

La critica letteraria, accanto alla vicenda intellettuale, ha una propria evidente dimensione stilistica. Il libro traccia la storia della critica italiana per campioni, per linee e per funzioni, nella convinzione che alcuni dettagli significativi possano illuminare l'intero quadro. Mette a fuoco dunque le principali parole-chiave dei singoli critici e la capacità di argomentarle in rapporto alle idee: da Croce, Gramsci, Debenedetti e Contini a Pasolini, Calvino e Fortini fino all'odierna critica online. I termini "stili" e "forme" vanno qui intesi in senso ampio: dalle figure della frase fino ai registri espressivi e all'insieme delle procedure retoriche che caratterizzano la forza argomentativa di un critico. Non esclusa la questione dei diversi generi del discorso: la monografia, il saggio su rivista, l'intervento breve, la recensione, la stroncatura, le storie della letteratura, i manuali, i blog. Le forme e le idee costituiscono inoltre un campo di forze discorsive soggetto alle regole della riproduzione sociale. Nel corso del Novecento la critica passa dal prestigio alla fungibilità (che contraddistingue in ogni ambito i lavoratori della conoscenza) e alla conseguente autocoscienza della propria "crisi" e "responsabilità": il libro, perciò, considera gli ambiti dell'editoria, del giornalismo, della scuola e dell'università come gli scenari in cui hanno luogo i posizionamenti e le legittimazioni del discorso critico e la scelta dei destinatari.

*Le idee e le forme. La critica letteraria in Italia dal 1900 ai nostri giorni*, non è articolato secondo i due criteri precedentemente descritti, non è un'esaustiva storia della critica letteraria italiana perché esclude moltissimi critici<sup>1</sup> e perché i casi esemplari presenti non sono sempre disposti in una stretta successione cronologica; non è nemmeno una disamina dei metodi, delle tendenze e delle scuole, perché tende a concentrarsi soprattutto su alcune parole-chiave<sup>2</sup> e sulla capacità di argomentarle: cioè sulle forme e sugli stili dei singoli critici in rapporto alle loro idee. Il termine *stile*, per molto tempo, è percepito come invecchiato e fuori moda negli studi letterari<sup>3</sup>. Per ritrovarlo occorre superare almeno un paio di "ere" bibliografiche, oltrepassando lo strato più recente, dove abbondano *rappresentazione* e *immagine*, e quello precedente, inflazionato da dai termini, troppo linguistici, segno e *struttura* (Eugenio Montale intitola *Stile e tradizione* un importante saggio programmatico, "Baretti", 1925).

<sup>1</sup> Per i vuoti, E. Zinato rinvia a Leonelli (1994), Casadei (2001), Ferretti, Guerriero (2010, considerate solo le bozze).

<sup>2</sup> A quanto riportato sotto, si aggiunga che questo termine va inteso come una serie di concetti e termini-chiave che guidano l'attività del critico "in rapporto con tutto quel che egli sa del pensiero, delle ideologie, delle credenze, della società" (Fortini, 1987b). Si riferisce anche, implicitamente, alla vecchia *history of ideas*, una disciplina storiografica, con spiccata tendenza interdisciplinare, sorta negli U.S.A. negli anni Venti del Novecento grazie a A. O. Lovejoy (1873-1962) e ad altri studiosi della Johns Hopkins University di Baltimora. La tipica forma espositiva dello storico delle idee (sia che si occupi di letteratura e di arte, sia che consideri la filosofia o la scienza), infatti, è l'analisi concettuale e lessicale di testi e contesti (logici, ma anche socio-culturali) nei quali una data idea compare. Vedi sotto.

