



**PIER PAOLO PASOLINI, 100 ANOS. EDITED AND TRANSLATED BY RITA MARNOTO  
AND ANA BEATRIZ ANDRADE (2023)**

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1.

The recent publication of the book *Pier Paolo Pasolini, 100 Anos*, coordinated and translated by Rita Marnoto and Ana Beatriz Andrade, seeks to balance the critical reception of Pier Paolo Pasolini's work in the Lusophone context, going beyond the mythical aura that still haunts the figure of the Italian artist.

The two coordinators and translators of this volume dedicate a significant portion of their work to the relations between Portugal and Italy. Ana Beatriz Andrade is a fellow of the Foundation for Science and Technology, working on a research project reflecting the reception of Dante Alighieri in Portugal as part of her Ph.D. in Modern Languages: Cultures, Literatures, Translation at the Faculty of Arts of the University of Coimbra. Rita Marnoto is a Full Professor at the same Institution, in which she teaches Italian Studies, Translation, Literature, and Arts. She is the coordinator of the latest Italian translation of the first edition of *Os Lusíadas* with Roberto Gigliucci [Bompiani, 2022], Commissioner of the Celebrations of the Fifth Centenary of the Birth of Luís Vaz de Camões, also participating in the "Comitato Scientifico" of the celebrations instituted by the Italian Republic on the occasion of the centenary of Pier Paolo Pasolini's birth. In this regard, she contributed to various initiatives to study and promote the artist's work in Portugal, including the organization of the "XIII Encontro de Italianística. PPPasolini. 100A," held on November 24 and 25, 2022, in the Library Hall of the Section of Italian Studies at the Faculty of Arts of the University of Coimbra.

It is also from the studies presented at the aforementioned colloquium that the two coordinators organized this volume, an edition of the Section of Italian Studies of the Faculty of Arts of the University of Coimbra that is part of the "Leonardo" Series, winner, in two consecutive editions coordinated by Rita Marnoto, of the prestigious international Flaiano prize (2005). The seventh issue currently being published continues a series of publications as captivating as they are necessary in the field of Italian studies in Portuguese language, surpassing, as is characteristic of the collection, restricted spheres of analysis.

*Pier Paolo Pasolini, 100 Anos* encompasses the contradictory complexity of an artist who did everything at the same time: poet, novelist, filmmaker, screenwriter, critic, essayist, visual artist, among other activities. In his creative processes, he was excessive, scandalous, controversial, transgressive, sometimes conservative, never silencing his "disperata vitalità" (p. 15) or his "disperata passione di essere al mondo" (p. 42). These verses are often repeated throughout the volume, along with the tragic conclusion of Pasolini's life 47 years ago, when the still unresolved mystery of his homicide became part of the posthumous construction of the artist's image and perhaps inaugurated a new phase of his image as an icon, often used and abused in inappropriate political appropriations.



## 2.

The opening essay by Giulio Ferroni, emeritus professor at the Sapienza University of Rome and president of the aforementioned “Comitato nazionale per le celebrazioni del centenario della nascita di Pier Paolo Pasolini,” is particularly relevant. Ferroni highlights the links that generate a connection between the poet as a myth—due to the “dramatic intensity” (p. 15) that his life and death still convey today—and the actual critical understanding of his work. The scholar proposes a reflection on the importance and transversality of Pasolini’s obsession with reality, embraced in full indeterminacy, both in his literary creations and in his films.

From the attraction to the real, we move on to the question of time, as presented by Giovanbattista Tusa through what he considers Pasolini’s philosophical thought. According to the essayist, Pasolini’s work lives on fragments and instability, establishing a bold and courageous dialogue between past, present, and future, in harmony with the frequencies of our contemporaneity.

With Maura Locantore, a scholar of the artist’s work and secretary of the “Comitato nazionale,” we delve once again into the materiality of the artist’s creation, traveling through the archives of Florence, Bologna, and Casarsa della Delizia, the hometown of Pasolini’s mother and a small town in the northern region of Friuli where he spent his youth and received his education. The reader can follow a detailed analysis of various autograph sheets and notebooks preserved in the Casarsa Archive, adding to their knowledge the relevance of Pasolini’s early poetic production, which is indeed less known and studied.

