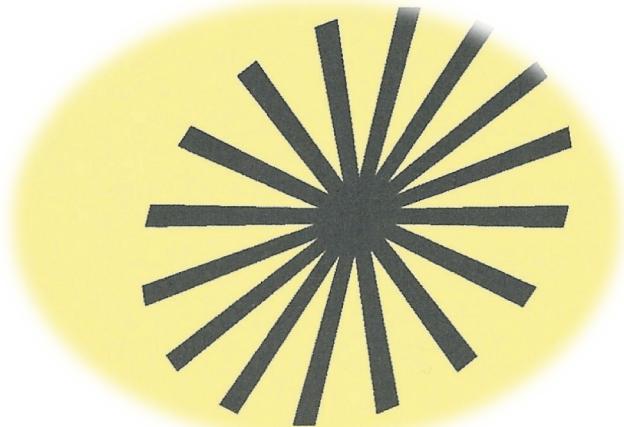


# SOCIETY FOR ITALIAN STUDIES INTERIM CONFERENCE, SPRING 2016



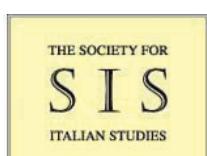
Trinity College Dublin  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin



## TURNING POINTS

CULTURES OF TRANSITION,  
TRANSFORMATION AND  
TRANSMISSION IN ITALY

Friday 29th and Saturday 30th April 2016



TRINITY  
Long  
Room  
HUB

Arts and Humanities  
Research Institute



Trinity College Dublin  
Association and Trust



Benvenuti!

Fáilte!

Welcome!

Welcome to Trinity! We're delighted to host the Society for Italian Studies, and we want to thank everyone whose work has gone into making this a successful occasion, whether by speaking, by listening, by dealing with avalanches of email. We hope you will enjoy the conference, the campus and the city, and we ask your indulgence for any *disgredi* that may arise, despite our best efforts. This includes misprints.

Corinna Salvadori Lonergan (TCD)

Daragh O'Connell (UCC)

Cormac Ó Cuilleanáin (TCD)

## TURNING POINTS

As we said in the Call for Papers, cultural evolution is a mix of continuity and change. Moments of transition need to be seen as parts of a dynamic process. Transformation occurs on the broadest level – transnational shifts of sensibility, creative movements and reactions, technical discoveries, epochal change. It also happens within single works. And disciplines too have their turning points.

The present conference proves our point. You have given us a programme packed with new departures, approaches, forms of attention, new cross-disciplinary initiatives, new media, materials, publishing ventures, showing why Italian continues at the centre of Humanities research.



*This is the Dining Hall, across Front Square. The Atrium, where Friday's wine reception will be held at 19:00 (or 7pm), is hidden underneath it. Turn left, down the ramp.*

# CONTENTS

CONFERENCE PROGRAMME ( <i>turn sideways</i> )	2
NOTES <i>and scribbles</i>	10
ABSTRACTS of PAPERS ( <i>alphabetically by speaker</i> )	11
ANCILLARY ATTRACTIONS	33
Art exhibition: Dante lithographs by Liam Ó Broin	
Booksellers on display	
Library display in the Old Library (special reduced rate)	
<i>Dante at 750: Ireland's tribute</i>	
SOME PRACTICAL MATTERS	36
Where to eat locally	
Broadband access	
LANGUAGES in TRINITY COLLEGE DUBLIN	<i>inside back cover</i>



Arts and Humanities  
Research Institute



Trinity College Dublin  
Association and Trust

Renewed thanks to our sponsors and hosts: The Society for Italian Studies;  
Istituto italiano di cultura (Dublin); School of Languages, Literatures and  
Cultural Studies, TCD; Trinity Long Room Hub;  
TCD Association and Trust.

# Day 1: FRIDAY 29 APRIL 2016 — PROGRAMME

FRIDAY 9.00 Registration (LONG ROOM HUB)

FRIDAY 9.30 – 11.00: Parallel Sessions 1A, 1B, 1C, 1D

Panel 1A Edmund Burke Theatre Arts Building	Panel 1B Emmet Theatre Arts Building	Panel 1C Neill Lecture Room Long Room Hub	Panel ID Seminar Room Long Room Hub
<b>Posthuman Imp ego (I)</b>  Chair: Enrica Maria Ferrara	<b>The Italian American Turning Point: Bringing Home the Italian American Literature and Culture (II)</b>  Chair: Andrea Ciribuco	<b>Gender, Memory, and Cinema in the 1950s</b>  Chair: Derek Duncan	<b>1816, or: The Dawn of Italian Modernity</b>  Chair: Daniela Cerimonia
<b>Eugenio Bolongaro (McGill University):</b> ‘L’inquietudine della prossimità: conoscenza, etica e soggettività alle frontiere dell’umano in T. Scarpa, S. Vinci e A. Nove’	<b>Francesco Chianese (University of Naples):</b> ‘The Italian American Family in Late Modernity: a Cultural Studies Approach’	<b>Sarah Culhane (University of Bristol):</b> “Hanno svegliato molto la gioventù”: Exploring Female Stardom in Italy (1945-1960) through memories of Audience Identification’	<b>Alessandra Aloisi (University of Warwick):</b> ‘Una macchina dal “nome infernale” in arrivo da un paese romantico’
<b>Kristina Varade (BMCC, CUNY):</b> ‘Ancora non raggiungibile: Cellphones and the Fragmented Subject in Italian Fiction’	<b>Anne Sommer (Heidelberg University):</b> “Here they make it real”: The Return of Italian Americans to Italy’	<b>Catherine O’Rawe (University of Bristol):</b> ‘Embodying Stardom: Memories of Stars in Audio-Visual Interviews’	<b>Fabio Camilletti (University of Warwick):</b> ‘Il freddo, il romanticismo, la peste’
<b>Enrico Bozoni (Université de Poitiers):</b> ‘Umberto Eco: il professore nella classe post-umanista’		<b>Flora Derouanian (University of Bristol):</b> ‘Politicised Women: Cultural memory of the <i>mondine</i> ’s activism 1945-65’	<b>Martina Piperno (University of Warwick):</b> ‘Rivoluzione e identità: cercare un nuovo Omero dopo Napoleone (1802-1816)’

FRIDAY 11.00-11.30: Tea & Coffee (in the IDEAS SPACE, upstairs in the LONG ROOM HUB)

**FRIDAY 11.30-13.00: Parallel Sessions 2A, 2B, 2C, 2D**

Panel 2A Edmund Burke Theatre Arts Building	Panel 2B Emmet Theatre Arts Building	Panel 2C Neill Lecture Room Long Room Hub	Panel 2D Seminar Room Long Room Hub
<b>Posthuman impegno (II)</b>  Chair: Eugenio Bolongaro	<b>The Italian American Turning Point: Bringing Home the Italian American Literature and Culture (II)</b>  Chair: Francesco Chianese	<b>Transnational Italian Cultures</b>  Chair: Derek Duncan	<b>Michelangelo's Poetry: A Reappraisal</b>  Chair: Ambra Moroncini
<b>Giulia Iannuzzi (Università di Trieste):</b> ‘Capaci di mettere il lettore in un nuovo rapporto con le cose: declinazioni di impegno postumano nella fantascienza italiana’	<b>Andrea Cribuco (NUI Galway):</b> ‘A Language for the Italian/American Outsider: the Case of Emanuel Carnevali’s Last Works’	<b>Emma Bond &amp; Derek Duncan (University of St Andrews):</b> ‘Why Transnational Cultures?’	<b>Antonio Corsaro (Università di Urbino):</b> ‘In margine a una nuova edizione critica delle <i>Rime</i> di Michelangelo’
<b>Marco Amici (University College Cork):</b> ‘Visioni del futuro nei romanzi <i>Sirene</i> e <i>La caccia di Laura Pugno</i> ’	<b>Marta Arnaldi (University of Oxford):</b> “That way of returning”. Anthologising the Poets of the Italian Diaspora in the US’	<b>Anthony Cond (Liverpool UP):</b> ‘Publishing in Modern Languages’	<b>Ida Campegiani (Scuola Normale Superiore, Pisa):</b> ‘Dalle varianti al “canzoniere” (e ritorno)’
<b>Maria Pia Arpioni (Università di Venezia “Ca’ Foscari”):</b> “Credo in un’alleanza inedita tra politica e poesia”: il posthuman impegno e la “paesologia” di Franco Arminio’		<b>Rhiannon Welch (Rutgers):</b> ‘Vital Subjects: Race and Biopolitics in Italy’	<b>Sarah Rolfe Prodan (University of Toronto):</b> ‘Lover’s Eye Meets Pilgrim’s Gaze: Vision and Visuality in Michelangelo’s <i>Rime</i> ’

