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Pier Paolo Pasolini. Dissidenze, resistenze, ibridazioni

Pier Paolo Pasolini. Dissidences, resistances, hybridizations

CURATORI / EDITORS

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1. INTERVISTA/INTERVIEW: Giorgio Agamben, Valeria Montebello

La nostalgia non basta, ma è un buon punto di inizio - Nostalgia is not enough, but anyway is a good starting point

In this interview we asked Giorgio Agamben his reflections about Pier Paolo Pasolini from a theoretical point of view and from a personal one. During the conversation, Agamben deals with the very major themes of Pasolini's work, such as consumeristic civilization, anarchy of power, and the survival of fireflies, with many references to his life and contemporary society.

Keywords: Pier Paolo Pasolini, Giorgio Agamben, Biopolitics, Political Theory.

2. SAGGIO/ESSAY: Manuele Gragnolati, Christoph F. E. Holzhey

Una passività attiva? Spinoza nel Porcile di Pasolini - Active Passivity? Spinoza in Pasolini's Porcile

This essay explores the episode of Pasolini's play *Porcile* in which the philosopher Baruch Spinoza, endorsing the protagonist Julian's decision to follow his affects and have sex with pigs, recants from the *Ethics* and its celebration of reason. It proposes that in the play radical passivity not only appears as the only possibility not to be complicit with Power and Fascism, but also becomes a paradoxical form of activity that allows for a new form of freedom.

Keywords: Pier Paolo Pasolini, *Porcile*, Baruch Spinoza, Ethics, Media und Cultural Studies.

3. SAGGIO/ESSAY: Filippo Trentin

Enigmatiche correlazioni tra Walter Benjamin e Pier Paolo Pasolini: allegoria e anacronismo - Enigmatic Connections between Walter Benjamin and Pier Paolo Pasolini: Allegory and Anachronism

This article aims to shed light on the intellectual relationship between Walter Benjamin and Pier Paolo Pasolini. While numerous scholars have commented on similarities and resemblances be-

tween the two authors, none of these critics has sought to further analyse them, thus leaving their relationship in the domain of the similitude. This essay aims to evolve from the analysis of analogies to that of a «discursive formation» (Foucault) between the works of the two intellectuals. It will do so through an archaeological investigation of concepts of ‘allegory’, ‘history’ and ‘montage’. Its double objective will be that of shedding a new light on the complexities of both Pasolini’s and Benjamin’s discourses, and that positioning Pasolini within a broader context of Western intellectuals who investigated the reticular – rather than the positivistic and linear – development of capitalist modernity.

Keywords: Pier Paolo Pasolini, Walter Benjamin, Allegory, History, Montage, Michel Foucault.

4. SAGGIO/ESSAY: Giulia Cigna

Von zeitlichen und dialektischen Bildern Pasolinis bis zu Überschneidungen mit Benjamin und Hegel - From temporal and dialectical images of Pasolini to the Intersections with Benjamin and Hegel

In this essay I will analyse the topic of time and temporality in some of Pasolini’s works. The starting point of my analysis will be the assumption that the recurring presence of the topic of time is the sign of Pasolini’s attention to time and of his questioning the ways of representing it. As a consequence, several representations, consciousness and perceptions of time can be found in his writing. I will first do a close reading of *I Godoari* of *Petrolio*. This group of *Appunti* will then give the impetus for a comparison with the Benjaminian concepts of *Jetztzeit* and *Ursprung* that I will highlight through some passages from the *geschichtsphilosophischen Thesen* and *Das Passagen-Werk*. In the third part of my essay I will explore Pasolini’s aversion of Hegel and I will compare some passages of *Petrolio*, some poems and some interviews to Pasolini with some passages of the *Wissenschaft der Logik* and of the *Phänomenologie*. These two comparisons, focused on language and temporal images and concepts, will give a sense of the Pasolinian temporality, showing its compounded complexity.

Keywords: Pier Paolo Pasolini, Walter Benjamin, G.W.F. Hegel, Contemporary Literature.

5. SAGGIO/ESSAY: Alessandra Granito

La decivilizzazione culturale della società. Interludi filosofici e critici con Pasolini - Cultural decivilization of Society. Philosophical and Critical Interludes with Pasolini

Pier Paolo Pasolini was a kind of ‘Master of Suspicion’ and one of the most provocative cultural critics of his time who diagnosed the social falsification of the Self. In this article, I explore Pasolini’s perspective in terms of a negative ontology and I analyse the *pars destruens* of his ‘lutheran and corsair’ production in terms of *parresia* and existential conflict. Moreover, I write a ‘critique of Pasolini’s critique’, pointing out that, in my opinion, Pasolini’s dialogue with Modernity is an apocalyptic look on the ‘Grand Hotel Abyss’, since it remains an impersonal historical dialectic and

it is unable to undertake an existential kairòs in view of a spiritual and ethical metanoia.

