

# Abstracts

(in alphabetical order by speakers' last name)

**Affinito, Mara***The original project of Alfonso Gatto's Rime di viaggio per la terra dipinta*

Alfonso Gatto is one of the most conscious disciples of the lesson that Edoardo Persico taught in Milan during the thirties. French Impressionism fostered a revolution within the arts, at both an aesthetic and moral level, one which could have guided Italian artists into modernity. In his capacity as main editor of the Galleria dell'Annunciata's bulletin, Gatto put Impressionism at the centre of his critical discourse aimed to modernize Italian art. Almost thirty years later, in a profoundly changed cultural context, Gatto paid his homage to Impressionism in one of his last collection of poems, *Rime di viaggio per la terra dipinta* (1969), designed as a book of poems and images at the same time. Gatto wrote the *Rime's* hundred poems only after producing an equivalent number of paintings in tempera. Unfortunately, Mondadori didn't understand Gatto's avant-garde artistic experiment and decided to publish the book without the paintings. Mondadori, famous in Italy and abroad as the most modern Italian publisher, lost a great opportunity. All the paintings were sold during an exhibition, on occasion of the presentation of the book, at the Galleria del Naviglio, in Milan. The discovery of a hundred photographs related to the hundred paintings, unknown until the present day, has allowed me to carry out an in-depth analysis of the original project and to understand to which extent Gatto's artistic references (from Matisse to Manet, from Utrillo to Van Gogh) were still influenced by Persico's lesson.

**Andreazza, Fabio***Esterofilia e nazionalismo in Sole di Alessandro Blasetti*

Negli anni Venti, mentre la produzione italiana sta gradualmente scomparendo dai mercati esteri, nel dibattito critico internazionale si consolida la classificazione del cinema in scuole nazionali. Alla fine del decennio Alessandro Blasetti fonda la casa di produzione Augustus. Critico cinematografico aggiornato e acceso sostenitore del nuovo corso politico, nel programma della nuova società stabilisce come primo scopo quello di «produrre films tipicamente e rinnovatamente italiani per diffonderli in tutto il mondo». I film che realizzerà nasceranno spesso da soggetti che, direttamente come *Sole* (1929) o indirettamente come *Ettore Fieramosca* (1938), svolgeranno una funzione di propaganda per il regime e per l'ideologia nazionalista di cui quest'ultimo si faceva portatore. Non è una questione di soli contenuti: Blasetti intende proporre anche uno *stile* nazionale, e lo dichiara in più occasioni. Nonostante le intenzioni, però, la critica dell'epoca osserva nei suoi film influenze evidenti dalla produzione straniera. In particolar modo in *Sole*, suo esordio alla regia: un pot-pourri di stilemi provenienti essenzialmente dalle cinematografie sovietica e tedesca. In questo intervento vorrei cercare di dimostrare che sull'ideologia nazionalista che contrassegnava Blasetti prevalse il desiderio di farsi accreditare nello spazio transnazionale della regia che in quegli anni si stava affermando. Questa contraddittoria esterofilia va insomma studiata in una prospettiva che tenga in debita considerazione le gerarchie di valori, i rapporti di forza e la circolazione delle innovazioni formali nel cinema europeo e americano fra le due guerre.

**Andreucci, Monia***Translation and Plurilingualism: Il sorriso dell'ignoto marinaio by Vincenzo Consolo in English translation*

The problem of language and more specifically of linguistic variation lies at the heart of Consolo's literary work and renders the role of a translator more problematic than usual. Through a comparative analysis of Consolo's *Il Sorriso dell'ignoto marinaio* and its English translation, *The Smile of the Unknown Mariner*, by Joseph Farrell, this paper sets out to give an overview of the translation strategies and approach adopted by the English translator in tackling the problem of plurilingualism (or 'plurivocità' in the case of Consolo's *Il sorriso*). It examines the specific challenges of translating a niche author whose writing is strongly characterized by the sophisticated use of extreme registers and lexical choices. The salvaging and archeological function of the latter and its rendering in English are also analyzed. Special attention will be given to the treatment in the English translation of the different aspects of linguistic variation – diatopic, diastratic, diaphasic, diachronic and also diamesic – present in the source text. The paper then outlines the kind of cultural background and work environment wherein Joseph Farrell had to operate and the agents of translation involved. Finally, by discussing the implications of the untranslatability of dialect, it argues to what extent it is possible to translate Vincenzo Consolo into English while, at the same time, attempting to maintain the richness of the language of his plurilingual novel.

**Antelmi, Gerardina***Petrarch's "chiuso loco": from the Bedchamber to Beyond*

The sleep-and-dream motif recurs in the literature of medieval Europe. Disseminated throughout medieval Europe from the *Roman de la rose* to Dante, Boccaccio, and Petrarca, dream poetry represents one of the earlier exchanges between nations and as such accommodates different traditions. Medieval dream poetry has undergone an extended analysis through literary criticism. Yet, the oneiric phenomenon as depicted by medieval writers still has new facets to reveal in the context of the transnationality.

This paper will explore the poetic 'chiuso loco' in relation to dream poetry. Although the dream framework was not always explicit in the poetry by the Italian Three Crowns, it was disseminated, inherited by other literatures, and modified in England by Chaucer. By drawing upon the medieval mystics' ecstatic experience, and by looking into the poet's bedchamber as depicted in more intimate literary reflections including *De vita solitaria* by Petrarca, it is possible to trace the relation that underpins the medieval poet, the dreamer, and the mystic. This paper will also ask questions concerning the development – rooted in Italian literature – of the sleep-dream motif in Chaucer's dream poems and how the dreamer-poet is modified in the course of his works.

I will analyse how the sleep motif in Italian poetry was transformed into the dream experience by Chaucer. How the dreamer poet of the first dream poems apparently disappears in the more grandiose later works by Chaucer and becomes an implicit dreamer in the *Canterbury Tales*. I will argue that the poet's 'chiuso loco', the place of the poetic creation, shares more aspects with the mystic's cell than so far deemed. By paralleling the height achieved by the creating poet and the mystical ecstasy, similarities between the two experiences are able to be investigated

**Atay, Ahmet***Queers and Diasporic Bodies in Ferzan Ozpetek's Films*

In recent years, Italian cinema regained its visibility in the global film industry through the work of new and talented directors and writers. One of these figures is a Turkish-Italian filmmaker and a diasporic-global nomad Ferzan Ozpetek. Most of his work represents the changing nature of the Italian society; therefore, his films are integral part of the contemporary Italian cinema. Due to their multicultural nature, his films often depict complex characters and culturally complex dynamic storytelling. Most of Ozpetek's work centers around the representations of queer bodies, immigrants and hybrid experiences; therefore they reflect and embody the changing nature of Italian culture.

In this essay, I examine three of Ozpetek's films, *Le Fate Ignoranti* (His Secret Life), *Saturno Contro* (Saturn in Opposition), and *Mine Vaganti* (Loose Cannons). Here, I focus on three major themes: (1) the representation of queer characters and cultures in Ozpetek's films; (2) the representation of diasporic and in-between cultural experiences; (3) finally, Ozpetek's depiction of the state of Italian culture and society. I believe as a queer global nomad, Ozpetek captures the different shades of the experiences of queer bodies in Italy. In this essay, in-depth I will use a queer cultural criticism and textual analysis to examine Ozpetek's treatment of queer bodies. At the same time, I will also examine representation of immigrants, diasporic bodies or global nomads who clearly represent the changing nature of Italian culture and society. I argue that Ozpetek's own cultural background allows him to capture the aspects of diasporic and immigrant experience and illuminate the ways in which how such co-cultures can intertwine with the Italian society.

**Baldasso, Franco***New York as archive: Melania Mazzucco's Vita and the repressed epic of Italian emigration*

New York is arguably the city that epitomizes modernity. The histories of this multiethnic metropolis cohabit with the vertigo of renewal, bearing traces still today of the transnational history of immigration that is a substantial feature of the shared memory of the city. In this regard, New York can be conceived of as a huge archive of modernity *en plein air*. Despite accounting for a significant part of this multiethnic archive, the history of Italian immigration in New York is still excluded from the main events constituting Italian collective memory. Is it possible today to integrate the transnational valence of this forgotten epic with the shared memory of national narratives?

In 2003, Italian writer Melania Mazzucco attempted an answer with her novel *Vita*, the fictional account of the stories of her ancestors who migrated to New York at the beginning of the 20<sup>th</sup> Century. With her novel, Mazzucco retrieves in the transnational archive of the American city the traces of a *national* loss: the private memory of Italian emigration. *Vita* is an endeavor to integrate this private memory as a foundational aspect of Italy's national history. My presentation focuses on the distinctive documents and the geography of Mazzucco's effort of enlarging national identity, memory and practices through a counter-narrative. In fact, Mazzucco locates this attempt to rewrite Italian collective history in a territory that is outside the boundaries of the nation-state, although crucial for a thorough understanding of Italian complex identity: the city of New York, the transnational archive par excellence.

Like many contemporary art and literary projects, Mazzucco's book establishes a counter-archive and a counter-monument in order to challenge the "crystallized memory" and to bestow an alternative knowledge. This knowledge may merge the memory of emigration with the broader Italian historical narrative, opening up its possibilities towards a shared transnational prospective.

**Baldini, Alessio***Natural Beginnings. Italian Family Novels in European Literature (1871-1958)*

The aim of this paper is to show that a full understanding of Italian family novels must take into account a transnational European context. By considering both the theory of the novel and the Italian literary history seen in a comparative perspective, this paper explores the emergence and diffusion of the family novel as a literary genre.

In the first section of the paper, after having briefly argued for a pragmatist approach to genres, I sketch a definition of the family novel and trace its origins. With his twentynovel cycle *Les Rougon-Macquart* (1871-1893), Zola establishes the family novel's basic narrative pattern: the telling of the story of a single family, whose members belong to different generations. However, it is only with authors who have been influenced by Zola that the genealogical narrative pattern is condensed into a single narrative and the family novel emerges as a literary genre in its own right. In fact, the oeuvre that epitomises the *Familienroman* is Mann's *Buddenbrooks* (1901).

In the second section of the paper, by presenting textual analyses of some family novels' beginnings – which, according to Said, are «the first step in the intentional production of meaning» –, I show how authors influenced by Zola successfully exploit the full potentials of the family story as a “symbolic form”. My aim is to demonstrate that the family novel is a natively transnational genre, being the product of a European literary koine that encompasses French and German naturalism, as well as Italian verism. I also contend that the study of the family novel shows that the naturalist and verist koine has a lasting influence not only on 19th-century, but also on 20th-century European and Italian literature – as critics such as Prendergast, Chevrel, Hamon, Bagueley, and more recently Pellini have argued. Interestingly, among the Italian texts that can be ascribed to the genre, one might list 19th-century novels – such as Verga's *I Malvaglia* (1881), De Roberto's *I Viceré* (1894) –, as well as 20th-century novels – notably, Morante's *Menzogna e sortilegio* (1948), and Tomasi di Lampedusa's *Il Gattopardo* (1958).



**Baldini, Anna***The international cultural circulation in Turin, 1945-68*

During the first two decades after the Second World War Turin was the city where the rapid modernization of the Italian economy and society could best be grasped. We can read the choice to celebrate here the first centenary since the Italian unification not only as an acknowledgement of the role played by the first Italian capital during the Risorgimento, but also as Turin's symbolic consecration as the capital of the recent "boom" of the 1950s and 1960s. Due mainly to the presence of Fiat, the city was facing the best and worse consequences of the economic and social change: from the conflicts arisen by the arrival of immigrants from the countryside and the South, to the birth of a strong protest movement led together by workers and students.

In the same years, the city was also interested by several important flows of international cultural exchange, at the heart of which was the intellectual network created by the publishing house Einaudi. The foreign capital attracting the attention of most Italian intellectuals was still Paris, which was also, by a long tradition, the privileged international magnet for Piedmontese culture: Henri Langlois, after having founded the Parisian Cinémathèque Française, helped Maria Adriana Prolo creating the turinese Museo Nazionale del Cinema, while the writers and musicians assembled in the group "Cantacronache" were inspired by the French *chansonniers* to give birth to a prototype of a popular "engagé" music. However, Paris was losing its status of international cultural capital, which was shifting towards New York; we can trace this process in the development of the international artistic market, of which Turin became during the Sixties one of the principal hubs. During the Fifties, the local art galleries were still almost exclusively related to those based in Paris; during the Sixties, the relationships between artists, art critics and art merchants working in Turin spanned from New York to Japan.

**Balistreri, Caterina***Antonio Gramsci's Legacy in Russian Children's Literature*

In this paper I will focus on the presence and significance of Antonio Gramsci in Russian children's literature. A short children's book by R. I. Khigerovich, *Via Antonio Gramsci (Antonio Gramsci Street)*, was published in 1973. A full-length novel on Gramsci's life, *Boitsov ne Oplakivaiut (No Tears for Fighters)*, by the same author, appeared six years later.

Khigerovich's books contributed to making Gramsci a typical Soviet hero, who sacrificed his own personal interests for the sake of the common good.

In 1990, however, an essay published in the journal *Detskaia Literatura (Children's Literature)* presented Gramsci in a new light: as a father, and as the author of intense letters to his children. The profound changes affecting the adult-child relationship, and the way in which the link between the private and the collective was conceived, played a significant role in this shift of perspective.

My paper will investigate the links between Khigerovich's children's books and the Russian scholarly works devoted to Gramsci. In addition, I will address the issue of moral leadership, and the different ways in which Gramsci embodied this concept in Russian children's literature in the 1970s and in the last years of perestroika.

**Biagi, Daria***Il traduttore degli intraducibili: Moshe Kahn e i romanzi dialettali*

Una delle questioni più intensamente dibattute nel campo della narrativa plurilingue è quella relativa alle sue possibilità di traduzione e dunque di circolazione oltre i confini italiani. La scelta di utilizzare linguaggi mistilingui, spesso di difficile comprensione anche per i lettori italiani, ha infatti in molti casi differito di anni la traduzione di testi importanti del canone novecentesco.

Fra i traduttori che con maggiore abilità si sono dedicati a questo problema, spicca il caso del tedesco Moshe Kahn, noto alle case editrici internazionali come un vero esperto di autori "intraducibili". Le sue traduzioni dall'italiano al tedesco includono Pasolini (*Ragazzi di vita*), Malerba (*Il pataffio*), Camilleri (*Il re di Girgenti* e numerosi episodi della saga di Montalbano); mentre nelle traduzioni dal tedesco si è cimentato, al fianco di Marcella Bagnasco, con i versi di Paul Celan. Il peculiare lavoro di traduzione di Kahn si basa sull'assunto che i dialetti – e i linguaggi speciali in genere – non vadano "tradotti", bensì "trattati": ciò implica una molteplicità di soluzioni stilistiche che variano di caso in caso, ma soprattutto la disponibilità, da parte del traduttore, a reinventare linguaggi efficaci, ripercorrendo in qualche caso un percorso creativo analogo a quello compiuto dall'autore.