**FRIDAY LUNCH 13.00-14.00 (SEE SUGGESTIONS ON “WHERE TO EAT” IN THIS BOOKLET)**

**PAGE THREE**

**FRIDAY 14.00-15.30: Parallel Sessions 3A, 3B, 3C, 3D**

Panel 3A Edmund Burke Theatre Arts Building	Panel 3B Emmet Theatre Arts Building	Panel 3C Neill Lecture Room Long Room Hub	Panel 3D Seminar Room Long Room Hub
<b>Scritture multiple quali svolte narrative (I: Scrittura a quattro mani)</b> Chair: Fabio Camilletti	<b>Times of Crisis and Transformation in fin-de-siècle and early C20th Italy</b>  Chair: Paolo Bartoloni	<b>Transnationalizing Modern Languages (I)</b>  Chair: Jennifer Burns	<b>Authorial Turns</b>  Chair: Silvia Ross
Francesca Medaglia ( <b>University College London</b> ): ‘Il turning point tra Fuoco grande e Il fossile: la scrittura a quattro mani di Pavese e Garufi’	Francesca Billiani ( <b>University of Manchester</b> ): ‘Art and Construction – Autonomy and Heteronomy: Aesthetics and Politics in the Age of Totalitarianisms’	Charles Burdett ( <b>University of Bristol</b> ): ‘Islam and Italy: Transnationalism and the Emergence of Italy’s Second Religion’	Liz Wren-Owen ( <b>University of Cardiff</b> ): ‘Transforming Tabucchi: From Italian to Anglophone Writer in English Translation’
Clara Arosio ( <b>Independent Scholar</b> ): ‘La scrittura a quattro mani di Fruttero e Lucentini: il giallo come strumento di indagine sociale ed esistenziale nei romanzi <i>La donna della domenica</i> e <i>A che punto è la notte</i> ’	Sara Boezio ( <b>University of Warwick</b> ): “Alla fine del tempo dello scontento universale”: agonising bodies and ascensional rebirths in fin-de-siècle Italy’	Jacopo Colombini ( <b>University of St Andrews</b> ): ‘Lampedusa in Hamburg: representing Lampedusa in a transnational context’	Antonio Lunardi ( <b>University College Cork</b> ): ‘Il pictorial turn nella narrativa di Umberto Eco: <i>La misteriosa fiamma della regina Loana</i> ’
Michele Ronchi Stefanati ( <b>University College Cork</b> ): ‘La scrittura collettiva di Alice disambientata come punto di svolta storico e narrativo: Celati, il ’77 e la nuova generazione da Palandri a Tondelli’	Kate Mitchell ( <b>University of Strathclyde</b> ): ‘Cherchez la femme fatale: Fallen Women in Italian Tragic “Realist” Opera at the fin-de-siècle’	Barbara Spadaro ( <b>University of Bristol</b> ): ‘Turning Points of Italian and Memory Studies: Transnational and Transcultural Movements of (Italian) Memory’	Adalgisa Giorgio ( <b>University of Bath</b> ): ‘Maternal Subjectivity and the Matrixial Borderspace in Marosia Castaldi’s <i>Dentro le mie mani le tue. Tetralogia di Nightwater</i> (2007)’
Alessandra Di Maio ( <b>Università degli Studi di Palermo</b> ): ‘L’anno zero della scrittura migrante: <i>Io venditore di elefanti e Immigrato</i> ’			

**FRIDAY 15.30-16.00: Tea & Coffee (in the IDEAS SPACE, upstairs in the LONG ROOM HUB)**

Panel 4A Edmund Burke Theatre Arts Building	Panel 4B Emmet Theatre Arts Building	Panel 4C Neill Lecture Room Long Room Hub	Panel 4D Seminar Room Long Room Hub
<b>Scritture multiple quali svolte narrative (II: scritture collettive, riscrittura, trasmedialità)</b> Chair: Sandra Parmegiani	<b>The Turn in Gender and Sexualities</b>  <b>Critical Turning Points</b>	  <b>Critical Turning Points</b>  Chair: Giuliana Pieri	  <b>Early Modern Turning Points</b>  Chair Eric Haywood
<b>Giulia Pellizzato (Università della Svizzera Italiana):</b> ‘Scrivere assieme ai lettori: Parise risponde sul Corriere della Sera’	<b>John Champagne (Penn State Erie, The Behrend College):</b> ‘Charting the Queer Turn: Italian Queer Studies Today’	<b>Ruth Glynn (University of Bristol):</b> ‘Pensiero meridiano as Critical Turning Point: Viewing Naples from the South’	<b>Angelo Silvestri (University of Cardiff):</b> ‘From rags to riches: the bishops of Cremona in the central centuries of the middle ages’
<b>Mark Chu (University College Cork):</b> ‘La svolta dell’industria globalizzata: da Bagnoli alla Cina con Rea e Amelio’	<b>Andrea Hajek (University of Glasgow):</b> ‘Riflusso o riflessione? Feminist Transitions in the 1980s’	<b>Alessandro Bosco (Innsbruck):</b> ‘La Triennale della svolta.’	<b>Paola Tomè (University of Oxford):</b> ‘Turning points nella storia della lessicografia umanistica’
<b>Epifanio Ajello (Università di Salerno):</b> ‘Illustrazioni che raccontano. Antonio Tabucchi’	<b>Niamh Cullen (University of Southampton):</b> ““Diffendiamo una nuova Sicilia”: Was the case of Franca Viola a turning point for gender relations in the contemporary south?’	<b>Kate Willman (University of Bristol):</b> ‘A Subjective Turn? 21 <sup>st</sup> -Century Italian Autofiction’	<b>Pablo Aparicio Durán (University of Oxford):</b> ‘The ideological configuration of a discipline and its “object”: the case of Italian and Spanish Humanism in the History of Literature’
  <b>17.45 – 18.45: Keynote Lecture 1 in the Burke Theatre, Arts Building</b>  <b>19.00 – 20.00 in the Atrium, under Dining Hall</b>	  <b>Professor Alison Cornish (University of Michigan): ‘Vernacular Remediation: Old Wine in New Bottles’</b>  <b>Benvvenuto di S.E. Giovanni Braccesi, Ambasciatore d’Italia</b>	  <b>Wine Reception (Atrium)</b>	  <b>Conference Dinner (1592 Dining Room)</b>  <b>20.00</b>

