Nicolae Sfetcu

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A story for adults

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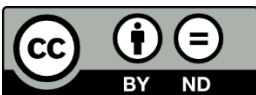*The Adventures of Pinocchio* - **A story for adults**

Nicolae Sfetcu

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Abstract

One of the most widely read books in the world, considered a metaphor for the human condition, and suitable for a variety of interpretations, *The Adventures of Pinocchio* has had a major impact on world culture. The book responds to a prerogative that belongs only to masterpieces: that of being out of time. The book focuses on the psychological investigation of his central character Pinocchio, while trying to discover a humanity lost in the vacuum of technology and science.

The myth of Pinocchio is used to condemn the culture of violence and consumerism. Collodi successfully uses metaphorical interactions, bipolarities, and ambiguous miracles. Pinocchio's identity is often played to the limit, imagined by himself and everyone he meets along the way. Pinocchio is the name of life that is simultaneously inorganic, human and animal.

The Adventures of Pinocchio explore how experiences gained in heterotopic space give the individual the ability to change panoramic vision, and how these experiences can ultimately show us how we can recover or restore our existence as individual subjects.

Keywords: Carlo Collodi, Carlo Lorenzini, The Adventures of Pinocchio, Pinocchio

Carlo Collodi

Carlo Collodi was born on November 24, 1826, in Florence, Italy. His real name was Carlo Lorenzini. He took the author's name of Collodi from the town where her mother, Angiolina Orzali Lorenzini, worked as a seamstress, being born near Collodi in Veneri. His father, Domenico Lorenzini, born in 1795 in Cortona, a village in the Apennines, was a cook for the Marquis Ginori Lisci, (Marrone and Puppa 2006, 485) owner of the famous porcelain factory Ginori de Doccia. There were ten children in the family. (Barchers and Pfeffinger 2011, 55)

At the age of three, Carlo was entrusted to his maternal uncle Giuseppe and his aunt Teresa, who lived in Collodi, and in 1831 moved to Florence.

After an unfinished attempt to attend the Colle Val d'Elsa Theological Seminary at the age of eleven, (Barchers and Pfeffinger 2011, 55) Carlo continued his studies at the College of the Scolopi Fathers in Florence. (Zipes 1997, 74)

In the summer of 1842, he studied rhetoric and philosophy in Florence, the seminary of Saint John.

In 1844 he interrupted his studies and was employed by the Libreria Piatti, whose publisher was Jean-Baptiste Niccolini, a patriotic and liberal writer in favor of Italian independence and a secular regime. At the Rinuccini Library he meets Giuseppe Aiazzi, an Italian manuscript specialist and library administrator. (Zipes 1997, 74) In 1845 he became so popular that he obtained an ecclesiastical dispensation, which allowed him to read the books placed on the index of forbidden books, which he introduced in journalistic writing.

In 1847 he published his first music critic, *La Harpe*, in *L'Italia Musicale*. He takes over the management of the theater section of *La Rivista di Firenze*. Collodi conveys to his readers fundamental critical aspects of prose and musical theater, poetry and the novel of his time.

He enlisted as a volunteer in Italy's two wars of independence against the Austrian Empire in 1848 and 1860. In March 1848, Carlo Lorenzini enlisted in Florence with his brother Paolo in a group of 450 Tuscan students. Their heroic sacrifice in defending the bridge over the Mincio allows General La Marmora's soldiers to push the Austrians and postpones the counter-offensive by twelve days. After the armistice signed by Salasco, Carlo Lorenzini is employed as a courier in the Senate of the Grand Duchy. On April 12, when a counter-revolution brought Leopold of Hasbourg to the throne of Tuscany, he was dismissed, but was reinstated in June.

He became a critic of traveling music performances for a Milanese magazine, while supporting literary, dramatic or artistic reviews in various other newspapers.

In 1853 he founded the satirical newspaper *Il Lampione*, later censored, and in 1854 the newspaper *Lo scaramuccia* (literary reviews dedicated to the theater, one of the great Italian theater magazines). (Zines 2002) (Marcheschi 1995, LXXVIII–XC)

He made his literary debut in 1856 with the play *Gli amici di casa* and the parody *Un romanzo in vapore*. In the Florentine newspaper *La Lente* he signed for the first time under the pseudonym Collodi. (Marcheschi 1995, LXXXIV)

In 1858 he became a correspondent for *L'Italia Musicale* again. (Lorenzini 1954, 81)

In 1859 the Austrian Empire invaded Piedmont, so Carlo Lorenzini enlisted in Turin as a simple soldier in the Piedmontese army, in the Savoy regiment of Cavalleggeri di Novara, in the war for Italian independence. The armistice in Villafranca, signed on July 12, restores the power of the Austrians. In February 1860, the Marquis de Ginori helped him fill the position of assistant officer in the censorship office. He initiates, together with Alessandro D'Ancona, a campaign for the annexation of Tuscany to the Kingdom of Sardinia; on March 12, 1860, he voted in favor of reunification.

On May 15, 1860, he relaunched the newspaper *Il Lampione*, which lasted until 1877. In November he was appointed secretary of a commission for the preparation of the "Italian Pantheon", which included the greatest Italian authors.

Through his 1860 work, *Il signor Alberi ha ragione !*, he promotes his political and cultural vision of Italy. His direct style fully contributes to the modernization of the Italian language.

