

SOCIETY FOR ITALIAN STUDIES INTERIM CONFERENCE

Transmissions and Transformations of Italian Culture

Institute of Germanic and Romance Studies, London
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ABSTRACTS

SESSION 1A: CINEMA FROM ITALY TO AMERICA

Maria Serena Marchesi (University of Lecce), 'The Good, the Bad and the Zany: Harlequin on Screen between Italy and America'

The literary stereotype of 'the Italian other' has undergone significant changes through the ages. During the Renaissance, when Italy was considered the cradle of refinement, it was the wicked Machiavellian duke that haunted the British stage. During the Nineteenth century, when Italy was the synonym of political turmoil, there came the wicked banditti. After World War II, when Italy has taken a politically subordinate position, the screen has performed its latest appropriation of Italy and Italians.

Part of this operation has taken place through the agency of the Italian directors themselves: the *commedia all'Italiana*, with its links to the *commedia dell'arte*, after all, has long been one of the most widely accepted genres abroad. Besides, directors like Sergio Leone or Roberto Benigni, both closely associated with the *commedia dell'arte*, have done their part in the diffusion of the Harlequin/zany type.

Overseas directors have deprived the zany type of any pathetic/sympathetic connotation, giving a heavy-handed carnivalesque (in the Bachtinian sense) representation of the Italian other. They (from Billy Wilder to the Cohen brothers, and many others) have created a recurrent type that culminates in the undignified, 'carnavalesque' mafia man, type-casting a whole country in a nation of zanies.

Catherine O'Rawe (University of Bristol), 'Christ in Concrete and Transmissions of Neo-realism'

This paper will examine the 1949 Hollywood film *Christ in Concrete* (dir. Edward Dmytryk.). The film is an adaptation of the 1939 novel by Italian-American writer Pietro Di Donato. The aim of the paper is not to compare the Depression-era realism of the novel with the post-war urban poetics of a director associated with *film noir*, but rather to examine the reception of book and film both in Italy and the US – the film's reception as Americanized neo-realism and the book's mixture of American social realism with the *verismo* of Verga and the Christian Marxism of Silone make for a complex series of transmissions, chief among which is the idea of the transmission of neo-realism from Italy to Hollywood.

Pauline Small (Queen Mary, University of London) 'Closing the Door on Mafia Women'

This paper will analyse the cinematic strategies used to transmit the image of Mafia women within the separate social constructs of Sicilian, and Italo-American society. Schatz (1981) locates the status of a 'new-born genre form' within the realm of 'social ritual'. The Mafia film has a 'new-born' dimension, most easily understood as a new sub-genre of the gangster film. The Mafia film has its most familiar and widely recognised conventions as deriving from the work of Coppola and Scorsese. But Mafia women have a significant presence in the ambit of Italian cinema in films as disparate in style as *Salvatore Giuliano* (Rosi, 1962),

Angela (Torre, 2004) *I cento passi* (Giordana, 2001) and *Le conseguenze dell'amore* (Sorrentino, 2004). Ryan and Kellner (1990) underline the centrality of the closing shot of *The Godfather* (1972), where Michael 'closes the door' on the figure of Kay: the shot at once excludes the female from the masculine domain, but frames her figure very strongly in the shot, emphasising, literally, 'the woman/mother's power'.

The different on-screen inflections of the Mafia woman are found in the differing social structures of the society on which Italian film-makers base their representations: from the rural hinterland (Rosi) to decaying urban Palermo (Torre) to the pristine anonymity of Switzerland (Sorrentino). But the question of gender space – cinematic and social - remains significant across the full range of films cited. Sicilian Mafia women are also assigned to control behind closed doors. However, in contrast to the Hollywood model, Italian film-makers consistently open up the space of the female role, evidence of a different gender construct to that of American society, be it their social power (Rosi) or their sexuality (Torre). The Italian films challenge the control of masculinity (less assuredly patriarchal than the Hollywood model) by son *and* mother (Giordana) and break, however temporarily, the subordination of the female role (Sorrentino).

SESSION 1B: TRANSMUTATIONS OF CULTURE

Roberto Ludovico (University of Massachusetts Amherst), “Né rossi né neri”. Renato Poggioli e la cultura italiana del dopoguerra’

A distanza di un secolo dalla nascita di Renato Poggioli e di quasi quarant'anni dalla sua prematura scomparsa nel 1963 si è presentata l'opportunità di fare un bilancio dell'opera e delle tracce lasciate nella cultura contemporanea da parte di questo eclettico intellettuale che così emblematicamente ha saputo impersonare la cultura letteraria del '900.

Poggioli assunse il ruolo di ponte culturale tra l'America, l'Italia e il mondo slavo, non solo con i soliti studi critici e traduzioni, in inglese e in italiano, o ai saggi critici, ma anche per la meno nota attività di consulenza editoriale svolta per le principali case editrici Italiane, prime tra tutte Einaudi e Laterza. Il suo saggio *La teoria dell'arte d'avanguardia*, ancora oggi considerato tra gli studi fondamentali della teoria della critica letteraria, soprattutto in ambito comparatista, ebbe vicende editoriali travagliatissime in Italia. Particolarmente illuminanti per comprendere non solo le ragioni del lungo ritardo nella pubblicazione del volume, ma anche per meglio inquadrare la ricezione dell'opera di Poggioli in Italia, sono gli scambi del 1949-50 tra lo stesso Poggioli e Cesare Pavese, editore presso la Einaudi, ed altri documenti inediti afferenti a questo argomento. La vicenda da un lato contribuisce alla comprensione del clima culturale dell'Italia del dopoguerra e dei retroscena della politica editoriale della più importante (ed influente) casa editrice italiana, dall'altro spiega, almeno in parte, la limitata fortuna di cui ha goduto in Italia *La teoria*, mai ristampata né dal Mulino, né da altri editori, mentre la versione in traduzione inglese di Harvard University Press conta undici ristampe per un totale di circa 20.000 copie.

