

Abstracts

ALBERTO BARACCO

In his 2002 book *Ecopoetry*, among the characteristics differentiating ecopoetics from a more traditional naturalistic poetry, Scott Bryson included the felt need to adopt more humble positions in the relationship with the non-human. The shift from an anthropocentric to an ecocentric perspective is fundamental to the so-called “deep ecology” (Næss 1973), which identifies an egalitarian, holistic concept of the world based on the recognition of the equal intrinsic dignity of all beings as well as their ecological interconnectedness and interdependence. Moving from these theoretical premises, my basic point in this article is that the film world allows us to take a fresh look at ecopoetics of film. How can a film world express an environmental poetics? How can it suggest an ecocentric perspective? The article focuses on contemporary Italian cinema and, in particular, on the cinematic representation of the relationship human/non-human. Through the analysis of the two movies *Bella e perduta* (Marcello 2015) and *Spira Mirabilis* (D’Anolfi and Parenti 2016), some key aspects of film ecopoetics are examined. The film world emerges as a hermeneutic horizon through which we can critically reflect on ourselves and our place in the ecosystem.

IRENE DE ANGELIS

Nature plays a key-role in the *oeuvre* of Michael Longley, who conceives of poetry as a living organism: «[P]oetry is like a beautiful and rare orchid growing up through the tar macadam in a car park. That’s what poetry does: [...] a little plant creating its own revolution.» The image of the small, resilient orchid perfectly synthesizes Longley’s unique lyrical style. Through an analysis of Longley’s ‘Western elegies’ and his ‘herbal elegies’, this essay offers an insight into his delicate ecopoetry, which allows him to represent violence in an oblique way, embracing a wider perspective than that of his native Northern Ireland.

PAOLA DELLA VALLE

Oceania has always been considered an enormous extension of sea sprinkled with a myriad of tiny islands: a faraway and scarcely inhabited region on the margins of the world, of little importance in the geo-political scenario.

However, the Pacific was considered a strategic area for the great imperial powers of the 19th century, which annexed most of it. Today many insular states are still paying the consequences of the colonizers’ military supremacy and, more generally, of the industrialised Western countries’ environmental policies. First, some of their atolls were chosen as sites for nuclear testing by the French and US governments. Second, the sea-level rise is threatening numerous low islands, as a consequence of global warming and the melting of polar ice. Following the tradition of oral songs typical of that region, a generation of young poets has emerged to convey a “poetics of resistance”, through the social media and the web, and give a higher degree of visibility to their issues. Among them, the Marshallese “spoken word artist” Kathy Jetřil-Kijiner is probably the best known. Before her, the authoritative voice of the great Maori poet Hone Tuwhare had already anticipated the dangers of nuclear energy for the environment.

ANTONELLA FRANCIANI

In her most recent poetry, American poet Jorie Graham’s work has grown more ecological in subject matter. Franciani examines this aspect of her writing from *Sea Change* (2008) to *fast* (2007), placing it in the context of Graham’s poetics and her view of the role of poetry in contemporary literature. More specifically, she focuses on the way this poet ‘translates’ the scientific language of ecology into poetical language to ‘give voice’ to the natural world at this juncture in human history.

TOMMASO MEOZZI

This article analyses the tradition of the French haiku, focusing on the topic of the threatened nature and especially on climate change. Starting with the anthology of Jean Paulhan («La Nouvelle Revue Française», 84, 1920), the analysis moves to Jean Antonini’s *Anthologie du Haïku en France* (2003) and considers finally Laurent Contamin’s *Cent haïkus pour le climat* (2017). By the means of the concept of estrangement the article demonstrates how some of the examined texts cause a suspension of judgement, which challenges the opposition between nature and civilisation and leads to a deeper comprehension of the ecological problem. The

dialogical attitude of the texts is finally interpreted as a fundamental part of their ecological dimension.

FRANCESCO STELLA

The landscape in the Carolingian poem *De imagine Tetrici* (the statue of Theoderic), by Walahfrid Strabo, becomes a fundamental issue of the symbolical communication: the poet, who represents himself entering the royal park and palace to meet the imperial family and court, regrets the lost landscape of the classical poets and contrasts it with the actual (maybe, thermal) landscape of dirty mud, dung, and uproar of slanderers and flatterers, which he considers incompatible with a poetical activity. Furthermore, by describing the political perspectives of Louis the Pious's reign, he again uses naturalistic symbols of a biblical golden age, where conflictual animals live together in peace (like in *Isaias* 11), birds-poets can sing with one voice and subdued peoples are compared to the beasts which were chased in the royal hunts. But even this last picture is not dreamed, rather seen as an actual landscape from the windows of the royal palace.

