

## Edipo Re

*Oedipus rex*, gr. u. ital. *Sofocle. Edipo re**Sofocle. Edipo re* [Oedipus rex, ital.]*Edipo re* : un film*A Certain Realism**Making Use of Pasolini's Film Theory and Practice*Univ of California Press

*This book takes the reader on a philosophical quest to understand the dark side of emotions. The chapters are devoted to the analysis of negative emotions and are organized in a historical manner, spanning the period from ancient Greece to the present time. Each chapter addresses analytical questions about specific emotions generally considered to be unfavorable and classified as negative. The general aim of the volume is to describe the polymorphous and context-sensitive nature of negative emotions as well as changes in the ways people have interpreted these emotions across different epochs. The editors speak of 'the dark side of the emotions' because their goal is to capture the ambivalent – unstable and shadowy – aspects of emotions. A number of studies have taken the categorical distinction between positive and negative emotions for granted, suggesting that negative emotions are especially significant for our psychological experience because they signal difficult situations. For this reason, the editors stress the importance of raising analytical questions about the valence of particular emotions and focussing on the features that make these emotions ambivalent: how – despite their negativity – such emotions may turn out to be positive. This opens up a perspective in which each emotion can be understood as a complex interlacing of negative and positive properties. The collection presents a thoughtful dialogue between philosophy and contemporary scientific research. It offers the reader insight by illuminating the dark side of the emotions.*

*The power exercised by the mother on the son in Mediterranean cultures has been amply studied. Italy is a special case in the Modern Era and the phenomenon of Mammismo italiano is indeed well known. Scholars have traced this obsession with the mother figure to the Catholic cult of the Virgin Mary, but in fact, it is more ancient. What has not been adequately addressed however, is how Mammismo italiano has been manifested in complex ways in various modern artistic forms. Portrait of the Artist and His Mother in Twentieth-Century Italian Culture focuses on case studies of five prominent creative personalities, representing different, sometimes overlapping artistic genres (Luigi Pirandello, Pier Paolo Pasolini, Dino Buzzati, Carlo Levi, Federico Fellini). The author examines how the mother-son relationship not only affected, but actually shaped their work. Although the analysis uses mainly a psychological and psychoanalytical critical approach, the belief of the author, substantiated by historians, anthropologists and sociologists, is that historical and cultural conditions contributed to and reinforced the Italian character. This book concludes with an analysis of some examples of Italian film comedies, such as Fellini's and Monicelli's where mammismo/vitellonismo is treated with a lighter tone and a pointed self irony.*

The Musician

Making Use of Pasolini's Film Theory and Practice

Brill's Companion to the Reception of Sophocles

Civiltà E Cultura

A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries

un film

Music News

The Exodus has a risky and combative character that links individuals to their unconscious, to the uncertainty of their reality, and to the possibility of the disturbing event of the incalculable arrival of the Other. This encounter with the unknown does not expect a messianic salvation but a human solution, which is aware that change requires the abandonment of self-referential identities. This eccentricity is more than evasive desertion or escapism, but an experiment with new modes of organizing community that grows on the responsibilities that go with it. This collected volume gathers contemporary philosophical perspectives on the Exodus, examining the story's symbolic potentials and dynamics in the light of current social political events. The imagination of the Promised Land, the figure of the migrant, the provisional and precarious dwelling of the camp, the promise of a better future or the gradual estrangement from inherited habits are all challenges of our time that are already conceptualized in the Exodus. The authors reaffirm the pertinence of the story by addressing the fundamental link between the ancient narrative and the human condition of the 21st century. A companion volume to the EJS: Discography of the Edward J. Smith Recordings cataloguing Smith's remaining private releases under the A.N.N.A. Record Company label, under the Unique Opera Records Corporation, and "special label" issues that spanned the years 1954 to 1981.

, the ancient Greek verb chosen as the title of this volume, belongs to the jargon of dramaturgy as employed by Aristotle inPoetics, where he emphasizes the function of the Chorus as an active co-protagonist in the dynamics of drama. Here it suggests the collaborative nature of this Festschrift offered to Guido Avezù in the year of his retirement by friends and colleagues. T

volume collects a wide selection of contributions by international scholars, grouped into four sections: Greek Tragedy (Part 1), Greek Comedy (Part 2), Reception (Part 3), and Theatre and Beyond (Part 4).