L'intervento si propone di illustrare le strategie di traduzione di Moshe Kahn, che come "mediatore" della cultura e della letteratura italiana all'estero mostra caratteristiche assolutamente originali. Tra i case studies esaminati un'attenzione particolare sarà dedicata alla traduzione di *Horcynus Orca* di Stefano D'Arrigo, al quale Kahn lavora da circa quattro anni, avvalendosi di una singolare tecnica di "traduzione etimologica".

**Bibbò, Antonio***The Italian Collective Novel*

In March 1934, Valentino Bompiani invited Italian writers to embrace a new novelistic sub-genre – the collective novel. Amongst other reasons, Bompiani's invitation was prompted by recent translations of collective novels from all over the world, written by Dos Passos, Romain, Doebelin and others. The notion of collective (or choral) novel is an elusive one, its object being in between what Frye called genres and modes. Choral narrations have always been present in literature, but it is only during modernism that choral novels in their own rights appear. Bompiani's notion of collective novel is not strict, but it does take into account some of the key characteristics of the fledgling sub-genre: its lack of an invasive narrator, its impersonality, its focus on the society as a whole.

The "invito al romanzo collettivo" was officially turned down by Massimo Bontempelli, a week after Bompiani's article. Bontempelli appointed himself as a spokesperson for Italian writers and refused the idea of a collective novel in the name of the valiant "spirito italico" and of individualism.

These two divergent positions voiced an underlying conflict at the heart of Fascism: the opposition between the two souls of the regime – individualism and corporativism. My paper will briefly analyse the phases of the dispute – later to take on the name of "tenzone" for its proportions and tones – and the stance of the parties involved, amongst which were Alberto Moravia and Giovanni Comisso. This will illustrate how foreign literary genres could be used as both political and theoretical weapons in the domestic critical battlefield, as well as give insights into crucial issues of self-definition at the core of the Fascist ideology.

**Blakesley, Jacob***Modern European poet-translators: a preliminary investigation*

Despite the flourishing of translation studies, a huge lacuna exists within the study of modern poetry. Translation studies have been adept at exploring ideologies and methods, but have failed to offer a panorama of a crucial figure of 20<sup>th</sup> and 21<sup>st</sup> century poetry, the poet-translator. This figure has been studied within individual national literatures, though not comprehensively so. My forthcoming book, "Modern Italian Poets: Translators of the Impossible" attempts to fill this gap by portraying this fundamental artist within the context of 20<sup>th</sup> and 21<sup>st</sup> century Italian poetry. Yet a broader brush is needed, which would strive to compare the figures and roles of poet-translators within modern European culture. A poet-translator is, in fact, a new sort of literary character: he (and she) has developed within the shifting boundaries of nations, languages, and cultures. Through world wars and globalization, this new gen(i)us of literature has thrived. If we think, for example, of some of the most canonical poets of the 20<sup>th</sup> century, from Eliot and Pound, to Montale and Ungaretti from Alberti to Jimenez to Rilke and Celan, not forgetting Rene Char and Philippe Jaccottet, all were translators and were nourished by foreign poetries.

My paper will give some preliminary statistical results about modern European poet-translators: what percentage of each language (English, French, Italian, and Spanish) translated, how much they translated, which languages they translated from, and which genres (e.g., poetic or non-poetic) they translated. I will then contextualize these numbers within the literary and historical background of the 20<sup>th</sup> century, using the work of Gisele Sapiro, and that of the translation theorists Gideon Toury and Itamar Even-Zohar as a theoretical framework.

**Boothman, Derek***Gramsci's Writings: Problems of Establishing, Publishing, Translating and Receiving the Text*

Gramsci's reception in the English-speaking countries has passed through various phases. Initially little heeded, his first writings with their various omissions, published in translation before his arrest, pose problems, now being partly resolved through recent archive work, of establishing an authentic text in Italian and therefore for translation into other languages. Another couple of decades had to pass before the next of Gramsci's writings were published in English, these being the letters written from prison to his sister-in-law as a critique of Benedetto Croce, at a time (the immediate post-war years) when Croce was in vogue among certain intellectual circles in Britain and the United States. And it was the prevailing intellectual climate, specifically in the Anglophone left, that was instrumental in determining publication – or indeed non-publication – in English of other writings of Gramsci's over the next quarter century. The novelty of Gramscian ideas in the first part of this period may be gauged by the fact that one translator took the unorthodox step of including an interlinear and at times debatable commentary in his translation, while another made some extremely curious and misleading translation choices.

What is of crucial importance however is not the translator as an individual, but how a set of concepts is received by the community to whom it is directed. This was Gramsci's explicit starting point, developed from a remark of Lenin, for his conception of translatability. In the last analysis the community is the only arbiter of the relevance and therefore the translatability of a discourse. What is at stake is not the words on the page, but what lies behind them. And, in walking the tightrope between the implications of Gramsci's concepts and avoiding reading into him aspects that are not there (one of his warnings), there have been mistranscriptions, misreadings and misunderstandings, but also fruitful developments in initially largely unnoticed aspects and fields.

**Bowers, William***I Colli Euganei: the Omphalos of Anglo-Italian Romanticism.*

The paper will analyse the role of the Euganean Hills as locale and symbol in the works of Alfieri, Foscolo, Byron and Shelley, arguing for a line of influence from the first to the last seen through this locale. The first half of the paper will look at the Hills' role in the work of the two Italian writers, Alfieri and Foscolo. The Euganean Hills are an integral part of Foscolo's most famous work, *Jacopo Ortis*; fleeing Milan, Jacopo goes to the Hills, where he makes a pilgrimage to Petrarch's house at Arqua. Joseph Luzzi has viewed this scene as Foscolo forging 'the cultural link between him[self] and a literary father'<sup>1</sup>. Luzzi is right to see this in the allusion: Jacopo constantly uses lines from the *canzoniere* when he reaches Arqua, and again when he returns to the Hills a few months later he quotes from *Canzone 320*: 'Sento l'aura mia antica, e i dolci colli/ veggio apparire'. But there is more than a link with Petrarch being forged by Jacopo's quotation. On his visit Foscolo's protagonist is reminded of Vittorio Alfieri, who had written his sonnet 'O cameretta, che già in te chiudesti', and 'consecrated a day to meditation and verse' on his pilgrimage to the Euganean Hills. Byron and Shelley, in exile, would also make pilgrimages here, intentionally following in the footsteps of their Italian forbears. In his first Italian poem, 'Lines written among the Euganean Hills', Shelley,

...stood listening to the paean  
With which the legioned rooks did hail  
The sun's uprise majestic;

Like Jacopo feeling the ancient breeze, the poem's narrator devotes himself to the natural environment. But Shelley is not just opening his ears to the rooks, but to the Italian poets who found revelation and refuge here for half a millennium. This was the beginning of Shelley's Italian poetry, soaked more than Byron's in the traditional Italian canon with Dante and Petrarch as its two crowns. Furthermore, the Euganean Hills overlooked Venice, the setting and in many ways the subject of Byron's *Beppo*, which was about to cause a 'great noise'. An understanding of the Hills as a rite of passage for the Second Generation Romantics, to show their interest in Italy and its literature beyond the aesthetics of the Grand Tourist, will be the focus of the second half of my paper.

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<sup>1</sup> Joseph Luzzi, *Romantic Europe and the Ghost of Italy*, (New Haven: Yale UP, 2007) p.5.

**Burdett, Charles***Representations of the Islamic World in Italian Culture 2001-2011*

As has been widely observed, the emergence of Islam within Italy over the relatively recent past is one of the most important societal and cultural questions currently facing the country. Interventions in the debate that surrounds the issue have ranged from the expression of opinions which seek to propagate a polarized view of Italy and the Islamic world to those which express a sophisticated awareness of the porosity of any national culture. But every contribution to the debate inevitably involves some kind of assertion concerning the meaning of Italian national identity and the evolution of its history. The talk will examine the series of concepts concerning the nature of Italian identity that have emerged in contemporary discussions over the increasingly evident presence of Islam in Italy and it will explore the different ways in which Italy's contact with the Islamic world has been thought about and represented within this debate. While concentrating on the immediate past, the talk will also refer to key moments in the history of Italy's relations with the Islamic world, such as the immediate aftermath of the Second World War or the period of Italy's colonial rule over Libya and parts of East Africa.



**Busarello, Renato**

*Queering the Occupy Movement: contaminating feminist queer theory and “italian theory” in the Italian social movements.*

Since the mid-90s the objective of the fights of minority group within the LGBTIQ movement has become the challenge of devices regulating the access to citizenship, of the conditions for preserving or moving the inclusion/exclusion/reconnaissance threshold and of the racist and heteronormative constructions shaping citizenship inclusion claims. After 9/11 - in the contest of the Iraq and Afghanistan imperial wars - in Italy as well as in other countries a home front of the war on terror has been opened: the enemies - i.e. Islamic migrants portrayed as terrorists - qualified as a threat to Italy's Christian roots. The renewed emphasis on values such as “God, Nation and Family” has affected the LGBTIQ assimilationist claims and urged us to focus on secularity.

While in the last few years the Italian LGBTIQ movement has shifted towards seemingly transversal and apolitical strategies which are supposed to be decontextualized from antiracist and anti-imperialist movement, we denounced that these claims were implicitly or explicitly building a white and/or nationalist rhetoric, and were therefore dangerously connected with imperial goals (Leslie Feinberg: 2006). Generally speaking, the shift to the right of the Italian LGBTIQ movement can be read today in the context of the ‘sexual democracies’ and of their tendency toward an inclusion of the LGBTIQ subjects through racism (cfr: Gay imperialism).

Moreover, when the social impact of the debt crisis became increasingly felt in our lives and the schemes of representative democracies were replaced by the “technical governments”, it was evident how the assimilationist drives of the LGBTIQ movement, so grounded in such representative schemes, were completely ineffective. The LGBTIQ movement completely failed to grasp the dynamics of global transition toward financial capitalism. This was the point when we converged, as queer groups and individuals, in the social movements inspired by the Spanish “indignados” and the US occupy groups.

By reconstructing the assemblage between the queer and the occupy movements in the Italian context whilst keeping a global approach, I would like to argue:

- 1) that this assemblage is necessary to counter the homonationalist turn of the LGBTIQ mainstream movement, with the consolidation of an autonomous and radical queer movement based in the contemporary social struggles, focusing on sexualities instead of identities that make themselves available to be entangled in national/racialised discourses and in the capitalistic diversity management.
- 2) that this assemblage is based on the contaminations of archives and genealogies of the trans feminist queer theory and the so called “Italian theory” (mainly the groups inspired by scholars such as Negri, Hardt, Virno and Del Re).
- 3) that this experience, following Jasbir Puar's work, is connected with the global affective turn of poststructuralist scholars (Ahmed, Cveckovich, Sedgwick, Munoz) and the abandoning of the disciplinary subject (even the queer anti-identitarian subject) in favour of collective biopolitical assemblages.

4) that the Italian queer and post-marxist movement are trying to connect to global movement in order to counter the imperial and financial command over queer bodies and populations by using original instruments like the self-investigation on life conditions, the “genders strike” against necropolitics and biopolitical control, the request of a universal income unlinked with work, that we call “self determination income”.

**Capancioni, Claudia***From the Risorgimento to the Resistance: Anglo-Italian Relations in the Writings of Margaret Collier, Giacinta Galletti and Joyce Lussu*

This paper investigates Anglo-Italian relations and their contribution to the creation of an image of Italy as a modern European nation by uncovering an extraordinary Anglo-Italian family, the Galletti-Salvadoris. From the Risorgimento to the Resistance, members of this family participated in the formation of cultural, political and literary dialogic exchanges between Italy and the UK. When Margaret Collier (1846-1928) married Arturo Galletti di Cadilhac (1843-1912) in 1873, she gave origins to an Anglo-Italian family who actively constructed modern Italy as a place of cultural encounters for cosmopolitan networks that shaped European history. They risked their lives supporting the Italian Risorgimento and opposing the Fascist dictatorship; they contributed to European history and literature from the unification of Italy to the end of the twentieth century.

This paper focuses on the writings of three generations of women writers in the Galletti-Salvadoris and argues they are powerful transnational testimonies to the historical and intellectual changes in Europe from the end of the nineteenth century to the late twentieth century. Collier contributes to the creation of an image of Italy as a European nation in formation by adapting key Risorgimento themes and describing the regional ethnic identities of the newly unified Italy; her daughter, Giacinta Galletti (1875-1960), was an antifascist activist whose involvement was recognised by Rabindranath Tagore - her prison letters and journalism reflect the difficulties of Anglo-Italian-Indian intellectual encounters in the Interwar period; her granddaughter, Joyce Salvadori Lussu (1912-1998) was as a member of the Italian Resistance in the Second World War, an atypical translator and writer. With Lussu the Anglo-Italian dialogic exchange reaches a wider postcolonial world: she translated into Italian the works of African, Albanian, Afro-American, Inuit, Kurdish, Turkish and Vietnamese poets, such as Agostino Neto, Jose Craveirinha, Nazim Hikmet and Ho Chi Minh. These women's writings deepen our understanding of transnational Italy, concepts of nationality, otherness, migration, and European identity.

**Capra, Antonella**

*“Tradurre il parlar volgare”: difficoltà, scelte e mode nella traduzione francese della narrativa plurilingue italiana*

La narrativa plurilingue italiana ha riscosso subito presso l’editoria francese un successo inaudito: Andrea Camilleri, Marcello Fois, Salvatore Niffoi, Laura Pariani, Andrej Longo, per citarne alcuni, sono stati proposti al pubblico francofono da alcuni coraggiosi traduttori. Alcuni di loro hanno operato delle scelte che si possono definire originali, se non rare, in cui il paese che, per varie ragioni, ha sempre preferito la purezza della lingua nazionale, eventualmente arricchita di argot, anch’esso di risonanza nazionale. Ultimamente si possono leggere traduzioni che, come il testo originale, mescolano francese e patois regionale, come il provenzale o il lionese o ancora l’occitano.

Si possono quindi distinguere due correnti maggiori nella traduzione dei testi *métissés*: l’una, di matrice più tradizionale, garantisce la comprensione del lettore francese, a scapito, spesso, delle sfumature che il testo originale italo-dialettale poteva fornire; l’altra, più innovativa, che vuole mettere il lettore target nella stessa situazione di spaesamento del suo omologo italiano, a scapito, talvolta, della coerenza del patto di finzione tra scrittore e autore.

Si cercherà di analizzare queste due correnti, fornendo esempi che possano mettere in evidenza i punti forti dell’una e dell’altra.

