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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction / Francesco Pascuzzi, Bryan Cracchiolo -- Dreamed cinema, cinematic dreams: dreamscape, neurosis and desire in Federico Fellini's 8 1/2 / Avishek Parui -- The uncanny and mannequins: the dream-like qualities of two Italian gothic films, Il mulino delle donne di pietra and Lisa e il diavolo / Fernando Pagnoni, Amy M. Davis -- Massimo Fagioli's influence and psychoanalysis in Marco Bellocchio's Il diavolo in corpo / Alessandro De Stefanis -- The visionary realism of Marco Bellocchio's Buongiorno, note / Francesco Rabissi -- The ironic oneiric: Nanni Moretti and the cinematic challenges of the 1970s / Axel Andersson -- Life is but a dream: reveries, nightmares and other worlds in the films of Nanni Moretti / Eleanor Andrews -- Sublimation, myth and the work of dreams: radical nostalgia and melancholic attachment in Pier Paolo Pasolini's Edipo re / Linda Belau -- The cinedream in Pasolini and Cassavetes / Anthony Cristiano -- Gradivae and nymphs: walking women in the dreamscapes of Italian cinema / Maurizia Natali -- Dreams, nightmares, and hallucinations in Francesca Comencini's cinema / Letizia Bellocchio -- The nightmarish in Dario Argento's mother trilogy: spatial oddities and family ties / Sandra Waters.
Sommario/riassunto	This book explores the oneiric in Italian cinema from filmic

representations and visualizations of dreams, nightmares, hallucinations, and dream-like and hypnotic states, to dreams as cinematic allegories and metaphors and the theoretical frameworks applied to the investigation of this relationship.