He also publishes in other newspapers, especially sketches and satirical stories, including a social critique in the form of a parody of *The Mysteries of Paris* with surrealistic tendencies, *The Mysteries of Florence*.

On March 17, 1861, Florence was declared the capital of Italy, but did not include Rome.

In 1862 he joined the Society for the Encouragement of Theater. In 1864 he was appointed secretary of the administration of the province of Florence, and in 1868 he was appointed an extraordinary member of the Council for the compilation of the vocabulary used in Florentine.

Disappointed with Italian politics, he turned to children's literature, translating French fairy tales (Barchers and Pfeffinger 2011, 55) including Charles Perrault's fairy tales, in a collection illustrated by Enrico Mazzanti, published in 1876.

In 1876 he wrote three operas beginning with *Giannettino*, in which he spoke of the unification of Italy through the main character, Giannettino. (Marrone and Puppa 2006, 485)

In 1881, at the request of Guido Biagi, editor of a children's newspaper, *Giornale per i bambini*, he wrote the first three chapters of *Storia di un burattino*, which later became *The Adventures of Pinocchio*. (Ronchey 2002, 25) The newspaper continues to publish the other twelve episodes; the last episode, published on October 27, 1881, ends with the hanging of the puppet. Carlo Collodi resumed the story, between February 1882 and January 1883, this time under the

current title, then for three years (until 1886) he was editor of this newspaper. (Marcheschi 1995, CXVI–CXXI)

His mother's death in 1863 greatly affected him. Carlo Lorenzini lives in seclusion, dedicating himself exclusively to writing. (Cecchini 1890) He died on October 26, 1890, and was buried in the Cimitero delle Porte Sante near the Basilica of San Miniato al Monte in Florence.

The Carlo Collodi National Foundation was established in 1962 to disseminate Collod's work, especially *The Adventures of Pinocchio*.

The Adventures of Pinocchio

The Adventures of Pinocchio (*Le avventure di Pinocchio*) tells the mischievous adventures of an animated puppet named Pinocchio. The book was written by Carlo Collodi in Pescia, and was originally published in *Giornale per i bambini*, in an episodic form, beginning on July 7, 1881, under the name *La storia di un burattino*. After 4 months and 8 episodes, in chapter 15, the main character, Pinocchio, is killed, hanged. At the request of readers and publisher Guido Biagi, the episodes resumed on February 16, 1882. In February 1883, the story was published in a single book by the Felice Paggi Publishing House, with illustrations by Enrico Mazzanti, (Biblioteca Marucelliana 2000) sprinkled with features of the Florentine dialect, in a simple language, full of life and pleasant, easy to understand, but rich in Tuscan expressions.

Some sources have stated that Pinocchio's adventures take place in the north of Florence, especially in Castello, Peretola, Osmannoro and Sesto Fiorentino. (Gagliardi 2008) The part of the story in which Pinocchio is hanged at the Big Oak is in the province of Lucca, near Gragnano. The tree still exists in that area and is also called the Witch's Oak.

* * *

A carpenter named Master Antonio (also known as Master Cherry), found a piece of wood and decided to carve it for a foot from his table. When the piece of wood starts talking, scared, Master Cherry gives it to his neighbor Geppetto, a poor man.

Geppetto carves a boy named Pinocchio out of wood. Pinocchio turns out to be very naughty and with a mischievous attitude, including towards Geppetto, whom he hits. He leaves home and is caught by a carabinieri, who thinks that Pinocchio has been abused, and locks Geppetto.

Pinocchio returns to Geppetto's house to eat. There, a Talking-cricket warns him of the dangers of his attitude. Pinocchio threw a hammer at the Cricket and killed him by mistake.

He tries to fry an egg, but a small bird flies out of the egg and flies out the window. Pinocchio leaves home in search of food. Then he knocks on an old man's door to ask for food. He is mistaken for a hooligan and chased. He returns home and lies on a stove, but burns his feet. Geppetto, meanwhile released from prison, carves a new pair of legs.

He promises to go to school, but on the way to school he meets the Great Puppet Theater and sells his textbook for a ticket to the show. He is about to be set on fire by the puppet master Mangiafuoco, who finally, hearing his story, gives him some money for Geppetto.

On the way home, Pinocchio meets the Fox and the Cat, who trick him and lead him astray. The ghost of the Talking-cricket appears, advising him to go to Gepetoo, but Pinocchio ignores him. When he passes through a forest, the Fox and the Cat, disguised as bandits, try to rob him of the money he has left. Pinocchio escapes and hides in a white house, where he is greeted by the Fairy. But the bandits caught Pinocchio and hanged him from a tree.

The Fairy saves Pinocchio, but he lies to the Fairy when she asks what happened to the gold coins; with every lie he tells, his nose gets longer and longer. The Fairy shrinks her nose again

with the help of a flock of birds, and sends word to Geppetto to come and live with them in the woods.

Pinocchio goes to meet his father, but meets again with the Cat and the Fox, who trick him again and take his coins. Pinocchio finds out from a parrot that he was fooled. He claims the theft from a judge, but is sentenced to four months in prison for the crime of idiocy. After being released, he goes through several adventures before reaching the Fairy's house, but he no longer finds her there and believes that the Fairy died of grief.

