

## *Costellazioni* N° 28

### Call for Papers

#### Editors

**Prof. L. Rino Caputo**, retired Full Professor of Italian literature at the University of Rome "Tor Vergata" and President of the *Scientific National Committee for the Centennial celebrations of Pier Paolo Pasolini's birth*.

**Prof. Maura Locantore**, Secretary of the *Scientific National Committee for the Centennial celebrations of Pier Paolo Pasolini's birth*.

#### *PASOLINI'S TRANSITIONS*

In spite of his contradictions Pasolini was one of the greatest leading characters of Twentieth Century culture. His powers of intuition, his unrelenting intellectual freedom, and his roughish criticisms are attitudes one feels missing now in contemporary Italian cultural and social life. As "poet of transitions" he is a good fellow traveler across the global village's unanswered questions, encouraging us along our uncertain journey.

In Pasolini's complex and articulate works, a sequence of recurring themes materialize in the course of time: love of popular culture; "heretical" political involvement; criticism of the neo-capitalist and consumerist model; criticism of the middle-class and its potential for homogenization; predilection for scandal; appreciation of dialects; and a devotion to language and in particular for the evolution of Italian. Also as a journalist, in his articles collected in *Scritti corsari* and *Lettere luterane*, he proved his unrivalled ability to grasp social changes in progress.

The proposed research aims to explore the meaning and import of "Pasolini's transitions", that is his conscious and progressive awareness of the interplay between expression and communication, such a one that allows not only purely creative and aesthetical practices, but also ethical and political and even economic and social ones, up to ecological formulations.

Pasolini was particularly alert about questions that are still quite open, which he clearly anticipated: for example, the destructive effects of consumerism and induced superfetation of goods. In spite of his being classed as an intellectual, the innovative and invective style of his journalism reveal the violence by which power manipulates the person's body, consciousness and life.

**Possible themes and/or key words:**

poetry, fine arts, landscape, language, dialect, cinema, politics, anthropology, journalism.

Possible specific research fields are listed below:

- *Transitions between the arts*

Pasolini has expressed himself in a multiplicity of languages, genres, and media through a variety of mediums: poetry, narrative, drama, cinema, painting and music, literary criticism, and semiology. This kind of experimentalism has resulted in a weakening of the traditional artistic codes and of the classical notion of authorship. In effect, in Pasolini's work, his obvious obsessive cognitive tension – to understand and expound in every possible way the complexities of the social and historical scene post-war intellectuals were facing then – is characterized by the intention to encompass different expressive forms. Consequently, such experimentalism does not cover up any eccentric inclination and cannot be related to the postmodern preference for stylistic hybridization: on the contrary, it witnesses an inexorable will to comprehend, and thus to restore the humanistic intellectual approach that is the still viable design to explain the meaning of events and the course of history.

- *Cultural and political social transitions*

What sort of country Italy is? How far can Pasolini's critical contributions be practically applied today? Among the many suggestions of this poet and film director, which still have the analytic strength necessary to interpret the country? Pasolini, as an engaged author of his times, is often described as a complex one, not only because of his attitude to be present, visible and radical in his stance but also for his relationship with the social sciences. On the one side, effectively, this writer does not reject sociological postulations tout court, on the

other he manipulates them when turning his literary posture into the so-called “Lutheran” and “Corsair” one in his essays and journalistic occasions. In analyzing some of his writings it is still necessary to investigate to what extent the actions of this author should be interpreted as forms of life rather than directly related to social concepts, epistemological substances and means employed by scholars. That is, shapes related to the actual institutions, organizations and communities within which intellectual activities unfold.

- *Languages and places transitions*

Along with his experimentalism and metalinguistic craft, one of the essential characteristics of Pasolini’s creative vitality is no doubt his lexical ingenuity and ease in fashioning new expressions. His desire to define whatsoever encircling reality by way of his own linguistic coinage comes to light in the very early stages of his juvenile production in Friulian dialect, in which a real idiom is invented; and a similar audacity in shaping language appears also when using Italian in poetry, novels, essays and articles. Linguistic change is for Pasolini a way to mark and recognize parallel social and cultural changes. Very often his intuitions commute into a metaphorical and imaginative language, still by no way impairing sense, as shown by the evidence that such choices have entered into common usage over time.

Abstracts are to be received before September 31st next at [rivistacostellazioni@gmail.com](mailto:rivistacostellazioni@gmail.com)

After approval, articles handed in must comply with editorial rules and not exceed 40.000 characters or be less than 25.000 characters.

Languages accepted: English, French, German, Italian, Spanish.

*Costellazioni* complies with Anvur regulations for scientific publications adopting a system of double blind peer review.