Edipo re

Leoncavallo

Archaic Modernism

Italia

Life and Works

Gi Zingari

Film Sound in Italy

Precious repositories of ancient wisdom? Musty relics of outmoded culture? Timeless paragons of artistic achievement? Hegemonic tools of intellectual repression? Just what are the classics, anyway, and why do (or should) we still pay so much attention to them? What is the literary canon? What is myth, and how do we use it? These are some of the questions that gave rise to John Kirby's Secret of the Muses Retold. This new study of works by five twentieth-century Italian writers investigates the abiding influence of the Greek and Roman classics, and their rich legacy in our own day. The result is not only a splendid introduction to contemporary Italian literature, but also a lucid and stimulating meditation on the insights that writers such as Umberto Eco and Italo Galvino have tapped from the wellspring of ancient tradition. Kirby's book offers an impassioned plea for the recuperation of the humanities in general, and of classical studies in particular. No expertise in Greek, Latin, Italian, or literary theory is presumed, and both traditional and postmodern perspectives are accommodated.

A vividly written portrait of Benito Mussolini, whose passion for the theatre profoundly shaped his ideology and actions as head of fascist Italy This consistently illuminating book transforms our understanding of fascism as a whole, and will have strong appeal to readers in both theatre studies and modern Italian history.

Spazi Riflessivi in Passeggeri Notturni è un testo innovativo e versatile per l'insegnamento dell'italiano tramite riflessioni ed elaborazioni su questioni sociali emerse dalla lettura di Passeggeri notturni, racconti brevi di Gianrico Carofiglio. Il testo, indicato per un livello intermedio-avanzato, propone una gamma di esercizi grammaticali contestualizzati e attività interdisciplinari che confrontano letterature e arti diverse e affrontano discussioni socio-culturali.

Essays on Corporate Cinema

La Divina Commedia ... Col commento del P. Bonaventura Lombardi ... Con le illustrazioni aggiuntevi dagli editori di Padova nel 1822 e con l'appendice già appositamente compilata per le precedenti ristampe fiorentine molto rettificata e accresciuta per la presente

Rites of Realism

Edipo re : un film

An Annotated Bibliography 1929-1997

Classical Influences on Italian Authors of the Twentieth Century

This book explores the oneiric in Italian cinema from filmic representations and visualizations of dreams, nightmares, hallucinations, and dream-like and hypnotic states, to dreams as cinematic allegories and metaphors and the theoretical frameworks applied to the investigation of this relationship.

Brill's Companion to the Reception of Sophocles offers a comprehensive account of the reception of Sophocles' plays over the centuries, across cultures and within a range of different fields, such as literature, intellectual history, visual arts, music, dance, stage and cinema.

The Italian art cinema of the 1960s is known worldwide for its brilliance and vitality. Yet rarely has this cinema been considered in relation to the profound economic and cultural changes that transformed Italy during the sixties—described as the “economic miracle.” Angelo Restivo argues for a completely new understanding of that cinema as a negotiation between a national aesthetic tradition of realism and a nascent postmodern image culture. Restivo studies numerous films of the period, focusing mainly on the works of Pier Paolo Pasolini and Michelangelo Antonioni. He finds that these auteurs’ films reworked the neorealist aesthetic developed in the 1940s and 1950s, explored issues brought to the fore by the subsequent consumer boom, and presaged developments central to both critical theory and the visual arts in the 1980s and 1990s. Drawing on the theories of Lacan, Zizek, Benjamin, Foucault, Jameson, and Deleuze, he shines new light on such films as Pasolini’s Accattone and Teorema, and Antonioni’s Red Desert and Blow-Up. Restivo’s model for understanding the relationship of the 1960s Italian art film to its cultural contexts also has implications that extend to the developing national cinemas of countries such as Brazil and Taiwan.

The Cinema of Economic Miracles will interest scholars and students in all areas of film studies, especially those studying theories of the image, national cinema theory, and Italian cinema, and to those engaged in poststructuralist theory, philosophy, and comparative literature.