Adalgisa Giorgio (University of Bath), ‘From Fairy Tale to Novel: Sexuality and Realism in Domenico Rea’s *Ninfa plebea*’

The theme of female sexuality is a recurrent one in Domenico Rea's (Naples, 1921-1994) work and culminates in his Strega Prize-winning novel *Ninfa plebea* (1992). Ambiguously poised between fable and realism and between exaltation and denigration of the female body, Rea's powerful novel has not yet elicited a satisfactory critical interpretation.

This paper sets out to fill this gap and uncovers intertextual links between the fairy tale 'Le tre melarance' — to be found in many cultures and present in Giambattista Basile's *Pentamerone* (1634–1636) with the title 'Le tre cetra' —, Rea's own short story 'Rapporto sulle tre

melarance' (1985) and *Ninfa plebea*. The analysis of Rea's transposition and redistribution of elements from the fairy tale to his work will reveal the internal logic and sound ethics of his last novel and will shed new light on the nature of this author's 'realism' and his treatment of female sexuality.

Roberto Bertoni (Trinity College, Dublin), 'Angelo Tonelli's Cultural Network'

Angelo Tonelli, a poet from Liguria, writes philosophical and lyrical texts as well as works which border onto utopia. His network of models and sources includes 19th- and 20th-century poets such as Leopardi and Montale; references to Romanticism; integration of some Modernism (Eliot in particular); reference to Hindu myths and concepts, and to Greek antiquity; a sense of the sacred; a holistic integration with nature. His experience of the external world is transformed by a transfiguring reading of cultural sources, and a search for transcendence. His cultural models are transmitted partly literally (he is also a translator from ancient Greek), and partly by modifying the works cited through a new context and an attempt at provoking re-experience of the ancient in modern times. All of this, strangely perhaps, even leads some of his texts towards political commitment.

SESSION 1C: TRANSFORMATIONS OF CONTEMPORARY ITALIAN CULTURE: POLITICS, MEDIA AND MIGRATION

Paolo Bartoloni (University of Sydney), 'The Culture of Emotion: Tastes, Values and Consumption in Contemporary Italy'

The discipline of aesthetics in the context of Italy is considered by the seminal Italian philosopher Mario Perniola as the area from which a reconsideration of the relation between literature and philosophy can commence; but also the platform from which to articulate a counter-discourse in relation to a culture of emotion for which, according to Perniola, anything goes.

In *Contro la comunicazione* [2004] (*Against Media and Communication*), Perniola describes Italy as an eminent example of the recent transformation of societies and markets from national to global, and the concentration of media ownership, with attendant monopoly on the control and distribution of information and cultural production. In Italy, the ³Berlusconi's effect² appears to have increased the reliance on generic and induced emotions, which in *Contro la Comunicazione* Perniola opposes through the articulation of an intellectual and aesthetic disposition to selection and discretion.

Perniola's book is not only a critique of the Italian media circuit, but also an attempt to produce an active resistance based on aesthetic engagement. But what exactly is happening in Italy with regard to the cultural industry and its reception? Further, does Perniola's analysis accurately depict the state of Italian culture, and are his theses relevant, workable and applicable to other contexts? This paper provides a preliminary discussion of the production, distribution and consumption of culture in Italy through the investigation of recent literary and cinematic texts discussed from the perspective of philosophical discourses on aesthetics.

Federica Mazzara (University College London), 'Piazza Vittorio: An Example of Italian Cultural Transformation'

In 2002 the Italian musician Mario Tronco and the film director Agostino Ferrente decided to create an orchestra in the multicultural area of Rome, known as the Esquilino quarter. This project came out of their desire to put together the multi-ethnic variety of musicians that were dwelling in that part of Rome. The result was truly amazing: an enormous group, directed by Mario Tronco, constituted by almost twenty musicians coming from many different countries, formed the so-called "Orchestra di Piazza Vittorio" ("The Orchestra of

Vittorio Square”). The Orchestra is now internationally known and is currently on tour all over the world. In 2006 Agostino Ferrente made a documentary about the Orchestra telling the story of its constitution. This film received many awards and has been screened all over the world (also in London on the occasion of the latest Italian Film Festival). The same year, 2006, saw the publication of a novel by the Italophone Algerian writer Amara Lakhous called “Scontro di civiltà a P.zza Vittorio” (“Clash of civilizations for an elevator in Piazza Vittorio”), which is again a story about the multicultural reality of Rome, an example in fact of the transformation of the Italian society and of the importance that Italian migrant literature is gradually gaining.

Starting from these musical, cinematic and narrative examples, this paper aims at analysing how migration in Italy is beginning to produce cultural performances that enter the larger context of popular culture. In other words, this paper will try to analyse the importance of what Mieke Bal has defined as “migratory aesthetics” - in this case of Italy.

Monica Boria (Nottingham Trent University), ‘Sabina Guzzanti’s Satire: Cross-Media Transformations and Cross-Country Interactions’

Guzzanti’s satirical TV programme *RaIoT. Armi di distrazione di massa* (2003) provides an interesting contemporary instance of cross-media transformation. Commissioned by RAI 3 and then stopped after the first episode in November 2003, the programme was adapted for the stage and toured Italy in 2004, out of which came a book and DVD (*Reperto RaIoT*, Rizzoli, 2005).

Guzzanti’s satirical work takes a European turn when the artist sets out to make a documentary on the censorship of her programme: *Viva Zapatero!* (2005) takes the RaIoT case as a platform to discuss attitudes to freedom of information and political influence in Italy and Europe. Alongside archive material, interviews with journalists, politicians, other satirists (among them Rory Bremner), the documentary includes clips from other European satirical programmes and Guzzanti’s own sketches. Finally, a modified version of *Viva Zapatero!* was broadcast by Channel 4 within the series *Bremner Bird and Fortune* in April 2006.

Beyond the obvious question of the sorry relationship of television with politics in Italy today, Guzzanti’s case and its large resonance, in Italy and beyond, raises more subtle questions, like the impact of the public debate (in the press, blogs etc.) and of the media agenda in the transformations of the texts for its various audiences.

