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Résumé de l'article

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PASOLINI OVERSEAS: HIS RECEPTION IN CANADA

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Summary: After briefly tracing the history of Pier Paolo Pasolini's travels in the Americas through the photographs that immortalize him, I focus my attention on the reception of his work and thought in Canada. I consider it significant especially in the context of gay, queer, and LGBTQ+ culture and among Italian-Canadian intellectuals. In the Canadian context, characterized by linguistic and cultural plurality, writers and essayists of Italian descent translate Pasolini's works, absorb his lessons, and draw on his thought to explore mainly identity-related issues. In the queer artistic milieu, it will be Pasolini's biographical journey in particular that attracts the attention of intellectuals and performers who, by manipulating his works and images, transform him into an icon of the different.

Keywords: reception in Canada; Italian-Canadian Literature; gay, queer, and LGBTQ+ culture

Introduction

In this present contribution, I will focus on examining the reception and impact of Pasolini's work in Canada; the critical exploration of Pasolini's influence in this nation remains relatively unexplored compared to the extensive investigations into his connections with the rest of the Americas, particularly the United States.¹

Canada is a nation in which politics, society, and culture are in constant negotiation between its francophone and anglophone identities, each with distinct associations to European and American/British values. Additionally, the country embraces various communities of immigrants and Indigenous peoples, giving rise to a rich tapestry of cultural influences under the banner of multiculturalism. Understanding how Pasolini's works have resonated in

¹ Orsitto and Pacchioni, *Pier Paolo Pasolini*; Chianese, "Pasolini tra URSS e USA"; Felice, Larcati, and Tricomi, *Pasolini oggi*; Annovi, *Pasolini*; Merjian, *Against the Avant-Garde*.

this Canadian context becomes particularly intriguing.² It reveals the enduring significance of his multifaceted influence even across the vast expanse of another “overseas” region.

Pasolini’s Americas through Images: New York, Rio, and Montreal

To delve into Pasolini’s experiences in the Americas, I will describe a series of photographs documenting his presence in three American metropolises: New York, Rio de Janeiro, and Montreal. From there, I will trace the main aspects of how his work has been received and interpreted in Canada, starting with his stay in the francophone city of Montreal in 1966.

A photographic exhibition at Villa Manin in Codroipo, titled *Pier Paolo Pasolini attraverso gli occhi del mondo*,³ allowed visitors to retrace, through a series of images, the history of Pasolini’s encounters with the New World, encompassing four journeys. The first two took place in July–August 1966 in Montreal and New York, followed by three more visits to the Big Apple in September 1966, November 1968, and March 1969. In 1970, Pasolini traveled to South America, where he stayed mainly in Rio de Janeiro.

In a famous interview with Oriana Fallaci in October 1966, the writer expressed the allure of New York, a metropolis whose lights, scents, and images deeply permeated his being:

It’s a magical city, overwhelming, and incredibly beautiful. One of those fortunate cities that possess grace, like certain poets who effortlessly create a beautiful poem with every verse they write. I regret not having come here much earlier, twenty or thirty years ago, to stay. I had never experienced such a feeling towards a country before, except perhaps for Africa. In Africa, I would like to go and stay there to find solace rather than harming myself. Africa is like a drug that you take to avoid self-destruction, an escape. New York, on the other hand, is not an escape; it’s a commitment, a battle. It instills in you the desire to act, confront, and

² This investigation is limited to outlining a map of Pasolini’s reception in Canada. The analysis of the works of the authors mentioned, highlighting in terms of themes and structures how influential Pasolini’s work has been, would require more space and a different editorial location. In the context of a volume, it would be possible also to highlight what new insights or perspectives these adaptations bring to Pasolini’s legacy.

³ See Gutiérrez Silvia, *Pier Paolo Pasolini: Sotto gli occhi del mondo*.

change things. It's like the things you enjoy when you are twenty years old.⁴

His stays in New York were also immortalized by various artists, including the photographer from *Europeo* magazine, Duilio Pallottelli, who captures his moments. Notably, the renowned artist Agnès Varda filmed Pasolini's *flânerie* in the chaotic urban space of New York for four minutes in colour. She then asked him to comment on his experience in French.⁵ Richard Avedon, the highly esteemed photographer of that era, dedicated an entire photoshoot to Pasolini, which, as was the case in other instances, was never published. Additionally, Duane Michael captured him posing in a cluttered alleyway with packages, an iconic image symbolizing his immersion in a city still under construction, characterized by constant flux and unfinished work.