**Castellozzi, Massimo***La lirica tassiana e la lirica europea tra cinque e seicento: fonti e modelli*

Il cospicuo rilievo di Torquato Tasso per lo sviluppo delle letterature moderne non discende soltanto, per diritto di sangue, dalla sua eminente posizione di teorico nel quadro, fondante una comune poetica europea, dei relativi trattati italiani del '500. Esso si articola attraverso la prassi dell'*epos* della *Gerusalemme* sulla nascita del romanzo moderno e la fortuna internazionale dell'*Aminta*, soprattutto nell'Inghilterra elisabettiana. La controversa biografia di Tasso, inoltre, esercitò da sempre una straordinaria suggestione culturale in tutta Europa, consacrandone un "mito" presso i romantici, da Goethe a Byron a Baudelaire, che vi identificarono uno dei loro padri nobili. L'influenza del Tasso nelle letterature nazionali è stata dunque frequente oggetto di indagine, con scarso riferimento, però, alle oltre 1700 *Rime*, che sono a lungo rimaste terreno malnoto per l'incompletezza e le violazioni editoriali subite in quattro secoli, contribuendo fortemente a nutrire la leggenda europea del *poète maudit*. Nel mio intervento intendo dunque prendere in esame il *corpus* lirico di alcuni dei più significativi autori tra XVI e XVII, in particolare: Spenser e Daniel in Inghilterra, Quevedo e Gongora in Spagna e Ronsard e Saint-Amant in Francia. Dopo aver reperito i singoli elementi di intertestualità con la lirica tassiana e con le non infrequenti comuni fonti latine e volgari, intendo verificarne il contesto tematico e strutturale da cui emergerà un quadro in cui il Tasso agisce spesso quale autorità verso la quale il riconoscimento è solo raramente manifestato, come nel caso, eclatante ed esplicito, degli *Amoretti* di Spenser. Se da un lato il fenomeno imitativo del Tasso può ascrivere a quello più generale, ma sempre italo-centrico, del petrarchismo europeo di fine cinquecento, la varietà tematico-stilistica del tutto innovativa della lirica tassiana, consente di dispiegare un vasto universo poetico e culturale nell'ambito delle nascenti nazioni moderne, diversamente modellato sulle loro singole e pregresse istanze storico-politiche.

## Castiello, Restituta

### *Assembling homophobia: fascist entanglements and lgbtiq movements in Italy*

As early as the nineties, the Italian queer movement foresaw the dangers of the assimilation of lgbtiq individuals into neoliberal structures: gay, lesbian and transgender people strongly denounced the way queer subjects, as well as other minorities with no rights, were turned into a target market.

At the turn of the century the process of recognition of civil rights introduced a new element in this scenario. What radical queer critics have been mostly denouncing for a few years is the "recruitment" of lgbtiq subjects into the white neo-imperialist and racist discourses that have accompanied the decade of the "war on terror" and the politics of repression and expulsion of migrants, especially Muslim, from the boundaries of Europe. These are two historical occurrences of how lgbtiq subjects have fitted into materialist assemblages in global politics.

In the absence of a legislation concerning lgbtiq rights in Italy, discourses about the struggle against homophobia are likely to catalyze consent even among neo-fascist right wing forces. By analyzing facts dating back to 2009 and stretching up to these days, I would like to argue:

- that homophobia has been assembled into discourses against discrimination and racism by lgbtiq subjects transversely struggling for the attention of institutions on one hand and on the other by right wing forces who claim that fascism is just one political positioning among others and as such must be protected against discrimination and censorship;
- that mainstream lgbtiq identity politics turns the battered bodies of gays and lesbians who have been object of homophobic attack into a token for self-victimizing discourses through which to instantiate a precise kind of entanglement: i.e. one which sees lgbtiq subjects agentially contributing to the production of irresponsible revisionism towards fascism.

**Cerimonia, Daniela***Between Alteration and Embodiment: Leopardi in the English-speaking World*

The controversial reception of Leopardi in the English-speaking world is traditionally attributed to a wide range of issues. Translations of the *Canti* have been steadily increasing over the last decades; yet, the diverse array of renditions resonates with profounder questions on the extent of influence played by the work of the Italian poet. In this respect, this paper addresses the process of interaction, alteration and embodiment in the dialogic exchange between the Italian poet's literary legacy and the one of his translators, by taking into consideration the translations of Leopardi's most nihilistic poem: *A se stesso*.

In particular, I shall consider the work of poet-translators who have filtered Leopardi's poetic development through their artistic journey. My analysis takes into consideration nineteenth-century renditions vis-à-vis modern translations, and reflects on the translators' quest for a poetical re-appropriation of Leopardi. The first poet attempting a translation from the *Canti*—the Victorian John Addington Symonds—projected onto his rendition of 'A se stesso' his artistic and personal *Angst*. His version reflects a practice of absorption and re-appropriation which echoes his own theorisation of translation as embodiment. With regard to modern poets, the Coleridgean rendition by Peter Porter represents a re-writing practice which not only provides a reading of Leopardi's literary heritage, but also highlights elements which link the Italian to the culture of the Australian poet. Eamon Grennan's version, on the other hand, reflects an interesting mixture of Leopardian elements, and Grennan's own stylistic choices, whilst Jonathan Galassi's recent version, finally, reflects a striking modern flavour.

My discussion, thus, aims to highlight the origins and development of a critical discourse of Leopardi in English, reflecting on the outcomes of varying translating strategies, and on the formation of a dis-figuration/re-figuration process of the texts to be translated which appears to be relevant even today.

**Cesari, Federico**

*Genre. A powerful tool in the study of nineteenth-century Italian journalism*

The studies of nineteenth-century journalism usually move around theories built in the fields of political philosophy, political science, and sociology, with the purpose of studying the behaviour of individuals in groups, not to interpret articles as texts in their own right. But the form of the individual article poses another preliminary question: how did writers and journalists engage with articles as separate texts? The theory of genres can be a powerful tool in this investigation.

The Italian press on literary current affairs from the second half of the nineteenth century to the beginning of the twentieth is a particularly fruitful period for the creation of new forms of journalistic writing. Among them, the first traces of the *elzeviro*, a hybrid between journalism and literature. Two are the problems connected with it. The first is related to its roots, that can be traced back to Enrico Nencioni's 'roundabout papers' appeared in the *Fanfulla della Domenica* during the 1880s, explicitly based on Thackeray's articles in the *Cornhill Magazine*. What is the meaning of this transnational interplay of genres? The second is its relationship to the literary system, especially after the publication of the first collection of *elzeviri*, Emilio Cecchi's *Pesci rossi* (1920). I will thus propose two different approaches to answer these questions. The first is Bakhtin's theory of genres, recently refashioned and applied to Victorian journalism by the American scholar Dallas Liddle. The second is Alastair Fowler's concept of generic modulation, as elaborated in his *Kinds of literature*.

I will demonstrate how the theory of genres can be helpful towards the definition and the description of a controversial journalistic object like the *elzeviro*, so indefinable that it has often been described by scholars as "the multiform epiphenomenon of Uselessness".



**Ciribuco, Andrea***The Transatlantic Translingual Poetry of Emanuel Carnevali*

Emanuel Carnevali was an Italian poet who, in spite of having lived in the United States only eight years of his life, wrote all of his work in the English language. Explicitly rejecting the Italian language and standards of poetry, he turned his love for Walt Whitman and Arthur Rimbaud into English verse and poetic prose. He befriended American modernists of the time (William Carlos Williams, Sherwood Anderson) and was starting to gain poetic reputation before falling mentally ill and having to be sent back to Italy.

English had a two-fold meaning for him. It was primarily a means of expressing his new American poetic self, of translating his poetic persona into the language of the country where he emigrated. Later, he would have acknowledged at least part of the Italian poetry of his time, and English became thus his means of translating Italian cultural elements into the American *milieu*. This project was stopped only by his illness.

The few scholars who have written on Carnevali are divided into those who think that his English was recognizably Italian, bearing the signs of self-translation, and those who believe that Carnevali mastered the American literary language almost to perfection. This paper intends to throw some light on the matter of Carnevali's translingualism, by relying on previous studies that dealt with translation in a postcolonial context. What does it mean to write poetry in a language that is not one's first language, and to what extent can the traces of the first language be erased?

**Cogni, Emanuele***Italian anti-Fascism and the Spanish Civil War*

This paper discusses the reasons behind Italian anti-fascist intervention in the Spanish civil war. It highlights the tensions between nationalist and internationalist tendencies within all the main anti-fascist parties; a “doppiezza” which found a unifying purpose in the fight against Franco and his Italian fascist allies on Spanish soil. Approximately 3,000 Italian anti-fascists volunteered to fight in defence of the Spanish republic against Franco and his allies – Mussolini and Hitler. The Italians were among the first foreigners to organize an independent, national fighting force in Spain – the Colonna Italiana. This force was formed by the socialist-republican “Giustizia & Liberta” movement and Italian anarchists. The vast majority of Italian volunteers, however, subsequently fought in the Garibaldi battalion (later brigade), formed out of the collaboration between the Partito Comunista d’Italia, the Partito Socialista Italiano and the Partito Repubblicano Italiano, and an integral part of the Comintern controlled the International brigades. In analysing the nature of this call to arms this paper argues that the Italian presence among the Republican forces cannot simply be attributed to Marxist internationalism or Comintern machinations. Although the role of the Comintern and Soviet foreign policy had an important influence on the Italian communist party, and in organising the International brigades, there were also specific Italian reasons which spurred Italian intervention. The leaders of all the main parties were heavily influenced by both left wing internationalism and the sovversismo, as well as democratic Risorgimento nationalism, of the “defeated of the Risorgimento” of figures such as Cattaneo, Pisacane and Mazzini. Although divided by doctrinal issues and questions of strategy, the anti-fascist leaders saw themselves as heirs to the Italian volunteer tradition of fighting for the national liberation of oppressed peoples- “Oggi Spagna, domani Italia”.

**Colacicco, Tamara**

*Una lingua "ne' utile ne' pratica", una lingua per "signorine". L'espansione culturale italiana in Gran Bretagna (1920s-1930s)*

In epoca fascista il problema della propagazione della lingua e della cultura italiana raggiunse uno degli apici più alti dell'intera storia italiana; vetta, questa, spiegabile con le forti intenzionalità di tipo politico propagandistico di cui fu caricata quella che veniva definita l' "espansione culturale all'estero". Attraverso questo movimento verso l' "esterno" si trattava, infatti, di mantenere in vita i rapporti con gli emigrati italiani, ma si puntava anche a influenzare in direzione pro fascista le opinioni pubbliche straniere celebrando, con la fondazione e il finanziamento di istituzioni come l'Istituto Italo - Romeno o quello Italo - Brasiliano, il "felice sodalizio" instaurato tra cultura italiana e culture straniere diversissime; l'una dall'altra e, ciascuna di esse, in misura maggiore o minore, da quella italiana. Per il determinante peso politico svolto dal paese nel quadro delle dinamiche coeve e, di conseguenza, per la superiorità delle esigenze legate al versante propaganda, i tentativi di diffondere la cultura italiana all'estero appaiono particolarmente intensi e complessi nel caso della Gran Bretagna. I documenti prodotti dal dicastero degli Esteri indicano con chiarezza che sul problema si focalizzarono le attenzioni di eminenti personalità legate alla burocrazia fascista, facente indistintamente capo alla Farnesina o all'Ambasciata italiana a Londra. Ma, prima ancora che a difficoltà legate ad antitetiche ideologie politiche, autorità ed intellettuali fascisti si trovarono a fronteggiare problemi e limitazioni legati ai particolari rapporti instaurati in Inghilterra tra cultura britannica e culture straniere e agli "effetti" di queste idee a proposito della diffusione culturale nel paese. Rispetto a quella attribuita in loco ad altre lingue europee, l'Italiano fu infatti posto - già dall'epoca della salita al potere del fascismo - in una condizione, quasi ghezzata, di "marginalità". Partendo da queste considerazioni la mia discussione intende offrire un contributo per determinare quali furono le limitazioni incontrate dall'italiano per una diffusione in area britannica, quali i principali canali utilizzati dal fascismo per favorire un "accoglimento" della propria cultura e uno "scambio" con l'universo culturale britannico. Il mio intervento intenderà anche rimarcare la diversità del pubblico-pubblici che si intendeva raggiungere in connessione a diverse finalità e momenti della propaganda e quale il ruolo-i ruoli degli intellettuali inviati nel paese a scopo di "missione" culturale.

**Congiu, Francesca***“Parigi amica”: artistic and cultural models for the Turin years of Carlo Levi*

The city of Turin, where the writer and painter Carlo Levi (1902-1975) spent his formative years, was to become decisive in his career, directing his choices towards European cultural models, particularly France orientated. In a poem-epitaph written in jail in 1934, Levi went as far as to perceiving himself as equally coming from Turin and Paris: “Qui Carlo Levi/ giace, a Torino/ presso Parigi nato”.

At the start, this imaginary alignment (Paris/Turin) was indirect and linked both to Gobetti’s intellectual mediation, and to the artists of “Valori plastici” frequently connected to Paris (see, for instance, *Felice Casorati pittore* by Gobetti -1923). A more direct approach to French culture starts with the artistic sojourns in Paris during the Twenties, which will become more politically committed at the end of the decade and throughout the Thirties.

The widespread perception of the contrast between dictatorship and freedom, power and resistance – that is to say between “Roma madre” and “Parigi amica”, in the words of Lionello Venturi (*Il gusto dei primitivi*, 1926) - leads Levi in 1929 to a double affiliation, “under the sign of Paris”: on the political side to *Giustizia and libertà*, on the artistic side to the group “I sei di Torino” - whose exhibitions, under Venturi’s *patronage*, were organized both in Italy and abroad (London and Paris).

Carlo Levi’s peculiar antifascism was to pass through the rejection of the artistic rhetoric of the *regime*. His preferences were headed towards Impressionism (Renoir, Cezanne, Matisse) and Expressionism (Soutine and Kokoschka); besides, the theorizations on contemporary art by Venturi (in the review “L’arte” or in the late series of lessons at the University of Turin, 1930-31) might have provided further elements of discussion.

Well beyond his Parisian period, Levi’s poetic will be influenced by these models, in his denial of the abstract art, in his controversial opinions on Picasso, in his entire approach to reality as a writer and intellectual.

