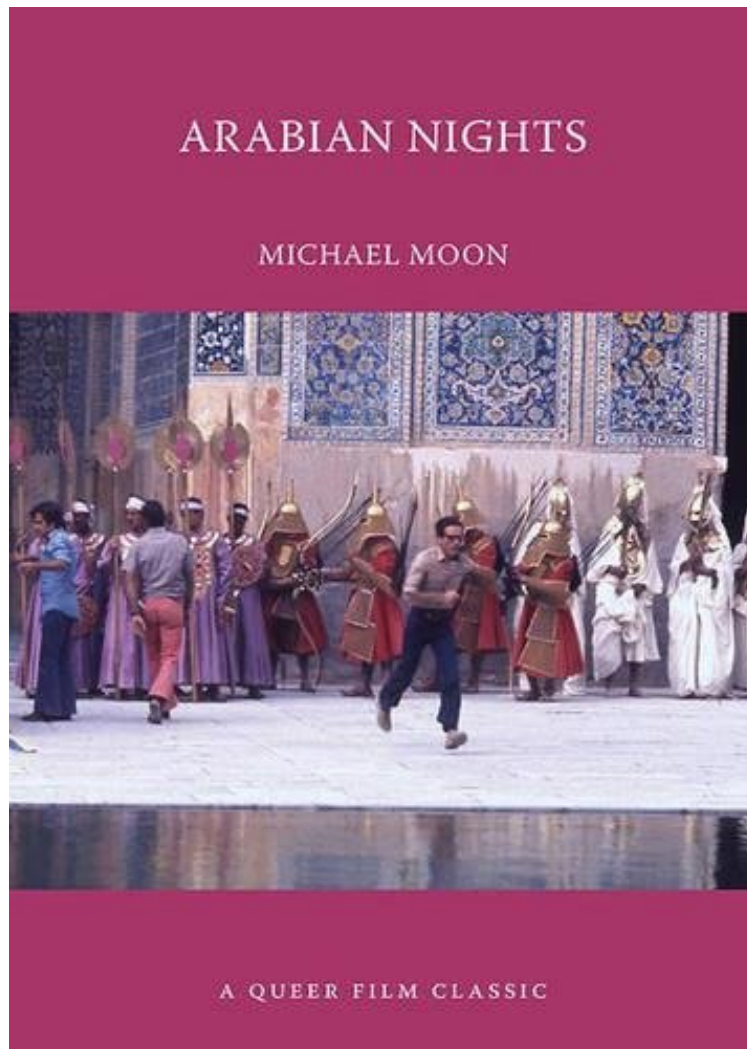


(Read now) Arabian Nights: A Queer Film Classic (Queer Film Classics)

Arabian Nights: A Queer Film Classic (Queer Film Classics)

Michael Moon

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Michael Moon : Arabian Nights: A Queer Film Classic (Queer Film Classics) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Arabian Nights: A Queer Film Classic (Queer Film Classics):

0 of 0 people found the following review helpful. Pasolini's Peak By Charlus One of the most charmingly erotic films ever made, Arabian Nights, the third part of Pasolini's Trilogy of Life, is a masterpiece. While informative and thoughtful, Mr Moon's monograph on the film is not. We get only glancing reports on the impetus for the film, nothing on the history of the filming, little on the reception of the film and little on Pasolini's life and thought itself. What we do get is a synopsis of the film, an extended meditation on Pasolini's relationship with the actor Ninetto Davoli, how the film fit into the milieu of gay films being made at the time, Pasolini's use of nudity and finally an extended chapter

on Arabian Nights films in general and the career of Maria Montez. The monographs in the Queer Film Classic series are erratic in quality. While this one is not nearly as good as the one on *Death in Venice*, it is not bad as the one on *Gods and Monsters*. To see how this one should have been done, read Gary Indiana's fascinating take on the notorious *Salò* for the BFI film monographs series, Pasolini's last film (a perfect match of writer with film by the way). Moon only occasionally slips into academic theory-speak; most of his writing is lucid. So worthwhile for what it is, but could have been so much more, considering the wonderful film at hand.

A Queer Film Classic on 1974s *Arabian Nights* by Pier Paolo Pasolini, the controversial Italian director who was murdered under mysterious circumstances in 1975. Already internationally distinguished as a poet, novelist, and outspoken social critic of the postwar period, Pasolini turned to filmmaking around 1960. In little more than a decade, he produced one of the most remarkable bodies of work in cinema history, beginning with his early film-portraits of the struggles of underclass youths and extending through his adaptations of such sacred or mythic narratives as the stories of Oedipus and Medea and the Gospel of St. Matthew. In what turned out to be the last years of his career, Pasolini turned to several classic works of chain-narrative *The Arabian Nights*, *The Decameron*, *The Canterbury Tales*, and *Sade's 120 Days of Sodom* as models for his own radical expansion of cinema's capacities for telling, showing, and enacting embodiment, nudity, and sexual desires and behaviors. This book explores the legacy and context of *Arabian Nights*, in many ways the most optimistic and appealing of Pasolini's late films, not only in the final explosive phase of Pasolini's career but also more broadly in the global history of film spectacle from Douglas Fairbanks to Maria Montez. Michael Moon teaches at Emory University in Atlanta, Georgia.

About the Author Michael Moon: Michael Moon is the author of books on the body in Walt Whitman's poetry, imitation and initiation in American art and writing from Henry James to Andy Warhol, and the sources of the work of outsider artist Henry Darger. He has taught at Duke and Johns Hopkins University, and now teaches at Emory University.