<sup>3</sup> Nozione rivalutata, data la frequenza con cui il termine torna ad essere usato: Testa (1997, 2002), Mengaldo (2001), Casadei (2007), Ficari (2007), Amalfitano (2008). Lo stile sopravvive agli attacchi della linguistica (Compagnon, 2000)

# Scrittori E Opere Le Idee E Le Forme

**Riccardo Marchese**



## **Scrittori E Opere Le Idee E Le Forme:**

Scrittori D'Italia Natale Busetto,1929      **Scrittori e opere: pt. 1. Il Cinquecento e il Seicento** Riccardo Marchese,1987      **Scrittori e opere: Le idee e le forme** Riccardo Marchese,Andrea Grillini,1989      **Le forme del simbolo** Paolo Giovannetti,2021-04-15T00:00:00+02:00 Interrogarsi dentro una comunit di studio intorno al significato e alla funzione di simbolo del simbolo cio come concetto teorico e insieme operativo del fare estetico contemporaneo All Universit IULM docenti e studenti della scuola dottorale in Visual and Media Studies per un anno hanno seguito questo percorso sfaccettandolo in molte delle sue possibili declinazioni Da tale lavoro nato un convegno Le forme del simbolo Discorsi e pratiche del contemporaneo che si svolto il 20 novembre 2019 e di cui il presente volume il punto d arrivo A dominare senza alcun dubbio il concetto di forma simbolica derivante dal pensiero di Ernst Cassirer e dei molti Erwin Panofsky in testa che ne hanno calcato le orme E tuttavia la declinazione fortemente contemporanea di quasi tutti gli interventi sposta l asse del discorso valorizzando problematiche come quella dell identit che permettono di implementare diversamente molte delle questioni in gioco Alla costruzione simbolica e semiotica si sostituisce se non una decostruzione qualcosa come una defigurazione una ridefinizione critica del simbolo intesa a metterne in crisi i tratti di totalit e autosufficienza espressiva E in discussione non solo l opposto dialettico che in campo letterario stato pi volte evocato cio l allegoria come critica del rapporto codificato fra significante e significato C di pi Il contemporaneo il postmoderno sempre meno ha fiducia nella verticalit compiuta del senso e anzi scommette sulla proliferazione nomadica dei significanti con una particolare evidenza quando il processo si verifica in ambienti transmediali postcoloniali gender oriented che moltiplicano assiduamente i fuochi del discorso estetico      **Scrittori e opere: Dalle origini al quattrocento** Riccardo Marchese,1986      **I poeti italiani. Selections from the Italian poets, with biogr. notices by C. Arrivabene** conte Carlo Arrivabene,1855      **Antieuropa rassegna mensile di azione e pensiero della giovinezza rivoluzionaria fascista** ,1929      **Scrittori e opere: pt. 1. Dal romanticismo al positivismo** Riccardo Marchese,1987      **Rivista italiana di scienze, lettere ed arti colle Effemeridi della pubblica istruzione** ,1863      **Rivista critica della letteratura italiana** ,1885      *Piacevole raccolta di opuscoli sopra argomento d'arti belle scelti da autori antichi e moderni e ripubblicati per cura di Niccolo Laurenti e Francesco Gasparoni* ,1844      **Piacevole raccolta di opuscoli sopra argomento d'arti belle scelti da autori antichi e moderni e ripubblicati** ,1844      **Scrittori di belle arti** Francesco Algarotti,Carlo Roberto Dati,Luigi Lanzi,1831      **Cronaca rossa di letteratura, scienza ed arte** ,1887      **Il Filangieri** ,1909      *I Poeti Italiani* Conte Carlo Arrivabene,1855      *Saggio di lingua etrusca e di altre antiche d'Italia per servire alla storia de' popoli, delle lingue e delle belle arti* Luigi Antonio Lanzi,1825      **Elementi di fortificazione** Enrico Cosentino,Gaetano Carotti,1874      *Saggio di lingua etrusca e di altre antiche d'Italia per servire alla storia de' popoli, delle lingue e delle belle arti dell'ab. Luigi Lanzi regio antiquario dell'I. e R. galleria di Firenze. Tomo primo [-2., vol. 3]* Luigi Lanzi,1825      **Saggio di lingua etrusca e di altre antiche d'Italia. 2**

**tom. [in 3 pt.].** Luigi Antonio Lanzi, 1825

## Reviewing **Scrittori E Opere Le Idee E Le Forme**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Scrittori E Opere Le Idee E Le Forme**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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