## Day 2: SATURDAY 30 APRIL 2016

SATURDAY 9.00 – 10.30: Parallel Sessions 5A, 5B, 5C, 5D

Panel 5A Edmund Burke Theatre Arts Building	Panel 5B Emmet Theatre Arts Building	Panel 5C Neill Lecture Room Long Room Hub	Panel 5D Seminar Room Long Room Hub
<b>Conflict and Transformation in Modern and Contemporary Italy</b> <i>Chair: Ruth Glynn</i>	<b>At Crossroads: Transmission and Reception of English Literature from the fin-de-siècle to the Fascist period</b> <i>Chair: Anne O'Connor</i>	<b>Polite Letters</b> <i>Chair: Claudia Rossignoli</i>	<b>Afterlives</b> <i>Chair: Francesca Billiani</i>
<b>Silvia Ross (University College Cork):</b> 'The Ruins of War: Conflict, Identity and Spatial Transformations in Aldo Palazzesi's Florence'	<b>Giuliana Pieri (Royal Holloway, University of London):</b> 'Tennyson under Fascism: Translation'	<b>Ruggero Sciuto (University of Oxford):</b> 'Ambasciatori e Ministri Residenti nella Repubblica delle Lettere: il Caso Lorenzi (1705-1766)'	<b>William Hope (University of Salford):</b> 'The Roma on Screen: Identity, Liminality and Transition'
<b>Giovanni Vitali (Université de la Lorraine):</b> 'Orizzonti lessicali di libertà. Il dizionario del partigiano anonimo: quando la Resistenza racconta la guerra e la società'	<b>Daniela Cerimonia (Royal Holloway, University of London):</b> '“Bellezza insidiata e contaminata”: Praz, Croce and Shelley's Afterlives in the 1920s and 1930s'	<b>Francesca Saltamacchia - Annick Paternoster (Università della Svizzera italiana, Lugano):</b> 'La nuova cortesia dell'Ottocento, la svolta che non fu? Il Nuovo Galateo di Melchiorre Gioja e i libri di etichetta di fine secolo'	<b>Nicola Angelini (University of Glasgow):</b> '“After” the Turning Point: Sereni and Caproni Posthumous Poets'
<b>Claire Buckley (DIT/UCC):</b> 'The Trauma of Terrorism: Changing Selves and Spaces in Antonella Tavassi La Greca's <i>La guerra di Nora</i> '			<b>Elena Ward (University of Portsmouth):</b> 'Italian vernacular poetry unchained: the relevance of <i>Quando eu stava ne le tu' catene</i> within the early Italian literary landscape'

SATURDAY 10.30 – 10.45: Tea & Coffee (in the IDEAS SPACE, upstairs in the LONG ROOM HUB)

SATURDAY 10.45 - 12.15: Parallel Sessions 6A, 6B, 6C, 6D

<p><b>Panel 6A</b> Edmund Burke Theatre Arts Building</p> <p><b>Ferrante's Turn in Contemporary Italian Literature:</b> <b>Roundtable A</b> Chair: Grace Russo-Bullaro</p>	<p><b>Panel 6B</b> Emmet Theatre Arts Building</p> <p><b>Translational Turning Points</b></p> <p>Chair: Marta Arnaldi</p>	<p><b>Panel 6C</b> Neill Lecture Room Long Room Hub</p> <p><b>What is Italian Cinema? Turning Points in Criticism and Research: Roundtable B</b></p> <p>Chair: Alan O'Leary</p>	<p><b>Panel 6D</b> Seminar Room Long Room Hub</p> <p><b>Narrative Turns</b></p> <p>Chair: Emma Bond</p>
<p><b>Roberta Cauchi-Santoro (University of Guelph)</b> <b>Enrica Maria Ferrara (Trinity College Dublin)</b> <b>Ursula Fanning (University College Dublin)</b> <b>Stefania Lucamante (The Catholic University of America)</b></p>	<p><b>Lucy Russell (University of Oxford):</b> (Rewriting Winckelmann for Italy: <i>Storia delle arti del disegno presso gli antichi</i>, a turning point in Italian art history'</p>	<p><b>John Champagne (Penn State Erie, The Behrend College)</b> <b>Derek Duncan (University of St Andrews)</b> <b>Catherine O'Rawe (University of Bristol)</b> <b>Jacqueline Reich (Fordham)</b></p>	<p><b>Marzia Beltrami (Durham University):</b> 'City, or Nothing to do with the Metropolis: A Cognitive Reading of Baricco's Novel'</p>
<p><b>Jennifer Rushworth (University of Oxford):</b> 'The Provençal Petrarch: a Romantic afterlife'</p>	<p><b>Sergio Portelli (University of Malta):</b> 'Ideology and Poetics in the Nine-teenth-Century Italian Translations of Lord Byron's <i>Marino Faliero</i>'</p>	<p><b>Mario Inglese (NUI Galway):</b> "Turning Points" nelle opere in prosa <i>autofinzionali</i> di Valerio Magrelli'</p>	
<p><b>12.30 – 13.30: Keynote Lecture 2</b> <b>Burke Theatre, Arts Building</b></p>			<p><b>Professor Lucy Riall (European University Institute):</b> <b>'The Global Turn in Modern Italian History: Perspectives and Comparisons'</b></p>

**SATURDAY 13.30 – 14.30: LUNCH (SEE SUGGESTIONS ON “WHERE TO EAT” IN THIS BOOKLET)**

**SATURDAY 14.30 – 16.00: Panels 7A, 7B, 7C, 7D**

Panel 7A <b>Edmund Burke Theatre Arts Building</b>	Panel 7B <b>Emmet Theatre Arts Building</b>	Panel 7C <b>Neill Lecture Room Long Room Hub</b>	Panel 7D <b>Seminar Room Long Room Hub</b>
<b>Turning Places</b>  Chair: Carol O’Sullivan	<b>Mediations</b>  Chair: Selena Daly	<b>Transnationalizing Modern Languages (II)</b>  Chair: Charles Burdett	<b>Turning to Dante</b>  Chair: John Barnes
<b>Marco Bellardi (University of Birmingham):</b> ‘La narrazione paracinematografica nel romanzo italiano. Il caso di <i>Teorema</i> di Pasolini’	<b>Martina Viscardi (University College Cork):</b> ‘Italian Vista: Intertextual Perspectives and Gendered Mobilities in the Florentine Travel Texts of Isabella Teotochi Albrizzi and Lady Sydney Morgan’	<b>Jennifer Burns (University of Warwick):</b> ‘Turning into a Transnational Subject: Agency, Subjecthood, and Transnational Imaginings’	<b>Robert Wilson (University of Andrews):</b> ‘Signs of a change of plan in Dante’s <i>Inferno</i> ’
<b>Laura Pennacchietti (University of Manchester):</b> ‘Preparing the ground for the postcolonial turn in Italian literary studies: the involvement of Italian prizes in the “project of cultural postcolonialisation”’	<b>Bianca Battilocchi (Trinity College Dublin):</b> ‘Emilio Villa tra Letteratura e Arti Visive. L’Arte come azione sul mondo’	<b>Derek Duncan (University of Andrews):</b> ‘Films from Italy: A Vernacular Transnationalism?’	<b>Kenneth P. Clarke (University of York):</b> ‘Boccaccio and His Comedy: Rubricating the Poem in MS Chig. L VI 213’
	<b>Paola Orrù (Trinity College Dublin):</b> ‘L’amore per le arti visive: <i>Fine</i> come punto di svolta e di inizio della critica di Mario Praz’	<b>Naomi Wells (University of Warwick):</b> ‘Transnational Cultural and Linguistic Practices in Migrant Cultural Associations in Bologna’	<b>Claudia Rossignoli (University of Andrews):</b> ‘“Punir donna”: Ariosto’s rewriting of <i>Inferno</i> 5’