Keywords: Pier Paolo Pasolini, Cultural Studies, Contemporary Literature, Anthropology.

6. INTERVISTA/INTERVIEW: Peter Kammerer, Antonio Lucci

Pasolini in Germania - Pasolini in Germany

This interview focuses on the relationship between Pasolini and Germany during his lifetime, as well as after his death. Special emphasis will be given to the reception of the polemicist Pasolini against the industrial society, to the film-maker Pasolini and to the relationship between Benjamin and Pasolini, mediated by Heiner Müller.

Keywords: Pier Paolo Pasolini, Germany, Walter Benjamin, Heiner Müller.

7. SAGGIO/ESSAY: Alberto M. Sobrero

I nomi dei personaggi nell'opera di Pasolini - Names of characters in Pasolini's work

Names and nicknames of the characters in Pier Paolo Pasolini's work have a more important role than is generally believed. The essay briefly examines the choice of names in three steps of Pasolini's work: in the stories of 1950, 'the desperate year'; in his two novels; and in *Petrolio*. In all cases, Pasolini seems to anticipate the reflections of distinguished scholars of anthropology, such as Claude Lévi-Strauss and Michel de Certeau.

Keywords: Pier Paolo Pasolini, Anthropology, Claude Lévi-Strauss, Michel de Certeau.

8. SAGGIO/ESSAY: Thomas Macho

Das Gegessene ist zurück. Pasolinis metabolische Kritik - The Eaten eats in turn. Pasolini's metabolic Critique

This paper analyses the relationship between criticism against power and the representation of hunger in Pier Paolo Pasolini's work, above all on his film production. The critical potential of Pasolini's work is highlighted through the classical hermeneutical tools of Anthropology and Cultural Studies, focusing the theme of hunger, eating and cannibalistic being eaten.

Keywords: Pier Paolo Pasolini, Anthropology, Cultural Studies, Cinema Studies.

9. SAGGIO/ESSAY: Antonio Lucci

Asketische Motive in Pier Paolo Pasolinis Filmen - Ascetic Themes in Pier Paolo Pasolini's Movies

This paper explores the theme of asceticism in Pier Paolo Pasolini's cinematography. In the first part, I distinguish three classical forms of asceticism: renunciation of food, sexual abstinence, and insulation from social communities (and in particular from cities). Drawing upon this historical reconstruction, I shall define asceticism as a movement of separation from, and contrast with, a given reality, either natural or cultural. In the second part of the paper, I will investigate the presence of the theme of asceticism in Pasolini's movies, both in its more classical forms (as for instance starvation or isolation in desert or deserted places, either real or metaphorical ones), and in the various form of 'separation' from reality.

Keywords: Pier Paolo Pasolini, Media and Cultural Studies, Cinema Studies.

10. SAGGIO/ESSAY: Silvia Mazzini

Pasolini e l'India: de- e ri-costruzione di un mito - Pasolini and India. De- and Re-constructing of a Myth

India was the first of a long series of Third World countries visited by Pasolini. In this essay I will analyze Pasolini's writings and films after his visit in 1960, in search of the elements that lead him to trace the outline of the so called 'myth of the barbaric'. I will show how and why this renewed myth of the past is not to be understood as traditionalism, but rather as a subversive, creative, so as a non-traditional tradition. A tradition of a 'transnational subproletariat', a kind of culture Pasolini found in slums and suburbs throughout the world.

Keywords: Pier Paolo Pasolini, India, Cultural Studies, Cinema Studies, Contemporary Literature.

11. SAGGIO/ESSAY: Davide Luglio

Pasolini et la «vaccine» de Barthes - Pasolini and Barthes's «vaccin»

This paper compares Roland Barthes and Pier Paolo Pasolini, focusing mainly on avant-garde drama. It analyses *Manifesto per un nuovo teatro* by Pasolini and Barthes's works on drama published between the mid 50s and the mid 60s. Similarity and resemblance are highlighted through a careful reading of both these essays.

Keywords: Pier Paolo Pasolini, Roland Barthes, Cultural Studies, Contemporary Literature.