SESSION 2A: ART, HISTORY AND THE POLITICS OF RECEPTION

Valentina Polcini (University of Exeter), ‘Intersemiotic Borrowings: Dino Buzzati’s Re-use of Arthur Rackham’s Illustrations in his Early Fiction’

The influence of Rackham’s visual art on Buzzati’s fiction is an issue that has been sometimes referred to by critics but never further investigated. My paper will argue that the writer’s adolescent love for Rackham’s book illustration contributed significantly to shaping the Buzzatian fantastic through a process that he himself called “un recupero culturale”. His juvenile novels *Barnabo delle montagne* (1933) and *Il segreto del Bosco Vecchio* (1935) are particularly imbued with the “fantasia nordica” contained in Rackham’s illustrations. Yet, this is no passive borrowing. Buzzati’s intersemiotic recycling is meant to convey his own poetics of the fantastic, whose main claim is that contemporary men have lost their interest and faith in imagination. While appropriating some aspects of Rackham’s visual sources – i.e. personification of natural elements, fairy-tale atmospheres, strange creatures – in a way that frequently resembles *ékphrasis*, Buzzati translates them into new fictional contexts where the

perfect harmony between human beings and animate nature depicted by Rackham is seriously endangered.

Lara Pucci (University of Manchester), ‘Translating Picasso: Guttuso’s *Guernica* as an Italian Language of Resistance, c. 1938-53’

From 1940 – the year he joined the underground Communist Party – until 1943 – the year of Mussolini’s fall, the artist Renato Guttuso carried a postcard reproduction of Picasso’s *Guernica* (1937) in his wallet, describing it as ‘an ideal membership card of an ideal party’. Like many of his left-wing contemporaries, Guttuso found in *Guernica* a language with which to confront the violence of his time, and subsequently incorporated Picasso’s iconography and idiom into his own anti-fascist protests. This paper explores Guttuso’s translation of *Guernica* into an Italian vocabulary of resistance. Of particular interest is his recourse to this language to articulate the popular struggles of the post-war period. The transition from Fascism to Christian Democracy, Cold War cultural politics, the exhibition and reception of Picasso’s work in Italy, and the exhibition history of Guttuso’s own work, are examined as key factors informing the shifting meanings of this repeated intertextual referencing of *Guernica*.

Lorenzo Santoro (Università di Roma Tre), ‘1921 e 1937. Il Protocollo dei savi di Sion in Italia tra fascismo, antisemitismo e politica di massa’

L'apocrifo antisemita denominato “Il protocollo dei savi di Sion” fu pubblicato in Italia da Giovanni Preziosi nel 1921 e nel 1937. In entrambi i casi con l'obbiettivo di inserire nella politica di massa e nella cultura italiana un potente fattore di propaganda come l'antisemitismo. Di fronte ad intenzioni simili il talk si propone di illustrare i contesti completamente diversi nel quale la diffusione dell'apocrifo è da contestualizzare. Infatti nel 1921 il protocollo si inseriva tra le armi di comunicazione del giovane e spontaneo movimento fascista, ancora privo di una centralizzazione organizzativa e simbolica, mentre nel 1937, alla vigilia delle leggi razziali, il protocollo viene ad inserirsi nella complessa strategia propagandistica del regime fascista di appropriazione di temi, elementi e atteggiamenti verso la modernità appartenenti sia alla religione cattolica che – in senso più vasto - alla cultura nazionale di riferimento. Il Talk si propone di esaminare tanto la ricezione del testo nelle due edizioni, che il diverso atteggiamento nelle polemiche antisemite tra le diverse correnti del fascismo.

Jane Dunnett (Swansea University), ‘“Rise and Shine”: Reinvigorating the Feminist Theatre of Dario Fo and Franca Rame via Translation’

Tutta casa, letto e chiesa (1977), co-written by Dario Fo and Franca Rame, contains a series of tragicomic monologues, encapsulating and condemning society’s double standards towards women. Several of these one-act plays went on to become classics of feminist theatre, translated and performed all over the world (e.g. *Una donna sola* and *Lo stupro*). The question of topicality appears paramount when transferring dramatic texts from one cultural context to another, yet a comparison of the source texts with their British and American versions, for instance, reveals a disjuncture between Italy’s patriarchal society and the target societies. A recent Egyptian film based on *Il risveglio* offers a further perspective on the issue of audience identification. If it is true that translations tend to date faster than the original, they also give new life to a text. In the light of this paradox, my paper explores the different strategies employed to make Fo and Rame’s plays relevant to different audiences, and seeks to historicise their reception.

Daniela Rossi (University of Cambridge), ‘The Illicit Sonnets of Domenico Venier: A British Library Codex’

The British Library Manuscript Collection holds a sixteenth-century codex containing 144 illicit poems of varying metrical form in the Venetian dialect. The codex claims to be a poetic exchange between two patrician literati, Domenico Venier (1517-1582) and Benedetto Corner, in which they both discuss and calumniate Elena Artusi, a woman with whom both men claim intimate relations. This paper examines the inherent duality of the codex in form and function from historical and analytical perspectives, discussing the roots of its erotic lexicon, the prospective audience and its place in the greater tradition of Cinquecento illicit and invective literature. Ostensibly, the codex is an example of Venier’s attempt, in Ciceronian fashion, to accommodate the two seemingly opposed stylistic levels of high poetic form with low language and subject matter. However, at a subtle, more discreet level, the manuscript also demonstrates that the Venetian illicit counter culture provided a private space among the public, Christian-dominated mainstream. The existence of this space enabled both the insecurity of the declining patrician class and its cynicism of the changing social situation in Venice to be easily shared among intimate circles of like-minded intellectuals.

Eleonora Carinci (University of Cambridge), ‘Rewriting Pietro Aretino: Lucrezia Marinella’s *Vita di Maria Vergine* (1602)’

In this paper I consider the relationship between *La Vita di Maria Vergine* by Lucrezia Marinella (1602) and the work of the same name by Pietro Aretino (1539).