**SATURDAY 16.00 – 16.15: Tea & Coffee (in the IDEAS SPACE, upstairs in the LONG ROOM HUB)**

Panel 8A Edmund Burke Theatre Arts Building	Panel 8B Emmet Theatre Arts Building	Panel 8C Neill Lecture Room Long Room Hub	Panel 8D Seminar Room Long Room H
<b>Frammento e desiderio di unità: la sintesi narrativa di Elena Ferrante come alternativa all'impasse postmoderno</b>  Chair: Adalgisa Giorgio	<b>Translation as Transmission &amp; Transformation: a Cultural Turning Point</b>  Chair: Catherine O'Rawe	<b>New scenarios from Italy</b>  Chair: Giuliana Adamo	<b>Changing Places</b>  Chair: Sergio Portelli
<b>Alessia Risi (University College Cork):</b> ‘Frammenti di memoria e unità narrativa: il desiderio di verità letteraria nella tetralogia de L’amica geniale’	<b>Paolo Bartoloni (NUI Galway):</b> ‘Translating Tradition and the Commodification of Authenticity’	<b>Paolo Febbraro (Rome):</b> ‘Letteratura allo stato critico’	<b>Eric Haywood (University College Dublin):</b> ‘When and why did Arcadia become Arcadian?’
<b>Nicoletta Mandolini (University College Cork):</b> ‘Una rivoluzione privata. La de-ricostruzione della soggettività femminile in Cronache del mal d’amore di Elena Ferrante’	<b>Anne O’Connor (NUI Galway):</b> “Grazie agli/’inganni tuoi”: Music and Translation: from tuning points to turning points’	<b>Mauro Pala (University of Cagliari):</b> ‘The Islands of the Subaltern. Synges Aran Islands and Verga’s Sicily as Subaltern Landscape’	<b>Carol O’Sullivan (University of Bristol):</b> ‘Subtitling and Resubtitling, Roma città aperta’
	<b>Debora Biancheri (NUI Galway):</b> ‘Publishing Seamus Heaney in Italy: Commercial and Cultural Agendas behind Literary Translation’	<b>Roberto Puggioni (University of Cagliari):</b> ‘L’ombra di Manzoni e il romanzo storico contemporaneo’	<b>Edward Coleman (University College Dublin):</b> ‘On the Rise of City Communes’

**SATURDAY 17.45: Wine Reception and Conference Close**  
**In the Ideas Space, 3rd floor, The Long Room Hub**

**Discorso di chiusura dalla Diretrice dell'Istituto Italiano di Cultura, Dublino, Dr Renata Sperandio**

# NOTES

# TURNING POINTS: CULTURES OF TRANSITION, TRANSFORMATION AND TRANSMISSION IN ITALY

## ABSTRACTS

### **AJELLO** Epifanio, *Illustrazioni che raccontano. Antonio Tabucchi*

La comunicazione vorrebbe indagare le *relazioni* che possono stabilirsi tra le illustrazioni e il testo letterario all'interno di un libro, lavorando, nel nostro caso, intorno al testo *Racconti con figure* di Antonio Tabucchi, che potrebbe configurarsi come un “testo a quattro mani”, perché i disegni, le fotografie, i quadri che sono lì disposti accanto alle scritture di Tabucchi non appartengono all'autore. Semmai l'autore le ha scelte (o è stato da queste scelte) e vi scrive attorno, istruendo un rapporto significativo tra testo e immagine. Né le illustrazioni, né il testo potrebbero stare da soli: l'uno rinvia all'altro, entrambi hanno bisogno l'uno dell'altro. Nella letteratura italiana abbiamo alcuni esempi di questo rapporto tra scrittura e immagine: dal *Romanzo di figure* di Lalla Romano al *Salons* di Manganelli, al catalogo fotografico di Pasolini nella *Divina Mimesis* fino alle istantanee di *Conversazione in Sicilia* di Vittorini, e fino a questi *Racconti con figure* di Antonio Tabucchi.

### **ALOISI** Alessandra, *Una macchina dal ‘nome infernale’ in arrivo da un paese romantico*

In uno degli ultimi paragrafi del *Discorso di un italiano intorno alla poesia romantica* (1818) – testo tra i più significativi della polemica classico-romantica inaugurata in Italia da un celebre articolo di Madame de Staël del 1816 – Leopardi associa il modo di fare poesia dei Romantici e la loro idea di imitazione a una macchina che si limita a una riproduzione passiva della realtà. Di seguito aggiunge che uno strumento non dissimile, dotato di un “*nome infernale*”, è in arrivo da un “paese romantico”. Avanzando alcune ipotesi sulla natura della macchina in questione, l'intervento si propone di chiarire il senso di questo accostamento polemico, che sembra cogliere l'essenza di una trasformazione in atto nel campo della letteratura e dell'arte in generale: una trasformazione che con Jacques Rancière si potrebbe definire come passaggio dal regime rappresentativo a quello estetico dell'arte.

### **AMICI** Marco, *Visioni del futuro nei romanzi Sirene e La caccia di Laura Pugno*

Il percorso che porta Laura Pugno alla forma romanzo passa per la poesia, la sceneggiatura e il racconto. Nel 2002 la scrittrice romana esordisce pubblicando una raccolta poetica, *Tennis* e una di racconti, *Sleepwalking*. *Sirene*, il suo primo romanzo, viene invece pubblicato dalla casa editrice Einaudi nel 2007. Per quanto la sua produzione possa apparire diversificata, la cifra stilistica di Pugno rimanda costantemente alla capacità di creare atmosfere sospese, cariche di mistero e ambiguità attraverso una scrittura essenziale. Nei romanzi *Sirene* e *La caccia* – quest'ultimo pubblicato nel 2012 – tali caratteristiche possono associarsi a stilemi propri dei generi fantastico e fantascientifico, nonostante l'aderenza ai dettami di un dato genere non sia una prerogativa dell'autrice. Questo intervento si propone di esplorare come nei due romanzi menzionati Pugno vada ad articolare un discorso sul futuro tra il distopico e il post-apocalittico, e come questo possa essere discusso in termini di critica al pensiero antropocentrico o di teoria postumana. In particolare, si cercherà di esaminare come nel futuro rappresentato in *Sirene* e *La caccia* i rapporti uomo-natura e passato-presente vengano problematizzati coniugando elementi reali ad elementi fantastici.

### **ANGELINI** Nicola, *'After' the turning point. Sereni and Caproni posthumous poets*

In 1936 Olga Franzoni, Caproni's girlfriend, dies of septicaemia. In 1943 Sereni is taken prisoner, thus beginning a two-year period of captivity. The impact of these episodes on Caproni's and Sereni's poetry has been thoroughly analysed, and to conceive of them as watersheds in the individual path of either poet thus comes as natural. However, what critics have less organically delved into, is the possibility of considering these episodes as pivotal in shaping a more definite turning point, representing, in fact, the *terminus a quo*, the moment from which Caproni's and Sereni's poetry becomes, in many respects, 'posthumous'. By resorting to the theoretical framework put forth by Giulio Ferroni, who has identified the 'essere dopo' as the most prominent characteristic of 'postumo', this paper aims to assess to what extent and in what fashions the poetry of Sereni and Caproni presents itself as 'after', namely after the imprisonment and after Olga Franzoni's death. Against this backdrop, I shall dwell on the implications of the use of 'posthumousness' as a category for

marking a turning point, namely its implying the coexistence of two apparently opposite concepts such as end and persistence. In order to provide as clear an outline as possible of how this latter duality relates to Sereni's and Caproni's poetry, I shall consider a few specific poetic elements, whose relevance is all in their function as 'residues' of the biographical experiences at issue.

**APARICIO Pablo**, *The ideological configuration of a discipline and its 'object': the case of Italian and Spanish Humanism in History of Literature*

This paper challenges the dominant perception of the 'field of studies' as a collective source of methodological approaches to an 'object in itself'. A corollary of that perception is the idea that periodic internal and external 'revolutions' or 'turning points' would take place only to effect the renewal of epistemological paradigms and the generation of new (inter)disciplinary approaches to a –supposedly– real 'object of study'. On the contrary, we claim that objectivity arguably points to the realisation of how and why social relations as a whole are not external to the construction and identification of their 'object' (i.e., the philosophical or literary phenomena). By the same token, we stress the need to identify the 'ideological unconscious' at work in Italian and Spanish humanism, or in other words, that which can be identified in the ideological production of the first bourgeois social formations: namely, the new 'animist' and the old 'organicist' discourses fighting it out within the new private/public limits of what was then to become the 'modern state'. In this sense, the image of the 'beautiful soul', peculiar to all Renaissance lyrical poetry, is not to be taken only as a convention but as a radically historical ideological product underpinned by the new political notion of 'merit' (as opposed to feudal 'blood' or 'lineage'), which was paramount in both allowing social movement and producing the modern notion of 'author' – a notion nonetheless predominantly treated as trans-historical.