**Crosta, Alice***Manzoni e gli esuli del Risorgimento in Inghilterra*

Nell'Inghilterra dell'Ottocento la fortuna di Manzoni è stata maggiore di quanto appariva agli studi precedenti. In particolare, *I promessi sposi* erano letti in italiano e apprezzati da personaggi di primo piano della cultura romantica e vittoriana, come Mary Shelley, Scott, Elizabeth Barrett, Gladstone, Newman, Dickens, Macaulay e George Eliot. Il presente contributo si concentra sul ruolo controverso degli emigrati politici italiani nella fortuna inglese di Manzoni dagli anni '20 agli anni '50. Per molti esuli rifugiati in Inghilterra, il principale mezzo di sussistenza era l'insegnamento dell'italiano. *I promessi sposi* diventano subito il classico dell'italiano moderno e sono adottati come libro di lettura. Inoltre, estratti del romanzo e delle tragedie e le più celebri liriche manzoniane (in genere *Il Cinque Maggio*, i cori e *La Pentecoste*) sono inseriti nelle antologie italiane, curate da noti esuli come Antonio Panizzi, Gabriele Rossetti, Carlo Beolchi, Carlo Arrivabene e Giacomo Lacaita, e da altri di cui non abbiamo notizie. Ma nonostante questa fortuna di Manzoni come autore scolastico, i giudizi degli esuli su di lui (almeno quelli di cui c'è testimonianza) sono spesso negativi o ambivalenti. Si giunge al paradosso che colui che tutti riconoscono come il massimo autore italiano contemporaneo è più apprezzato dagli inglesi (anche da quelli liberali e favorevoli al Risorgimento) che dagli stessi italiani. Foscolo e Panizzi 'stroncano' *Il Conte di Carmagnola*, Mazzini e Gallenga considerano Manzoni l'autore della rassegnazione. Gallenga, che comunque gli dedica estese recensioni e inserisce traduzioni di liriche e di estratti, lo considera essenzialmente un poeta. *I promessi sposi* sono invece apprezzati, per il messaggio morale, da Giovanni Ruffini, che ne prende spunto per i suoi romanzi in inglese. Si può quindi concludere che, nonostante alcuni silenzi e incomprensioni, gli esuli italiani hanno contribuito alla conoscenza di Manzoni nel mondo inglese.

**Daino, Luca***Modernist muses. Models for the representation of Milan in Giovanni Raboni's poetry*

"Only who becomes can understand becoming", so wrote Michail Bakhtin in 1941. Milan poet Giovanni Raboni, was one of the few writers in the second half of the twentieth century who truly took up the challenge posed by modernity, which, in fact, became the hallmark of his work. With his effort, Raboni, who soon became a prominent voice within the so-called "linea lombarda", helped to merge the perspective of that regional poetical trend into the one of his metropolis, Milan.

Striving to shape a language capable of conveying the complexity and the dynamism of the Italian post-war boom, Raboni found his points of reference in English modernism. And not only, as is usually suggested, in modernist poets (Ezra Pound and T.S. Eliot first and foremost) but also in novelists, namely Virginia Woolf and James Joyce. His readings – particularly that of Woolf's work

– seems to follow the indications contained in Auerbach's famous *Brown Stocking*.

In the techniques elaborated by modernist authors, who, thirty years before him had been dealing with the economic and social transformations that were taking place in Italy between the fifties and the sixties, Raboni found the best way of realizing his project, that is, to represent the new urban reality of post-war Italy by fragmenting it.

Beside his poems, a further proof of Raboni's acquaintance with modernism is to be found in the essays that he wrote between the fifties and the Sixties, which feature his original interpretation of English authors and provide us with precious indications on the reasons for his stylistic choices

**De Francisci, Enza***Eleonora Duse in Cavalleria rusticana: A Sicilian Villager Meets the London Stage*

This paper proposes to investigate how Eleonora Duse helped to shape a 'Sicilian' identity in Britain through a close examination of the exchange between the *grande attrice* in Giovanni Verga's *Cavalleria rusticana* (considered the first realist play to emerge from united Italy)<sup>2</sup> and the British audience. I will focus on Duse's interpretation of the main character, Santuzza, in 1893 at the Lyric Theatre (30.05-02.06), and in 1896 both in Drury Lane (07/15.06) and at the Savoy Theatre (29.06-05/12.07).<sup>3</sup> What was particularly interesting about Duse's performance at the Teatro Carignano in 1884 was the way in which she became identified with Santuzza; so much so that Verga once said to her: '*Cavalleria rusticana* appartiene più a te che a me',<sup>4</sup> and modern day critics have argued that it was the actress herself who in actual fact *created* the role.<sup>5</sup> This paper subsequently seeks to examine how this fusion between actress and character was 'translated' in Britain by reconstructing a portrait of a performance through early accounts of Duse's interpretation. The purpose of this analysis is ultimately to 'read' the Italian theatrical tradition through her dialogue with London Stage, filling in the gaps still left open about our understanding of how exactly *Cavalleria rusticana* was performed abroad in the late nineteenth century.

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<sup>2</sup> See C. Levi, 'Giovanni Verga', in *Autori drammatici italiani. Giovanni Verga, Roberto Bracco, Mario Praga, Sebastiano Lopez* (Bologna: Zanichelli, 1921), pp. 3-16 (pp. 4-5).

<sup>3</sup> See S. Griggio e M. Zannoni, 'Tavola cronologica', in *Eleonora Duse. Viaggio intorno al mondo*, (Milano: Skira, 2010), p. 105.

<sup>4</sup> C. Fusero, *Eleonora Duse* (Milano: dall'Oglio editore, 1971), p. 102.

<sup>5</sup> C. Molinari, *L'attrice divina: Eleonora Duse nel teatro italiano fra i due secoli* (Roma: Bulzoni, 1985), p. 72.

**Demartini, Silvia***Foreign perspectives «for a new grammar» in Italy in the first half of the twentieth century*

It is commonly thought that the first half of the twentieth century in Italy represents, in general, a static and lean period for linguistic studies. But during these years, many new research perspectives took shape; some of which are well-known and they won't be discussed here (for instance, studies on contemporary language). Infact, the point of this paper is to focus our attention on a specific (and little investigated) aspect that involves both the 'questione della lingua italiana' and the problem of teaching a language: the deep renovation of the idea of grammar, that is closely related to the development of some new areas of interest in linguistics. How to teach a common national language to people who are still speaking in their native dialects? And what are the real features of the Italian language? These are vexed and awkward questions, but it's extremely interesting that some important Italian linguists tried to develop new methods and proposals by taking inspiration from foreign studies. If we limit the analysis to Bruno Migliorini and Giacomo Devoto, we notice their attention to post saussurian linguists like Charles Bally (his *stilistique* deeply marks some of the two linguists' works), but also to Ferdinand Brunot or Otto Jespersen and others. Here we can only consider some examples that show the attempt to find a new way to deal with the traditional approach to grammar.

To sum up, between the 20's and the 40's, the rising renewal of interest in linguistic perspective stimulated a more elaborate idea of 'norma', less strict, more scientific and more focused on the individual's 'coscienza della lingua': grammar can't only be a system of rules imposed by the literary tradition, but is instead a structure created and re-created by individuals and that individuals must deeply *understand*, rather than simply *memorize* mechanically. Taking all things into consideration, new light may be shed on this silent, but revolutionary phase if we look in greater detail articles, reviews and books regarding the grammar of the aforementioned period.



**Deriu, Elisabetta**

*Beyond the seas: the mobility of riding masters and the transfer of horse-related knowledge and skills between Italy and the British Isles, 16<sup>th</sup> - 17<sup>th</sup> century*

During the 16<sup>th</sup> -17<sup>th</sup> c., Italy is considered 'the place to be', for anyone wishing to improve their riding skills, or to purchase a well-bred horse, trained according to the Italian fashion. By the middle of the 16<sup>th</sup> century, curial exchanges and horse trade between Italy and the British Isles, already well established, become particularly intense. Italian horse masters and riders travel widely beyond the seas, circulating their knowledge, and producing documents and treatises, handwritten and in print.

Italian influences in this field remain considerable even when French riding style, horses and masters (often Italian-educated!) begin to gain ground under James I Stuart.

It would be oversimplifying to say that this permanence is due to a mere process of diffusion, superposition or implantation of theories, practices and objects coming directly from Italy to the British Isles without mediation. For the 16<sup>th</sup> and 17<sup>th</sup> centuries are a fertile period, when multiple two-way exchanges and transfers gradually shape and enrich the knowledge and practice of horsemanship and other horse-related techniques.

However revered and sought-after, Italian masters may nonetheless be the object of criticism by their British counterparts: how can such "*forraigne*" and "*doubtful*" language, ideas and skills possibly be "*englished*"? Is the contribution of those strangers useful or, indeed, desirable for the development of horsemanship in Britain?

Looking into the early modern circulation of men, horses, and know-how from/to Italy, provides a way to interrogate the early modern notion of alien/foreigner/stranger in a period during which "*life was saturated with horses and horse culture*" [Raber-Tucker, 2005:1]

**Dimpflmeier, Fabiana***Sailing through the Representation of the Others: An Italian-ness surfacing from the Sea?*

During the second half of the nineteenth century, shortly after the reunification of Italy, the Italian Navy with the first circumnavigation of the world made by the Pirocorvetta Magenta commenced a season of Italian presence on the international seas geared to building diplomatic contacts, helping to find countrymen and Italian explorers missing in different parts of the world and looking for potential colonies.

During these voyages, amounting to ten circumnavigations of the globe and twenty-two oceanic campaigns from 1865 to 1890, Italian naval officers had the chance to get in contact directly and for the first time with the most diverse populations: from Japanese to Chinese, from the aborigines of Tierra del Fuego and Patagonia to the inhabitants of Papua-New Guinea. Due to their diaries and notes, we can have an idea of how they used to picture 'the Others'.

Most of the literature concerning the cultural encounter, instead of exploring the Otherness's particulars, ends by reaffirming its own ethnocentric premises; instead of picturing the space outside 'civilization', simply codifies and preserves its own mental structures (Janmohamed). In view of this, a post-colonial re-reading of these diaries and travel notes can become a privileged way to search for the imaginary transfigurations of the identity conflicts (Said). Through the analysis of these representations, in which very few talk about other populations and a lot about the Italian way of looking at them, it is possible to explicate the *topoi* of the speech between Italians and the 'Others' and to understand, by contrast, how much they tell us about the Italian identity, the Italian-ness, and how it was being developed shortly after the unification, in relation to other nations and to the increasing spread of a strong colonial idea.

**Dubini, Camilla***Setting transnational gangsterism: the Italian Famiglia in Las Vegas and New Jersey*

My paper analyses comparatively the HBO series *The Sopranos* (1997-2004) and Scorsese's *Casino* (1995). Both from the 1990's, these gangster narratives designed respectively for the big and small screen by Italian American directors, explore the ethnic identity of third and fourth generations Italian American mobsters. These later generation immigrants, deeply assimilated in America as ruling figures of the criminal underworld, untie their Italianate identity from the remembrances of Italy as a nation state. These mob fictions rewrite the Italian gangster genre outside the borders of Little Italy, which had provided the previous generations with a small-scale simulacrum of the abandoned motherland. If the turn of the century diaspora moved the Italian immigrant from the peninsula to the American Little Italy, in *Casino* and *The Sopranos* the upwardly mobile gangster has been relocated from these urban sites depositaries of Italian heritage, into highly globalized landscapes. Regardless of their structural differences, Las Vegas and New Jersey are places where a glittery uniformity has leveled out ethnic diversity and has erased historical memory. New Jersey suburb's are a smooth surfaced bubble of lush gardens and sleek villas whereas Las Vegas is an isolated gambling paradise where cultural differences are resurrected all at once in the form of a mastodontical architectural pastiche. Under these circumstances, the conventional foreignness of the criminal family has become transnational and fluid in order to conform to this change of scenario. This paper assesses the impact of these two specific emplacements on the ethnic identity of those inhabiting it, through *Casino* and *The Sopranos*. In particular New Jersey suburbia, which reframes the feeling of locality within a global network, articulates *The Sopranos*' Italian ethnicity in a non-nationalistic vocabulary. This paper will also consider how the new transnational formulation of Italian identity promotes international exchanges and blurs into cosmopolitanism, as, for instance, the partnership between the Jewish American mobster and the Italian American in *Casino* suggests.

**Ferrara, Enrica Maria***Vittorini in conversazione con Shakespeare*

*Conversazione in Sicilia* by Elio Vittorini was defined by Joy H. Potter (*Elio Vittorini*, Boston: Twayne, 1979) as a “call to arms” for all Italian intellectuals wishing to join the political resistance to the Fascist regime during the few years that elapsed between the publication of the book and the growth of an organized armed resistance to Mussolini’s regime.

Since *Conversazione* had to go through the veto of Fascist censors, it was obvious that its content had to have a certain degree of ambiguity. This is one of the main reasons behind Vittorini’s choice of a style that privileges the use of symbols and allegory. The novel has very often a fairy-tale quality and the narration shifts continually between the literal and the symbolic level.

This paper is unveiling a new interpretation of *Conversazione in Sicilia* as using the theatre, and in particular Shakespearian theatre, as a call to a revolutionary action against the Fascist regime. Through the use of a *leit-motif* which presents the recurring image of a paternal role-model performing the role of *Macbeth* or *Hamlet*, Vittorini intends to re-launch an idea of literature, and of theatre in particular, as a revolutionary and democratic tool to awaken people’s conscience and fight against Mussolini’s regime.

The interesting aspect of Vittorini’s cultural operation, and his contribution to a transnational discourse, lies in the adoption of a British literary model to suggest a political and aesthetic identity signifying liberalism and democracy and in the choice of the theatre as a privileged medium of expression to circulate this image of a renovated Italian identity.

**Haworth, Rachel***Transnational Influences on a National Form? The Case of the canzone d'autore and the chanson française*

As is well-known, the *canzone d'autore* is a category of popular music in Italy which is associated with the figure of the singer-songwriter, the *cantautore*, with famous examples including Fabrizio De André, Giorgio Gaber and Luigi Tenco. However, as a result of the prescriptive discourse which surrounds the genre, the *canzone d'autore* has come to embody a specific set of cultural values: Goffredo Plastino and Marco Santoro point to 'a general process of cultural legitimisation via the consecration of that indigenous and (national) popular form of song culture which is the *canzone d'autore*' (in 'The Italian Way(s). A Special Issue on Italian Popular Music', *Popular Music*, 26 (2007), 385-88, p. 386). But it is widely acknowledged that many *cantautori* were influenced by the French singer-songwriters of the 1950s and in fact many writers focusing on the Italian genre refer to France and to the *chanson française* as a benchmark which the *cantautori* should look to and emulate. So what does this mean for questions of nationality? Is the *canzone d'autore* somehow compromised as an Italian form of popular music when influenced by France? This paper will explore the problematic relationship which exists between the *canzone d'autore* and the *chanson française*, as represented in the constitutive discourse of the Italian genre produced during the 1960s and 70s. We will thus examine the extent to which these transnational influences render problematic the conceptualisation of *italianità* which the *canzone d'autore* symbolises.

**Gallo, Fernanda***Swiss exile and Italian liberty: the case of Francesco De Sanctis*

The exile is a peculiar character, which allows us to study a country's history from an uncommon perspective. The exile lives at the same time inside and outside the political context of his own country. An involved but non-participant observer, whose view is oblique: his eyes are perhaps less focused on the daily changes of the social situation of his country than those of his compatriots, but more capable of perceiving the modification of the entire political horizon. For this reason the point of view of the exile is a privileged perspective for a transnational study.

Swiss exile always played a fundamental role in the development of Italian political liberty and Italian patriots found beyond the Alps not only a shelter, but also a laboratory for the theory and the practice of political liberty. Although the relevance of Swiss exile for Italian patriots the most recent studies on Italian exiles during the Risorgimento, like that of Isabella (2009) and Bistarelli (2011), didn't consider Switzerland.