12. SAGGIO/ESSAY: Viola Brisolin

Pasolini – Barthes: il soggetto amante, o dell'autonomia soggettiva come fedeltà a una passione - Pasolini – Barthes: the amorous subject or about the subjective autonomy as devotion to a passion

This article investigates the relations between subjective autonomy and the symbolic order – between the truth of the subject and the dimension of power – in Pasolini's late work, and in particular in the collection of poetry *L'hobby del sonetto*. The latter is read in dialogue with Roland Barthes's *Fragments d'un discours amoureux* and with some psychoanalytic concepts. In this reading the truth of the subject is configured as the truth of the amorous subject: as the lover's stubborn, unyielding attachment to an affective intensity directed toward the beloved. The object of the lover's affection (which could be a person, but also an idea, or a specific cultural domain) is here interpreted as imaginary in the Lacanian sense: as a specular projection of the lover's ego, a form deceptively identical with itself. But what constitutes itself as truth is the attachment that binds the lover to this deception, the obdurate affective intensity focused on the beloved. In this perspective, the risk of losing this attachment is experienced by the subject as the looming disintegration of the subject itself, as its dispersion in the anonymous symbolic order – the dimension of power, described by Pasolini in Calderón as «l'unico mondo possibile che la nascita ci assegna». The comparative methodology adopted, rather than focusing on influences and cultural appropriations, aims instead at creating a dialogue between a number of concepts and their creative expressions on the basis of their affinities, thereby seeking to produce mutual illuminations and open up new avenues of meaning.

Keywords: Pier Paolo Pasolini, Roland Barthes, Psychoanalysis, Jacques Lacan, Cultural Studies.

13. SAGGIO/ESSAY: Luca Peloso

Riformare lo strutturalismo? Pasolini critico di Lévi-Strauss - Reforming Structuralism? Pasolini's critics to Lévi-Strauss

In this paper I suggest to examine Pasolini's critiques to the father of Structural Anthropology, Claude Lévi-Strauss, based on a proposal: to substitute the notion of 'structure' with the term 'process', in order to obliterate the defects of Lévi-Strauss' method, such as the absence of history and values. I point out that Pasolini's arguments for his 'reform' of Structuralism are wrong, because they result from a false comprehension of the notion of 'structure' (and so of the Structuralism itself). Pasolini assumes that marxism – as a science – cannot be overcome, therefore he doesn't see, on one side, the common elements between it and Structural Anthropology; on the other side, the progress inherent Lévi-Strauss' Structuralism, which gives new basis to the scientific debate. Nevertheless, he also gets the weaknesses of Structural Anthropology, like its difficulty to understand cultural systems that are different from traditional societies.

Keywords: Pier Paolo Pasolini, Anthropology, Claude Lévi-Strauss, Structuralism, Marxism.

14. SAGGIO/ESSAY: Alison Smith

Searching for fireflies Georges Didi-Huberman and the Re-assessment of Pasolini's Legacy - Searching for fireflies Georges Didi-Huberman and the Re-assessment of Pasolini's Legacy

For a long while the vocabulary of 'Pasolini corsaro' has been part of contemporary political debate, but often in the service of a deeply pessimistic reading of the possibilities of progressive politics. Within the last decade however, a current of more varied references to Pasolini has also appeared. A turning-point was the publication in France in 2009 of Georges Didi-Huberman's essay *Survivance des lucioles*. A particular characteristic of this turn to Pasolini is that it looks beyond the polemical journalism of the 1970s to find contemporary resonance in earlier texts. This essay will concentrate on two texts by Didi-Huberman and on the further elaboration of the concept of 'firefly-resistance' to be found in Howard Caygill's *On Resistance* (2013). Caygill's analysis of resistance movements will also serve to indicate other Pasolinian themes which are detectable in contemporary or near contemporary debate, and in light of these we will compare Didi-Huberman's conclusions with other revisitations of Pasolini in search of a new class-politics, particularly the radical re-reading of Accattone offered by Fabio Vighi in 2003. In examining these texts we hope to show how the political Pasolini can be revitalised by tempering the dark prophecies of the Corsaro texts with some glimmers of surviving light from earlier battles.

Keywords: Pier Paolo Pasolini, Georges Didi-Huberman, Howard Caygill, Political Theory.

15. INTERVISTA/INTERVIEW: Marco Belpoliti, Antonio Lucci

Perché 'piccante'? Su corpo, scrittura e sessualità in Pier Paolo Pasolini - Why 'hot'? About body, writing and sexuality in Pier Paolo Pasolini

Starting from Pasolini's cultural-critical works, the aim of this interview is to discuss three different topics: body, writing and sexuality. Through a deep analysis will be examined the pasolinian heritage, the biopolitics and the relationship between Pasolini and Calvino.

Keywords: Pier Paolo Pasolini, Italo Calvino, Biopolitics, Cultural Studies, Italian Literature.

16. SAGGIO/ESSAY: Pasquale Voza

Il Gramsci di Pasolini - Gramsci's Pasolini

Gramsci appears in the work of Pasolini at different levels. A first level is 'ideal', ethical: is the 'leopardian Gramsci', 'pure heroic thought', characterized also by the stigmata of 'rigour' (as in *The Ashes of Gramsci*). A second level is given by Gramsci's reflection on the social question of language, a topic which Pasolini's special attention towards the problems of dialect and Italian language refers to in different but constant ways. Finally, it should be noted the keen interest that Pasolini showed, around the mid-Sixties, for the language of Gramsci, for his 'writing and thinking', especially the one expressed in the *Letters from prison*, a work in which, according to Pasolini, the

Sardinian thinker succeeded in making 'irrationalism and exercise of reason' coincide.