In search of Gepetto, Pinocchio arrives on the Island of the Industrious Bees, where he meets the Fairy again and becomes a good boy, going to school. After some altercations at school and a few other adventures, Pinocchio gets another chance at the Fairy. He learns very well and the Fairy promises to turn him into a real boy, but he is lured by another boy to flee to the Land of Boobies, where everyone plays all day and never works.

After five months of playing, Pinocchio grows donkey ears, finding that this is the end of all children who do nothing but play and never learn. It turns into a donkey, and is about to be skinned. He escaped, turning back into a puppet, and swam into the sea to save Gepetto, whom he had learned had been swallowed by a huge fish.

On their way through the woods, Pinocchio and Geppetto, after a new meeting with the Fox and the Cat, they arrive at a small house where the Talking-cricket lived. After several months of working for a farmer and caring for Geppetto, who has fallen ill, Pinocchio goes to town where he finds out that the Fairy is ill and in need of money. Pinocchio sends him all the money he has.

That night, he dreams of being visited by the Fairy, who kisses him. When he wakes up, he discovers that he has been turned into a real boy.

* * *

One of the most widely read books in the world, considered a metaphor for the human condition, suitable for a variety of interpretations, *The Adventures of Pinocchio* has had a major impact on world culture. The book responds to a prerogative that belongs only to masterpieces: that of being out of time. The philosopher Benedetto Croce considered it one of the greatest works of Italian literature (Croce 1957, 330–33) being translated into over 240 languages worldwide. (Gasparini 1997, 117) 100 years after Pinocchio's "birth" in 1981, Italo Calvino wrote: "It is natural for us to believe that Pinocchio has always existed, we cannot imagine a world without Pinocchio." (Calvino 1981)

An important adaptation of *The Adventures of Pinocchio* was his Russian version: *Bouratino* (Russian: *Буратино*), written by Alexis Nikolaevich Tolstoy in 1936. (Tolstoy 1936)

Pinocchio

Pinocchio is one of the most mediated characters in children's literature. His story has been adapted into other books, comics and cartoons, and movies, especially the 1940 Disney movie *Pinocchio*. (Ferguson et al. 1940)

Fernando Tempesti, a researcher in literature and one of Pinocchio's best specialists, states that in nineteenth-century Tuscany, "*pinocchio*" means "*little pine*," which would mean in Collodi's secret language: "*little selfish*," similar to the Harlequin of the Florentine comedy dell'arte named Stenterello. (Collodi and Tempesti 2021) The characteristics of the character can be symbolically synthesized, as Gérard Génot did, as "seed" as "filial, infantile value", "flesh of wood, germination in hardness". (Genot 1974) Pinocchina , in the popular Florentine language of the time, meant a hen or a small and somewhat full-bodied, but well-proportioned hen. (Battisti and Alessio 1968) Some commentators refer to some Tuscan place names: in Colle, where Collodi was a student of the local seminary of the episcopal college, there was a spring called Fonte del

Pinocchio, and others speak of today's San Miniato Basso, which was called "Pinocchio", the same name as the brook that flows through the city center. (Vegni 1976)

In the original story, Pinocchio is fundamentally good, naive, and innocent, but Collodi describes him as a rogue, naughty, impertinent, capricious, shameless person who falls prey to temptation and misbehaves even with his father, Geppetto. Pinocchio's misbehavior is meant to serve as a warning. Collodi originally intended the story to be a tragedy. The first part of it ended with the execution of the puppet.

Pinocchio is a wooden puppet that moves independently. He underwent transformations during the novel, and is often described as wearing a pointed hat, a jacket, and a pair of knee-length colored pants (called "*caprietti*"). Pinocchio's nose is his best-known feature. He grows longer when he tells a lie. However, there is an inconsistency, as his nose grows when he is first sculpted by Geppetto, and the second time when he is frustrated by the optical illusion of the painted vessel, while he is very hungry, without Pinocchio lying in these situations.

Some literary analysts have described Pinocchio as an epic hero. Like many Western literary heroes, such as Odysseus, Pinocchio descends into hell; he also experiences rebirth through metamorphosis, a common motif in fantasy literature. (Encyclopedia.com 2013)

Collodi punishes Pinocchio for his lack of moral principles and persistent rejection of responsibility, and for his exclusive desire for fun.

The structure of the story is similar to that of the folk tales of peasants who venture into the world, but are unprepared for what they find and end up in difficult situations. (Zipes 1996, xiii–xv) Collodi thus alludes to the problems arising from the industrialization of Italy, which led to a massive migration of people from villages to cities, and other countries.

The moral of Pinocchio's adventures is that you have to work, be good, and study. Fulfilling these imperatives ultimately turns Pinocchio into a real boy(Morrissey and Wunderlich 1983, 64–75)

Italo Calvino considers Pinocchio to be the only true picaro in Italian literature, albeit in a fantastic form. (Calvino 1981)

Literary critic Pietro Pancrazi considers him the symbol of an ordinary Tuscan child in the process of maturing. (Pancrazi 1921, 383–388)

