

Il Teatro E Il Suo Doppio

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches. A collection of essays discussing the famed Italian film director, writer, and intellectual. More than thirty years after the tragic death of Pier Paolo Pasolini, this volume is intended to acknowledge the significance of his living memory. His artistic and cultural production continues to be a fundamental reference point in any discourse on the state of the arts, and on contemporary political events, in Italy and abroad. This collection of essays intends to continue the recognition of Pasolini's teachings and of his role as engaged intellectual, not only as acute observer of the society in which he lived, but also as semiologist, writer, and filmmaker, always heretical in all his endeavors. Many directors, reporters, and contemporary writers see in the "inconvenient intellectual" personified by Pasolini in his writings, in his films, and in his interviews, an emblematic figure with whom to institute and maintain a constant dialog, both because of the controversial topics he addressed, which are still relevant today, and because of the ways in which he confronted the power structures. His analytical ability made it impossible for him to believe in the myth of progress; instead, he embraced an ideal that pushed him always to struggle on the firing line of controversy.

????????????????, the ancient Greek verb chosen as the title of this volume, belongs to the jargon of dramaturgy as employed by Aristotle in *Poetics*, 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. The 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).

The *Encyclopedia of Italian Literary Studies* is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The *Encyclopedia* is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The *Encyclopedia* also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

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Di Antonin Artaud sappiamo ormai tutto, o quasi. Più che dire chi è stato, converrà dire cosa non è stato. Non è stato un sognatore. Né un utopista. Forse è stato un pazzo. Ha contaminato mondi tra loro incompatibili; non con spirito di avventura, ma con la ferrea disciplina di un ricercatore che ostinatamente mette alla prova le sue conclusioni. Così, ha

letto diversamente i dati del reale, per rimetterne in questione la gravidanza; ha scoperto vasti crateri di senso, nascosti dal reale per celare le proprie, improvvise debolezze. Dove altri avrebbe perso l'uso della ragione, si è fatto forte di una coerenza assoluta. Oggi non ci stupisce un'archeologia dell'anima, né un'antropologia del cosmo. E l'idea di una scienza dell'immaginario vagliata al microscopio non è peregrina. Ebbene, Artaud non è andato in Messico – lo racconta questo libro – per fuggire la realtà. Ma per andare alla ricerca del reale e delle sue origini. E il viaggio gli rivela le possibilità del reale, inutilizzate dal reale stesso. Da scienziato, allora, avrebbe voluto riprendere il mondo dalle origini. E farne teatro. Che il suo palcoscenico appartenesse a uno di quei possibili, l'ha dimostrato il secolo.

Il teatro e il suo doppio Il teatro e il suo doppio con altri scritti teatrali e la tragedia 'I Cenci' Il teatro e il suo doppio Il teatro e il suo doppio Messaggi rivoluzionari Jaca Book

The 71st volume of the Eranos Yearbooks, *Beyond Masters – Spaces Without Thresholds*, presents the work of the activities at the Eranos Foundation in 2012. The book gathers the lectures organized on the theme of the 2012 Eranos Conference, "On the Threshold – Disorientation and New Forms of Space" together with the talks given on the occasion of the 2012 Eranos-Jung Lectures seminar cycle, on the topic, "The Eclipse of the Masters?" This volume includes essays by Valerio Adami, Stephen Aizenstat, Claudio Bonvecchio, Michael Engelhard, Adriano Fabris, Maurizio Ferraris, Mauro Guindani, Nikolaus Koliussis, Fabio Merlini, Bernardo Nante, Fausto Petrella, Gian Piero Quaglino, Shantena Augusto Sabbadini, Amelia Valtolina, and Marco Vozza. Each lecture is reproduced in the language in which it was presented: 12 essays in Italian, 3 in English, and 2 in German.

Based on meticulous research in the archives of some of the most prominent Italian avant-garde writers, *Poetry on Stage* examines the literary and ideological climate of the sixties and seventies.

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