There is a *fil rouge* that ties all different exile experiences in Switzerland: their connection with the republican experience of political freedom. As Thomas Maissen clearly shows in *Die Geburt der Republik* (2006), the connection between the historical development of modern Switzerland and the ideal of republican political liberty is very strong: during their stay in Switzerland, Italian exiles found possibilities of free expression and a widespread republican *ethos*. When Italy became a free and united State in 1861 patriots came back home with the Helvetic Confederation in their hearts as a second country: «après ma patrie», wrote Francesco De Sanctis, «c'est la Suisse que j'aime». When Francesco De Sanctis became the first Italian Minister of Education, he inspired his policies to the educational laws of Zurich, the city which had hosted him between 1856-1860. In this paper I will analyze the influence of Swiss context on De Sanctis's thought and political *praxis*.

**Giasi, Francesco (and Righi, Maria Luisa)***La Bibliografia gramsciana on line*

Disponibile sul sito della Fondazione Istituto Gramsci dall'aprile 2005, la '*Bibliografia gramsciana on line*' raccoglie e aggiorna l'opera ideata e curata da John M. Cammett alla fine degli anni Ottanta, e ha l'ambizione di registrare i saggi su Gramsci dal 1922 e i suoi scritti pubblicati dopo l'arresto. Attualmente conta circa 18 mila titoli in 41 lingue e cresce di centinaia di titoli l'anno. Ottomila visitatori, di cui solo metà dall'Italia, oltre 2.000 negli Stati Uniti, il resto da altri 60 paesi, avevano consultato nel 2010 la BG.

Le categorie storico-politiche formulate da Gramsci nei *Quaderni* sono entrate nel lessico intellettuale internazionale, così come i suoi aforismi (ad es. "il pessimismo dell'intelligenza, l'ottimismo della volontà", "il vecchio muore e il nuovo non può nascere"). La BG ha sin dall'inizio inteso registrare gli studi sul pensiero e la vita di Gramsci, ma anche i molteplici "usi" delle sue categorie analitiche applicate a realtà lontane da quelle per cui erano state elaborate. La poliedricità degli interessi di Gramsci – politica, storia, filosofia, linguistica, pedagogia, letteratura, teatro, folclore – hanno sollecitato studiosi delle più varie discipline dall'architettura alla bioetica, dall'antropologia alle relazioni internazionali, sino all'antropologia medica. La drammaticità della sua breve vita ha ispirato artisti di ogni arte o tendenza: poeti, drammaturghi, cineasti, musicisti, pittori, scultori, romanzieri, cantanti e fumettisti.

La BG cerca di seguire questa produzione attraverso il periodico spoglio delle rassegne bibliografiche specializzate e grazie ai suoi corrispondenti dal mondo. Punto di forza della BG è la duttilità della ricerca per campi e l'assistenza dei vocabolari dinamici. Sfruttando le potenzialità del programma che consente di collegare alle schede bibliografiche immagini e testi, s'intende in futuro collegare quanto più possibile la riproduzione dei testi alle schede bibliografiche.

**Gibbons, David***Reluctant patriotism: crossing borders with Camillo Ugoni*

Recent work on the Risorgimento has emphasized its transnational dimension, in the form of the networks established by the generation of Italians exiled in the 1820s, and the importance these had in laying the foundations on which a convincing version of Italian national identity would subsequently be constructed. Camillo Ugoni is generally associated with this group, having fled from Italy in 1822 to return only in 1838. But the case of Ugoni does not coincide entirely with the transnational patriotic model. His involvement with the *Conciliatore* circle, for example, which led to his being investigated by the Austrian authorities and subsequently exiled, was due more to a common interest in innovative educational methods than to political convictions; and once across the border, he wrote a sonnet effectively denying his identity as an Italian. Such reluctant patriotism functions as a counterpoint to the more rhetorical expressions at times found in his published writings. A different and possibly more helpful way to read Ugoni's life and works is to see them as an exploration of the nature of national boundaries: geographically, in moving between the various states of Europe, the borders of which themselves were in many cases still the subject of contention; in terms of attachments, where loyalties based on kinship and geographical identities are complemented by international friendships based on shared literary interests; and culturally (Ugoni translated into Italian from Latin, French, German and English, before, during and after his exile). Drawing on a variety of materials, in some cases unpublished, my aim in this paper is to map out some of the co-ordinates of Ugoni's transnational consciousness – geographical, affective and cultural – as a sub-text to the dominant narrative of how Italian national identity was constructed in the 1820s.



**Giusti, Giulio Luciano***Principles of Dualism through Iconography in Dario Argento's Il fantasma dell'Opera (1998)*

This paper focuses on Dario Argento's *Il fantasma dell'Opera* (1998), which is only cinematic adaptation ever made by an Italian filmmaker of Gaston Leroux's literary classic *Le Fantôme de l'Opéra* (1910). In my opinion, at the basis of Leroux's narrative structure and psychological characterisation of the main roles resides a double principle of dualism. On the one hand, this dualism is expressed by the physical deformity and propensity for murder of the male hero on the one side and his purity of feeling for the art of music and for the female heroine on the other side. The male hero's physical deformity and psychological dualism are metonymically conveyed in the coexistence of a familiar space represented by the opulent environment of the Paris Opera House, which expresses his good side, and a horrific space represented by the basement of the Paris Opera House, which expresses his evil side. On the other hand, Leroux's dualism is played out through the complex relationship between the hero as a villain and the heroine as a victim, both codified in their propensity to do evil and good. As far as Argento's adaptation is concerned, in my opinion, the narrative principles of dualism that lie at the heart of Leroux's novel are fully re-interpreted and re-shaped at an aesthetic level through a specific pictorial repertoire. In the paper, I intend to define briefly the principles of dualism within Leroux's literary classic and to demonstrate how Argento's adaptation manages to re-visit and re-shape them through a specific aesthetic repertoire which provides a completely original visual look to the film.

**Klimt, Roberta***'Giovanni Milton Inglese'<sup>6</sup>: Milton's place in seicento Florence*

John Milton was fascinated by Italian culture, literature, and language, and by the city of Florence most of all. In the *Defensio Secunda* of 1654 he wrote that he esteemed Florence 'above other cities on account both of its language and of its geniuses.'<sup>7</sup> The time Milton spent in Florence during his travels in Italy in 1638-39 attest to this; so do his six Italian poems, written some ten years before he had ever visited the country, and often expressly alluding to Florence: '[i]l bel Tamigi cangio col bel Arno'.<sup>8</sup> My paper will examine Milton's relationship with both Florence's 'language and its geniuses'; suggesting that before, during and after the time he spent in Florence, Milton's ideas about poetic language, and about vernacular language in relation to classical Latin, were significantly shaped.

Work has already been done to trace Milton's involvement with the intellectual life of Florence, particularly by Estelle Haan in her 1998 book *From Accademia to Amicitia: Milton and the Italian Academies*. Milton's multilingualism and its bearing on his English poetry, his facility in Italian, Latin and Ancient Greek, have also been noted, especially by John Hale in his *Milton's Languages* (1997). But, following A. M. Cinquemani's *Glad to Go For a Feast – Milton, Buonmattei and the Florentine Accademici* (1998), my research aims to show how just how fully Milton partook in, and learned from, the debates about language that were going on in the Florentine *accademie* during his time with them.

In particular, my paper will focus on the linguistic theory of Benedetto Buonmattei (sometimes spelt 'Buommattei'), one of the founding fathers of the Accademia degli Apatisti. His book *Della lingua Toscana* was in draft form at the time of Milton's visit and their initial acquaintanceship, but we know Milton was informed about it, and possibly was an influence on its later drafts, from a letter he wrote to Buonmattei while in Florence, on 10 September 1638.<sup>9</sup> Using this letter and Buonmattei's tract as a starting point, I will suggest that Milton could never have composed his own, uniquely inflected, linguistically conscious English poetry without first forging a relationship for himself with seicento Florence.

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<sup>6</sup> The phrase is taken from the minutes of the Accademia degli Svogliati on 6/ 16 September 1638, where Milton read aloud some of his hexameter verse.

<sup>7</sup> 'illa in urbe quam prae ceteris propter elegantiam cum linguae tum ingeniorum semper colui', in Strittmatter, Burnett, Hadas, Patterson, eds, *The Works of John Milton*, vol. 8 (1933), p. 122.

<sup>8</sup> John Milton, sonnet 3, l. 10, in *Poems 1645*.

<sup>9</sup> This letter is characteristically self-confident, with Milton praising his own unusual knowledge of Italian language and literature; interestingly he also asks Buonmattei to include, in what would eventually become *Della lingua Toscana*, a guide to pronunciation for foreigners like himself.

**Leglu, Cathrine***A Venetian diplomat writing for Naples and Avignon? The Occitan translation of Paolino da Venezia's Compendium*

This paper examines the transnational aspects of the works of Paolino da Venezia, in the context of a research grant funded by the Leverhulme Trust. The Latin tradition of his universal histories shows that Paolino composed the successive drafts of his illustrated universal chronicle initially in Venice, and then in Naples. The dating and patronage of the Occitan translation of an early draft of this work (British Library ms Egerton 1500, c.1320-24) are problematic; the manuscript points to an intended readership in papal Avignon, but its content betrays almost no interest in the history or geography of what is now Southern France. Paolino's earliest attributable work, known as 'Il Rettore', a work that he composed in Venetian (c.1313-15), provides evidence that he had an interest in writing in the vernacular. This paper therefore explores Egerton 1500 as further evidence, on the one hand, of the role of Occitan-speaking manuscript workshops in the Veneto, and on the other, of the rhetorical and linguistic strategies that were deployed by a Franciscan who was also an representative of the Republic of Venice in the courts of the pope and of the Neapolitan-Provençal Angevins.

**Maccaferri, Marzia**

*"Westminster fascination". English political model in the post-WW2 Italian intellectual discourse*

According to the recent interpretations, intellectual transnational interactions was a condition for forging or recreating the idea of 'nation' and 'identity' in Italy from the nation-building period to the post-WW2 Republican reconstruction phase. Ties and interactions linking Italian intellectuals across English cultural and political scenarios have been vastly studied. If, on the one hand, during the *Risorgimento* and the Liberal State the formation of cosmopolitan intellectual networks and the transnational dissemination of Italian culture were necessary dialogic exchanges in order to establish an international consensus, on the other, after the Fascist regime and during the Cold War the 'predilection' for English political culture was (comprehensibly) replaced by other 'models': German, American, French and, in a different way, Soviet model. However, the 'penchant' for the 'Westminster model' by a part of the intellectual élite has been a 'carsic river' in the Italian political culture and rematerialized after the WW2: from the debate on Giuseppe Dossetti's *Cronache Sociali* (1947-1951) to the Berlusconi's 'thatcherite revolution'.

To historicise this cultural trend this paper will investigate the way in which the Italian intellectual public discourse (as exposed on journals, pamphlets and books) 'imported', deconstructed, adapted and revised the English political model during the 1950s and 1960s. If the post-WW2 Italian intellectual debate has been dominated by two cultural 'myths' reflected in the figure (or stereotype?) of the intellectual – the *engagé*, serving the 'cultural politics' of the Left and 'hegemonized' by the work of Antonio Gramsci, *versus* the uninvolved in his egoistic ivory tower represented by the catholic culture – this paper will start from *Cronache Sociali* and then focus on the liberal- and social-democratic journals such as *Comunità*, (Roma and Ivrea, from 1949), *Il Mondo* (Roma, from 1949), *Il Mulino* (Bologna, from 1951), *Nord e Sud* (Napoli, from 1954), *Tempo Presente* (Roma, from 1956) in order to analyse the reception in the Italian intellectual debate of the English political model.

In setting up a framework within Italian intellectual debate and English model this paper aims to 'read' Italian political discourse in a more global perspective through the formation of a virtual cosmopolitan intellectual networks.

**Mallozzi, Ilaria***Otherness and Paternity in Foscolo's Dydimus the clergyman*

“The borderland condition of exiles, émigrés, expatriates and intermediaries [...] leads not only to the articulation of a sense of loss and grief, but also to the cultural enrichment that displacement can engender”. Barbara Schaff introduces a vast theme, arguing that “when the condition of the exile shapes not only experience but also informs a person’s artistic strategies and expression, aspect of the perspectives and poetics of literary exile require consideration”.<sup>10</sup> Laurence Sterne reformulated the novel, and from his harvest onwards, in McKeon’s words, “the questions of truth will be addressed by reference to a notion of “history” that is now sufficiently separated from “literature” to be “realistically” represented by it”.<sup>11</sup> Looking at Yorick and Dydimus the Clergyman, respectively Sterne’s and Foscolo’s alter egos, the aim of my paper is to explore how Dydimus’ invention represents Foscolo’s “artistic strategies and expression” before his English exile. Foscolo’s “sense of loss and grief” was therefore a pre-existent condition that he managed to resolve taking part in a foreign tradition.

*Viaggio sentimentale* contains the “Notizia intorno Didimo Chierico”, a sort of collection of thoughts that alone unveils a substantial coherence with Sterne’s Yorick. Dydimus the Clergyman plays a meaningful and uncanny role within a novel whose typographical and “digressive nature”<sup>12</sup> contributed to its modern spirit. Foscolo’s alter ego enriches *ASJ* plot and manifests his need to meet his artistic nature with Sterne’s one. On the basis of Fubini’s words about Foscolo’s task – “il traduttore volle sperimentare il possesso della propria lingua e così sentire entro le stesse stretture del lavoro obbligato il gusto della libertà”<sup>13</sup> (the translator wanted to practice his own linguistic skills and experience freedom within the restrictions of his task) – I would argue that Foscolo did not struggle to adapt his language to English, but from another perspective, he struggled to converge the two languages.<sup>14</sup> This may explain why he included Dydimus, as a reflected image of Yorick, in order to complete this convergence.

Although his new alter ego occurred after Sterne’s Yorick, Dydimus participated at Foscolo’s new identity for thirty years, before and during his exile. As Toschi implicitly says, Dydimus expresses Foscolo’s isolation and above all his rootless identity.<sup>15</sup> Moreover, the way Dydimus

<sup>10</sup> B. Schaff, Introduction, *Exiles, Emigrés and Intermediaries. Anglo-Italian Cultural Transactions*, Amsterdam, Rodopi, 2010, 9, 16.

<sup>11</sup> M. McKeon, *The Origins of the English Novel. 1600-1740*, Baltimore and London, John Hopkins UP, 419.

<sup>12</sup> J. Hawley, “Digressive and Progressive Movements: Sympathy and Sexuality in *Tristram Shandy*; or, Plain Stories”, *Digressions in European Literature. From Cervantes to Sebald*, A. Grohmann and C. Wells (eds.), Basingstoke, Palgrave Macmillan, 2010, 21.