**ARNALDI Marta**, *'That way of returning'. Anthologising the Poets of the Italian Diaspora in the US*

Even though recent scholarship has paid tribute to the relationship between translation and canon formation in Italy, little has yet been said about the process of anthologising contemporary Italian poetry abroad. Focusing on the case of the United States, this paper seeks to investigate Italian poetry's anthologisation in the US as an instance of Italian, Italian-American and transnational literature. More specifically, I shall focus on Peter Carravetta's selection of Italian-American poets as included in Luigi Bonaffini and Joseph Perricone's bilingual anthology (*Poets of the Italian Diaspora*, 2014). Bringing together Italian-speaking poets writing from within the United States, Carravetta's selection of poems represents a seminal work not only within the field of Italian studies, but also in migration, expatriation and diaspora studies. Here the anthologist and the poets create a transposed, translated and extra-territorial canon that transfigures physical distance and nostalgia (their American location) into a literary return to origins (their representation of Italy). By analysing the example of contemporary Italian-American poetry, the paper makes two central claims about the influence of diasporic poetry on Italian scholarship: on the one hand, that it problematises received notions of canon and identity; and on the other, that it demands a reconsideration of the concept of authorship that extends to anthologists and translators (Lefevere 1992).

**AROSIO Clara**, *La scrittura a quattro mani di Fruttero e Lucentini: il giallo come strumento di indagine sociale ed esistenziale nei romanzi La donna della domenica e A che punto è la notte*

*La donna della domenica* e *A che punto è la notte*, pubblicati rispettivamente nel 1972 e nel 1979 e ambientati a Torino, furono scritti dalla coppia di scrittori torinesi Fruttero e Lucentini. Il loro sodalizio, nato negli anni Cinquanta, fu più che quarantennale. Lavorarono insieme per Giulio Einaudi, insieme diressero per Mondadori la collana di fantascienza *Urania* e scrissero innumerevoli articoli prevalentemente per "La Stampa". L'enorme successo di pubblico attirò su di loro attacchi da parte dei critici e contemporaneamente fece nascere curiosità sul modo in cui i due autori si dividessero il lavoro: curiosità che non fu mai soddisfatta da Fruttero e Lucentini. L'intervento si propone di partire da libri scritti individualmente da ciascuno degli autori (tra i quali *I compagni sconosciuti* del solo Lucentini e *Donne informate sui fatti* del solo Fruttero), per poter poi evidenziare con ancora maggiore chiarezza l'apporto dei due scrittori che formarono, incontrandosi, una coppia letteraria che è stata capace di farsi amare dal pubblico senza mai smettere di possedere una consapevolezza dell'umano e una lucidità di indagine sulla società e sull'esistenza sempre condotta attraverso un'intelligente e fine ironia. Questi fattori saranno esplicitati attraverso l'analisi di alcuni dei personaggi e la chiarificazione dell'uso complesso e continuamente variato dei punti di vista per giungere ad esemplificare la maestria delle quattro mani di Fruttero e Lucentini e la loro abilità di dare una visione del mondo anche attraverso il genere giallo, considerato ai loro tempi pienamente paraletterario.

**ARPIONI Maria Pia**, *'Credo in un'alleanza inedita tra politica e poesia': il posthuman impegno e la 'paesologia' di Franco Arminio*

L'intervento intende mettere a fuoco alcune opere di Franco Arminio, insegnante e scrittore nato in Irpinia nel 1960. I testi di Arminio nascono da una volontà di impegno civile e da una poetica vicini a quelli di Gianni Celati, ma più esplicativi, programmatici e interamente dedicati ai luoghi di appartenenza. Attraverso l'analisi delle poesie di *Le vacche erano vacche e gli uomini farfalle* (2011), dei frammenti in prosa di *Terracarne* (2011) e del documentario di

Andrea d'Ambrosio di cui è protagonista, intitolato *Di mestiere faccio il paesologo* (2010), si intende mettere in luce, discutendone gli aspetti di ambivalenza, la sua proposta di una nuova figura di autore e intellettuale, quella del "paesologo". Se ne valuteranno il rapporto con l'anti-antropocentrismo, col pensiero di sinistra e con la prospettiva "meridiana" indicata da Franco Cassano. «Il paese, se accogli la sua lingua, ti dice che devi dismettere l'arroganza di chi pensa di essere il padrone della Terra. L'uomo che va in giro per i paesi, il paesologo, in realtà è un cane, ha il punto di vista del cane. [...] L'osservazione del territorio è fatta da un animale affratellato ai suoi pericoli, al suo sgomento» (*Terracarne* 9).

### **BARTOLONI Paolo, *Translating Tradition and the Commodification of Authenticity***

Commercial developments increasingly rely on the categories of tradition and authenticity to promote their activity. This may result in the construction of entire shopping centers in the form of traditional villages and towns, such as the Valdichiana Outlet Village described by Stephanie Malia Hom in her book *The Beautiful Country: Tourism and the Impossible State of Destination Italy* (2015) or the Sicilia Outlet Village, the topic of one of the chapters in my new book *Objects in Italian Life and Culture: Fiction, Migration, and Artificiality* (2016). In this talk I will discuss processes of appropriation and replication by employing translation, and especially intersemiotic translation, to provide some insights into new modes of relationality, and commercial promotion and advertisement.

### **BATTILOCCHI Bianca, *Emilio Villa per una nuova Arte come Azione sul mondo***

In Emilio Villa (1914-2003) l'interesse per l'arte fu precoce e lo portò dagli anni Quaranta in poi ad occuparsi di artisti contemporanei, scrivendone presentazioni e introducendone mostre ed esibizioni. Ulteriore frutto di questa passione furono le riviste da lui fondate e, soprattutto, il lavoro intenso contenuto negli *Attributi dell'arte odierna 1947/1967*. In questi testi Villa si faceva esegeta di un'arte come azione', dove la sua parola illustrava le nuove rivoluzioni nell'arte contemporanea italiana e internazionale (tra cui Burri, Duchamp, Rothko). Il focus sull'arte, in tutte le sue nuove forme, andava di pari passo alla stretta frequentazione di artisti, talvolta alla convivenza e alla collaborazione con essi. Si citano, ad esempio, le opere poetico-visive con Burri e gli oggetti poetici realizzati con Giorgio Cegna e Silvio Craia. Inoltre, Villa giocò un ruolo rilevante come acuto promotore e interprete anti accademico di grandi nomi come Fontana o Manzoni, quando erano ancora ai loro inizi. L'originalità di Villa, il suo *turning point*, sta nell'aver proposto una riflessione critica sull'arte contemporanea e la sua decadenza per mano soprattutto di artifici e regole mercantili. L'Arte nuova' da lui segnalata, e descritta in uno stile che non ha niente a che fare con quello accademico, è al contempo specchio della sua poetica che si scaglia contro le miserie del mondo per aprire uno spazio libero e autentico: un'arte enigmatica, antimimetica e aperta ad un al di là (della pagina o del quadro).

### **BELLARDI Marco, *La narrazione para-cinematografica nel romanzo italiano. Il caso di Teorema di Pasolini***

Le analisi formali dell'influenza del cinema sulla letteratura hanno rappresentato una parte assai minoritaria degli studi sugli scambi fra le due arti, i quali hanno piuttosto privilegiato l'indagine sugli adattamenti cinematografici. Solo in tempi recenti, studi come quelli di Brandi (2007) e Ivaldi (2011) hanno introdotto in Italia un tipo di indagine storica che era già stata applicata in altri contesti nazionali nel passato, in particolare in Francia e negli Stati Uniti. Più recenti svolte negli studi sull'intermedialità (Elleström 2010; Pethö 2011) hanno contribuito a spingere l'interesse degli studiosi verso le intersezioni o sovrapposizioni fra due e più media, rilanciando anche interessanti sviluppi nel campo della socio-semiotica (Kress 2010), e stimolando altre aree di studio come la teoria dei generi e la narratologia. Alla luce di questi progressi, tuttavia, un saldo inquadramento teorico del romanzo cinematografico ancora manca. Che cosa intendiamo precisamente con questa categoria?