Gian Luca Pierotti sees in the novel, and in the figure of Pinocchio, an analogy with certain apocryphal Gospels that tell the story of a turbulent childhood of Jesus. (Pierotti 1980, 5–7) Giacomo Biffi argues that, beyond the secular nature of the author and his own intentions, it is possible to read the events of the puppet in parallel with the history of salvation according to the Catholic creed: "Pinocchio is the narrative of the creature's escape from the Creator (as soon as Pinocchio is built, he flees immediately) and his return". (Biffi 2003) Carlo Alberto Madrignani urges caution in this interpretation: the symbolism that appears in the text is realist popular, in which the magical and symbolic element is certainly present, but does not affect this basic truth. (Madrignani 1980, 383–388)

An esoteric interpretation is based on the fact that Collodi probably belonged to a Florentine Masonic lodge (Collodi and Tempesti 2021, 9–10) and in the novel several symbolic elements belonging to the ancient magical and underground tradition of Italian literature would appear. (Ronchey 2002) From this point of view, Pinocchio is in fact the story of a Masonic initiation. (Poltronieri and Fazioli 2003)] In this sense, Elémire Zolla considers that "Collodi's Pinocchio is a literary miracle of an almost intolerable esoteric depth". (Ronchey 2002)

The Myth

The Adventures of Pinocchio is a classic work of nineteenth-century Italian literature. There is a structural similarity between Pinocchio's adventures and folk tales about unprepared peasants arriving in the city or even in other countries for a better life. (Zipes 1996, xiii–xv)

Georgia Panteli, in *From Puppet to Cyborg: Posthuman and Postmodern Retellings of the Pinocchio Myth*, emphasizes the fairytale features of the book, (Panteli 2016) aspects also supported by Rossana Dedola in *Pinocchio e Collodi* (Dedola 2002) and Jack Zipes, (Zipes 1997, 76) arguing by transcribing the different themes / narrative functions that appear in *The Adventures of Pinocchio* in the coding system introduced by Propp. (Propp 1968)

Pinocchio is seen by other analysts as an epic hero, mimicking the "annual cycle of vegetative birth, death, and renascence, and they often serve as paradigms for the frequent symbolic deaths and rebirths encountered in literature. Two such symbolic renderings are most prominent: re-emergence from a journey to hell and rebirth through metamorphosis. Journeys to the underworld are a common feature of Western literary epics [...] These two figurative manifestations of the death-rebirth trope are rarely combined; however, Carlo Collodi's great fantasy-epic, The Adventures of Pinocchio, is a work in which a hero experiences symbolic death and rebirth through both infernal descent and metamorphosis. Pinocchio is truly a fantasy hero of epic proportions [...] Beneath the book's comic-fantasy texture—but not far beneath—lies a symbolic journey to the underworld, from which Pinocchio emerges whole." (Morrissey and Wunderlich 1983, 64–75)

Other critics see it as a training or picaresque apprenticeship novel, with an emphasis on entertainment. (Eco 2009) However, the childhood described by the author is a time when suffering and misery are omnipresent. A realistic presentation, in which social life is marked by violence, oppression, malice and indifference. It turns out that, far from being a children's story,

the novel can also be considered an allegory of modern society, with magical and fantastic elements. In this spirit, Marco Belpoliti considers Pinocchio a "hero of hunger." (Belpoliti 2003, 773–85)

There are a multitude of other interpretations of Pinocchio (graphic novels: (Ausonia 2006), (Winshluss 2011), (Jensen 2014); modern adaptations: (Morpurgo 2015); cyberpunk: : (Donà 2015); movies: (Spielberg et al. 2001), (Soo-won 2014), (Ferguson et al. 1940); etc.), also helped by the plasticity of the Pinocchio myth, which allows its adaptation in any other context:

"... Pinocchio's story is about something significant. His magical transformation from puppet to human boy is the result of his hard work: he desires it so strongly that he manages to make the impossible possible. There is something heroic in the core of this story and this is one reason why it acquires mythic dimensions. The Pinocchio myth is not related to classical mythology either; it is a modern myth, yet rich in symbolism and archetypes that evoke connections to older myths and religious motifs." (Panteli 2016)

arguing the close relationship between myths and fairy tales through Mircea Eliade's essay, "*Myth and Reality*" (Eliade 1964, 195–202) in which " fairy tales are secularised myths that still portray old initiation rites, but in a more hidden way and with the religious elements smoothed down." (Panteli 2016)

The myth of Pinocchio is used to condemn the culture of violence and consumerism. Collodi successfully appeals to the metaphorical interactions, bipolarities, and ambiguous miracles we encounter in the great Russian writers.

Symbolism is very important in Collodi's book. It is no coincidence that the material chosen is wood, because some mythologies evoke the idea that the man of wood explains the creation of man. The choice of cricket is not accidental either, as many cultures consider it a bearer of luck and wisdom. And the Fairy symbolizes the role of the mother for Pinocchio, giving him life and

appearing every time he needs her. Pinocchio's journey from home to school is considered by (Mikael 2017) as a metaphor for the path of life.

As in Stanislav Lem's book Solaris (Lem 2012) and in the screenplay of this novel by Andrei Tarkovsky (Tarkovsky 1972) in which Hari goes through the same drama of becoming as Pinocchio, the internal rhythm of the images is worth highlighting here. The rhythm is not determined by the length of the sequences, but by the pressure of the time that passes through them. (Sfetcu 2019) In a statement articulating the similarities between the Deleuze model and Foucault's heterotopic model, Deleuze states:

" The time image has the power to affect the way we think by cutting off the ordered flow of chronological time, the continuity upon which the unity and wholeness of the subject is founded. The time image fuels thought and pushes it to the limit where new concepts take shape, and new forms of subjectivity and ways of being in the world atise" (Deleuze 1985)

Pinocchio, a puppet who possesses the natural language and cognitive abilities of a child, but lacks worldly experience, is the message that Collodi conveys to the Italians, making them aware of the obtuse and mechanical cruelty dominant in the real world.