<sup>13</sup> M. Fubini, “Storia esterna di Didimo Chierico”, in *Ortis e Didimo*, Milano, Feltrinelli, 1963, 163.

<sup>14</sup> Moreover, Foscolo’s mother tongue was Greek, not Italian.

<sup>15</sup> L. Toschi, “Foscolo e altri ‘Sentimental Travellers’ di primo Ottocento”, in *Effetto Sterne*, Pisa, Nistri-Lischi, 1990, 95 (Foscolo “sempre più estraneo all’ambiente Milanese e vedendo naufragare un progetto di collaborazione politica in cui era impegnato, avverte [...] il bisogno di una pausa, di

is described, mysterious and lonely, signals Foscolo's departure from his previous alter ego, in order to reach a more flexible position, an alternative to Jacopo Ortis' final suicide. The invention of Yorick and Dydimus is therefore fictional and autobiographical at the same time. The double is in fact Sterne's and Foscolo's approach to show a constant power over the fictional character and functions as a dynamic stage between paternity and otherness.

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uno stacco che lo aiuti ad acquistare una rinnovata identità, in cui riconoscersi e farsi riconoscere”).

**Mucignat, Rosa***Another Time, Another Place: Constructions of Italianness in the Romantic Period*

Self-images of individuals and groups are always the result of an encounter with the Other, but in the case of modern Italy the Others have been particularly invasive, not only as a distant point of comparison but as a real presence that has shaped the vision Italians have of themselves. The country and its inhabitants have long been the object of interest and observation from abroad, and descriptions of Italy by foreigners have become part of the Italians' perception of their collective selves. This means that the notion of Italianness is intrinsically and from the outset a dialogic, transnational one, constructed around a sense of imbalance and therefore unstable.

This paper will examine how literature in the Romantic period engages in the process of inventing the Italians. The interest and the difficulty of thinking about Italians lays (and this is my claim) in the series of spatial and temporal dislocations that it involves. In this period archaeology, philology, anthropology start uncovering traces of the past in the landscape, in languages, and in the shape of our bodies and minds. And nowhere is the presence of the past more tangible than in Italy: in its topography, its language ('that soft, bastard Latin' as Byron calls it) and also in the character of its people. Romantic concepts of history, culture and nature find a perfect testing ground in the creation, both artistic and political, of the Italians, which requires complex adjustments between contrasting models of time and space: decay and regeneration, discontinuity and permanence, unity and fragmentariness, specificity and universality, the individual and the collective. The imagery that is often deployed to explore these issues is that of the ruin or fragment, an object that gives visible form to the conflation of multiple temporal and spatial dimensions. Texts that will be discussed include Shelley's *Lines Written Among the Euganean Hills*, De Staël's *Corinne, ou l'Italie*, and Leopardi's *La ginestra*.

**Muluken, Haile***A Historical Appraisal of Italy's Presence in the Horn of Africa*

Italy had a long presence in the Horn of Africa mainly in countries like Ethiopia, Eritrea and Somalia. It had followed different policy in the region in various ages which yielded different results. The relationship of Italy to the region had been colonial and non-colonial at government level or people-to-people basis. As a result of the historical process, Italy has established strong visibility in public memory, amicable or adversarial. Despite instances of adversarial relationship, much of the postwar diplomatic relationship between Ethiopia and Italy has been exemplary. This paper assesses why.

In the postwar period, Italy has been very active in the economic and cultural life of Ethiopia. It was also very active in regional conflicts in the Horn of Africa. By examining traces of past engagements, this paper illustrates how longtime presence in the region has earned Italy an image of familiarity among the peoples and government of Ethiopia and how that is reflected in the growing level of cooperation between the governments of the two countries in the area of trade, investment and development cooperation. The paper also deals with the cultural imprints of Italian legacy as reflected in language, architecture, food etc in Ethiopia.

Using pertinent materials from archives and academic journal articles and books, the article I am proposing deals with cultural affinity between Italians and Ethiopians, development cooperation. More importantly, it highlights a recent move initiated between the universities of Ethiopia and Italy that aims to study colonial memory through retrieving and exchanging documents and the new spirit behind the project.



**Onnis, Ramona***Sergio Atzeni traduttore delle Antille*

Il soggetto di questa comunicazione è la traduzione italiana del romanzo *Texaco* (1992) dello scrittore martinicano Patrick Chamoiseau, realizzata dall'autore sardo Sergio Atzeni nel 1994. Due scrittori, Chamoiseau ed Atzeni, entrambi provenienti da realtà insulari e periferiche e legati da una comune concezione linguistica, fondata sulla mescolanza degli idiomi, sulla poetica dell'Opacità e sul rifiuto della trasparenza, nonché su affini posizioni ideologiche e identitarie, incentrate sul rifiuto dell'isolamento e sull'apertura al dialogo con l'Altro, in una dimensione transnazionale, di relazione e disseminazione.

In un precedente convegno ("Coloniale e Postcoloniale nella letteratura italiana degli anni 2000", tenutosi nel maggio 2011 presso l'Università di Paris Ouest Nanterre La Défense) abbiamo svolto una prima parziale analisi della traduzione atzeniana e proposto un confronto tra quest'ultima e la traduzione di un altro romanzo di Chamoiseau, *L'Esclave vieil homme et le molosse* del 1997, realizzata nel 2005 da Paola Ghinelli, osservando la presenza di alcune affinità ma di altrettanto interessanti divergenze nei procedimenti e nelle scelte traduttive operate.

Il presente intervento intende proseguire lungo tale direzione e sviluppare quanto già emerso. Attraverso un confronto con le traduzioni di *Texaco* in altre lingue e, parallelamente, una comparazione con le traduzioni italiane degli altri romanzi di Chamoiseau, cercheremo di proporre un nuovo approccio tanto al testo originale, un romanzo che riflette tutta la complessità e la varietà di una cultura come quella creolo-antillana, quanto alla traduzione atzeniana, la quale ha saputo rispettare la molteplicità originaria, rivelandosi come una traduzione non soltanto di lingue, ma anche di culture, non più in opposizione, ma in reciproco scambio ed arricchimento.

**Pagano, Tullio**

*Marketing Italy Abroad: Giovanni Ruffini's Doctor Antonio and the Myth of Italiani brava gente.*

The age of Risorgimento was characterized by a diaspora of intellectuals who left Italy to seek political asylum elsewhere. A number of them escaped to Great Britain, where they wrote political pamphlets, essays and novels that exalted the cause of Italian unification. In my presentation I would like to focus on a novel by Giovanni Ruffini, entitled *Doctor Antonio*, published in Edinburgh in 1853. The book had a two-fold impact on English-speaking readers: on the one hand it contributed to raise awareness about the Italian political plight; on the other, the idyllic representation of the landscape of the Italian Riviera and its hospitable people enticed an increasing number of travelers to explore the region of Liguria and the town of Bordighera in particular, where the novel is set. In an essay published in 1905, entitled "Il paradiso degli inglesi," the Italian author and journalist Edmondo De Amicis described the town of Bordighera as an English colony and attributed the tourist boom to Ruffini's book. Until the publication of *Doctor Antonio*, North European tourists remained mainly in the French Riviera, but toward the end of the XIX century, and with the construction of a modern railway system the "colonization" of the Italian Riviera developed at a very fast pace.

Lord John's and his daughter Lucy undergo, through their prolonged and "unintentional" stay in the Riviera (from April until August), both a sentimental and political education which allows them to discover what I call Italy's "vernacular landscape." In my paper I argue that the novel may be considered as one of the first literary attempts to forge the modern myth of "Italiani brava gente." Through his interactions with Doctor Antonio, Lord John's negative stereotypes about Italians and Italian culture in general are gradually deconstructed, and Italy emerges as a land of peaceful, hard-working and deeply religious people who only had the misfortune of being ruled by corrupted and incompetent governments.

Landscape is the undisputed protagonist of Ruffini's novel, but the Italian Riviera that is presented to the readers is diametrically opposed to the picturesque land of bandits to which English readers had become accustomed. On the contrary, as Antonio leads his guests through the uncharted territory of Liguria, including its rugged interior, the author urges his audience to reach beyond the stereotypical image of Italy as "a paradise inhabited by demons." Italian landscape is presented instead as the product of the harmonious interaction between an initially hostile and harsh environment and its hard working and ingenious inhabitants, who were able to transform an arid and inhospitable land into a man-made garden.

**Perazzini, Federica***Bibliografia Italiana 1815-1870: Figures and trends for an Italian "Rise of the Novel"*

The relationship between the novel and the nation-state has always been crucial for literary criticism. In *Imagined Communities*, for example, Benedict Anderson stresses the role of this specific literary form in providing the proper symbolic representation of the new geo-political reality of the nation state. Furthermore, in the *Atlas of the European Novel*, Franco Moretti argues that even though some nation-state, notably Britain and France, already existed before the rise of the novel, the 'national' element would not be perceived until the end of the eighteenth century; a period in which the surge in rural enclosure, industrial take-off and the vast improvement of communications produced a final unification of the several local markets into a wider national one. In this perspective, the novel and its system of sub-genres provided the perfect problem solving structure to embody the passage from the old 'local' reality to a new 'national' one and make it 'readable', understandable.

But if this can be considered extensively true for Britain or France, the same cannot be said for Italy. In fact, both the mechanisms of formation of the Italian nation-state and the Italian novel market appear to respond to a different logic. This paper will therefore investigate this logic, outlining the evolution of the composition of the Italian Novelistic Market from a quantitative point of view. From the "foundation" years (1820-1840), to the institution of the "collane tematiche" (thematic series) until the post-unification period (1870s), I will give an account of the different "imports" of works and entire subgenres belonging to foreign literary models highlighting their role in shaping the new-born Italian identity both in political and cultural terms.

**Perrino, Sabrina***Dialect, Migration, and Transnational Identity in Veneto*

During the 1970s and 1980s, Italy changed from being a country of emigrants, having provided immigrants especially to the United States in the late 19th and early 20th centuries, to a receiver of immigrants. This new and increased flow of immigrants has affected Italian self-perceptions of national culture and identity, and has led to new forms of strong anti-immigration legislation, supported mainly by two influential political parties: the federalist *Lega Nord* ('Northern League'), especially its *Liga Veneta* ('Venetian League') sub-section, and the newly created secessionist *Veneto Stato* ('Veneto State'). Using a variety of discourse data (oral and written narratives, naturally occurring conversations, interviews, and political speeches) collected in the Veneto region (2003-2011), this paper shows how the promotion of Veneto dialect is intimately related to Veneto speakers' defense against migrants and the Italian state. This link between dialect revitalization and anti-immigration efforts is not just a case of "regionalization" within the Italian state. Indeed, I will show that for Veneto speakers the fashioning of this regional identity has gone hand by hand with the construction of a parallel transnational identity. Veneto speakers thus emphasize their regional belonging rather than their national one by promoting dialect over standard Italian; but they have also been constructing a transnational identity as "Veneti nel mondo" ('Veneto people in the world') - reaching out especially to Veneto speakers in Argentina, Brazil, and the United States, where many expatriates from the region live. In this way, they defy the boundaries both of the Italian state and of the European Union. Through an analysis of style shifting between Veneto dialect and standard Italian, I investigate how Veneto speakers foster and solidify a Veneto identity through opposition to immigrants and the Italian state, and how they build a Veneto transnational identity that stretches beyond national boundaries.

**Poerio, Ilaria***La partecipazione degli antifascisti meridionali alla guerra civile spagnola (1936-1939)*

Il conflitto spagnolo, con il suo carico ideologico, rappresentò per l'antifascismo italiano il banco di prova per saggiare la possibilità di sconfiggere le mire espansionistiche del regime fascista e nel contempo il tentativo di iniziare quella battaglia per la libertà che in Italia sembrava impossibile. Circa 4000 italiani aderirono al moto di solidarietà che si strinse, come in un abbraccio fraterno, attorno alla gente di Spagna.

Di questi antifascisti, 311 provenivano dalle regioni del Mezzogiorno. Tutti, indistintamente vennero messi, con il valore delle loro storie, in attesa, con grave danno per la nostra già tormentata memoria storica, dalle dominanti *historie bataille* ed *histoire evenementielle*.

Ricostruire la tela che le loro traiettorie intessono lungo le frontiere d'Europa costruisce una storia "umana" che, se perde dal punto di vista della ricostruzione scientifica, ha il merito di disegnare una cornice di motivazioni, rapporti, sentimenti, non meno interessanti e lascia emergere nelle sue reali dimensioni, il dissenso dei meridionali al regime e il prezzo che fu pagato da chi, tra questi, ebbe l'ardire di dimostrarlo, urlarlo, scriverlo.

**Polezzi, Loredana**

*Traduzione, collage, sovrapposizione: multiple self-translation strategies in the work of Giose Rimanelli*

Giose Rimanelli has been variously defined as a Molisan, Italian or Italian American writer. His polygraphic production includes a variety of genres, from poetry to essays and fiction, often presented in hybrid and unstable formats. Equally hybrid is his use of language, which often incorporates dialect, standard Italian, Italiano aulico, English in a range of varieties, as well as Latin, Provençal, Spanish and other idioms. Eschewing traditional models of translation as substitution, Rimanelli opts for operations of self-translation which often involve the juxtaposition of languages, or even their superimposition. Through the use of techniques based on fragmentation and collage, he calls into question not just linear notions of translation, but also language hierarchies and the place they traditionally attribute to local, national and international languages.

**Prisco, Mario***The “beyond” in Igiaba Scego’s Oltre Babilonia*

In the novel *Oltre Babilonia* (Beyond Babylon, 2008) Igiaba Scego builds a complex narrative frame in which five stories are intertwined; the protagonists are two young black Italians; their mothers, political refugees from Somalia and Argentina in the 1970s; and their common father, Elias from Somalia. The individual stories are inscribed into the national histories: the fictitious facts parallel the historical events, so that the novel seems to assume the form of a historical documentary. For the purpose of the conference I will focus on the reasons why the writer proposes to Italian readers not only events of the Somali Diaspora, which has obvious links with the Italian history, but also stories of Argentinian *desaparecidos*.

The narration is centred on characters with plural identities, that is, sharing two or more cultures and living between them. Very interestingly, the main setting is Tunis, where three out of five characters attend a summer school in Arabic: a reflection on Italianness is therefore carried on by people at the margins of the society, like black Italians and refugees, in a space outside the national borders. ‘Le storie dell’altrove sono anche storie italiane’ stated the author (Scego 2012); elsewhere is also the location of encounter and exchange in *Oltre Babilonia*.

In my opinion, starting from ‘the need to think beyond narratives of originary and initial subjectivities’ (Bhabha 1994:2), Igiaba Scego creates an in-between space in Bhabha’s terms. My main intent is to investigate to which extent the stories in *Oltre Babilonia*, proposed from a marginal perspective can open up ‘sites of collaboration and contestation’ for Italianness. Preliminarily the legacy of the colonialism seem to emerge undoubtedly as an issue along with a redefinition of the national identity as a result of recent immigration towards a multicultural Italy, composed of plural identities.