Rifacendomi al concetto di "referenza intermediale" introdotto da Irina Rajewsky (2005), in questa relazione mi concentro sull'analisi di alcune caratteristiche formali e sull'utilizzo di tecniche cinematografiche in *Teorema* (1968) di Pier Paolo Pasolini, sia attraverso il confronto fra il testo scritto e quello filmico, sia attraverso il confronto con altre due opere italiane che mostrano in grado diverso riferimenti al cinema, come *Aracoeli* (1982) di Elsa Morante e *Piazza d'Italia* (1975) di Antonio Tabucchi. In particolare, al centro dell'interesse sarà la questione del genere. A quali condizioni possiamo parlare di narrazioni para-cinematografiche? È utile una definizione di genere del romanzo cinematografico?

### **BELTRAMI Marzia, *City, or Nothing to do with the metropolis: A cognitive reading of Baricco's novel***

For the most part, critical accounts of Alessandro Baricco's *City* (1999) have depicted the novel as a critique of the postmodern metropolis. In this paper, by contrast, I argue for a cognitive rather than a thematic reading of Baricco's text. More specifically, I suggest that rather than representing a city, the book is constructed like one. Thus Baricco's text reveals the inextricable interconnection between navigating space and finding one's way in an unfolding plot.

Marking a turning point in methodological terms, I build on the work in cognitive narratology (Dannenberg 2008; Emmott 1997) as well as cognitive metaphor theory (Lakoff and Johnson 1999) to contend that the title of Baricco's novel, rather than designating its object, highlights issues bound up with the macrodesigns of narrative representation, that is, the processes involved in the re-construction of the storyworld (Herman 2002). In doing so, the title exposes the logic behind the novel's own plot and thus suggests to the reader the optimal way to

understand the narrative as a whole. Baricco invites the reader to make sense of the story in the same way she would make sense of a city, with implications for the wider field of narrative theory.

**BIANCHERI** Debora, *Publishing Seamus Heaney in Italy: Commercial and Cultural Agendas behind Literary Translation*

The aim of this presentation is to provide examples of modalities of introduction of foreign texts into the Italian receiving system, by examining the act of selecting and choosing how to present Heaney's work performed by the Italian publishing industry and professional translators. An analysis of selected poems in translation will shed light on some of the policies employed, and the impact these may have on the reception of literary works as complex and at times culturally specific as Heaney's poetry.

Past and memory are two of the major aesthetic concerns that critics have attributed to Heaney's work: themes whose appreciation often relies on the reader's familiarity with elements that are strongly rooted within the author's cultural identity as a Catholic from Northern Ireland. This makes the practice of translation particularly challenging, hence providing ideal case studies to gauge to what extent the publishers' preoccupations with Italian readers' expectations may affect translation strategies. An appraisal of both paratexts complementing the translations proper and epitexts related to the releases of Heaney's Italian collections will demonstrate how target texts can be used to consolidate preconceptions about foreign identities, or else how the act of translation can set out to challenge ingrained stereotypes.

**BILLIANI** Francesca, *Art and Construction – Autonomy and Heteronomy: Aesthetics and Politics in the Age of Totalitarianisms*

The turn of the century was the age of the avant-gardes and the 1930s witnessed a return of the avant-gardes under totalitarian rule. This paper deals with the intersections between the problem of modernist/avant-garde aesthetics and the politics of the liberal and the totalitarian state. We argue that the autonomization of the field of cultural production, typical of the avant-gardes at the turn of the century, was then challenged by the totalitarian and universalistic politics of the regime. If the formation of the autonomous sphere of the aesthetic is one of the effects of the rise of the bourgeois society, we can conclude that its incomplete totalitarian 'statalization' (i.e. nationalization) is one of the consequences of the crisis of legitimacy in democratic participation of the dictatorships. We will test such hypothesis by exploring the Rome underground theatre scene of the Immaginismo and some expressions of Futurist architecture from the early twentieth century to the 1930s. In both cases, we can see how the arts played a foundational role in preserving and at the same time transforming the idea of Western civilization throughout radical political turning points.

**BOEZIO** Sara, *Alla fine del tempo dello scontento universale: agonising bodies and ascensional rebirths in fin-de-siècle Italy*

'The people who tell us that a century is merely an arbitrary division of time are poor observers', wrote the editor of a London magazine in 1901. Similarly, in 1900 an editor of the Italian *Nuova Antologia* acknowledged that the century was a 'chronological convention', and yet a 'psychologically necessary' one. As Weber (1986) has rightly pointed out: 'No other century had made so much ado about its passing'. My paper aims to explore the uncanny uniqueness attached to the turn of the C19th by the then contemporaries and to investigate the impact of historical and social changes on the sense of time in *fin-de-siècle* Italy. Firstly, I will examine Italian books centred expressly on the century (Mantegazza's, Bonghi's, Morselli's, etc.) and I will highlight the connections with analogous works published abroad. Secondly, I will look at works in the form of articles and essays published in Italian journals and newspapers (especially in *Nuova Antologia*, *Corriere della Sera*, and *La Vita Internazionale*) about the same subject. By adopting Foucault's semantic field analysis, I will show how it is possible to identify a consistent and widespread pattern across all these different texts. I argue that this pattern can be ascribed to a process of anthropomorphization of the C19th seen as a 'dying' and 'agonising' behemoth in the act of making his final 'will'. Finally I will illustrate how the same pattern is also informed by a janiform rationale that accounts for the image of the C20th envisaged as geared to inaugurate an ascensional rebirth of humankind.

**BOLONGARO** Eugenio, *L'inquietudine della prossimità: conoscenza, etica e soggettività alle frontiere dell'umano in T. Scarpa, S. Vinci e A. Nove*

La problematica dell'impegno è al centro di una riflessione sul ruolo etico-politico della letteratura e solleva quindi questioni fondamentali riguardo non solo le dinamiche rappresentate e gli agenti di tali dinamiche ma anche, e forse in modo più radicale, l'atto stesso della rappresentazione. Ed è proprio riflettendo su questo aspetto (chi è all'origine della rappresentazione?) che si è obbligati a confrontarsi con i limiti di una visione troppo facilmente "post-umana" che corre il rischio di nascondere le responsabilità del soggetto umano (post-umanista, certo, ma comunque umano) dietro l'euforia per i nuovi orizzonti aperti da soggettività post-anthropocentriche. Per evitare il ritorno del represso, che si manifesta in una "ὕβρις" di chiara matrice tardo-illuminista, ed anche il riciclaggio di superficiali entusiasmi di postmoderna memoria, è indispensabile muoversi con estrema cautela sul terreno dell'incontro con l'alterità irriducibile del non-umano, evitando a tutti i costi di proiettare sullo schermo dell'animale, della macchina, e dell'inanimato (categorie comunque completamente da rivedere — ed è proprio il

superamento di queste categorie che deve essere al centro della ricerca) fantasmi anche troppo umani(sti). In quest'ottica proporrei una rilettura della narrativa "cannibale" di Aldo Nove, Simona Vinci e Tiziano Scarpa come un tentativo di mettere a fuoco le difficoltà di ripensare l'umano alle soglie dell'era del post-athropocene (come la definisce Rosi Braidotti) e la progettualità etico-politica che è lo zoccolo duro della nozione di impegno.