The genre of the life of the Virgin was very common in Italy in the post-Tridentine period and had mainly a propagandistic aim. In the introduction of her book Marinella declares to have considered several canonical sources for Mary’s story, but does not mention Aretino’s work, which is definitely her main model, as I am going to demonstrate. I intend to analyse the way in which Marinella reuses Aretino’s book considering some textual evidences, and discussing the analogies and the differences between the texts. Marinella in several cases uses the same words used by Aretino, but at the same time she gives her personal contribution to the story, showing her own literary ambition, her gender and the culture of her time.

Oren Margolis (University of Oxford), ‘King René, Janus Pannonius, and the Politics of Cultural Transmission in Renaissance Italy’

At Ferrara in January 1452, the *Carmen pro pacanda Italia*, written by the Hungarian humanist protégé Janus Pannonius and commissioned by René of Anjou, exiled king of Naples and noted patron, painter and poet, was presented to the visiting Emperor Frederick III. Less than ten months later, Pannonius was commissioned to write a panegyric of René by a Venetian senator, *provveditore* and knight of René’s chivalric *Ordre du Croissant*, Jacopo Antonio Marcello. By the autumn of 1453, René was in Italy with a Franco-Milanese army and had declared war on Venice. Starting from these events and these texts, this paper shows how this network of cultural transmission was directed towards René’s political ambitions, and how René, through his agents and allies, negotiated his place within the Renaissance political and cultural landscapes. Likewise, it shows how his agents and allies negotiated their places within the circle of a great medieval prince.

Simone Testa (Royal Holloway, University of London), ‘The Circulation of Ambassador’s Reports: From Oral Presentations to Historical Sources’

The aim of this paper is to describe the transformation of ambassadors reports (mainly Venetian), from presentation in front of the Senate to the most used sources for the reconstruction of Early Modern European history. The privileged point of observation of such transformation is the anonymous first printed collection of manipulated ambassadors’ reports,

the *Thesoro politico*. This book was published anonymous and under false address in 1589. Several publications with the same title followed until 1618, but contained very different material. Single texts were added or removed and the subtitle of the book changed according to the cultural and linguistic environment: from Italian to French, Latin (in Germany), and English.

The paper will also describe subsequent use of single reports in descriptions of countries, such as the Dutch Elzevier brothers' collection.

SESSION 3A: TEXTUAL CRITICISM: CONSOLO AND SILONE

Alessandro La Monica (University of Zurich), 'Per un'edizione critica del romanzo *Il seme sotto la neve* di Ignazio Silone'

Oggetto della mia relazione è il dattiloscritto con correzioni autografe de "Il Seme sotto la Neve" di Ignazio Silone conservato alla Zentralbibliothek di Zurigo. Il documento, noto agli studiosi solo da poco è, per diverse ragioni, particolarmente interessante. In primo luogo esso presenta numerose correzioni autografe, che intervengono non solo direttamente sulla pagina dattiloscritta, ma anche su foglietti ritagliati e poi attaccati a essa, dando così al documento un aspetto fortemente originale. In secondo luogo il dattiloscritto, essendo anteriore all'edizione in tedesco (Oprecht 1941) - uscita senza il controllo preliminare della censura - contiene la versione originale dei brani in seguito espunti, finora noti solo in traduzione tedesca e inglese. Una scoperta di queste settimane riguarda poi il manoscritto parziale (capp. 6-9) dello stesso romanzo, documento importante in sé data la scarsità di carte manoscritte concernenti i romanzi siloniani, ma rilevante anche per contribuire a risolvere alcune questioni sollevate dal dattiloscritto come quella relativa alla presenza di correzioni numerose per quanto riguarda i capp. 1-3 e sporadiche nei restanti capp. 6-9.

Daragh O'Connell (University College Cork), 'Contemporary Ecdotics: Vincenzo Consolo's *Nottetempo, casa per casa*'

This paper will examine the textual genealogy of Vincenzo Consolo's 1992 novel *Nottetempo, casa per casa*. Applying a broadly genetic approach and availing of autograph manuscripts, typescripts and three separate editions of the novel, it will argue the case for the fluidity and variability of Consolo's textual practice in an age of increasing digitalization. I will demonstrate that the novel's embryonic forms are to be located in the late 1960s and early 1970s, that is, the period in which the author was fully engaged in writing *Il sorriso dell'ignoto marinaio* (1976), and thus, the interrelatedness between the two works will also be highlighted. Moreover, Consolo's essayistic and journalistic practices are also intimately linked with his narrative practice and a series of pieces he wrote between 1972 and 1989 will also be examined in relation to the compositional features of the text.

Nicolò Messina (Universidad de Girona), 'L'approccio ecdotico critico-genetico. Possibili applicazioni alla narrativa italiana contemporanea'

Il testo letterario – è risaputo – è un'ipotesi aperta con un *ora*, ma anche un *prima* e un *dopo*. La critica genetica (Hay 1979; Segala 1988; Grésillon 1994; Contat-Ferrer 1998) –già applicata ad autori come Flaubert, Valéry, Proust, Joyce– intende restituirlo nella sua complessità: i.e. cerca di riportare alla luce, sulla scorta dei testimoni documentari, gli stadi preliminari dell'opera letteraria, quelli precedenti la cristallizzazione meritevole del *ne varietur* dell'autore e tuttavia suscettibile di ulteriori modifiche.

L'approccio critico genetico nell'impostazione ecdotica di Giuseppe Tavani (1996, 1998) è stato positivamente sperimentato nella Collezione *Archives ALLCA XX* patrocinata dall'UNESCO (circa 50 volumi già usciti).

Questo metodo, sinora adottato per autori dell'area latinoamericana, caraibica e africana (e.g. Asturias, Bandeira, Huidobro, Rulfo, Vallejo), è stato messo alla prova con un autore italiano ritenuto ormai un classico e felicemente attivo, Vincenzo Consolo (Sant'Agata, Messina, 1933).

