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Then,

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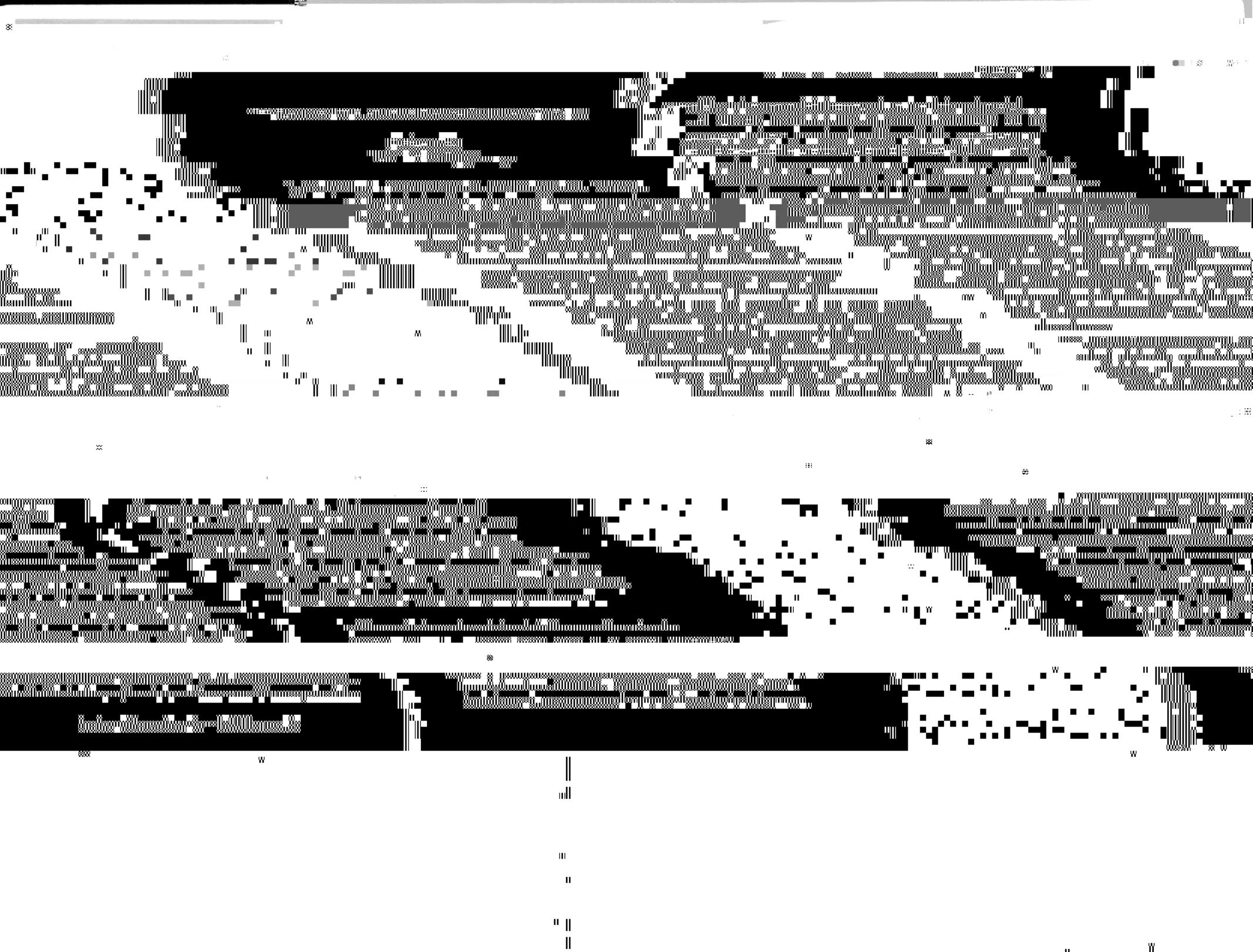
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scire dai suoi confini al punto che è meglio non parlarne neppure.
(Doiheroski, "Attraversando il marxismo" 41)

erations of non-Italian studies which was gradually abandoned
Yale in the late 1960s and early 1970s, and was replaced by

generation professors, and for their professors, however,
daily fare has radically shifted, from the fairly predictable meat and
potatoes of canonical literary studies to a more varied and complex
to it, the highly seasoned diet of non-literary cultural forms,
and critical and theoretical approaches that condition many fields

high literary cultural
with Cabini
(although he was always seen as tangentially contemporary). When I
proposed writing my doctoral dissertation on the *Manifesto*, I was

no uncertain terms that one did not write on such unim-

This generational aspect of today's disciplinary and institutional
laboratory, consisting of numerous Italian programs and their
complicated

of essays, edited and introduced by Franco Antonicelli, by scholars of
Italian literature who are sixty or older, and have made their careers
in North America. Three pieces were first presented at the

of scholars, they were simply dominant, were a dominant
to change their views of how Italian liter

very important record of the experiences of those teachers in the
United States, that is, of some of those very colleagues who have
lived through the great shift today from an almost exclusive focus
on Italian literary studies to less strictly literary Italian Studies.

The main difference between the two directions is that while Marxism
has always sought to know itself and has always reflected on the historical
conditions that made its doctrines possible, today the interest for questions that
have to do with the state, media, racism, the patriarchy, and neocolonialism,
seem to take off from the premise that capitalism is a natural

One of the main reasons for the success of these essays is their authors'
strong consciousness of cultural studies as a key term of reference
today; furthermore, there's often to be discerned a defensive and,
in some cases, nostalgic attitude toward the Italian literary tradition.

historical structure
has suggested, the

subsequent translations are mine.

"thinking historically" (Shemek 87), which could account for





...ve made yet another leap, only leaving the discipline, our em
 ... others like gender or culture does?" from Marx to "woman?").
 And I don't believe that I am being presumptuous in maintaining that our

... perspectives on cultural studies, I nonetheless acknowledge with gratitude
 ... his uncharacteristically open-minded promotion and support of young Ameri-
 ... can (and female) Italianists, such as ...

braci
 ...

N. ...

How Cherubino moves from a comic to a tragic role

...the first time he is seen in the play, he is in a comic role, as a servant of the Countess. He is a young boy, full of life and energy, who brings a touch of humor to the serious atmosphere of the opera.

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In realtà, a pensarci bene, c'è qualcosa di essenziale che manca in

white riot fighting for the same thing.

to maintain a correct view of collective
and research to view that also has important
successi di una cultura a persistent (and
g the supposed solipsism and egocentricity of the
encourages — or, more precisely, demands — a
ves the writing on others; the hearing of others
e creation of journals, initiatives in profes-
collaborations, the creation of reading groups,

In reality, when one thinks about it deeply, . . . there is something essential that
is missing in this supermarket, and that is self-reflection. It is believed that all
methods are the same, and I think we can choose, but the supermarket of methods
is itself a method. The thing we perhaps do not take

within the same personality. In order
to be successful in this culture
"pedagogico" (pedagogical)
just) commonplace regarding
writer. In fact literary creation e
tuff complement of activity that se
consultation about manuscripts, it
sional associations, journalists