The Psychology

Panteli highlights the psychological aspects of Collodi's book, (Panteli 2016) appealing to Freudian psychoanalysis in literary theory and the use of a model of Freud's definition of the human psyche, respectively the division of the psyche into id, ego and super-ego: (Freud 1961) the desire of Pinocchio for humanity reflects the ego, the id corresponds to the principle of pleasure and is what the Fairy tries to control by the fight between the principle of pleasure and the principle of reality, and the Talking-cricket represents the super-ego, Pinocchio's consciousness.

The ego is represented by Pinocchio, who "owes service to three masters and [is] consequently menaced by three dangers: from the external world, from the libido of the id, and from the severity of the super-ego." (Freud 1961, 56)

Pinocchio kills the Cricket at the beginning of the story, unable to control his primary instincts; the formation of the super-ego takes place when the individual has internalized the principle of reality, although Pinocchio, in this incipient stage of the story, acts according to the principle of pleasure. (West 1986)

Panteli also notes the sexual motivation involved in the confrontation scene, which confirms Pinocchio's oedipal relationship with the Fairy through implicit references - the story of a teenage boy who first meets a woman. The woman and the mother merge into a single figure, a recurring theme in many authors, which suggests an oedipal desire in Pinocchio.

The Duality

The Adventures of Pinocchio focus on the psychological investigation of his central character Pinocchio, as he tries to discover a humanity lost in the vacuum of technology and science. The book can also be approached through the prism of the philosophy of mind, of the essential questions in this field. These questions refer to personality and suffering, which covers at least the period from Rene Descartes to modern philosophers such as Derek Parfit and Hilary Putnam. Pinocchio appears as a suitable character to explore philosophical challenges. Derek Parfit imagined such a scenario as the Teletransporter Thinking Experiment, the philosophical requirements for personality that involve replicating the individual. (Parfit 1984)

A key philosophical question is, can Pinocchio be considered human? Pinocchio can be analyzed in the context of Cartesian dualism. Descartes' reductionist view of animal and machine-animal suffering is opposed by Pinocchio's evolutionary experience. Can Pinocchio be considered

a soulless piece of wood, or should his behavior be taken into account? His emotional development and suffering, his epistemological journey to self-knowledge, and especially his intense relationship with the Fairy make the book an autonomous and deeply philosophical work of art. The major approach that Collodi takes in his book is determined by the firm belief that human love and emotion have a primary meaning in the universe.

Reductionism is part of a movement in the philosophy of mind that contradicts Cartesian dualism. René Descartes argues that human beings possess a soul (or mind in modern terms) quite separate and qualitatively different from the body:

"From the very fact that we conceive vividly and clearly the nature of the body and the soul as different, we know that in reality they are different, and consequently the soul can think without the body." (Descartes 1984)

Unlike Cartesian dualism, which states that human beings possess a soul (or mind) separate and qualitatively different from the body, reductionism is based on the assumption that the soul / mind can be reduced to the body, and the brain produces the mind, and therefore the soul cannot "think without a body ". Functionalists - including Hilary Putnam - try to save the elements of Cartesian dualism in the context of modern materialism, (Putnam 1975) trying to maintain the materialist basis of reductionism, without accepting the latter's claim to have a correspondence between physical and mentally challenging through the problem of pain the idea that mental states can be reduced to brain states

From this point of view, a reductionist will consider only the wooden structure of Pinocchio. Descartes considered animals devoid of souls and therefore of the ability to truly experience pain or suffering. He saw them as automatons:

"I do not explain the feeling of pain without reference to the soul. From my point of view, pain exists only in understanding. What I explain to you are all the external movements that accompany this feeling in us; in animals, these movements occur, not pain in the strict sense." (Descartes 1984, 148)

However, Putnam's position, known as multiple realizability, is that regardless of how the pain is performed, regardless of the physical structures or processes in which the person suffers, the experience of pain shows the existence of a mental constitution. (Putnam 1975, 436)

The Heterotopy

Foucault describes as a "heterotopic space" a unique gap in the discursive plane in which the individual is given the opportunity to observe the elements that are active in the discourses that shape his life as an individual subject. (Foucault 1971) *The Adventures of Pinocchio* is an excellent example of how heterotopic spaces can exist in literary terms. The book explores how the experiences gained in heterotopic space give the individual the ability to reverse the panoramic vision and how these experiences can ultimately show us how we can recover or restore our existence as individual subjects. Through the experiences of the characters we are invited to observe many of the forces and discourses that contributed to the creation of this space, from an external point of view. The possibility of existing in heterotopic space gives us the ability to look back from a distance, the true reversal of panoptic vision.

In the book, within the limits of the heterotopic experience, several theoretical and ontological questions are explored through an examination of the psychological, emotional and spiritual requirements on the individuals in this space. The Land of Boobies serves as a heterotopic space from which Collodi can project the incisive exploration of life, death, and humanity into this distant setting. It forms an ontological ground of no one in which the elements, within the narrative

and beyond, enter into the work as a whole and give the audience the opportunity to see a variety of very different discourses.