È stata così allestita l'edizione critico-genetica (2006) dell'opera consoliana più nota e tradotta (francese, tedesco, inglese, spagnolo, catalano): *Il sorriso dell'ignoto marinaio* (1976, 1997). Si delinearanno le caratteristiche e le fasi costitutive di questa edizione, e si proporrà la ripetibilità dell'esperienza con altre opere dello stesso autore.

SESSION 3B: INTERTEXTUALITY IN THE MIDDLE AGES AND RENAISSANCE

Alexander Lee (University of Edinburgh/Università degli studi di Bergamo), 'The Holy Passion of Friendship: Petrarch on Amicitia'

Petrarch's deep love of friendship is not hard to observe. Filled with tender advice, entertaining tales, gentle rebukes and intriguing thoughts, the letters which comprise the *Familiars* and the *Seniles* alone testify to the value which he placed on his friends, but he was not loathe to express his sentiments on the subject more directly. Writing to Giovanni d'Incisa, a Florentine relative, on 10th April 1348, he described friendship as being 'much rarer and more precious than gold.' Similarly, in a letter to Zanobi da Strada written in 1352, he explained his attempt to reconcile a quarrel between two mutual acquaintances by asking whether there was anything which was greater than friendship except virtue.

Petrarch's attachment to his friends has readily been acknowledged by scholars. Aldo Scaglione, for example, is both accurate and typical of general historical opinion in having described Petrarch as 'an ideal friend, every ready to help and to do so graciously,' while Ugo Bosco similarly encapsulates the impression conveyed by Petrarch's correspondence in concluding that he was a person for whom hatred was alien.

If the importance of friendship in Petrarch's life has been well appreciated, however, it is surprising that Petrarch's *conception* of friendship has received no significant scholarly attention. Although there are many illuminating studies of Petrarch's relationship with individual figures or groups, there is no critical study of Petrarch's understanding of the term '*amicitia*' within the field. Even major texts on the concept of friendship in the early Renaissance grant Petrarch no more than a fleeting reference.

While it is undoubtedly tempting to treat Petrarch's friendships as intimate episodes which add colour to an already captivating biographical picture, this paper will suggest that friendship was not merely a fact of Petrarch's life, but an intrinsic part of his *lebensweisheit*, a component in his practical philosophy of living. By looking carefully at telling remarks in the *Familiars*, the *Seniles*, the *De vita solitaria* and the *De remediis utriusque fortune*, this paper will show that Petrarch consciously engaged with a rich literary tradition on the subject, and deliberately endeavoured to make friendship an integral part of a systematic body of practical moral philosophy. Exploring Petrarch's response to and assimilation of major texts in the history of '*amicitia*', this paper will attempt to reveal how Petrarch's notion of friendship related to his conception of virtue and love, and fitted within the broader framework of his thought.

Elena Lombardi (University of Bristol), 'Emblematic Intertextuality: Lucan's Wood in Ariosto and Tasso'

In this paper I propose to read the ambivalence of Renaissance intertextuality (which both displays and conceals the memory of the source) through two figures: the image of memory (Yates, Bolzoni, Nencioni) and the emblem (Compagnon). Common to both interpretations is the idea of an open, even endless and always in the making signification of intertextuality. In

particular, I will focus the intricate way in which Lucan's 'dark wood' (*Pharsalia*, III) is employed in Ariosto's *Orlando Furioso* (*Cinque Canti* II) and Tasso's *Gerusalemme Liberata* (III, XIII, XVIII), and the way in which other intertexts from Virgil, Ovid and Dante interact in the receiving texts. In exploring how the two figures for intertextuality are at work in this 'translation', I will show how the central theme of Lucan's episode, the *nefas* (sacrilege) committed by Caesar resurfaces in the form of a sexual and ideological *nefas* in Ariosto and as genre issue in Tasso.

Patricia Vilches (Lawrence University, Wisconsin), 'Machiavelli and Sor Juana: Desire, Fortuna, and Virtù'

Niccolò Machiavelli and Sor Juana Inés de la Cruz wrote *The Prince* and *The Answer* respectively while in isolation. Both authors struggled with conflicting emotions while addressing the powers that had injured them, the Medici regime for Machiavelli and the bishop of Puebla, the Church, for Sor Juana (Lavrin). Machiavelli and Sor Juana share similar anxieties and longings; they desire political support and are fearful of being utterly ruined by *fortuna*. Concurrently, they make spectacular statements and are desirous to be recognized for their *virtù*.

The Prince is a passionate and emotional text. Machiavelli is a "political actor who, transmuted from chapter to chapter, adopts various roles and performs ... at the center of each chapter" (Tarlton 44). We cannot help but surrender to Machiavelli's tragic yet anxious "between-the-lines" depiction of what he has endured because of the designs of Lady Fortuna. In the prologue, he describes himself as an outcast to his would-be employers, setting the tone for the rest of the text. He is down on his luck, to be sure. Reliability does not exist. Worse, the passage of time can bring good as well as evil.

Sor Juana's *La Respuesta a Sor Filotea de la Cruz* (1691) is a dramatic textual memento of her private and public life. In the text, one finds "the duty of her obedience to ecclesiastic authority, opposed to her urgency to reaffirm her own existence through an intellectual and spiritual expression" (Lavrin 606). Sor Juana artfully drafts a response to her confessor—Sor Filotea—constructing a persona and portraying herself in a way that was intended to appease the wrath of the Catholic Church and affirm her uniqueness. Like a courtier within the confines of her convent, she interwove false humility, gratefulness and awe in answering to such an authority. Making an audacious move that highlights her understanding of the Florentine secretary's dicta, she deployed the name of Machiavelli to defend herself from the accusations made by the ecclesiastical authority. Among Sor Juana's major European readings—cultivated in her grandfather's library—were, therefore, the works of Machiavelli. From a Transatlantic and New Historicism perspective, I will address implicit desires expressed in Machiavelli's *Principe* which can also be read in Sor Juana's *Respuesta*.