**Richards, Jamie***Fernanda Pivano and the Translation of America*

Following the “cultural turn” in translation studies, recent research has shifted towards sociological approaches that address the functions of translations within target cultures and the role that translators play as cultural agents. Theorizing a transnational Italy, as a country that translates more than it is translated, calls for a comprehensive account of its relationship to translation, and especially translation from English. The majority of the criticism within Italian studies has remained tied to authorial prestige, focusing on Italy’s many canonical poet- and writer-translators, or has surveyed specific historical moments, particularly the diffusion of translated texts within the context of the autarchic cultural politics of Fascism. Complimentary to this pathbreaking work, my paper takes a translator-focused approach, turning to the unique case of translator-critic Fernanda Pivano, whose career spanned the better part of the twentieth century and played a major role in the continuation of the “mito dell’America” after World War II. Her enormous cultural capital resulted largely from her work as a cultural mediator—in the form of prefaces, essays, public events, television appearances, interviews, and memoirs—which endowed her with an authority based on personal experience and also created a significant body of socio-literary commentary that provided extensive contexts for the reception of the American writers she translated and promoted. Yet although Pivano is generally revered as a “mostro sacro,” scant critical attention has been paid to her translations themselves and how they shaped the American canon in Italy. With examples drawn primarily from her translation of Allen Ginsberg’s poetry, *Jukebox all’idrogeno*, I trace the ways in which her humanism-inflected concept of language produces translations that are paradigmatically foreignizing, reshaping Italian national identity by pursuing the ideological aim of importing marginal discourses and literary forms, while also popularizing an essentialized notion of “Americanness” based on the “master narrative” of freedom.



**Righi, Maria Luisa (and Giasi, Francesco)***La Bibliografia gramsciana on line*

Disponibile sul sito della Fondazione Istituto Gramsci dall'aprile 2005, la *'Bibliografia gramsciana on line'* raccoglie e aggiorna l'opera ideata e curata da John M. Cammett alla fine degli anni Ottanta, e ha l'ambizione di registrare i saggi su Gramsci dal 1922 e i suoi scritti pubblicati dopo l'arresto. Attualmente conta circa 18 mila titoli in 41 lingue e cresce di centinaia di titoli l'anno. Ottomila visitatori, di cui solo metà dall'Italia, oltre 2.000 negli Stati Uniti, il resto da altri 60 paesi, avevano consultato nel 2010 la BG.

Le categorie storico-politiche formulate da Gramsci nei *Quaderni* sono entrate nel lessico intellettuale internazionale, così come i suoi aforismi (ad es. "il pessimismo dell'intelligenza, l'ottimismo della volontà", "il vecchio muore e il nuovo non può nascere"). La BG ha sin dall'inizio inteso registrare gli studi sul pensiero e la vita di Gramsci, ma anche i molteplici "usi" delle sue categorie analitiche applicate a realtà lontane da quelle per cui erano state elaborate. La poliedricità degli interessi di Gramsci – politica, storia, filosofia, linguistica, pedagogia, letteratura, teatro, folclore – hanno sollecitato studiosi delle più varie discipline dall'architettura alla bioetica, dall'antropologia alle relazioni internazionali, sino all'antropologia medica. La drammaticità della sua breve vita ha ispirato artisti di ogni arte o tendenza: poeti, drammaturghi, cineasti, musicisti, pittori, scultori, romanzieri, cantanti e fumettisti.

La BG cerca di seguire questa produzione attraverso il periodico spoglio delle rassegne bibliografiche specializzate e grazie ai suoi corrispondenti dal mondo. Punto di forza della BG è la duttilità della ricerca per campi e l'assistenza dei vocabolari dinamici. Sfruttando le potenzialità del programma che consente di collegare alle schede bibliografiche immagini e testi, s'intende in futuro collegare quanto più possibile la riproduzione dei testi alle schede bibliografiche.

**Risso, Roberto**

*"...distaccarci dalle idee e da' costumi delle altre nazioni è impossibile". Tommaseo e l'Italia fuori dall'Italia fra letteratura, politica, nazionalismo e transnazionalismo*

Nel corso del primo Ottocento, dopo un complesso apprendistato veneto, milanese e fiorentino, durante il quale aveva frequentato Manzoni e aveva collaborato all'*Antologia* di Vieusseux, Niccolò Tommaseo (1802-1874) va in Francia per sottrarsi alle censure degli Stati italiani e per pubblicare un ambizioso lavoro di riflessione e analisi della situazione storico-politica italiana. I non pochi anni trascorsi in Francia (1834-1839, anni del 'primo esilio'), da Parigi alla Corsica, costituiscono nella biografia dell'intellettuale dalmata un momento di fondamentale importanza e di particolare fervore creativo. A contatto con la vivace società cosmopolita e vicino agli esuli di tutta Europa e particolarmente italiani, Tommaseo trentenne scrive con alacrità opere eterogenee, in italiano e francese, dalla narrativa storica a quella sentimentale, dalla filosofia alla didattica, senza trascurare curatele e studi che non poco hanno a che vedere con la situazione dell'esule che si riappropria del patrimonio culturale del Paese che ha lasciato. Tommaseo in quegli anni elabora il commento alla *Divina Commedia* e raccoglie, cura e traduce le *Relazioni degli ambasciatori veneti*, stende il 'romanzo' *La cacciata del Duca d'Atene*, opere che in vario modo si pongono il problema fondamentale dell'internazionalismo inteso come mezzo culturale di sintesi e interazione letteraria, sull'essere italiani prima e durante l'Unificazione, l'essere eredi e custodi di un patrimonio storico e letterario di valore inestimabile, nonché del sempre attuale problema del dialogo fra le culture e il transnazionalismo.

Il mio intervento intende analizzare criticamente un nucleo di temi e idee fondamentali nella poetica di Tommaseo, delineando un percorso tematico nella sua complessa e contraddittoria concezione di nazionalismo ed internazionalismo, nell'ambito della sua ampia produzione narrativa, poetica, saggistica e didattica che trova negli anni trascorsi all'estero una fonte di ispirazione e di materiali storici, umani e culturali d'insostituibile ricchezza e valore.

**Roveri, Mattia***Italy's Southern question revisited: Giovanni Verga and the postcolonial*

Both politically and culturally the concept of transnationalism presupposes fixed boundaries which essentially lay bare the point at which the nation begins and ends. This model allows us to move beyond the nation and explore the influences of this (fixed/clear) culture: going far beyond its geography. The complex history (and present day Italy) has offered anything but a clear formulation of the Italian national and cultural identity. Italy, described 'notoriously' as a fragmented country, is riddled with national (unresolved) anxieties, such as the historical 'Southern question', which underlines the intricate internal relationship between North and South, but also reminds us of the cultural representation of transnational migration both outside and inside its borders. This paper will explore the relevance of the Southern question in relation to the broader concept of (a unitary Italian) identity and transnationalism through the works of the highly influential and canonised Italian writer – Giovanni Verga. As a Sicilian writer in the North of Italy, Verga embodies the spectre of problems emerging from this confrontation and his work offers a fruitful platform for discussing the difficulties of both being and becoming Italian. The narrative of Verga is also a major indicator of the passionate interest for the South that arose among the Italian bourgeoisie during the second half of the 1870s. This was a historical moment for the newly-born nation, which witnessed the dawn of some of the great imaginative ideas in modern Italian literature, while at the same time paving the way for the (catastrophic) era of the 'civilizing mission' to the Horn of Africa. Taking a cue from the influential book by Moe (2002), which focuses on the importance of the Southern question to understanding Verga's work and its broader impact on national anxieties, this paper adds a postcolonial twist to the whole debate, in order to show not only that canonical texts 'make' the South, but also that the South 'speaks back' by producing special claims for the Italian and European (transnational) imagination.

**Sabelli, Sonia***Undoing Italianness: gender, blood, and the colour line*

The building of Italian national identity has been grounded on a binary gender distinction, the attribution of citizenship according to *ius sanguinis*, and a rigid colour line which privileges whiteness. The lack of a critical reflection on these selective criteria continues to reproduce power relations, restricting the access to national belonging.

But the notion of Italianness is still controversial, and constantly changing, since it has been built on the basis of the denial of the unresolved conflict between a presumed cultural homogeneity and strong centrifugal forces. The nationalist discourse tends to conceal internal differences in the name of an alleged cultural homogeneity, thus reinforcing the differences between “us” and “them”.

In order to question this presumed homogeneity, in this paper I will focus on gender, blood and colour differences, trying to draw a cartography of the subjects and practices that are actively undoing the homogeneous, heteronormative and exclusive notion of Italianness. Nowadays it is no longer possible to think of identity and the nation as dualistic and hierarchical notions. Black Italians challenge the notion of whiteness as synonymous of Italianness, while the sons and daughters of immigrant people claim a belonging that is no longer measured by blood, place of birth or the colour line. Migrant and postcolonial writers deconstruct the stereotypes about immigrants, introducing a critical reflection on race and its intersections with other categories of analysis such as gender, class, and religion. At the same time, the feminist movement criticizes the “ethnicization” of rape, whereas the LGBTIQ movement resists homonationalist policies exploiting their rights in the name of the supposed superiority of the West.

**Schiavulli, Antonio***L'italiano in Libia. Retorica politica e discorso coloniale negli anni della prima impresa lirica (1911-1912)*

Se si considera la guerra coloniale come una delle strategie messe in atto dai governi liberali per costruire un'identità nazionale italiana in opposizione a un'alterità culturale e politica nazionale, la prima impresa di colonizzazione della Libia nel 1911-1912 può risultare particolarmente interessante da una parte, perché rappresenta la sintesi della retorica nazionalista maturata dalle esperienze coloniali precedenti; e dall'altra, perché si offre come modello per la propaganda interventista e proto-fascista degli anni successivi. Lo scontro con un'alterità radicale come quella africana coincide, inoltre, per gli italiani, con la ridefinizione del ruolo degli intellettuali nella nascente società di massa di cui essi si incaricano di plasmare una nuova coscienza nazionale.

La definizione di un nuovo linguaggio politico in Italia comincia così con un processo di "apertura" del paese al di fuori dei suoi confini, nell'espressione di un sostegno o di un'opposizione a un'impresa coloniale attraverso l'elaborazione di una nuova grammatica per l'intervento pubblico. È con il dibattito sulla prima colonizzazione della Libia, infatti, che entra in crisi il modello carducciano che aveva sostenuto il discorso politico durante il Risorgimento e i primi decenni dell'Unità. Ed è sulla discussione che si svolge nelle nuove riviste letterarie emerse negli anni dieci che una nuova generazione di intellettuali ha l'occasione di elaborare il lutto per quella crisi, aggiornando il vocabolario e la sintassi di un linguaggio che non si riconosce più nell'umanesimo risorgimentale di Pascoli, d'Annunzio e Ghisleri.

A partire dalla crisi del modello carducciano, giovani intellettuali come Prezzolini e Papini, Salvemini e Marinetti esprimono una nuova funzione pubblica dei letterati che intendono costruire una nuova coscienza nazionale sul modello delle più moderne realtà coloniali occidentali e in opposizione a un mondo che non comprendono e del quale intendono giustificare la dominazione.

**Sisto, Michele**

*Turin and the transfer of German culture in Italy: Einaudi's Translations and Networks (1948-1968)*

By the end of WWII Giulio Einaudi's publishing house had established itself as one of the most influential cultural workshops in Italy. After the generation of Leone Ginzburg and Cesare Pavese, it attracted a large number of intellectuals, eager to offer their knowledge and contribution to the shaping of a "new culture" for the Country, as Elio Vittorini had called it in his magazine "Il Politecnico" (published by Einaudi). Some of those intellectuals had a strong 'Germanic' cultural background, such as Renato Solmi, Luciano Foà, Roberto Bazlen, Claudio Magris and above all Cesare Cases.

Since the 50's, they had a decisive role in orienting Einaudi's politics of translations and establishing a network of relations with West and East Germany, as well as with Austria and Switzerland. The books and relations they brought to the publishing house (and to the Country) had a decisive role in forging a new idea of Italian national identity.

In my paper I will analyse these intellectuals' writings and correspondence (from the Einaudi archive in Turin) in order to highlight the following aspects:

The importation of Marxist critical thought through the first European translations of Brecht's *Complete Theatre*, Adorno's *Minima moralia*, Benjamin's *Angelus novus* as well as through the publication of many other Marxist philosophers such as Günther Anders, Max Horkheimer and Herbert Marcuse (*The One-Dimensional Man*).

The establishing of the concept of the "writer as intellectual", as drawn on French (Sartre) but also German models (Bertolt Brecht), which will be highly successful and influential in the Italian cultural landscape at least until Pasolini's death.

The reshaping of the Italian literary canon by spreading diverse European traditions through translations of classic and contemporary authors, from Goethe to Kafka, from Musil to Peter Weiss, as well as through "engaged" literary criticism, notably following Lukács' works.

After outlining the structure of the Italian post-war cultural scene I wish to describe the role of the 'Germanic' intellectuals' within Einaudi, in affecting its transformation from the end of "Il Politecnico" (1948) to the student revolts of 1968.

**Spunta, Marina***'Lento ritorno a casa' – Giorgio Messori's aesthetics of place and German language literature*

This paper investigates the cosmopolitan, virtual intellectual network established in life by the late writer Giorgio Messori (1955-2006), in particular the influence on his aesthetics and the consonance between his work and that of German language writers, such as Benjamin and Kafka, and especially Austrian and Swiss-German writers such as Peter Handke, Robert Walser and Peter Bichsel (some of whose work Messori translated from the German). Following their lesson, Messori's declared preference for short, fragmented and introspective prose gives rise to a new kind of narrative which seamlessly combines fiction, autobiography, travel writing, diary and philosophical reflection, and which posits the writer's *Stimmung* with the exterior through his attentive observation and tentative description of the everyday while striving to find a place of belonging. In my paper I will show the extent to which Messori's work engages in dialogue with German language literature and aesthetics, from the Romantics to Benjamin, and in particular with a certain type of autobiographical, slow observation and description of the exterior that has been championed by Peter Handke since the 1970s. With this aim I will analyse his Uzbekan reportage *Nella città del pane e dei postini* (2005) and his phototext *Viaggio in un paesaggio terrestre* (2008), while also considering his collection of short stories *Storie invisibili e altri racconti* (2008). I will inscribe Messori's attraction for German language literature and aesthetics within the context of his immediate intellectual network which revolved, among others, around Gianni Celati and Luigi Ghirri. Their work on narrating the Po valley in literature and photography is clearly indebted to Benjamin and is consonant with many of the above-quoted writers, and with contemporary German photographers and film directors, while also looking at American fiction, cinema and photography. The analysis of the consonance with Germanophone literature will allow me to posit Messori, like Celati and Ghirri, both as a contemporary *passeur*, namely someone who follows an established tradition of introducing new ideas drawn from other cultures (Rizzante 2009), and as a 'postmodern *flanêur*' (Nuvolati 2006), as someone who moves from a disenchantment with contemporary, consumerist society, and turns to walking as a philosophy of life, in the effort to find aesthetic beauty and a sense of 'redemption' in nature and in the everyday.