The novel suggests that fiction is as strong as "reality", and that imagination is the only foundation on which "reality" is based. The heterotopy is a space where such categories, classifications and restrictions do not apply. In such spaces we can identify the fact that existence is best understood as an insubstantial field of imagination, where the possibilities are endless and the restrictive limits are reduced, inefficient. Through his explorations in the heterotopic space, Pinocchio had the chance to revisit some of the past mistakes of his life and thus rediscover his own humanity and confirm his place as a free individual subject to make his own choices. Certainly this experience should be viewed at least with optimism.

The temptation to give up all spontaneity in the light of the conceptual power of philosophy and the overwhelming evidence of science weigh heavily on human sociality. Although functionalism and reductionism, strictly speaking, are theories in the philosophy of mind, functionalism seems to be intuitive - a constructed or implicit feature of the human mind. We have evolved the mental mechanisms for social life - compassion, reciprocity, the ability to feel guilt, to connect emotions, etc. We cannot ignore our emotional behavior. However, these adaptations may be rejected or suppressed by certain forms of reasoning. The demagogic denial of human reality can lead us back to Putnam's octopus. Here, too, counter-theories can help. The implications of functionalist reasoning.

The Identity

Pinocchio is, above all, what he is not. His identity is often played to the limit, imagined by himself and everyone he meets along the way. Pinocchio is the name of life that is simultaneously inorganic, human and animal. For this reason, it is the possible name of a radical

desertion: to identify at the same time with oneself and with someone other than oneself. (Escola 2020) Pinocchio has a double soul, a puppet and a child, resulting in a mysterious, symbolic and cursed character, a source of inspiration, adaptations, and rewrites, in all forms of media.

In search of his identity, Pinocchio goes on an initiation journey. The problem of identity leads to the duality of mind / body, to what constitutes one's essence. To what extent do we stay the same when we change our appearance? Hence the story of an awareness of one's inner need.

John Locke imagined what would happen if a prince's mind were transported to a shoemaker's body to replace the shoemaker's mind. Although on the outside it would look like a shoemaker, the feeling on the "inside" would be princely, " For should the soul of a prince, carrying with it the consciousness of the prince's past life, enter and inform the body of a cobbler, as soon as deserted by his own soul, everyone sees he would be the same person with the prince, accountable only for the prince's actions." (Locke 1976) For Locke, the shoemaker would be the prince only on condition that all past experiences, that is, his autobiographical memory, be preserved during the transfer of the mind. Thus, Locke sees autobiographical memory as the most important aspect of personality, which is very relevant to the assessment of Pinocchio's status. Pinocchio doesn't seem to have an autobiographical memory, so he doesn't pass Locke's personality test.

Also, Nina Strohminger and Shaun Nichols came to the conclusion that changing a person's moral foundation - rather the loss of memory - is the most important feature of the loss of identity. (Strohminger and Nichols 2014) The authors call this the "self-moral hypothesis", and propose it as a model of how people perceive the core of autonomy in others. In the case of Pinocchio, we can argue that his "moral basis" changes over time.

Parfit, on the other hand, synthesizes personal identity as a complex phenomenon: " personal identity over time just consists [...] in various kinds of psychological continuity, of memory, character, intention, and the like." (Parfit 1984) Thus, although Pinocchio possesses a non-biological, non-human structure, which disqualifies him, in time he transforms himself from an empty reply into a person with moral and emotional qualities like any human being.

Pinocchio's identity can also be demonstrated by the famous test of inductive reasoning: " If it looks like a duck, swims like a duck, and quacks like a duck, then it probably *is* a duck." (The duck test involves the fact that a person can identify an unknown subject by observing the usual characteristics of the subject. It is sometimes used to counteract brutal or even valid arguments that something is not what it seems). Pinocchio finally passes the duck test, convincing readers.

Artificial Intelligence

One question that can be deduced from *The Adventures of Pinocchio* is whether such an intelligent machine would like to become "human"? In fact, before Pinocchio becomes a real boy, he does everything that real boys do, including the disobedience to their parents. Searle states that an artificial intelligence that would act like Pinocchio would be a more conclusive indication that it has reached human intelligence, than a measure with constraining parameters such as the Turing test. (Searle 2014) Computer scientist Alex Wissner-Gross argues that intelligence can be understood as maximizing future freedom of action. The desire for freedom and control is the nature of intelligence itself. "Pinocchio threshold" could be defined as actions of machines in ways that were not intended by their programmers and in ways that are intentional, even if they are difficult to understand. This threshold would have passed when intelligent machines began to act like Pinocchio. In this sense, the Talking-cricket could be considered as programmed ethical

constraints. But if an artificial intelligence that crosses the threshold of Pinocchio decides that the ethical rules imposed must not be respected, this could be very dangerous for people.

Is it possible that the machines we build are smart enough to know that there are other options available than listening to the commands of imperfect beings like humans?