From Italy, we return to Portugal through the account of António Pedro Pita, a Full Professor at the University of Coimbra and the author of a review of a collection of Pasolini’s texts translated into Portuguese in 1977, titled *Últimos Escritos* [Centelha]. This collection was featured in the Zoom newspaper of the same year, a publication of the Cinematographic Studies Center of the Academic Association of the University of Coimbra. Pita’s memories contribute to initiating a clear exposition about the reception of Pasolini’s work after the April 25, 1974 revolution—which will also be further explored in other essays in this volume. His reflections help outline a contemporary analysis of *Últimos Escritos*, highlighting the artist’s interest in otherness and marginality in a changing world, triggering the mass culture with which he engaged critically.

Social disparities and asymmetries constitute central issues explored by Roberto Gigliucci, who delves into Pasolini’s extreme concern for the last and the innocent. Drawing on the short film *La sequenza del fiore di carta* (1968), the professor from the Sapienza University of Rome highlights Pasolini’s tireless voice, questioning the adversities faced by the most disadvantaged in society.

The focus on the most disadvantaged leads Professor of literature and aesthetics Abílio Hernandez to appreciate another aspect that, alongside the obsession with reality, is crucial for an overall understanding of Pasolini’s work: the sacredness, in its poetic and utopian sense. This is another avenue through which one can access the complexity of Pasolini: the sacred that is also political and unmistakably does not belong to the much-criticized bourgeoisie of the changing world in which the artist lived and created.

Next, the reception of Pasolini’s work in the Lusophone space becomes the subject of investigation in the three final contributions of the volume.

Rita Marnoto, in addition to providing a solid overview of the early translations of Pasolini’s works in Portugal, takes the reader on a journey through the travels of the Italian edition of *Os Lusíadas* from the artist’s personal library. This book accompanied Pasolini through his numerous relocations, serving as a backdrop to highlight the scarce but significant observations the writer made about Portugal over time. Marnoto emphasizes the short time that separated April 25, 1974, from Pasolini’s sudden death.



The circle closes with a return to the obsession with reality, analyzed in the first essay by Giulio Ferroni, gaining further value through the comparative study proposed by Ana Beatriz Andrade. In a dialogue where Dantean intertextuality is intricately woven between Pasolini's *La Divina Mimesis* and Alberto Pimenta's *A Divina (Multi)comédia*, the richness of Luso-Italian exchanges is demonstrated, highlighting the demanding relevance of studies in this field.

The volume concludes with the words of Giovanni Ricciardi, *in memoriam* (1937–2023), retired professor of Brazilian literature at the University of Naples “L’Orientale” and distinguished messenger of relations between the worlds that speak Italian and Portuguese. In addition to important references contributing to a reconstruction of the reception of Pasolini's work in post-military dictatorship Brazil (1985), Ricciardi engages in both comparative analysis—the writer, like Jorge Amado, using linguistic experiences to recreate the language of the most marginalized—and the multiple ties that connect the Pasolinian myth to an individual inseparable from his work. Once again, Ricciardi demonstrates the full expressiveness of someone who, as he writes, “aims to be a lucid witness of his time” (p. 132).

### 3.

The essays contained in *Pier Paolo Pasolini, 100 Anos* present a catalyzing concatenation, permeating a heterogeneity that, at the same time, is the distinctive hallmark of the extensive body of work studied in this volume.

The significant fragmentation and dense conceptual network underpinning the entire artistic work of the Italian poet are resolved coherently and rigorously by the authors of the essays, guided by the coordinators. They consistently refer almost all citations to Pasolini's words from the volumes of his complete works published by Mondadori in the “Meridiani” collection between 1998 and 2003, under the direction of Walter Siti.

A thorough understanding will also come from reading the plural aspects that traverse Pasolini's production, to which this volume makes a strong contribution.

### REFERENCES

Marnoto, R., & Andrade, A. B. (2023). *Pier Paolo Pasolini 100 Anos*. Secção de Estudos Italianos da Faculdade de Letras da Universidade de Coimbra. ISBN: 978-989-8511-10-2.

### DECLARAÇÃO ÉTICA

CONFLITO DE INTERESSE: Nada a declarar. FINANCIAMENTO: Nada a declarar.



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