**Subini, Tomaso***Pier Paolo Pasolini's Teorema: Constructing Italian religious identity*

This paper deals with the different reception that Pier Paolo Pasolini's film *Teorema* received in Italy and abroad, with particular reference to contrasting judgments concerning its religious theme.

*Teorema* is set in the Milan of the sixties, the ideal ground to engage in a reflection on the conflict between Italian cultural roots (rural and religious) and modernity. It narrates the story of a divine figure who enters the life of an upper-class Italian family. He engages in sexual affairs with all members of the household: the maid, the son, the daughter, the mother, and, finally, the father.

Then, one day he leaves, as suddenly and mysteriously as he had come. The film aims to represent the different effects of a particular religious experience on different characters. After the divine figure (who symbolizes the sacred itself) disappears, the life of each family member is completely upset, but only the maid's in a positive sense.

*Teorema* is a particularly interesting case, for, after being awarded the "Office Catholique International du Cinéma"'s prize at the XXIX Venice Film Festival by an international Catholic jury (headed by a Canadian Jesuit who would become the author of the first French monograph on Pasolini's cinema), it was strongly attacked by Italian Catholics. *Teorema* engendered such a difference of opinions that the Pope himself, Paolo VI, decided to get involved disavowing the international Catholic jury's decision and asking for the prize to be withdrawn.

My paper will investigate the way in which *Teorema*, reflecting upon the incompatibility between a Milan bourgeois family (standing as the emblem of the entire Italian bourgeoisie) and religiosity deconstructs one of the mainstays of Italian identity, generated by the longstanding influential role of the Church, at both institutional and cultural level.

Furthermore, I intend to look into the reasons for which the film scandalized Italian Catholicism, while it was acclaimed by Catholics abroad. From a methodological point of view, this paper strives to create a synthesis between the critical and theoretical method (analysis of the film) and the method of cultural studies (analysis of the context in which the film operates).



**Sulis, Gigliola***Sulle recenti traduzioni di Libera nos a malo di Luigi Meneghello*

Nonostante una produzione narrativa distribuita su oltre quarant'anni, la fama di Luigi Meneghello in Italia rimane legata a *Libera nos a malo* (1963), romanzo d'esordio caratterizzato da un profondo radicamento storico, geografico e linguistico nella provincia vicentina degli anni Venti-Quaranta. La specificità del contesto di riferimento sembra aver scoraggiato per lungo tempo i tentativi di traduzione, dato che soltanto di recente, per la prima volta, il romanzo è stato trasposto in francese e in inglese: *Libera nos a malo* (tr. Christophe Mileschi, Paris, L'éclat, 2010), and *Deliver us from Evil* (tr. Frederika Randall, Northwestern World Classics, 2011).

Il mio intervento cercherà di contestualizzare le due traduzioni con riferimento ai paesi di pubblicazione, per poi individuare quali strategie traduttive siano state messe in atto da Mileschi e Randall nel mediare la diversità linguistico-culturale del romanzo a beneficio dei lettori francofoni e anglofoni.

**Sullam, Sara***Small publishers for modernist milestones*

Focussing mainly on the years spanning from 1943 to the mid-fifties – covering the transition from editorial practices characterized by new entrepreneurial experimentations and prolific editorial and intellectual fervours to a process of capitalistic reorganization – my paper will frame Milan's role as transnational hub in the years immediately following WWII, concentrating in particular on the key role played by small publishers in making modernist culture available to a wider Italian public.

After a general survey of these experiences, in which I will highlight both their continuity and their novelty with respect to the ones that had characterized the reception of foreign cultures in the interwar period, I will give an instance of how the “small/big” publishers dynamic worked for the modernist author *par excellence*, James Joyce. What if the anomalous delay in the translation of *Ulysses* was in fact the way in which Mondadori waited for a wider Italian public to be ready for the novel, exploiting the translating ventures of smaller publishers? Until 1960, with Mondadori's astute consent, Joyce was translated by three small Milan based publishers, representative of the post-war cultural fervour: Rosa & Ballo, Cederna and Scheiwiller, who respectively published *Exiles* (1944), *Pomes Penyeach* and an extract from *Ulysses* (1949) and *Chamber Music* (which actually came out a few months after *Ulysses* but which, both in Scheiwiller's and in Mondadori's mind, albeit with different motivations, should have preceded it). I will argue that this dynamic prepared the Italian public to Joyce's novel and, at the same time, acted as a stimulus for the new translations, which would be soon collected in the *Meridiano* consecrating Joyce within the Italian literary system, of Joyce's non-fiction by poets who had by then become well-read in the “Modernist lesson”, like Alfredo Giuliani and Edoardo Sanguineti.

**Testa, Simone**

*17<sup>th</sup> c. Geopolitics: The Accademico Incognito Maiolino Bisaccioni and his Relazioni et descrizioni universali [...] di Luca di Linda (1660; 1664; 1672; 1674)*

Several studies have explored the emergence of *romanzo* in 17<sup>th</sup> c. Italy, emphasising the use of multiple geographical locations, and the general interest in other cultures and languages. Little has been written about the specific interest in geography that was also a common feature of 17<sup>th</sup> c. Venetian cultural milieu. Novels were accompanied by commentaries on contemporary facts, such as the English civil war. Father Vincenzo Coronelli's lavishly engraved Atlases and globes circulated from his non-existing Academy – Accademia degli Argonauti consisted just in Coronelli's printing press – to courts all over Europe. Drawing on unpublished research material, my paper will comment on Count Maiolino Bisaccioni, *Accademico Incognito*, and his translation from Latin into Italian of a successful geopolitical atlas of his time, *Descriptio orbis* (1655) by the Pole, naturalized Dutch, Lukas von der Linden. I shall comment on the circulation of this text, and I shall show how Bisaccioni adapted used his translation in order to make his own personal points about both Italian states, and foreign countries and peoples. I shall put Bisaccioni's interest in geography in relation to the culture of Academies, and see whether and how this could be relevant for the emergence of a discourse of national identity. It is also the aim of my paper to answer the following questions: What were the characteristics of geopolitical atlases? Who were its interpreters? What was its relationship with other literary genres, such as the novel? What was the evolution of this genre?

**Tulante, Meriel***Narrating Transnational Lives: Finding a Voice for letteratura della migrazione in Italy*

Through Italian colonialism in Africa and later with the influx of immigrants to Italy in recent decades, transnational identities have emerged that are defined by a contested and subaltern status. From a position of inferiority that contrasts with the cosmopolitanism of élites who can move freely between nations, immigrants to Italy are narrating their experiences. This phenomenon results in powerful accounts of communities in the shadows of the dominant culture as well as their extensive diasporas. A principal theme of much of this literature is the central importance of narrative and the urgent need to find a mode of expression and a “common narrative”<sup>16</sup> for these communities. In this paper I examine the ways in which immigrant authors recount the difficulty of accessing the voice they need to communicate the lives of their diasporas from a position outside the mainstream culture. Writing thus becomes an essential and also therapeutic endeavour accomplishing many purposes: rewriting history, establishing new identities, and creating the foundation for emancipation. Narratives by immigrant writers are characterised by the explanation of their difficult genesis framed as a linguistic and social challenge and also as a personal odyssey. This narrative impulse is particularly challenging for women writers as they are doubly removed from the locus of power and therefore must define themselves first as women authors capable of assuming the role of narrator, historian or *griot* and as representatives of an underprivileged group. Through the works of Cristina Ali Farah, Igiaba Scego, Gabriella Ghermandi and others, I show how the act of narrating immigrant lives thus becomes a powerful method of asserting an independent social and political identity in a transnational context.

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<sup>16</sup> *Transnationalism: Diasporas and the advent of a new (dis)order*, eds. Eliezer Ben Rafael and Yitzak Sternberg, Leiden: Brill, 2009, 2.

**Valmori, Michela***Italian American migrant literature: the feeling of being suspended between two worlds*

"Italian American migrant literature" is a particular genre that investigates how assimilation processes took place and how Italian communities integrated or not with American culture through stories of prejudices and stereotypes. Within this literary universe, "Second generation authors" are the ones in which the clash between the two worlds they (do not) belong to, is even more evident. They always wrote in English leaving their mother language (Italian aside), and that was clearly an attempt of feeling more integrated in America society, but at the same time, in the moment they left their language they felt they had to talk about their origins.

Italian American literature does not belong to a literary canon; it is not recognized by Italian literature because it is written in "another" language, it is not assimilated to American literature because it deals with "Other" themes. The perspective of "Otherness", both in the use of a language that is not really owned, and in the description of a feeling of alienation is predominant, since it explores how the two communities kept on being two separate worlds, so "different" and "other" the one to the other..

The linguist Jurij Lotman, in "Text and context", concerning to "migrant literature" identified a sort of "Migrant genre", identifying in it, two universal components. A sort of big element represented by macrotext that describes the very same experience of migration, and a collection of private variants, built up of memories and feelings of each migrant community, that make each text different. Even if at fist sight it seems to happen and to be appliable to all the texts, it does not always recurr in Italian American migrant literature, where the sense of displacement that should belong to the singular variant comes to speak of migration itself, since displacement was given by the impossibility of assimilating to the new world, too different, and of feeling integrated to the old one, too distant. This literature tells of feelings of displacement and suspension, speaks from a point of view in which Italian and American communities start difficultly to co-exist, and express in a (not)autobiographical way of the universal experience of migration.

**Versace, Stefano***Giacomo Leopardi's transnational poetic typology*

One way of understanding transnationalism in relation to literary culture is to look at how poetic forms appear in different languages. In particular, the analysis of the interactions between diverse poetics, or between different source languages and their poetic forms, is a productive facet of transnational thinking, because the analysis itself relies on a theory of why and how poetic forms in different cultures differ from one another.

In this paper, I suggest that the Italian reflection on this transnational aspect of literary culture has reached its highest point in Giacomo Leopardi's work. To show this, I unravel a whole research program hidden in Leopardi's *Zibaldone*: thoughts on metre, rhyme, and languages, though left unsystematic, carry both the theoretical and the empirical breadth to become a theory-based typology of poetic forms in the world's languages.

Not only did Leopardi gather and annotate typological data, but he also connected dots otherwise left unrelated, before and after him. For example, he reflected on what a metre can tell us about the phonology of a language (as in the case of iambic classical Greek metres); he started developing a theory of how poetic forms relate to the source language (as in his thoughts about the perception of rhyme in English and Italian), or of how languages can develop strictly linguistic features into poetic usage (as in his analysis of semantic underspecification and poetic metaphors in Classical Hebrew). Most important, Leopardi also reflected upon the universality of rules for poetic forms, and their aesthetic basis.

I conclude by showing how, in Leopardi, a strikingly modern reflection on a transnational poetic typology combines with a highly original elaboration of a classicist poetics, thus making the *Canto notturno di un pastore errante per l'Asia* and other original poetic forms possible.

**Wehling-Giorgi, Katrin***“Una esigua e frammentaria poetica”: Gadda, Beckett and the European ‘anti-novel’*

Being deeply embedded in the Italian linguistic and novelistic tradition, C.E. Gadda’s writings are often collocated within a prevalently national literary landscape whilst being omitted from debates around the European novel. Indeed, as Albert Sbragia has argued, the author’s plurilingualism and his notoriously macaronic style amount to an ‘advocation of the entire gamut of the peninsula’s vertical, diachronic, and geographical language heterogeneity’ (Sbragia 1996). While much scholarly attention has been dedicated to Gadda’s today central place in the Italian literary landscape, the position of his works within the European late modernist tradition remains underexplored and has only recently begun to enjoy increasing interest from both the Italian and the Anglo-American scholarly community.

With the intent of challenging Gadda’s ‘isolation’ within a transnational literary landscape and questioning some characteristics of his fiction which have in the past been classified as distinctive of the Italian literary tradition, the present paper proposes to provide a comparative analysis of the affinitive aesthetic and conceptual premises which underpin the early works of C. E. Gadda (1893-73) and Samuel Beckett (1906-89). Particular attention will be given to the two authors’ fiction from the 1920s and 30s, including their understudied debut novels which provide vital documents in the tradition of the late modernist European novel: *Racconto italiano di ignoto del novecento* (1924) and *Dream of Fair to Middling Women* (1932). Affinitive aspects explored in the paper include Gadda’s and Beckett’s troubled relationship with the literary medium and the constant struggle for expression, which in turn lie at the basis of their expressive plurilingualism and their counter-novelistic theory. By considering the unexpected parallels emerging between Gadda’s and Beckett’s early writings, together with references to other modernist authors such as Gide and Céline, the present paper will show that the Milanese author’s works have a far more ‘transnational’ literary profile than previously acknowledged.

**Wren-Owens, Elizabeth***Triple languages and cultural identity – Italians in Wales and Canada*

This paper will offer a comparative study of the way in which Italian identity is articulated in Italian Welsh and Italian Canadian writing, exploring the ways in which the dialogic exchange with the host nation is interrupted or enhanced by the presence of two national languages in the host community. The paper will examine the ways in which Italian integration and social standing are informed by the status of Italian as a third language in these diaspora, hierarchically located beneath English and Welsh in Wales, and Italian and French in Canada. The status of the languages in the two diaspora are markedly different, with the Welsh language (and cultural identity) inhabiting a subaltern position in the British landscape, enjoying far less power and prestige than French in Canada. The paper will explore the ways in which these differences are mapped onto Italian identity in the narratives. The paper will also investigate the interplay between class and ethnicity in the two bodies of work, assessing the impact of the multiple linguistic relationships on the way Italianness is (self)represented.



**Zene, Cosimo***Rethinking Gramsci in the South Asian Context: From Regional-National to a Transnational Philosophy of Praxis*

In this paper I aim to provide a reassessment of the trajectory of Gramsci's 'fortune' in South Asia. Following a general interest in Gramsci by South Asian Scholars, a high peak was reached in the eighties and nineties with the work carried out by the *Subaltern Studies* collective. This group, guided in its endeavours by an awareness of Gramsci's thought, did not seem, however, to have been deeply concerned with the applicability of his theories to the South Asian milieu. This rather curious 'fascination' was betrayed by Spivak's view, since for her the 'Gramscian subaltern' had lost all appeal and relevance (Spivak 1988). Despite this, in recent years, a more serious rethinking of Gramsci's political philosophy has been inspiring both Gramscian and South Asianist scholars to revisit concepts such as subalternity, the intellectuals, civil society, language, philosophy, translatability, education and religion, among others.

I maintain that a fruitful dialogue between seriously concerned Gramscian scholarship – based on a variety of disciplinary perspectives and centred on primary sources – and dedicated South Asian scholars will not solely demonstrate the contemporary validity of certain Gramscian theories for Asia, but will also shed new light on how to reinterpret Gramsci in the European milieu.