



DIFFERENTLY QUEER

Sexuality and Aesthetics in Pier Paolo Pasolini and
Elsa Morante

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This paper explores the analogies and differences in the aesthetics of the late works by Pier Paolo Pasolini and Elsa Morante. Both authors mobilize a contorted, inverted, and suspended temporality that resists linearity and teleology and, instead, allows for the articulation of paradoxical pleasures that cannot be inscribed in a normative logics of development, conversion, or productivity. In this sense the late aesthetics of Pasolini and Morante replicates a queer form of sexuality, but while in the case of Pasolini it enacts self-shattering and oblivion, it embraces inversion, fluidity, and memory in the case of Morante.

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