Works Cited

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SESSION 3C: TRANSLATION AS TRANSFORMATION

Emiliano Cori (University of Leeds), 'Il Ciclope di Euripide nella letteratura italiana del primo Novecento tra fedeltà, infedeltà e ibridazione'

Brevi cenni sul dramma satiresco, forma teatrale *sui generis*, nata da un principio autoschediastico, sulla fortuna del genere nel 900' letterario italiano, sul tradurre come cifra interpretativo-esegetica di tre diverse personalità: un poeta militante, un traduttore "di mestiere", un uomo di teatro.

Ettore Romagnoli si cimenta nella traduzione del *Ciclope* nel 1911 con una traduzione che rifugge non di rado da sovrainterpretazioni, sorretta da rigore filologico che non altera “bellezza” e fruibilità.

Luigi Pirandello (1919) riporta il *Ciclope* in patria dotandolo dell’idioma siceliota. L’esito finale è un testo che mostra l’originalità nel tentativo d’ibridazione a livello linguistico, nella mescolanza di materia alta e dialetto. Suo riferimento resta la traduzione del Romagnoli.

A Spotorno Sbarbaro si dedica alla traduzione dei classici greci realizzando un esemplare in versi del dramma (1944) nei confronti del quale si muove con estrema libertà.

Interessante sarà riflettere e discutere alcune scelte stilistiche operate dai traduttori evidenziandole attraverso l’esame comparativo.

Daniela Cerimonia (Royal Holloway, University of London), ‘Translating Leopardi in Nineteenth-Century Britain’

The paper sets out to explore the nature of Leopardi’s reception in nineteenth-century Britain. I will present the first translation published in Britain – the translation of ‘All’Italia’ by the Archdeacon Francis Wrangham, published in 1832 – and the first review by G.H. Lewes, published in the *Fraser’s Magazine* in 1848.

It will be analysed how Leopardi was at first presented as a patriotic poet, with a particular emphasis on the mechanisms through which the poet’s work has been initially re-proposed and transformed. The analysis aims at illustrating the process of making Leopardi familiar to the English public. Focusing on the notion of cultural translatability, the transmission and understanding of Leopardi will be tackled in conjunction with the notion of reconstructing and representing nineteenth-century Italian identity. Furthermore, considering the methodological approach of culturally and linguistically oriented studies, it will be analysed whether delayed reception was mainly due to linguistic or cultural impediments.

Paola Staboli (European Commission), ‘Translation Between Different Linguistic or National Cultures: L’italiano nei testi dell’Unione Europea’

Secondo Umberto Eco, la vera lingua dell’Unione europea è la traduzione. Ma sin dal 1958 i traduttori italiani si sono mostrati piuttosto disarmati di fronte alle interferenze linguistiche, evidenti già nella traduzione del Trattato di Roma. L’italiano di Bruxelles è spesso molto lontano dall’italiano dell’Italia. Nei primi quindici anni il modello culturale è stato il francese che, appartenendo allo stesso gruppo linguistico dell’italiano, si presta particolarmente a calchi. Con l’ingresso del Regno Unito nella Comunità europea è divenuto preponderante l’influsso dell’inglese, che si è fatto sentire non soltanto nel lessico ma anche nella struttura dell’italiano “europeo”. Accogliere suggestioni culturali è una tendenza piuttosto radicata tra gli Italiani, ma nel caso della traduzione dei testi europei questo fenomeno, più che l’adattabilità degli Italiani – con la loro lunga storia di emigrazione – attesta la scarsa rilevanza dell’Italia nel consesso europeo. Ne è scaturita una reazione alla supremazia estera proprio sotto il profilo linguistico.

SESSION 4A: INTERSEMIOTIC TRANSMISSION

Amy Boylan (University of New Hampshire), ‘Multi-Media Garibaldi: The Hero Transformed in Song, Bronze and Rhetoric’

In 1858 the poet Luigi Mercantini composed the patriotic “Inno a Garibaldi.” 50 years later the anthem’s most famous verses, “Si scopron le tombe, si levano i morti, I martiri nostri son tutti risorti,” served as the inspiration for Eugenio Baroni’s expressionistic bronze “Monumento ai Mille” at Quarto. At the monument’s inauguration in May of 1915, Gabriele D’Annunzio used Baroni’s creation as inspiration for his ultra-nationalistic, pro-war rhetoric

promoting Italy's intervention in World War I. This trajectory from Mercantini's hymn advocating an end to foreign occupation of Italy, through the pacifist Baroni's commemoration of Garibaldi's expedition, and ending with D'Annunzio's imperialistic battle cry includes two distinct shifts in the way Garibaldi was represented. By investigating this intersection of literary genres, public art, and nationalist politics, I will illustrate one example of the manipulation that Garibaldi's image underwent during the period between the Risorgimento and World War I.

Marta Moretto (Università degli studi di Trieste), 'Da Est a Ovest. L'idealista di Fulvio Tomizza'

Nel 1976 il Teatro Stabile di Trieste rappresenta *L'idealista* che Fulvio Tomizza (Giurizzani, Istria, 1935- Trieste, 1999) ha tratto dal romanzo *Martin Kačur. Biografia di un idealista* (1906) dello sloveno Ivan Cankar (Vhrnika 1876- Lubiana 1918). Tomizza, attraverso la transcodificazione, mantiene i caratteri e gli ambienti propri del romanzo cankariano, li risemantizza, li attualizza e li offre all'interpretazione e alla lettura degli spettatori dei teatri italiani. Lo "scrittore di frontiera", interpreta, così, la cultura slava- in quegli anni confusamente percepita- e la presenta al largo pubblico, curioso e contemporaneamente diffidente verso il mondo esteso al di là della "cortina di ferro".

Cinzia Samà (Universidad de Sevilla), 'Marianna Ucrìa: Il romanzo di Dacia Maraini e il film di Roberto Faenza. Trasformazioni e interpretazioni'

In questo lavoro si studieranno le trasformazioni a cui viene sottoposto un testo letterario nel momento in cui viene adattato al grande schermo, perché come Cortellazzo e Tomasi suggeriscono, confrontare gli adattamenti con il testo originale è fondamentale per "capire meglio l'arte del raccontare (...) e per capire come del racconto possano farsi carico diversi media espressivi, ognuno con le sue specificità" (Cortellazzo, Tomasi, 1998: 17).

