential Literature). Emerging as a challenge to conventionality and ordinary writing in French literature, the purpose of Oulipo is to develop the abilities of writers in the triangle of logic, mathematics, and literature, using limited possibilities, word games, and challenging enigmas" (Vila Matas, 2011).

Finally, it should be noted that Italo Calvino is extremely popular in Azerbaijan. In 2015, Italo Calvino's work "The Cloven Viscount", translated by Asad Asadzade, was published in the "Khan" publishing house. The work consists of 104 pages. Calvino's works "The adventure of a husband and wife", "Conscience" by Javid Ramazanli, "Nizami's essay "Seven Beauties" by Gismat, "Big Fish, Little Fish", "Why Read the Classics?", "No one knew the truth" story by Farida, "Amoeba Apocalypse" by Khanim Aydan, "Robbery at a candy store" by Jamshid Jamshidov, "Moment of inspiration" by Ayaz have been translated into our language. However, we believe that this author's work could be more disseminated in the country, and as a tribute we hope that this work serves as a grain of sand that fulfills that purpose.

CONCLUSIONS

Italo Calvino's impact on postmodernism was marked by his innovative style and exploration of metafictional and

postmodern themes. Calvino distinguished himself by blending different literary genres and breaking away from traditional narrative conventions, specifically for his ability to merge formal experimentation with conceptual depth. In his most renowned work, "Invisible Cities," he exemplifies this approach by intertwining elements of fantasy, philosophy, and architecture to create a unique masterpiece. In addition, Calvino's influence on future literary trends was profound. His approach to narrative form inspired many subsequent writers to explore new storytelling methods such as non-linear narrative structures, linguistic play, and metatextual reflection. Undoubtedly, his style also played a role in shaping the development of magical realism and fantasy literature.

BIBLIOGRAPHIC REFERENCES

- Akay, B. T. Y. (2018, noviembre 26). Italo Calvino: The Mediterranean Face of Magical Realism. *10layn*. <https://10layn.com/italo-calvino/>
- Arguello Guzman, L. A. (2021). The reader's literary imagination: Italo Calvino. *Question*, 3(70). <https://doi.org/10.24215/16696581e643>
- Babasoy, O. (2018, junio 17). *For those who don't read Calvino*. Edebiyyatqazeti.az. <https://edebiyyatqazeti.az/news/diger/1969-ulvi-babasoy>
- Calvino, I. (1988). *Six Memos for the Next Millennium*. Harvard University Press.
- Calvino, I. (2012). *The Cloven Viscount*. Houghton Mifflin Harcourt.
- Calvino, I. (2017). *If on a winter's night a traveler*. Yapı Kredi Publishing House.
- Case, P., & Gaggiotti, H. (2016). Italo Calvino and the organizational imagination: Reading social organization through urban metaphors. *Culture and Organization*, 22(2), 178-198. <https://doi.org/10.1080/14759551.2014.901325>
- Çelenk, S. (2010). Calvino Anlatısında «Sürgün» Konumları. *Kültür ve İletişim*, 13(26), 107-129. <https://dergipark.org.tr/en/pub/kulturveiletisim/issue/64569/985272>
- da Matta, E. R., Ribas, J. A., & Zanette, L. S. (2011). Nonexistent cities, invisible knights: Issues of postmodernity in Italo Calvino. *Revista de Letras*, 51(2), 153-169.
- Ecevit, Y. (2002). *Postmodern Openings in Turkish Novel* (2.^a ed.). İletişim Publishing House.
- Eco, U. (1992). *The Open Work* (Yakup Shahan, Trad.). Kabalci.
- Krysinski, W. (2019). *Borges, Calvino, Eco – Philosophies of Metafiction*. <https://oggito.com/icerikler/borges-kalvino-eco-ustkurmaca-felsefeleri/8297>
- Levyk, B. stepanovich. (2020). National Security Transformation in the Context of Postmodernism as Modern Cultural, Social, and Political Reality. *Journal of History Culture and Art Research*, 9(4), 176-183. <https://doi.org/10.7596/taksad.v9i4.2810>
- Mihailescu, A. (2015). A Postmodernist View: Methods of Subversion in Italo Calvino's *If on a Winter's Night a Traveller*. *Essex Student Journal*, 7(1). <https://doi.org/10.5526/esj43>
- Moosavinia, S. R., & Ahmadzadeh, B. M. (2023). Italo Calvino's Invisible cities as a postmodern parody of The travels of Marco Polo. *Neohelicon*, 50(2), 743-759. <https://doi.org/10.1007/s11059-023-00687-9>
- Moran, B. (1983). *A Critical Look at Turkish Novel* (4.^a ed.). İletişim Publishing House.
- Motisi, A. (2022). Italo Calvino's Invisible Cities: Translation analysis and interpretive issues. *Estudios de Traducción*, 12, 79-87. <https://doi.org/10.5209/estr.80095>
- Parla, J. (2003). *Novel from Don Quixote to today*. İletişim Publishing House.
- Re, L. (2014). Pasolini vs. Calvino, One More Time: The Debate on the Role of Intellectuals and Postmodernism in Italy Today. *MLN*, 129(1), 99-117. <https://muse.jhu.edu/pub/1/article/541178>
- Rustamov, G. (2018). *Genius Italian writer nizami writes: «To represent a multi-cultural culture»*. Kulis.az. <https://kulis.az/xeber/media/Dahi-italyan-yazici-Nizamidn-yazir:-colorred%22Coxarvadli-mdniyytin-tmsilcisi-olmaq%22color-6331>
- Stoka, T. (2005). The fantastic and postmodern fiction of Calvino. *Primerjalna Knjizevnost*, 28(1), 15-32.
- Su, H. B. (2005). *Invisible cities* and Italo! Calvino's narrative art. *Foreign Literature Studies*, 4, 64.
- Vila Matas, E. (2011). *Never Any End to Paris*. New Directions.
- West, D. (1998). *Introduction to Continental European Philosophy: From Rousseau, Kant, Hegel to Foucault and Derrida* (Ahmet Cevizci, Trad.). Paradigma.