In Collodi's Italy, many poets, writers, and intellectuals, including Carducci, D'Annunzio, Marinetti, and Collodi himself, join the cautious proponents of technological and mechanical progress, often viewed through rhetorical and neoclassical lenses. The Marxist reflection on the ways of working in the capitalist economy and the mechanization of the workers' body, between the enthusiasm for the symbiotic machine and the concern for the effects of automatic repetition on the human body, which will determine the relevant reflections of Antonio Gramsci a few decades later, remains today. In visual transpositions, the wooden and angular Collodian puppet is placed in an extensive genealogy of automatons and robotic creatures that celebrate or demonize the dawn of the first industrial civilization. (Pizzi 2017)

The hybrid nature of Pinocchio's body, sensitive and inanimate, is transformed into a prototype of a new humanity of "symbionts", (Longo 2003) equipped with technological prostheses and hybridized with technology: a virtual humanity, on the border between natural and artificial, life and death. (Pizzi 2017) As Massimo Riva suggests, Pinocchio is an ambivalent puppet: an artifact of mechanical parts and a virtual, supernatural being, an artificial intelligence. (Riva 2011, 201–14) Foreshadowing contemporary techno-humanism, Pinocchio is a liminal figure in which the artistic and scientific ways of our thinking and our fantasies of transcendence, redemption and palingenesis meet and clash, a reproduction by technological means aimed at complete recoding of our cultural and biological baggage. (Pizzi 2017) As Riva explains,

"Pinocchio is probably an apologist who senses and predicts our own predictable destiny." (Riva 2011, 212)

The Humanism

The common thread of Pinocchio's story is his desire to become a human being. Unlike some creators who approached the adventures of Pinocchio in the context of posthumanism to reflect the anxieties and hopes in the technological progress of humanity, Georgia Panteli refers to transhumanism, (Panteli 2016) which, quoting Nick Bostrom, "embraces technological progress while strongly defending human rights and individual choice." (Bostrom 2005)

Panteli sees Pinocchio's heroic journey as an example of the search for humanity, a monomyth - a concept developed by Joseph Campbell (Campbell and Robinson 2005) influenced by C. G. Jung's psychoanalytic theory, "a magnification of the formula represented in the rites of passage: *separation — initiation — return*". (Campbell 2008)

The Land of Boobies is the one that gives us the device that will allow us to look directly at our own beliefs in humanity. The mandate of the heterotopic device is to provide this glass or mirror that allows us to see what is often hidden from our eyes by our inability to recognize the obvious.

The Becoming

Pinocchio is aware of his incompleteness: he seeks during the story to become "a real boy."

The Adventures of Pinocchio allow for multiple semantic interpretations. Thus, given the amorphous ontological origin of Pinocchio in relation to human beings, its "meaning" can be determined by placing in front of human beings a mirror of their own anthropomorphic and geocentric limitations. At the same time, the Land of Boobies is an excellent example of how heterotopic spaces can exist in children's literature. The book explores how the experiences gained

in heterotopic space give the individual the ability to change the panoramic view, and how these experiences can ultimately show us how we can recover or restore our existence as individual subjects. Through the experiences of the characters, we can see the creation of this space from an external point of view.

Human consciousness can refer to things that we do not perceive directly. Imagined or conceived objects can be distanced from the immediately perceived reality. The concepts refer to a reality that exists elsewhere and whose existence I do not doubt, although I have never experienced it; to a non-existent world created by a poietic imagination, a world of children, whose fictional characters and events we can follow as we read the book as if they were real; or, finally, to a fantastic reality. In all these cases, the object of consciousness is a conceptualized, imaginary reality, which is represented or expressed by the Talking-cricket.

The puppet's desire to become human is one of the different literary manifestations of the animated / inanimate archetype, being loaded with different connotations and substrates of meaning. An archetypal story due to all its mythical, fairytale and religious references, through the puppet's desire to become human, which triggers the final metamorphosis. Desire is the driving force that transforms inanimate matter into a living being.

The animated / inanimate archetype allows for more interpretations in the case of Pinocchio. Thus, the puppet can be a metaphor for man and the way he feels his destiny is controlled by a superior force. (Johnson 2008, 91) Pinocchio is also the newly formed state of Italy, which can only be developed through work ethic and education. (Asor Rosa 2002, 922–27) At the same time, Pinocchio's transformation may signify his class rise. Panteli concludes that Pinocchio's desire to become is not only ontological, but also socio-political. Becoming involves

an "ontological quest of the individual towards changing themself, whether this reflects a desire or aspiration … or it functions in contrast with being." (Panteli 2016)

The Demiurge

Pinocchio is a "child" without a mother, created by his father to fill his loneliness. "Pinocchio also foreshadows the possible modern parenting after the death of one of the two parents. In the context of adoption, medically assisted procreation, homo-parenting, cloning, Pinocchio is also the unlikely child born of an impossible mourning, that of Gepetto who mourns his wife who died prematurely without giving her a child. The sad and lonely old man carves the child that he and his wife never had, just like today's man who becomes a father after the death of his girlfriend due to his preserved eggs." (Roland 2011) Caroline Anthérieu-Yagbasan considers him thus, the archetype of the dream child, brought to life by its creator: (Anthérieu-Yagbasan 2016)

"Every child is thus first of all a parental fiction, a view of the mind, which takes flesh and which, as the object of his parents' desire, shaped, caught in the net of their narcissistic and transgenerational history, confronts its environment and becomes a subject." (Soussan 2009)