#### **BOLZONI** Enrico, *Umberto Eco: Il professore nella classe post-umanista*

Consapevole che le giovani generazioni si stanno appropriando di possibilità di accesso alla cultura prima sconosciute, e che esse sono possibili grazie alle nuove tecnologie, in alcune Bustine di Minerva, pubblicate sull'Espresso tra il 2000 e il 2015, Umberto Eco si interroga sulla nuova fruizione dell'informazione da parte dei giovani e sul ruolo che essa svolge nella loro educazione. Per la nostra comunicazione ci siamo quindi posti due domande che ci sembrano emergere dalle sue riflessioni: in che cosa le nuove tecnologie mediatiche, lungi dall'aprire la via al regresso culturale e al fallimento del sistema educativo, possono invece essere viste come nuovi strumenti di accesso al sapere? Inoltre, quali pratiche educative possono essere attuate attraverso l'interazione di materiali sociali e tecnologici? In un primo momento osserveremo il problema del modo dell'acquisizione del sapere che, come osserva Eco, nel nuovo contesto avviene spesso per accumulo indiscriminato, e svincolato sia da qualsiasi dimensione diacronica sia da qualsiasi criterio di veridicità. Affronteremo pertanto il tema dei rischi di un uso acritico di Internet, che può essere visto, da un lato, come fabbrica del falso, e dall'altro come causa della perdita progressiva della memoria, facoltà da tenere in costante esercizio. In un secondo momento, cercheremo di ricostruire la pratica echiana dell'insegnamento (per come emerge dalle riflessioni eterogeneamente svolte nelle singole Bustine) nei suoi punti di contatto con la *cyborg pedagogy*, nella riflessione sulla classe come luogo antropologicamente determinato, e nella concezione dell'insegnante come professore delle "mezze verità".

#### **BOND** Emma and **DUNCAN** Derek, *Transnational Italian Cultures*

*Transnational Italian Cultures* is a new book series with Liverpool University Press which aims to publish the best research in the expanding field of postcolonial, global and transnational Italian studies and to set a new agenda for academic research on what constitutes Italian culture today. As such, it will move beyond the physical borders of the peninsula as well as identifying existing or evolving transnational presences within the nation in order to reflect the vibrant and complex make-up of today's global Italy. Privileging a cultural studies perspective with an emphasis on the analysis of textual production, the series focuses primarily on the contemporary context but will also include work on earlier periods informed by current postcolonial/transnational methodology.

#### **BOSCO** Alessandro, *La Triennale della svolta*

Sulla base di un'ampia raccolta di materiali e documenti eterogenei relativi alla tredicesima edizione di una delle più importanti esposizioni internazionali di architettura e design (dalle carte d'archivio, alle riviste di architettura e di letteratura, ai quotidiani e settimanali, ai cataloghi fino ai materiali preparativi della mostra), il presente contributo intende indagare attraverso il caso della XIII Triennale di Milano (1964) quella ridefinizione della mappa culturale italiana che a cavallo tra la fine degli anni Cinquanta e l'inizio dei Sessanta secondo molti studiosi avrebbe segnato una vera e propria "svolta epocale". Ricostruendo il dibattito intorno a quella che fu definita "la Triennale dei giovani" per il coinvolgimento in essa di molti esponenti della Neoavanguardia (Umberto Eco e Vittorio Gregotti *in primis*), si tratterà di far emergere le dinamiche di confine tra il persistere di determinati modelli culturali e l'imporsi di nuove prospettive discorsive che se da un lato, ad esempio, evidenziavano la crisi definitiva del modello storicistico e dialettico di stampo marxista che aveva caratterizzato il secondo dopoguerra, dall'altro aprivano allo stesso tempo (sulla base della fenomenologia husseriana) il campo a quelle ricerche sul "linguaggio" che avrebbero inaugurato una nuova stagione culturale.

#### **BUCKLEY** Claire, *The Trauma of Terrorism: Changing Selves and Spaces in Antonella Tavassi La Greca's La guerra di Nora*

According to Freud, trauma is the memory of a distressful event that is not assimilated as it occurs, reappearing belatedly in the form of a dream or flashback. As the event is not initially registered in the mind of the traumatised subject, a return to the original site of trauma is necessary so that the memory can be released.

The protagonist of *La guerra di Nora* re-visits her site of trauma in returning to Rome, after having spent 16 years as a *latitante* in France. For fear of being arrested for the murder of a magistrate, Nora had fled to Paris. While safe in the French capital, her *compagno* Luca accepted blame for the magistrate's death and was sentenced to life imprisonment. Though Nora now attempts to construct a post-militant identity, she struggles with guilt and feels 'out-of-place' wherever she is situated. In experiencing the erasure of her subjectivity to that of ex *terrorista*, Nora's fragile identity begins to dissolve.

It is my aim in this paper to examine *La guerra di Nora* using trauma theory as a lens through which to consider the protagonist's desire to return to the original site of trauma, as well as to investigate the seeming impossibility of her re-integration into Italian society. Furthermore, I explore how the protagonist's perception of the space she inhabits is altered due to the traumatic import of militancy.

#### **BURDETT** Charles, *Islam and Italy: Transnationalism and the Emergence of Italy's Second Religion*

'The non-coincidence between states and cultures, not to mention that between different forms of cultural belonging, is the rule not the exception' (Todorov, 2010). The paper looks at how Islam and Italy's Islamic communities have been represented in fiction and non-fiction since the beginning of this century: it looks at some of the most significant voices that have made themselves heard, at the nature of the arguments that writers, journalists and intellectuals have adduced, at the connections between different positions and at the depth of the fault lines between opposing perceptions. Working from an analysis of a wide corpus of writings that have been produced from 9/11 to the Arab uprisings, the paper argues that the debate surrounding the emergence of Islam as Italy's second religion necessarily asks us to interrogate the meaning of the transnational and the transcultural as well as to consider the ways in which we approach the study of Italy and Italian culture.

**BURNS Jennifer, *Turning into a transnational subject: agency, subjecthood, and transnational imaginings***

This paper will investigate less a turning point, in the sense of a moment of definitive change of direction, than a cardinal point at which apparently divergent directions or possibilities remain in play and in relation to one another, however marked the contrast between them. The cardinal point in question is the notion of the transnational as a condition of flexibility and of access to shared experiences, languages, cultures, spaces, creative and affective possibilities; and as a notion which hinges upon its obverse, in terms of the exclusions which might be reinstated by the persistent political, economic and cultural forces of the nation-state in late modernity. Taking its cue from Aihwa Ong's notion of 'flexible citizenship' (1999: 2-3), my analysis will examine 'the *transnational practices and imaginings* of the nomadic subject and the social conditions that enable his [or her] flexibility', questioning how far the individual transnational subject may imaginatively negotiate a position for her- or himself between competing influences from the geopolitical to the familial, and where boundaries might re-assert themselves in this process. Considering examples from narratives of transnational subjecthood in Italian, written by authors including Shirin Ramzanali Fazel and Igiaba Scego, this paper will outline the ways in which the concept of the transnational may inform our understanding of individual agency in the performance of subjecthood in globalized society.

**CAMILLETTI Fabio, *Il freddo, il romanticismo, la peste***

Nel marzo 1816 un articolo di Madame de Staël, pubblicato nel primo numero del periodico *Biblioteca italiana*, scatena un intenso dibattito fra 'romantici' e difensori della tradizione classica, sollevando questioni di autorialità e, insieme, di autorità, di identità nazionale e canonizzazione letteraria, e il problema stesso di fare letteratura in un'epoca di tecnicità e disincanto, nel momento aurorale della moderna industria culturale. Un anno dopo Waterloo, e venti dalla battaglia di Lodi – l'inizio, secondo molti storici, del 'lungo Risorgimento' – la polemica classico romantica incorporava dunque diverse tensioni che avrebbero in seguito segnato il tormentato transito della cultura italiana nel moderno: l'oscillazione fra provincialismo e internazionalizzazione, così come fra tentazioni autarchiche e acritica xenofilia; il contrasto fra approcci 'apocalittici' e 'integriti' di fronte alla modernità culturale; e, infine, la tendenza alla conciliazione e al compromesso, dando così vita a una specifica 'via italiana' nella ricezione e trasformazione di mode saperi 'forestieri' (il romanticismo ma ancora, più tardi, il marxismo, la psicoanalisi, lo strutturalismo, la decostruzione, il postmoderno...). Analizzando la ricorrenza di precisi campi metaforici negli scritti della polemica classico-romantica – relativi al clima, all'identità nazionale, alla tradizione letteraria e al contagio – l'intervento tenta una 'psico-geografia immaginale' del dibattito, polarizzata sull'asse Nord-Sud, che lascia persistenti tracce nel modo in cui la cultura italiana, nei due secoli successivi, concettualizzerà la propria identità e il proprio rapporto con l'altro da sé.