These frames and images have been reprinted over the years and repeatedly shared on the Web, having served as a powerful media resonance for a crucial encounter in Pasolini's life. Critics have thoroughly examined the reasons behind this encounter, starting from his fascination with the counter-culture of the West Coast and rock music to his subsequent disillusionment with the Kennedy administration's New Deal, which Pasolini had perceived to suffer from numerous contradictions.⁶

The history of Pasolini's reception in the United States is more complex, as the American intelligentsia has shown a renewed interest that extends beyond his work in cinema to other artistic realms. Examples of this are evident in the 2014 film *Pasolini* directed by the New York filmmaker Abel Ferrara, the biography *Pasolini Requiem* by Barth David Schwartz (2016), and most significantly, the translation of a selection of his poems by Stephen Sartarelli titled *The Selected Poetry of Pier Paolo Pasolini: A Bilingual Edition* (2014). On the back cover of this anthology, it is recalled that of the nineteen volumes of poems by Pasolini, "Half a dozen of these books have been excerpted and published in English over the years." The path of the Friulian intellectual is presented through a selection of poems in both English and Italian, further solidifying his presence and influence in American literary circles.

⁴ Fallaci, "Un marxista a New York." My translation from Italian.

⁵ See Varda, *Pier Paolo Pasolini*.

⁶ Siciliano, "Pasolini a New York"; Tomassini, "Pasolini in America"; Cadel, "Pasolini e l'America"; Felice, "I cone a stelle e strisce"; Lombardo, "Pier Paolo Pasolini"; Natale, "Il Pasolini di Ferlinghetti"; Moslemani, "Pasolini e gli Stati Uniti"; Merjian, "Everything is about to Begin"; Calabretto, "Pasolini visto da Patti Smith."

The encounter with New York received ample media and cultural attention, as evidenced by the plethora of photographs documenting Pasolini's time there. However, in contrast, the documentation of his journey to Brazil, another face of the American continents, remains invisible. There are no images portraying Pier Paolo Pasolini during this part of his travels. It is worth recalling that, following his participation with Maria Callas at the tenth Mar del Plata Festival in Argentina to present *Medea*, Pasolini had the opportunity to stop in Brazil, where he was also captivated by the country's social and racial contradictions. These experiences formed the core of his poem "Gerarchia," which appeared in *Nuovi Argomenti* in 1970.⁷

If we limit ourselves to the photographic evidence of Pasolini's presence in South America, we can see that there are only a few official photos from the Argentine festival. There is nothing, however, to document his stay in Brazilian territory. Paradoxically, in the *Brasitalia* podcast episode "Ricordando Pasolini. Viaggi e memorie tra Africa, Italia e Brasile,"⁸ some photos from his trip to Africa with Dacia Maraini were used as a backdrop when evoking Pasolini's Brazilian journey. The iconographic representation thus substitutes the experience of his time in South America with that of the Third-World African context. This lack of images is likely due to the accidental and unexpected nature of his trip; in addition, Brazil was under a repressive dictatorship at that time, which effectively gagged the press. Consequently, this absence of visual evidence might have contributed to the relatively minor attention that critics have paid to Pasolini's stay in Brazil.⁹

Still retracing the remnants of Pasolini's American travels, we return to the first stop he made in 1966 in Montreal. Only a few photographs document Pasolini's brief visit to Montreal. They were taken by Bruno Massenet at the Loew's cinema. The filmmaker was invited with Ninetto Davoli to present *Accattone* and *Uccellacci e uccellini* on August 4, 1966, at the 7th International Film Festival of Montreal (Collections de la Cinémathèque québécoise). A

⁷ Pasolini, "Gerarchia."

⁸ See "Ricordando Pasolini: Viaggi e memorie tra Africa Italia e Brasile," organized by the Italian Cultural Institute of Rio de Janeiro, 2022.