Thus, Anthérieu-Yagbasan highlights the current problem of the relationship between man and his creation, out of control. In cognitive science, computational theory holds that the human brain can only be compared to a computer, as opposed to reductionism which postulates the identity of the mind and the brain. Reproducing a human brain does not solve the problem of consciousness. For the construction of a super-ego, of a moral conscience, Sigmund Freud considers that it is necessary to internalize the cultural rules, taught mainly by parents applying their guidance and influence. (Schacter, Gilbert, and Wegner 2011) For Freud, "the installation of the super-ego can be described as a successful example of identification with the parental agent":

"Thus, a child's super-ego is actually built not on the model of his parents, but of his parents' super-ego; the content that fills it is the same and becomes the vehicle of tradition and of all time-resistant value judgments that have spread in this way from generation to generation." (Freud 2013, 105–6)

The archetype of animating an inanimate entity is not just the primary desire to eradicate death by creating life, the desire to be a puppet, to make God. It involves a deeper idea of understanding the human body and its mechanisms. (Panteli 2016)

The Education

Carlo Collodi, a positive representative of the Italian petty bourgeoisie of the late nineteenth century, presented in the novel the moral virtues of a secularized rural Italy. He inserts moralistic exhortations and reflections in the novel, to give up the waste of time to dedicate to study, hard work and savings. Pinocchio's negative experiences and the good advice of the Fairy guide him in the end on the right path, after he understood the importance of study and work, thus fulfilling his desire to be transformed into a child.

Collodi thus sought to educate young children in newly formed Italy with values that would keep the country united, strong, and prosperous. (Ipsen 2006) As Amy Boylan suggests, the book was written " during a time when the task of creating an Italian national identity was being passionately discussed by politicians, writers, and socially engaged citizens ". (Boylan 2006) Thus, Pinocchio was transformed into a symbol of the Italian national character, (Panteli 2016) and the explicit bearer of a moral or even political message.

Jeffrey Dirk Wilson publishes an excellent essay (Wilson 2016) comparing *The Adventures of Pinocchio* by Carlo Collodi with Plato's *Laws*, (Plato 1988) finding that both books address the

issues of a moral and political crisis, and that neither crisis can be solved without solving the other, and the solution is education, quoting Aristotle in *Politics*:

"No one will doubt that the legislator should direct his attention above all to the education of youth; for the neglect of education does harm to the constitution. The citizen should be moulded to suit the form of government under which he lives. For each government has a peculiar character which originally formed and which continues to preserve it. The character of democracy creates democracy, and the character of oligarchy creates oligarchy; and always the better the character, the better the government." (Aristotle 2017)

The puppet is, in this context, a metaphor for human formation and fulfillment as a citizen. Thus, in the *Laws*, the Athenian foreigner introduces the puppet inviting the interlocutors to analyze it:

"Let us suppose that each of us living creatures is an ingenious puppet of the gods, whether contrived by way of a toy of theirs or for some serious purpose – for as to that we know nothing; but this we do know, that these inward affections of ours, like sinews or cords, drag us along and, being opposed to each other, pull one against the other to opposite actions; and herein lies the dividing line between goodness and badness." (Plato 1988)

The Stranger from *Laws* states that human beings are God's puppets as a declaration of hope and freedom, rather than despair and resigned determinism, and the laws are the ropes that prevent the puppet from falling.

The themes of childhood and education are predominant in *The Adventures of Pinocchio*. Childhood becomes a metaphor for the very condition of a newborn nation, Italy, and of a whole people yet to be invented. (Stewart-Steinberg 2011)

Pinocchio is a symbol of disobedience without any awareness, thus rejecting the idea of becoming the model citizen needed for the birth of the Italian state immediately after unification. At the same time, Collodi denounces the complex of legal knowledge (of the school, of the judge, of the doctors) foreign to Pinocchio's life, sincerity and innocence, but not the possibility to learn to live through a series of experiences uncoded by social norms. (Escola 2020) Pinocchio's childhood is an opportunity to enhance the rebellious aspect of this period of life, by questioning and overturning both the normative protocols of society and the theological and teleological dimensions of the narrative, by disarticulating the form of linear story characteristic of some such stories. "Collodi is inventing, in fact, an open universe in which the threshold between truth and falsehood is a field that is usually indistinguishable." (Escola 2020)

Collodi assigns to the school the problematic mission of forming, by educating, an emerging nation.

The Fairy tries to lead Pinocchio from his indolent, careless state to that of a man expelled from Paradise and punished for working for the rest of his life. "Collodi reverses the punishment of man for disobeying God, i.e. a life of hard work, into the pre-requirement for one to deserve and earn humanity." (Panteli 2016) The Fairy represents the real society, which imposes the rules.

The main imperatives required of Pinocchio are work, kindness, and education. Collodi constantly warns the reader, throughout the story, that disaster is always a possibility: injury, pain, or even death, which Collodi highlights using the archetypal birth-death-rebirth motif. The success of Pinocchio's evolution is rendered in terms of his metamorphic rebirth as a man in the flesh. (Morrissey and Wunderlich 1983)

Brand and Pertile, in *The Cambridge History of Italian Literature*, assess Pinocchio's place in Italian culture: "Critics agree that Pinocchio may be read as a kind of *Bildungsroman*, aimed at

showing that for a child to grow into a good citizen he must abandon the puppet within him and become trustworthy, dependable and respectful of society's rules." (Brand, Brand, and Pertile 1999)

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