A Certain Realism

The Cambridge Companion to Greek Tragedy

Queer Poetics in the Cinema of Pier Paolo Pasolini

Memory in World Cinema

Cinema as Heresy

A Narratological Study of Sophocles' Oedipus at Colonus

Sex, the Self, and the Sacred

**Drawing upon Italy's distinct socio-cultural history as well as feminist and psychoanalytic approaches to film, Colleen Ryan-Scheutz explores the ways in which Pasolini's representations of women reveal his concerns about the corruption of modern society.**

**Italian novelist, poet, and filmmaker Pier Paolo Pasolini was brutally killed in Rome in 1975, a macabre end to a career that often explored humanity's capacity for violence and cruelty. Along with the mystery of his murderer's identity, Pasolini left behind a controversial but acclaimed oeuvre as well as a final quartet of beguiling projects that signaled a radical change in his aesthetics and view of reality. The Resurrection of the Body is an original and compelling interpretation of these final works: the screenplay Saint Paul, the scenario for Pörn–Toth–Colossal, the immense and unfinished novel Petrolino, and his notorious final film, Salò or the 120 Days of Sodom, a disturbing adaptation of the writings of the Marquis de Sade. Together these works, Armando Maggi contends, reveal Pasolini's obsession with sodomy and its role within his apocalyptic view of Western society. One of the first studies to explore the ramifications of Pasolini's homosexuality, The Resurrection of the Body also breaks new ground by putting his work into fruitful conversation with an array of other thinkers such as Freud, Strindberg, Swift, Henri Michaux, and Norman O. Brown.**

**The Time of the Crime interrogates the relationship between time and vision as it emerges in five Italian films from the sixties and seventies: Antonioni's Blow-Up and The Passenger, Bertolucci's The Spider's Stratagem, Cavani's The Night Porter, and Pasolini's Oedipus Rex. The center around which these films revolve is the image of the crime scene—the spatial and temporal configuration in which a crime is committed, witnessed, and investigated. By pushing the detective story to its extreme limits, they articulate forms of time that defy any clear-cut distinction between past, present, and future—presenting an uncertain temporality that can be made visible but not calculated, and challenging notions of visual mastery and social control. If the detective story proper begins with a death that has already taken place, the death that seems to count the most in these films is the one that is yet to occur—the investigator's own death. In a time of relentless anticipation, what appears in front of the investigator's eyes is not the past as it was, but the past as it will have been in relation to the time of his or her search.**

?????????????: Studies in Honour of Guido Avezù. Vol. 1.1

Musical America

Discography of the Edward J. Smith Recordings : "Unique Opera Records Corporation" (1972–1977), "A.N.N.A. Record Company" (1978–1982), "special-label" Issues (circa 1954–1981), and Addendum to "The Golden Age of Opera" Series

Visuality and Modernization in the Italian Art Film

Italian Literature since 1900 in English Translation

Pier Paolo Pasolini

More EJS

*Rites of Realism shifts the discussion of cinematic realism away from the usual focus on verisimilitude and faithfulness of record toward a notion of "performative realism," a realism that does not simply represent a given reality but enacts actual social tensions. These essays by a range of film scholars propose stimulating new approaches to the critical evaluation of modern realist films and such referential genres as reenactment, historical film, adaptation, portrait film, and documentary. By providing close readings of classic and contemporary works, Rites of Realism signals the need to return to a focus on films as the main innovators of realist representation. The collection is inspired by André Bazin's theories on film's inherent heterogeneity and unique ability to register contingency (the singular, one-time event). This volume features two new translations: of Bazin's seminal essay "Death Every Afternoon" and Serge Daney's essay reinterpreting Bazin's defense of the long shot as a way to set the stage for a clash or risky confrontation between man and animal. These pieces evince key concerns—particularly the link between cinematic realism and contingency—that the other essays explore further. Among the topics addressed are the provocative mimesis of Luis Buñuel's Land Without Bread; the adaptation of trial documents in Carl Dreyer's Passion of Joan of Arc; the use of the tableaux vivant by Wim Wenders and Peter Greenaway; and Pier*

*Paolo Pasolini's strategies of analogy in his transposition of The Gospel According to St. Matthew from Palestine to southern Italy. Essays consider the work of filmmakers including Michelangelo Antonioni, Maya Deren, Mike Leigh, Cesare Zavattini, Zhang Yuan, and Abbas Kiarostami. Contributors: Paul Arthur, André Bazin, Mark A. Cohen, Serge Daney, Mary Ann Doane, James Lutzra, Ivone Margulies, Abe Mark Norwes, Brigitte Peucker, Richard Porton, Phillip Rosen, Catherine Russell, James Schamus, Nua Steinatsky, Xiaobing Tang*