⁹ Unable, for reasons of space, to proceed further in this investigation, I refer to D'Angelo and Calheiros, "Visioni in bianco e nero," and Carneiro, "Pasolini e a crítica brasileira." The first article highlights the role of the Brazilian Pasolini and underlines both the importance of his trip to the South American country in the development of his thought and the centrality of his figure in Brazilian culture; the second reviews the reception by critics in the South American country.

recent exhibition on Pasolini in the Canadian metropolis unveiled other archival materials, mainly related to the press coverage of his visit. The title, *Les passages (presque) oubliés de Pasolini à Montréal*,¹⁰ speaks volumes about Pasolini's almost forgotten visit to Montreal. Despite the lack of lasting memories or detailed accounts from Pasolini himself about his time in Montreal, some articles and photos from that period were published in newspapers, both in French and English; even *Tribuna italiana*, a daily newspaper published by Camillo Carli in Montreal from 1963 to 1978 in Italian, immortalized in one full-page photo Ninetto Davoli smoking local cigarettes on 3 August 1966.

New York and Rio had a great impact on Pasolini, as evidenced by many of his writings; Montreal did not seem to leave a significant impression. The urban landscape, filled with construction sites and renovations as the city prepared for Expo 1967, didn't allow Pasolini, a visual and experiential observer during his travels, to grasp its deeper contradictions. Montreal represented the entry point of a French-speaking, deeply Catholic, traditional, and rural Quebec into the global modernity scene; in some ways, it was very similar to the Italian situation that Pasolini was keenly mapping during the same period.

Pasolini's Canadian stay may not have left vivid impressions on his own work; it is worth exploring how his teachings and legacy influenced Canadian culture.

Pasolini in Canada: A Bridge between "Two Solitudes"?

Pasolini remains a niche author, whose literary works were translated late and arrived in Canada mainly through French and American translations. Instead, he is known for his filmography and for his tragic life and end. It is possible, however, to identify two contexts in which greater attention is paid to his work and character. There are essentially two main clusters in the Canadian reception of Pasolini's work that cut across two deeply divided societies and cultures: the gay, queer, and LGBTQ+ culture on one side, and the Italian-Canadian culture on the other. These clusters have the merit of creating bridges and passageways between the two linguistic communities, the anglophone and the francophone, which the writer Hugh MacLennan

¹⁰ *Passages (presque) oubliés d'un cinéaste italien à Montréal: Pier Paolo Pasolini* was commissioned by Alexis Lemieux for la Cinémathèque québécoise in Montreal, 20 September–3 October 2022.

aptly referred to as “two solitudes” in 1945.¹¹ It is important to note that the postwar period witnessed unprecedented economic, social, and cultural transformations in Canada, catapulting a predominantly rural society into an unprecedented mechanism of globalization, with Toronto and Montreal as the true laboratories of sur-modernity.

Our focus will be on Montreal, a metropolis where a large mass of francophone proletarians from rural areas in Quebec, recently urbanized, and coming from a traditional and Catholic environment, live in a situation of unique linguistic, economic, and cultural colonialism compared to the anglophone elites who hold wealth and power. With the end of Maurice Duplessis’ authoritarian government, the 1960s saw the rapid process of secularization and modernization known as the “Quiet Revolution.” In this context, Pasolini’s subversive films were interpreted by the progressive and nationalist francophone intelligentsia of Quebec as vehicles of protest against a traditionalist, Catholic society that resisted individual rights. Pasolini’s works found their way to the Québécois through film festivals, cinema screenings, and even schools through the projection of *Il vangelo secondo Matteo*.¹²

However, the scandal caused by Pasolini’s film *Teorema* reverberated in Quebec as well. Canadian Jesuit Marc Gervais, a film scholar and a university professor, was the president of the International Catholic Office of Cinema whose jury awarded Pasolini the prize of the OCIC at the Mostra internazionale di arte cinematografica of Venice in 1968. The reasons for the award are published in this note:

More than any other film presented at this festival, this work, imbued with the disturbing ambiguity that characterizes our era in a harrowing way, confronts with intense sincerity and a dramatic force involving a certain contemporary bourgeois society seen in its most miserable aspects, with an experience that can be qualified as religious.¹³

Gervais also provided an extensive and laudatory analysis of the film in *Le nouvel observateur*¹⁴ and the first monograph on Pasolini.¹⁵ The film was

¹¹ MacLennan, *Two Solitudes*.