Si prenderà in esame il film realizzato da Roberto Faenza nel 1997, *Marianna Ucrìa*, partendo dal romanzo di Dacia Maraini *La lunga vita di Marianna Ucrìa* (1990). Per capire le trasformazioni apportate e l'interpretazione personale di Faenza, ci si baserà soprattutto sulle teorie degli adattamenti proposte sia da Sánchez Noriega che da Cortellazzo e Tomasi.

Come si spiegherà, Faenza è intervenuto soprattutto a livello di personaggi, di cui alcuni sono stati eliminati, altri aggiunti, altri ancora ridimensionati o ampliati a livello di importanza.

Ma queste variazioni dimostrano solo che "un buon film è un'opera che ha saputo trovare efficaci soluzioni per trasporre audiovisivamente un testo scritto (Cortellazzo, Tomasi, 1998:12, 15).

SESSION 4B: CULTURAL TRANSMISSION BETWEEN ITALY AND ENGLAND

Nick Havely (University of York), 'Serravalle's Dante in Fifteenth-Century England'

The Latin translation of and commentary on Dante's 'Commedia' by the Franciscan Giovanni Bertoldi da Serravalle (1416-17) is a significant moment in the transformation of the text. A fair amount of scholarly work has already been done on the dissemination of this version; its place in the Franciscan cult of Dante (Lombardi 1987); its significance for the early transmission of the *Commedia* beyond Italy; and its 'neat reversal of roles habitually accorded to vernacularity and Latinitas' (Wallace 1999).

By reassessing the evidence about the text's English owners and readers (including John Whethamstede and Humphrey of Gloucester, who donated a copy to the University of Oxford in 1443), and by relating it to work I have already done on readers and manuscripts of Dante in England around this time, my paper contributes to a larger argument about the forms in which the 'Commedia' was present in English culture before the Reformation.

Letizia Panizza (Royal Holloway, University of London), “Traduttori Traditori”: English Distortions of a Venetian Libertine’s Satire’

The dissemination of Italian Renaissance culture took place well into the 17th century thanks in large part to the printing presses, but its transformation in countries outside Italy owed most to translations. This paper will examine three writings turned into English of the Venetian libertine, Ferrante Pallavicino (1615-1644), outstanding and prolific member of the Accademia degli Incogniti, put to death for blasphemy, aged 28, on Papal orders. I shall first examine texts and paratexts of *Il corriere svaligiato* (1641), a collection of fictional satirical letters; *La retorica delle puttane* (1642), a ferocious parody of a genuine Jesuit manual of rhetoric; and *Il divorzio celeste*, an ‘undercover’ investigation of the degeneration of Christianity under Urban VIII (Maffeo Barberini), based on supposed *relazioni* by St Paul gathering evidence for the divorce of Christ from His church! Second, I shall compare the Italian with the English versions. In their distorted English garb sometimes amounting to re-writings, the translations helped to consolidate legends of a dissolute, sexually depraved Italy; justify the Protestant overthrowing of Papal supremacy and a ‘priest-ridden’ society; and exalt Venetian freedom of the press and republicanism. Finally, I shall consider possible reasons for the very different cultural, political and religious agenda of the English translators. Handouts will be available.

Matteo Brera (University of Edinburgh), ‘Le versioni italiane dei Sonnets shakespeariani nell’Ottocento. Osservazioni su lingua e stile dei primi traduttori’

Il Novecento ha visto fiorire in Italia numerose traduzioni dei *Sonnets* di William Shakespeare. Il primo approccio traduttorio alle suddette liriche risale però agli ultimi anni dell’Ottocento, a cura di Angelo Olivieri, Ettore Sanfelice e del sinora poco conosciuto Luigi De Marchi.

Il presente lavoro analizza queste prime versioni come esperimenti originali e ne mette in risalto soprattutto le scelte metriche, stilistiche e linguistiche. Ci si propone di mostrare qui la natura di analogie e differenze rispetto alle modalità di resa dell’originale e, laddove possibile, l’autonomia acquisita rispetto al testo di partenza. Si evidenziano le differenti scelte linguistiche che caratterizzano ciascuna raccolta, mettendo in rilievo la presenza di numerose ricorrenze del lessico proprio dei libretti d’opera. Olivieri è l’unico a tradurre con intenti apertamente esegetici. Eppure, il ricorso ad una tale *koinè* linguistica, per definizione frutto di una mediazione tra il poeta e il pubblico, parrebbe suggerire un intento divulgativo anche da parte di Sanfelice e De Marchi.

SESSION 5A: TRANSMISSIONS AND TRANSFORMATIONS OF NATIONAL IDENTITY

Penelope Wickson, (Birmingham), “Questo benedetto realismo”: Adriano Cecioni’s *La Zia Erminia* and the Redemptive Power of Realism in Italy, 1867-1870’

Adriano Cecioni’s ‘*La Zia Erminia*’ (c.1867) contributed to nationalist discourse concerned with the transformation of the body of the emergent Italy from one of shame to one of honour. Cecioni, a member of the circle of Italian Realist painters known as the Macchiaioli, produced his image of an austere matron during a time in which the conjuring up of pious and heroic references was crucial to the imagining of a cleansed physiognomy for the new nation. The desire on the part of critics such as Diego Martelli and Telemaco Signorini for Italy to redeem herself was informed by a morally rigorous Realist aesthetic which helped to transform the trope of Italy as dirty sexual body to one free from stain and sin. However, the semiotic power of ‘*La Zia Erminia*’ depended not on its status as static signifier but on that of polyvalent

conduit that both retained and renewed traces of earlier representations of female piety drawn from sources as diverse as Fra Angelico's decoration of San Marco and Leopardi's model of female stoicism.