*This bibliography lists English-language translations of twentieth-century Italian literature published chiefly in book form between 1929 and 1997, encompassing fiction, poetry, plays, screenplays, librettos, journals and diaries, and correspondence.*

**Italia: Civiltà e Cultura offers a comprehensive description of historical and cultural development on the Italian peninsula. This project was developed to provide students and professors with a flexible and easy-to-read reference book about Italian civilization and cultural studies, also appropriate for cinema and Italian literature classes. This text is intended for students pursuing a minor or a major in Italian studies and serves as an important learning tool with its all-inclusive vision of Italy. Each chapter includes thematic itineraries to promote active class discussion and textual comprehension check-questions to guide students through the reading and understanding of the subject matter.**

Listening to the Screen

L'Edipo Re, Tragedia Di Sofocle ... in Versi Italiani [by L. Lamberti].

The Resurrection of the Body

The Cinema of Economic Miracles

Pasolini's Lasting Impressions

Women in the Cinema of Pier Paolo Pasolini

This collection examines the multifaceted opus of Pier Paolo Pasolini through a contemporary critical lens. It offers new interpretations to some classic works such as Salò or the 120 Days of Sodom and Decameron while considering some lesser studied pieces, for example Orestiade and his Friulian verse.

In Archaic Modernism, Daniel Humphrey offers the first book-length, English-language examination of three adaptations of Greek tragedy produced by the gay and Marxist Italian filmmaker Pier Paolo Pasolini: Oedipus Rex (1967), Medea (1969), and Notes Towards an African Orestes (1970/1973). Considering Pasolini's own theories of a "Cinema of Poetry" alongside Jacques Derrida's concept of deconstruction, Humphrey offers a new reading of the films. In "The Queer Roots of Archaic Modernism," Humphrey maintains that Pasolini's Greek tragedy films exemplify a paradoxical sense of "archaic modernism" that is at the very heart of the filmmaker's project. More daringly, he contends that they ultimately reveal the queer roots of Western civilization's formative texts. Archaic Modernism is comprised of three chapters. Chapter 1 for the deeply queer mythological source material that haunts the tragedy even as it remains largely at a subtextual yet palpable level. Chapter 2 extends and deepens the concept of queer fate and queer negativity in a scene-by-scene analysis of Medea. Chapter 3 looks at the most obscure of Pasolini's feature length films, Notes Towards an African Orestes, a film long misunderstood as an unwitting sacrificial act on the filmmaker's part. Considering the film as the third in an informal, maybe unconscious, trilogy, Humphrey concludes his monograph by arguing that this "trilogy of myth" can best be understood as a deconstruction, gradually more and more severe, of three of the most important origin tales of Western civilization. Archaic Modernism makes the case that these three films are world: Mamma Roma, The Gospel According to Matthew, Teorema. The Trilogy of Life, and Salò, and that they are of continuing, perhaps even increasing, value today. This book is of specific interest to scholars, students, and researchers of film and queer studies.

Film itself is an artifact of memory. A blend of all the other fine arts, film portrays and preserves human memory, someone's memory, faulty or not, dramatically or comically, in a documentary, feature film or short. Hollywood may dominate 80 percent of cinema production but it is not the only voice. World cinema is about those other voices. Drawn initially from presentations from a series of film essays covers multiple geographical, linguistic, and cultural areas worldwide, emphasizing the historical and cultural interpretation of films. Appendices list films focusing on memory and invite readers to explore the films and issues raised.