¹² Paquette, “Esquisse des échos pasoliniens.”

¹³ Cited in Bonneville, *70 ans au service*, 115. My translation from French.

¹⁴ Gervais, “Teorema.”

¹⁵ Gervais, *Pier Paolo Pasolini*.

judged immoral, however, by the *Osservatore Romano* and was publicly disapproved by Paul VI. In March 1969, the OCIC revoked the award originally given for *Teorema*, allegedly due to pressure from the Vatican.

Later, in the Quebec of the 1980s, *Teorema* was seen as a profound critique of the traditional family, a cornerstone of bourgeois society. The emerging playwright Denis Marleau, in collaboration with poet Paul Chamberland and choreographer Daniel Leveillé, translated the film into a choreographic adaptation, highlighting its key aspects, which was staged at Théâtre des quatre sous in Montreal in 1985.¹⁶

An Icon of Diversity: The Queer Reception

During the 1980s in Montreal, a unique reflection on political, social, individual, and gender identity was taking shape. Two axes of Pasolini's reception emerged during this period and continue to be significant today. On one hand, Pasolini became an icon for the gay, queer, and LGBTQ+ community. On the other hand, he became an indispensable figure for many Italian-Canadian artists, composers, directors, writers, and poets. They translated his works, contemplated his thoughts, and were influenced by his poetic vision.

Indeed, the Canadian reception of Pasolini can be traced back to 1981. In the pages of the magazine *Le Berdache*, the official publication of the Association pour les droits des gai(e)s du Québec (Association for the Rights of Gays and Lesbians in Quebec), founded two years earlier, a series of articles by Pierre Vallières shed light on the subversive value of Pasolini's filmography. The first article, significantly titled "Qui a peur de Pasolini?," emphasized this subversive aspect. Vallières, the author of a renowned militant essay advocating Quebec independence titled "Nègres blancs d'Amérique" (1968), in which he compared the situation of Quebecers to that of African Americans, began to transform Pasolini into a symbol for the gay rights movement. In 1983, Jean Basile, an intellectual associated with Quebec's counterculture, wrote "Iconostase pour Pier Paolo Pasolini," an essay that explored the connections between homosexuality, eroticism, power, and the changing moral configurations of the world.

Pasolini, as a character transformed into an emblem of the sacrificial role that the "different" plays in society, attracted playwrights like anglophone Sky Gilbert and francophone Gaétan Nadeau. Sky Gilbert, based in Toronto,

¹⁶ See "Théorème 85."

authored plays such as *Pasolini/Pelosi or The God in Unknown Flesh: A Theatrical Enquiry into the Murder of Filmmaker Pier Paolo Pasolini* (1983) and *In Which Pier Paolo Pasolini Sees His Own Death in the Face of a Boy: A Defacement in the Form of a Play* (1991). Meanwhile, Gaétan Nadeau, influenced by Nico Naldini's biography of Pasolini, presented *Personal Jesus* at the La Chapelle Theater in Montreal in 2009. In this play, Nadeau's autobiographical journey intersects with that of the Friulian poet, exploring questions of homosexuality through the lens of theatrical disguise and transformation.

In 2018, in their self-translation from French to English of the work *Le cri du chrisanthème/ Pasolini's Our*, the transgender author Nathanael/Nathalie engaged in a poetic reworking of some themes addressed by Pasolini in *Empirismo eretico* to contest fixed identities, languages, nations, and genders. The writer states: "The betrayal of limits, the transgression of certain boundaries, was necessary for the work, and this in many ways respects and follows the indications traced in Pasolini's peregrinations."¹⁷

More recently, performers like Frédéric Moffet and John Di Stefano have taken an interesting direction in their creative process, with the appropriation of Pasolini's figure at its core. In their videos and installations, both artists explore and expand upon the questions posed by Pasolini, incorporating snippets or individual frames from his films, his photographs, and dialogues taken from his movies.

In Frédéric Moffet's *Fever Freaks*, he manipulates and re-edits individual frames from *Il fiore delle mille e una notte* to illustrate a passage from William S. Burroughs' book *Cities of the Red Night* (1981). In this crime novel, a detective searches for the original of an ancient lost book that tells the story of a plague affecting sexual centres and fear in the nervous system, unleashing a sexual frenzy with often fatal outcomes.