Sabina Longhitano Piazza (Universidad Nacional Autónoma de México, México D. F.), 'La storia d'Italia attraverso la canzone popolare'

Il patrimonio di canti popolari italiani, molto vario e differenziato per regioni, è ricchissimo non solo di leggende e fiabe ma anche di canti che interpretano, rielaborano e tramandano fatti storici. Da quelli molto antichi sui pirati turchi ai canti sul brigantaggio, su Garibaldi e l'Unità d'Italia, a quelli anarchici di fine '800 per arrivare poi ai canti delle due guerre mondiali, fino al recupero colto e militante al tempo stesso del Cantacronache nell'immediato dopoguerra, a cui parteciparono intellettuali come Eco, Fortini e Calvino. Nel mio intervento presenterò alcuni di questi canti, concentrandomi in particolare su quelli dell'Italia unitaria e post-unitaria, e suggerirò percorsi didattici per poter utilizzare significativamente in classe un aspetto così importante della cultura italiana.

Federico Vitella (University of L'Aquila), 'Da Moravia a Franciolini. Racconti romani e lo spazio ideologico del monumento'

Gli studiosi che si interrogano sul rapporto tra cinema e nazionalismo seguono la tradizione sociologica di analisi del nazionalismo inaugurata da *Imagined Communities* (1983) di Benedict Anderson. Anche il cinema, come la stampa periodica esaminata da Anderson, può essere un mezzo per costruire e alimentare il sentimento di un'orizzonte spazio-temporale condiviso. Da questa prospettiva, in linea per esempio con il lavoro del sociologo e storico del cinema Pierre Sorlin, il mio intervento intende analizzare il film *Racconti romani* (1955) di Gianni Franciolini, adattamento cinematografico dell'omonima raccolta di novelle di Alberto Moravia (1954), quale esempio paradigmatico del lavoro ideologico di sostegno che il cinema italiano del secondo dopoguerra ha prodotto, nel difficile contesto socioculturale degli anni Cinquanta, al senso di appartenenza nazionale. Franciolini e i suoi sceneggiatori "tradiscono" infatti esplicitamente la matrice letteraria originaria moraviana per promuovere una rappresentazione fortemente stereotipata e tendenziosa dello spazio urbano della capitale, utilizzando i suoi monumenti più significativi quali indici simbolici di italianità.

SESSION 5B: CINEMA AND EARLY TWENTIETH-CENTURY LITERATURE

Fabio Andreazza (Università di Padova), 'D'Annunzio and Cinema'

Oltrepassati i confini del campo letterario, negli anni Dieci del Novecento la presenza di d'Annunzio si impone anche in ambito cinematografico. In questo periodo le case di produzione sono intenzionate a conquistare il pubblico borghese e d'Annunzio è il nome più allettante. Lo scrittore non si limita a cedere i diritti di alcune sue opere: arriva addirittura ad apporre la propria firma al kolossal *Cabiria* (1914), diretto in realtà da Giovanni Pastrone. Inoltre, il filone del "divismo", che in questi anni raggiunge il suo apice e ottiene un successo internazionale, è impregnato delle atmosfere e dei personaggi presenti nei suoi libri. Dopo *Cabiria* Pastrone adatta il romanzo dannunziano *Il fuoco* (1916), con la diva Pina Menichelli; mentre il film successivo, ancora con la Menichelli, sarà *Tigre reale* (1916), tratto da Verga. Attraverso un raffronto con *Il fuoco* mi propongo di mostrare come il romanzo giovanile dello scrittore siciliano diventi, nella sua "traduzione" cinematografica, una sorta di romanzo dannunziano ante litteram.

Angelo Mangini (University of Exeter), 'Un autore in cerca dei suoi doppi: I Sei personaggi dal romanzo al film'

I pirandelliani *Sei personaggi in cerca d'autore* si collocano al centro di una complessa vicenda creativa che prende le mosse da un abbozzo di romanzo per approdare in seguito a più di un progetto di trasposizione cinematografica.

Questo intervento si propone di indagare le trasformazioni che il testo subisce nel passaggio da una forma di rappresentazione all'altra: dall'embrionale concezione romanzesca attraverso la messa in scena teatrale fino alla versione filmica. Ci concentreremo, in particolare, sul ruolo attribuito alla figura dell'Autore nelle diverse versioni e, specialmente, nel trattamento cinematografico (*Film-novelle*) del 1928. Purtroppo mai girata, questa versione dei *Sei personaggi* era stata concepita dallo scrittore siciliano — che avrebbe voluto interpretarvi in prima persona il ruolo dell'Autore — in funzione della regia di F.W. Murnau.

Al di là del confronto fra opera teatrale e soggetto cinematografico, e delle suggestioni che lo scrittore siciliano poté trarre dall'opera di un grande maestro dell'espressionismo come Murnau, la *Film-novelle* si presta infatti a divenire il punto di partenza per una più generale riconsiderazione dell'ambivalente atteggiamento di Pirandello verso il cinema, nonché della paradossale relazione di rivalità, e insieme di identificazione, che il suo immaginario tende ad istituire fra scrittore, regista, attore e personaggio.

Lanfranco Aceti (Birkbeck College, University of London), 'Freedom: Verga's Relationship with Alternative Forms of Representation, Intercontextualization and Recontextualization'

The paper will begin by analyzing a 1972 historical film, *Bronte: Cronache di un Massacro che i libri di Storia Non Hanno Raccontato* (*Bronte: Chronicles of a Massacre that the History Books Have never Told*), directed by Florestano Vancini. The film, which is an adaptation from a short story titled *Libertá (Freedom)* by Giovanni Verga, portrays the historical events of the Bronte's massacre. The paper will provide the opportunity for an analysis of intertextual and intersemiotic translations, looking at Verga's relationship with cinema in the 1920s as well as to the transfers made by painters such as Annigoni and Guttuso of the short story's themes.

The transposition of Verga's short story *Libertá (Freedom)* will offer the possibility to analyze the liquidity of textual and visual representation as well as the networks offered by historical and critical interpretations in re-constructing, re-formatting and re-contextualizing seminal texts and topics, beyond the *intentio authoris* and the *intentio lectoris*, in a new set of relationships increasingly based on the *intentio operis* and *intentio medii*.