Keywords: Pier Paolo Pasolini, Antonio Gramsci, *Letters from prison*, Italian Literature, Italian Language.

17. SAGGIO/ESSAY: Marco Gatto

«L'arco trionfale di una sconfitta»: Pasolini tra vitalismo e ideologia - «The triumphal Arch of a defeat»: *Pasolini between Vitalism and Ideology*

The article reflects on Pasolini inheritance, supplying the coordinates for a critical review of his work. By using Fortini, de Castris and other critics' reflections, the author maintains the thesis for which Pasolini's work can be read insisting on the contradiction between vitalism and ideology which emerges from it.

Keywords: Pier Paolo Pasolini, Franco Fortini, Arcangelo Leone de Castris, Vitalism, Ideology.

18. SAGGIO/ESSAY: Riccardo Antoniani

Aleturgie di aleturgie. Note all'irregolarità inattuale di Pasolini - Alethurgy of Alethurgies. Notes about Pasolini's inactual irregularity

By focusing on Pasolini's late 'corsair' journalistic production as well as the unfinished and posthumous novel *Petrolio*, the contribute investigates the Poet of Ashes legacy within the current Italian cultural and political discourse. The corpus of Pasolini's intuitions on the early Seventies Italian society is here analysed from a nietzschean 'unfashionable' angle and corroborated with a number of recent juridical and journalistic findings. From such a perspective and by recurring to Schmitt's notion of 'irregularity' and Agamben's counterdispositif of 'minor biopolitic', Pasolini's extreme poetic of resistance together with its implicit performativity are presented in the light of Foucault's paradigm of 'cynic alethurgy'.

Keywords: Pier Paolo Pasolini, Alethurgy, Political Theory, Giorgio Agamben, Biopolitics, Carl Schmitt, Michel Foucault.

19. SAGGIO/ESSAY: Matteo Bianchi

Una storia impossibile. La ricezione di Pasolini nella letteratura italiana del XXI secolo - An impossible Story. Pasolini's inheritance within the Italian literature of XXI century

Focusing on contemporary writers and critics, this essay investigates Pasolini's problematic inheritance within the Italian literature. I shall show that, in fact, no contemporary Italian writer had, nor could, accept this inheritance. With this, I also show the problematic relation between Pasolini and the last generation of Italian writers.

Keywords: Pier Paolo Pasolini, Italian Literature, Contemporary Literature.

20. SAGGIO/ESSAY: Vinícius Nicastro Honesko

Linguaggio e vita: Pier Paolo Pasolini - Language and Life: Pier Paolo Pasolini

The present essay intends to investigate some relations between literature and life in Pier Paolo Pasolini. From the reading of some of his texts – from the beginning of the forties until the end of the sixties –, it presents how the dimension of mystery crosses the experience of language made by Pasolini. It proposes that the discussions about mono- or multilingualism in the Italian tradition are somehow in the center of this kind of experience intended by Pasolini, although in Pasolini this is more than just an option between two choices: the experience of language is as much an aesthetic as an ethical problem to the poet. It observes that this kind of experience is the fundamental condition to fuse life and scripture in an indiscernible amalgam. At last, it analyses – with the theoretical support of Giorgio Agamben, Jacques Derrida, Maurice Blanchot among others – how the mystery of language survives from Pasolini's work about Pascoli (in the forties) until his texts about the cinematographic language (in the sixties).

Keywords: Pier Paolo Pasolini, Contemporary Literature, Languages, Giorgio Agamben, Jacques Derrida, Maurice Blanchot.

21. SAGGIO/ESSAY: Delphine Wehrli

Pasolini et le néoréalisme - Pasolini and the Neorealism

Between poetry, cinema or literature, Pasolini has always been regarded as a marginal intellectual. At the core of the reaction triggered by the Neorealism in the Fifties, one will analyze his standpoints in the debate and his justification about a realistic style, whether dealing with the literary or with the cinematographic field.

Keywords: Pier Paolo Pasolini, Neorealism, Contemporary Literature, Cinema Studies.

22. SAGGIO/ESSAY: Harun Farocki

Introduzione al film Appunti per un'Orestide africana di Pier Paolo Pasolini - Introduction to Pier Paolo Pasolini's movie "Notes on an African Orestes"

This paper studies the documentary film genre in Pasolini's work, focusing mainly on *Appunti per un'Orestide africana* (Notes on an African Orestes). Editing and technical details are analysed, along with their symbolic meanings in Pasolini's visual poetics.

Keywords: Pier Paolo Pasolini, Cinema Studies, Media and Cultural Studies.