On the other hand, John Di Stefano, as an Italian-Canadian artist, positions himself at the intersection of the two fundamental currents mentioned earlier in Pasolini's Canadian legacy. His project *The Pasolini Project [2002–2005]* investigates Pasolini's texts and images to create individual works of art based on installations. For instance, *Theorem* overlays subtitles from *Teorema* onto an archival photograph of Pasolini's corpse, "in the absurdist hope that in his text we might find a reason for his untimely and tragic political assassination."¹⁸

¹⁷ Joritz-Nakagawa, "Nathanaël Discusses Writing *Pasolini's Our*."

¹⁸ Di Stefano, *The Pasolini Project*.

For Di Stefano, this is not merely a formal experimentation or a socio-historical reflection; it is also a way to claim his “otherness,” an otherness that is not only related to gender but also “ethnic,” as he writes in presenting his project:

The *Pasolini project* investigates and examines Pasolini’s works, texts and images, from which discrete installation-based artworks are created in an attempt to reclaim his “otherness.” As a first-generation Italian-Canadian, the artist’s relationship with Pasolini is not that of a biographer, but that of a translator who shares a cultural and linguistic background with the filmmaker. The works that constitute the installation thus implicitly also function as critical commentaries on identity and politics in their negotiation of the complexities of cultural translation and acculturation.¹⁹

Di Stefano summarizes Pasolini’s role for Italian-Canadian intellectuals: their engagement with his thoughts, activism, and works helps translate their complex quest for identity, which had begun a few decades earlier.

Translating Otherness in Canada: Pasolini in Italian-Canadian Culture

Canada became a favoured destination for Italian immigration, particularly for the working classes since the early 1900s. In the 1980s, the second generation of Italian Canadians emerged in this bilingual and bicultural cultural scene. These young individuals, who had access to education, questioned their roles and identities in a context they perceived as marginalizing them. Pasolini’s figure, with his subversive and countercultural message, embodies the image of an Italian intellectual with whom a dialogue would be woven between the francophone and anglophone cultural avant-garde and the Italian-Canadian intelligentsia. This dialogue culminated in a conference in 1983. On 29 January 1983, Dario De Facendis and André Beaudet, with the collaboration of the Union des écrivains québécois and the Cinémathèque québécoise, organized a conference at the Département d’études littéraires de l’Université du Québec à Montréal, where Québécois and Italian-Canadian writers and artists came together to discuss Pasolini’s figure and ideas. This

¹⁹ Di Stefano, *The Pasolini Project*.

shared interest in Pasolini's work and thought pointed the way for young Italian Canadians to move beyond opposition between anglophones and francophones and find their place within a multicultural cultural field.

This 1983 conference marked the first step of a dialogue that would lead to the creation of an extraordinary trilingual magazine, *Vice versa*. This title was chosen because it holds the same meaning in Italian, English, and French. *Vice versa* became a privileged platform for the elaboration of transcultural thinking that would influence the Canadian cultural scene in the decades to come. The first issue of *Vice versa* featured the translation "Que faire du 'bon sauvage'?" and a full-page black-and-white photo of Pasolini.

During this period, Canadian translations of Pasolini's works in English were published thanks to the efforts of two Italian-Canadian academics, Antonino Mazza and Pasquale Verdicchio, both Italianists. Mazza, a professor in Ottawa, translated a portion of *Teorema* in 1985 under the title *The First Paradise*, *Odetta*, and in 1991, he translated a selection of Pasolini's poems, which earned him the Italo Calvino Prize from Columbia University. Verdicchio, who lived in Vancouver, Victoria (British Columbia), Los Angeles, and San Diego, was one of the founders of the Association of Italian-Canadian Writers (AICW). He published translations of works by Antonio Porta, Giorgio Caproni, Alda Merini, and in 1999, *The Savage Father*, along with an accompanying essay. This work was the translation of Pasolini's screenplay *Il padre selvaggio*, which aimed to realistically portray the drama and birth of the new Africa with a precise ideological approach.²⁰

Indeed, the influence of Pasolini's filmmaking and poetry has extended to the poetic works of some Italian-Canadian creators, such as Antonio D'Alfonso, Stefano Palmieri, and Mary di Michele. Among them, Antonio D'Alfonso, a novelist, poet, essayist, and photographer of Molise origin but born in Montreal, stands out as one who has been deeply imbued with Pasolini's legacy. Not only did D'Alfonso publish Pasolini's works in translation as the founder of Guernica Editions,²¹ but he also followed in Pasolini's footsteps with his multimedia adaptation of *Antigone*.