LUIGI TASSONI

All the poetical work of Andrea Zanzotto assumes like reference the topic of wood, in the meaning of *sylva* and *kaosmos*. In this key establishes strict correspondences between subject (body and psyche) and his landscape, until realizing a full interpenetration inside two horizons. The dynamic itinerary from the original pleasant wood and the biological, geological, climatic instabilities of the contemporary wood, in this paper, is described thanks to the concept of *oikos*, in the meaning of space for vital and mortal metamorphosis, house of instabilities and of discoveries, complex time of memory of the future.

DAVIDE VAGO

In his poetry collections (*Macello*, published in 2004, and *La morte moglie*, published in 2013), Ivano Ferrari explores the suffering and the death of animals in a hybrid, apparently non-poetical place: the slaughterhouse. Here men become serial transformers of flesh, while organic liquids, blood and excrements of animals are evoked in a plain, even vulgar language. In this paper I apply the French 'zoopoetics' approach to Ferrari's poetry, since his most original poems display the animal's point of view and a non-human representation of the world, far from traditional anthropomorphism. Ferrari's cows and bulls are frequently evoked as "runaway beings": it is impossible to bridle them in our human coordinates. To sum up, his poetry is a good example of the "art du décentrement" which is, according to Anne Simon, the main characteristic of the "littérature des bêtes".

FRANCESCA VALDINOCI

Giorgio Caproni's poetic pathway has been marked by a rift regarding the representation of the nature, un-

questioned milestone of the whole author's work. Starting with his collected juvenile works, we've seen how they continued representing pretty pictures both lyrical and naturalistic, on the other side we find, in the mature poetry collections, pictures of hybrid ecosystems characterized by the juxtaposition of natural and anthropic elements in a disturbing post-apocalypse scenario in which history is made of remains and debris, ruins and relics, questioned from a post-human perspective. The trauma of organised warfare and the sudden economic and social transformations that took place in Italy in the Fifties and Sixties represents a kind of experience-based substrate from which Giorgio Caproni will shape a recurring picture of a threatened nature, deep-rooted in *Passaggio d'Enea* and protagonist in the degenerating universe under question in *Muro della terra*. A sort of doomsday that's key part of next works until *Res amissa*.

ALBERTO VOLPI

Between the end of the Fifties and the beginning of the Sixties, Italy went through the most important years of its industrial growth. This led to a huge people's relocation from the south to the north of the country, from countries to towns, which became bigger and bigger and chaotic. The beginning of the modernity involved new environmental problems: poets and intellectuals faced this situation with conflicting feelings, without a real environmental consciousness. In Pier Paolo Pasolini's *Le ceneri di Gramsci* (1957) the degraded roman suburbs are under attention; in Nelo Risi's *Polso teso* (1956) factories consume the country surrounding Milan. People living their birthplace created homesickness and desire for an idyllic nature in Pasolini and other dialect poets. In the same time mass tourism developed and looked for places far from polluted towns as we can find in Giovanni Giudici's *La vita in versi* (1965). The environmental disaster caused by the collapse of the Vajont dam (1963) created a starting ecological thought in Roberto Roversi's *Iconografia ufficiale* (1965), where nature became more and more in danger because of human actions and human nature because of itself.

CARMELO SPADOLA

The article is about the eco-poetry of the Mexican author Homero Aridjis, one of the greatest interpreters of the current ecological crisis. He developed a distinctive and an overwhelming attention to the future of the Earth from his earliest years of life, even though his works reflect an interesting environmental commitment since the publication of *Construir la muerte* (1982). Through a comparative analysis, this essay examines the most representative poems concerning the environmental deterioration, the relationship with other species different from the human beings, such as the animals and the trees, as well as the loss of an innocent and natural world.

Scrittori latini dell'Europa medievale



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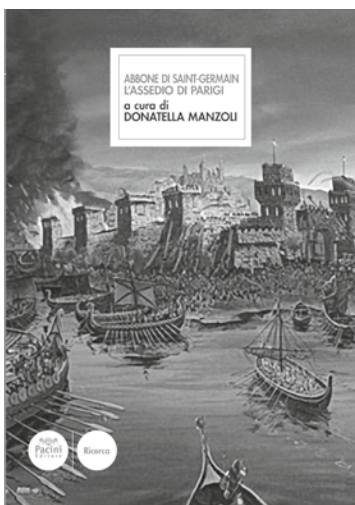
La collana **SCRITTORI LATINI DELL'EUROPA MEDIEVALE**, lanciata nel 2009 come progetto del programma europeo Cultura 2007-2013, propone al pubblico, agli insegnanti e agli studiosi opere di autori importanti del medioevo latino mai tradotte prima in italiano, con originale a fronte criticamente riveduto, ampia introduzione e adeguate note esplicative. Si dischiude così alla conoscenza dei lettori italiani un patri-

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