Portrait of the Artist and His Mother in Twentieth-Century Italian Culture

Dreamscapes in Italian Cinema

Twentieth-century Italian Literature in English Translation

Fascist Experiments in Art and Politics

Critical Essays

An Annotated Bibliography, 1929–2016

The Dark Side: Philosophical Reflections on the "Negative Emotions"

*A critical engagement with cinema in Italy, this book examines the national archive of film based on sound and listening using a holistic audio-visual approach. Sisto shifts the sensory paradigm of film history and analysis from the optical to the sonic, demonstrating how this translates into a shift of canonical narratives and interpretations.*

*This is the first fully documented biography of the Italian composer Ruggero Leoncavallo (1857-1919), the beloved and popular composer of the opera Pagliacci.*

*Pier Paolo Pasolini (1923-1975) was arguably the most complex director of postwar Italian cinema. His films—Accattone, The Canterbury Tales, Medea, Salò—continue to challenge and entertain new generations of moviegoers. A leftist, a homosexual, and a distinguished writer of fiction, poetry, and criticism, Pasolini once claimed that "a certain realism" informed his filmmaking. Masterfully combining analyses of Pasolini's literary and theoretical writings and of all his films, Maurizio Viano offers the first thorough study of Pasolini's cinematic realism, in theory and in practice. He finds that Pasolini's cinematic career exemplifies an "expressionistic realism" that acknowledges its subjective foundation instead of striving for an impossible objectivity. Focusing on the personal and expressionistic dimensions of Pasolini's cinema, Viano also argues that homosexuality is present in the films in ways that critics have thus far failed to acknowledge. Sure to generate controversy among film scholars, Italianists, and fans of the director's work, this accessible film-by-film treatment is an ideal companion for anyone watching Pasolini's films on video.*

Oedipus rex, gr. u. ital. *Sofocle. Edipo re*

*Sofocle. Edipo re* [Oedipus rex, ital.]

Mussolini's Theatre

Spazi Riflessivi in Passeggeri Notturni

Secret of the Muses Retold

Pier Paolo Pasolini from Saint Paul to Sade

The National Union Catalog, Pre-1956 Imprints

Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and many others. Together with Robin Heasley's Italian Literature before 1900 in English Translation, also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature.

The major Italian filmmaker Pier Paolo Pasolini was also a poet, novelist, essayist, and iconoclastic political commentator. Naomi Greene reveals in English-speaking readers the diverse talents that made him one of the most controversial European intellectuals of the postwar era, at the center of political and cultural debates still vital to our time. Greene presents Pasolini's films to the English-speaking world, tracing the evolution of his ideas and the details of his troubled personal life from 1950, when he settled in Rome, to 1975, the year of his brutal murder, apparently at the hands of a young male prostitute. "In her concise and sympathetic book, Greene intelligently explicates the political and social context within which Pasolini became both a leading figure and a significant heretic. He was a filmmaker in the cinema, a communist who severely criticized many of the radical movements of modern Italy. Though he publicly acknowledged his homosexuality, he privately referred to it as his "sickness." As the book well documents, Pasolini was not a rebel but rather an authentic heretic who worked in contradiction to both his medium and milieu."--Choice Originally published in 1990. The Princeton University Press is pleased to make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University since 1897. As a creative medium, ancient Greek tragedy has had an extraordinarily wide influence: many of the surviving plays are still part of the theatrical repertoire, and texts like Agamemnon, Antigone, and Medea have had a profound effect on Western culture. This Companion is not a conventional introductory textbook but an attempt, by seven distinguished scholars, to present the familiar corpus of Greek tragedy. There are three main emphases: on tragedy as an institution in the civic life of ancient Athens, on a range of different critical interpretations arising from fresh readings of the texts, and on changing patterns of reception, adaptation, and performance from antiquity to the present. Each chapter can be read independently, but each is linked with the others, and most examples are

Death, Eros, and Literary Enterprise in the Opus of Pier Paolo Pasolini

The Time of the Crime

Phenomenology, Psychoanalysis, Italian Film

The Complete Index to Literary Sources in Film

Edipo Re, Leoncavallo, Engl. Transl. by Richard P. Arseny

The Pertinence of Exodus: Philosophical Questions on the Contemporary Symbolism of the Biblical Story

This study of Sophocles' Oedipus at Colonus demonstrates the applicability of narrative models to drama. It presents a major contribution not only to Sophoclean criticism but to dramatic criticism as a whole. For the first time, the methods of contemporary narrative theory are thoroughly applied to the text of a single major play. Sophocles' Oedipus at Colonus is presented as a uniquely rich text, which deftly uses the figure and history of the blind Oedipus to explore and thematize some of the basic narratological concerns of Greek tragedy: the relation between the narrow here-and-now of visible stage action and the many off-stage worlds that have to be mediated into it through narrative, including the past, the future, other dramatizations of the myth, and the world of the fifth-century audience.