²⁰ More recent is the translation of "e" by Canadian artist Andy Patton (2017). It is important to note that Canadian readers also had English and French translations of Pasolinian works published outside Canada, as indeed evidenced by their timely reviews of, and references to, these works in scholarly and cultural debate.

²¹ The fundamental role in the development of Italian-Canadian literature played by the Guernica publishing house deserves its own separate chapter. Founded in 1978 in Montreal by Antonio D'Alfonso with the purpose of translating Italian texts and those of

D'Alfonso's *Antigone* project is a multilingual endeavor that includes an English translation of the tragedy, two novels, some self-translated poems, a screenplay in English and French, and a film: *Queror* (1979); *Avril ou l'anti-passion* (1990)/*Fabrizio's Passion* (2000); *Un vendredi du mois d'août* (2004); *Antigone: A Translation of a Play by Sophocles* (2004); *Un homme de trop* (2005); *Antigone* (film, 2010); *Antigone: A Film Script Adapted from the Play by Sophocles* (2015); and *Antigone: Une adaptation de la pièce de Sophocle* (2017). In the cinematic realization, the character of Antigone, portrayed as a young Italian Canadian, navigates a contemporary bourgeois context, living as a victim in a claustrophobic and tragic space haunted by family passions overshadowed by themes of incest and suicide. Like Pasolini's approach with *Medea*, the translation from Greek is an in-depth appropriation of the work and its narrative mechanisms. The screenplay of *Antigone* demonstrates the same desire for purity and compression as seen in Pasolini's work. The long choruses are condensed into just a few lines, and in the filming, everything is characterized by minimalism, from the choice of black-and-white to the selection of costumes. Notably, like Pasolini's mythological films, D'Alfonso's adaptation combines extreme fidelity to the literary source – some dialogues and the narrative sequence – with elements of innovation and modernization rooted in D'Alfonso's ideological and cultural universe. As Pasolini did, D'Alfonso favours a poetic approach to translation that emphasizes its performative aspect in preparation for representation. Simultaneously, he eschews grandiloquence in favor of straightforward English, interspersed with monologues and lines in Italian and French. This choice adds depth and complexity to the narrative, reflecting the multilingual reality of D'Alfonso's Italian-Canadian context. In his creative adaptation of *Antigone*, D'Alfonso effectively showcases the legacy of Pasolini while bringing his unique artistic vision to the forefront. In the same years when D'Alfonso embarked on his research, which could not be fully explored here for its intermedial power, composer Silvio Palmieri staged a musical opera, *Elia*, in 2004 in his hometown, Montreal. The opera, also multilingual and based on Pasolini's texts, recounts the tragic story of a woman involved in infanticide.

Another example of Pasolini's profound influence, this time on poetry, is evident in Mary di Michele's poetic project, *The Flowers of Youth: Pier Paolo*

Italian-Canadian authors into French and English, with the intention of bringing different cultures into dialogue, it was later transferred to Toronto at the time of the referendum for Quebec's independence.

Pasolini Poems. Di Michele, an author and university professor of Abruzzese origin, traveled to Friuli to participate in a conference held at the University of Udine²² in 2004, providing the opportunity for her to immerse herself in Pasolini's autobiographical experiences. She revisited Pasolini's poetic collection, *La meglio gioventù*, from an intimate perspective. The book takes the form of a verse novel with a prologue and epilogue, delicately describing Di Michele's exploration of Pasolini's life and the pilgrimage to his birthplace, examining the time that shaped him as both a man and an artist.

During the 1980s, the interest of artists, intellectuals, and Italian-Canadian translators coalesced, with Pasolini's *Teorema* playing a central role in the critique of the family as a symbol of Catholic and bourgeois society, as well as the complex and ambiguous intergenerational relationships. Emigration amplified anthropological, linguistic, and social differences between acculturated children who spoke English or French, citizens of the First World whose values could be contested, and fathers who spoke only dialects, hailing from a rural and backward Italy from which they were expelled.

