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Milli Graffi, Milano.

Abstracts del n. 60.

Corrado Costa - Cavriago (RE) *amedea@novacom.ws*

A letter sent to the review "Techne" where he speaks about the utility of using comic.

Gian Luca Picconi - Imperia - *piccoccio@yahoo.es*

The comic poetry, which performs a neutralization of *Stimmungen* normally assumed by lyrical textuality, seems to have historically manifested in three ways: nonsense, parody, satire. From the twentieth century, however, things get complicated. If the end of the models, being still too close, means that even in the times of Futurism this tripartite division remains still active, after that period we can observe two kind of comic poetry: in first person, in which the *Stimmung* and the author's subjective positions in the

text are not completely neutralized; and one in third person in which the affective neutralization is performed on a text which exhibits its fictional nature.

Alessandro Giammei - University of Princeton - giammei@princeton.edu

Within the field of Italian Studies, ‘nonsense’ has been traditionally considered either as a historical, anglophone-only literary phenomenon, or as a broad linguistic and philosophical concept with no specific chronotopes. Drawing on previous research on the Italian legacy of Edward Lear and Lewis Carroll, this paper argues that ‘nonsense’ is actually describable as a specific literary genre within modern Italian comic poetry. Three major features are identified for this purpose. First, the impossibility for potential translators to establish a formal equivalence with nonsense texts without reproducing the processes—or programs—which originally presided over their conception (e.g. portmanteau or corpus-based lexicon, meta- and peri-semantics, or specific forms of parody). Second, the ability to camouflage senseless or trivial content through recognizable shapes and structures appropriated from models of the canon—a very specific characteristic of Italian nonsense-verse. Third, a special relation with place names, and with geography in general as a linguistic repertoire. The final part of the study is devoted to a reading of three books that are proposed as the seminal models for the nonsense-verse genre in Italy: Fosco Marini’s *Gnòsi delle Fànfole* (1966-1994), Giulia Niccolai’s *Harry’s Bar e Altre Poesie* (1969-1981) and Toti Scialoja’s *Versi del Senso Perso* (1971-1989).

Gilda Policastro - Università di Perugia - gilda.policastro@gmail.com

The essay explores the forms of the comic in the contemporary poetry, looking in particular at the Italian and French area. The so-called “poesia di ricerca” focuses the daily living and facts that are irrelevant, exalting writing and procedure rather than subjectivity and lyric point of view, as it happened in the traditional poetry until the new millennium.

Marco Berisso - Università di Genova - mberisso@unige.it

The essay focuses on one of the last Edoardo Sanguineti’s poem, *Enueg per Cenne*. In this poem Sanguineti uses metrical, stylistic and lexical elements coming from the sonnets of the medieval comic poet Cenne da la Chitarra. These elements are arranged in a

text which denounces later-capitalistic economy responsibilities in climate changes. The re-use of Cenne's sonnets is joined to the tactics of "literature sabotage" peculiar of Sanguineti's late production.

Erminio Risso - Genova - erminiorisso@gmail.com

This critical contribution considers the period of the publication of the famous anthology, *I Novissimi*, and analyzes the function and the presence of irony in Giuliani and Sanguineti; irony plays a very important role on the theoretical point of view and also as a key feature of their poetry.

Vincenzo Guarracino - Como - v_guarracino@virgilio.it

A survey of the development of the comical poetry in Italy beginning from Palazzeschi's most famous poems, Toti Scialoja's and Giulia Niccolai's nonsense verses. Particular attention is given to Attilio Lolini, Leopoldo Attolico, Guido Oldani.

Bernardo De Luca - Università di Napoli - berndel@hotmail.it

After an introductory survey on the main theoretical features of the satiric text, the paper focuses on the category of the *speaker* meant as the speaking subject of a satire, verifying its applicability to two contemporary poetic texts: *Didascalie per la lettura del giornale* by Valerio Magrelli (1999) and *I fenomeni in fiera (i transtelegenici)* (2001) by Gabriele Frasca

Fabio Moliterni - Università del Salento - fabio.moliterni@unisalento.it

The unpublished correspondence (1941-1961) between Luciano Anceschi and Vittorio Bodini concerns important aspects of their aesthetic and literary research and more in general of the poetic culture in Italy in the late twentieth century. The correspondence is a testimony of their creative and critical activity, and indicates the common aesthetic horizon of a constant reflection about the modern poetics, between avant-garde and modernism (Hermeticism), the Italian tradition and the European one (Baroque), new avant-gardes and surrealism.

Stefano Ghidinelli - Università degli Studi di Milano -

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This paper considers Marco Giovenale's creative production in order to illuminate his peculiar way of dealing with the *poetry book format*, considered both as an institutional publishing *medium*

within the modern literary system and as a specific structural framework and creative device of poetic expression. Moving from a strict critical revision of the main theoretical assumptions and technical features of the experimental poetry area that Giovenale himself defines «post-paradigmatic», the analysis of his recent works *Tagli/tmesi* and *Delvaux* aims to investigate the peculiar, somehow paradoxical interplay between the puzzling poetics/politics of perpetual installation and fragmented dissemination of his work through a ‘nebula’ of heterogeneous and often minimal publishing supports and formats and the considerable attention paid, on almost every occasion, to the constructive values of the *mise en livre*. With an attitude that – consistent with the “glitched” textuality pursued in the single poems – rejects the deceptive comfort of symmetrical and perfectly shaped structures functionalizing (aesthetically and ideologically) the showy, flaunted precariousness and roughness of the *assemblage*.

Milli Graffi - Milano - milli.graffi@gmail.com

Surprising *mise en page* of Edward Lear’s 60 limericks still unpublished and untranslated in Italy, edited by Francesca Cosi and Alessandra Repossi. It stimulates new points of view and questionings.