The representation of dysfunctional family ties takes centre stage in certain works, where Pasolini's influence is reimagined and recontextualized within the Italian-Canadian framework. These artists distance themselves from the nostalgic portrayal of the Italian family prevalent in Canada, propagated by various Italian immigrant communities of which they are the inheritors. Amidst the profound and accelerated changes brought about by emigration, they reflect on their own sense of diversity.

Pasquale Verdicchio highlights that, for Pasolini, "diversity" is a concept rooted in his biography: "Largely biographical at its inception, the concept acquired cultural and political dimensions by which the author sought to bridge various manifestations of the diverse (homosexuality, sub-proletarianism, Third World cultures) in a common oppositional front against officialdom."²³ The thread of diversity ties this inquiry to the emphasis on Pasolini's post-colonial and transnational perspectives,²⁴ an importance and relevance that Italian-Canadian intellectuals perceive from their eccentric position.

²² Oltre la storia, Beyond History, Au-delà de l'histoire: l'identità italo-canadese contemporanea, conference organized by the Canadian Cultural Centre and the Association of Italian-Canadian Writers, University of Udine, 20–22 May 2004.

²³ Verdicchio, "Pasolini's *The Savage Father*," 12.

²⁴ Chianese, "Pasolini tra URSS e USA."

Concluding Remarks

The search for identity, the vindication of diversity, countercultural reflection, and engagement seem to be the figures that connect the Italian-Canadian experience to the queer experience.

The identity/alterity dyad will also be at the centre of the interrogation of the figure and work of Pasolini from a gay and queer perspective: there he assumes the role of a character, his texts manipulated while single frames or long sequences are integrated in installations or performances.

In their 2015 article, questioning the absence of representations of Pasolinian texts in Canadian theatre and focusing on the exceptions constituted by the texts of Gilbert and Nadeau, Sylvain Lavoie and Lucille Toth concluded that in Canada it is more the man than the playwright who catalyzes the interest of creators:

While the Italian bad boy is definitely a ghost haunting a few figures of Canadian history of theatre, his queerness makes us wonder if it is possible to talk in terms of influence, even of presence in the greater genealogy considering the fact that both Gilbert and Nadeau represent figures of exception. Two displaced artists in the theatre landscape of this country, they are queer cases in all senses of the expression. We could have started to speculate on the reasons of why Europe and the United States are fascinated by the man as much as his work, where in Canada it is the man and not the playwright that seems to intrigue: the different figures portrayed by Gilbert and Nadeau may prove that here, Pasolini is mostly a piece of mud for a few men to play with, a queer (re)creation.²⁵

The examination we have extended to other genres and to a more recent period essentially confirms the conclusions Lavoie and Toth reached in their essay on Canadian theatre: Pasolini has become an icon, a ghost, for queer artists and intellectuals who, through manipulation of his work and appropriation of his figure, come to deepen the questioning of their identity and diversity.

²⁵ Lavoie and Toth, "Of Mud and Men," 86.

Pier Paolo Pasolini's influence has been significant in Italian-Canadian culture, especially during the 1980s. Artists, intellectuals, and translators have embraced and reinterpreted Pasolini's ideas through various artistic forms, such as theatrical works, musical compositions, poetry, and films. In the case of Antonio D'Alfonso, who, in his representation of the classics, on the screen reworks the Pasolinian lesson in depth, it is thus primarily Pasolini's counter-cultural biographical journey that prompts reflection and creation in Canada.

However, even if his work, especially his literary and nonfiction work, remains little known and poorly assimilated, the translations, appropriations, and creations that evoke him help translate some of the foundational cores of the Friulian author's poetics to Canadian audiences and erects Pier Paolo Pasolini into an authentic transnational author.²⁶

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²⁶ On Transnational Studies, see Ramazani, *Transnational Poetics*. On Transnational Italian Studies, see Burns, "Mapping Transnational Subjecthood"; Burdett, Havely and Polezzi, "The Transnational/Translational in Italian Studies"; Bond "Looking Sideways to Italy," "Between Memory and Matter," and "Transnational Italian Cultures." See also Chianese, "Transmediality as a Transcultural Dialogue."

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