**CAMPEGGIANI Ida, *Dalle varianti al 'canzoniere' (e ritorno)***

La tormentata storia compositiva dei testi michelangioleschi è documentata dalle innumerevoli varianti cosparse nei manoscritti dell'artista-scrittore. Varianti, riscritture e redazioni plurime mostrano una tendenza congenita all'ambiguità e al 'non-finito' che appare in contrasto con l'ipotesi critica che Michelangelo, a un certo punto della sua lunga vita, abbia voluto comporre un 'canzoniere'. La scrittura del maestro – quand'anche estroflessa nel dialogo con i collaboratori che, tra il 1542 e il 1546, raccoglievano e archiviavano i suoi componimenti – resta infatti sospesa tra uno statuto diaristico e l'ambizione a migliorarsi, senza mirare ad articolarsi in un macrotesto. L'intervento prenderà le mosse dalle iniziative editoriali che hanno sostenuto di potere rintracciare, nei testi michelangioleschi, un autentico 'canzoniere', e proporrà una riflessione critica su alcuni punti cruciali della questione: si deve credere che il Buonarroti 'delegasse' ai collaboratori il compito di aiutarlo nella composizione di un 'canzoniere'? È davvero possibile individuare temi coesivi nella presunta raccolta, o al contrario occorre ammettere che la logica prevalente è quella del ritorno ossessivo e seriale sui pochi, consueti temi privilegiati? E infine, nel presunto 'canzoniere' i destinatari (veri e ideali) dei testi sono chiari e identificabili o piuttosto restano – come di consueto – per lo più impliciti e sono individuabili solo attraverso un confronto tematico-stilistico?

**CAUCHI-SANTORO Roberta, *The Bruising Mother-Daughter Love***

See RUSSO-BULLARO, Roundtable A

**CERIMONIA Daniela, 'Bellezza insidiata e contaminata': Praz, Croce and Shelley's Afterlives in the 1920s and 1930s**

By 1922, the year which marked the centenary of Shelley's death, studies and translations of the English poet in Italy had reached an impressive number. It was the culmination of an increasing interest in Shelley's poetic world which had previously been sustained by prominent figures such as Giosuè Carducci and Gabriele D'Annunzio. The following two decades witnessed in contrast a sharp decline of studies and translations of scholarly quality. In 1932, Michele Renzulli published a comprehensive study of the poet, presenting Shelley's works as pre-dating vital principles of Fascist ideology; such a kind of criticism was also generally followed by systematic censorship and manipulation of the literary texts. Yet, within this marginal context characterised by unsystematic and often inaccurate dissemination of foreign works, the critical responses of Mario Praz and Benedetto Croce stand apart. In this paper, the dialogue between Shelley and Italy will be explored by addressing Praz's definition of Shelley's poetry as 'bellezza medusea' (1930) vis-à-vis Croce's response in his 1933 lecture delivered at Oxford. Their influential studies will be considered as a meaningful rallying point in order to remap Shelley's varied afterlives marked by instances of continuity, dis-continuity, and circularity; and, more generally, question the hybrid configurations of literary identities under Fascism.

### **CHAMPAGNE John, *Charting the Queer Turn: Italian Queer Studies Today* [Roundtable B]**

Last spring, an international group of scholars gathered to explore the emerging subfield of queer Italian Studies. A few months later, the University of Verona hosted a first-ever conference on the history of homosexuality in Italy. These "firsts" suggest that a kind of turning point has been reached in Italian Studies. But of what exactly does that turning point consist? Examining a number of recent "events" in Queer Italian Studies, this paper explores the specific contribution Italianists might make to the field. What is "Italian" in Italian Queer Studies? How might queer studies reshape Italian Studies, both in Italy and abroad? What current points of tension exist among Italianists studying sexuality and gender? Are there any significant or pronounced differences between queer Italian scholarship in Italian and English? These are the kinds of questions this paper will take up.

Fully realizing that any attempt to make overarching claims about a discipline, particularly one with international pretensions, is always risky, I nonetheless imagine this talk as a kind of "report from the field." In the spirit of queer theory's efforts to disrupt business as usual, my tone will at times be gossip, (gossip and rumor being long recognized by subaltern studies as a means of transmitting the unofficial story,) speculative and polemical, an attempt to produce conversation rather than have the final word.

### **CHIANESE Francesco, *The Italian-American family in Late Modernity: A Cultural Studies Approach***

In the last few decades, the Italian literature, cinema and TV largely focused on the transformations of family. In the age of the collapse of the symbolic order, Italian culture as a whole represented the difficulties of a society shifting from a strongly patriarchal model to a new one, whose family structure has been transnationally reconfiguring in a rhizomatic net of relations. The case of the Italian-American culture, developed in constant dialogue between the original Italian heritage and the culture of the migrant communities settled in the United States, can add relevant insights to this topic. In fact, in the studies on Italian-American experience, family occupies a special place in the life of the nation: it is deemed to shape social structures and institutions so deeply as to become the most common Italian stereotype.

An analysis of the representations of the transformations of Italian-American family involves interrogating how Italian-American cultural production engages with transformations in family life in Italy as well as in the USA in the period considered. In this paper, I will analyse some examples taken from the Italian-American literature, cinema and TV, such as Don DeLillo's novel *Underworld* and from the HBO TV series *The Sopranos*, that represented how the Italian-American families negotiated the patriarchal myth of the Italian family and registered transformations in a transnational perspective.

### **CHU Mark, *La svolta dell'industria globalizzata: da Bagnoli alla Cina con Rea e Amelio***

Come suggerito da Renato Persòli in una recensione pubblicata sulla rivista in rete, *Carte allineate*, 'La stella che non c'è è quasi una continuazione in altro registro della Dismissione'. Il film di Gianni Amelio (2006), infatti, non è un adattamento del libro di Ermanno Rea (2002), ma ne prende spunto per effettuare una svolta, spostando l'attenzione da Napoli alla Cina, dagli effetti del fallimento dell'industrializzazione a Bagnoli a quelli dell'industrializzazione cinese in ascesa. Contemporaneamente, nel passaggio tra i due testi, c'è una svolta tra meditazione sul passato e contemplazione del futuro: infatti, il protagonista del romanzo, Vincenzo Buonocore, riflette sull'esperienza industriale dell'Ilva, mentre nel film, diventato per l'anagrafe Vincenzo Buonavolontà, il protagonista è costretto, in un viaggio attraverso la Cina, a confrontarsi con l'industria del futuro, il quale, però, è un futuro tutt'altro che utopico.

L'intervento partirà dall'idea che romanzo e film possono essere considerati in qualche modo un'unica narrazione trasmediale a quattro mani ed esaminerà le varie svolte che ne emergono.

### **CIRIBUCO Andrea, *A Language for the Italian/American Outsider: Considering the Case of Emanuel Carnevali's Last Years***

This paper considers the case of Emanuel Carnevali's last works, to investigate the challenges faced by the Italian/American writer as bearer of a distinctive look on culture, as well as creator of a specific language.

After migrating to America in 1914, Carnevali wrote poetry, fiction and criticism in English, receiving appreciation from Anglo-American literati. In 1922, sick with encephalitis lethargica, he was repatriated. Living in hospitals and private clinics in the Bologna area, he kept writing in English, publishing in American literary magazines. Carnevali's works from the late 1920s focus mainly on his life in the small town of Bazzano (Bologna). Life under Fascism is interpreted from the liminal viewpoint of an Italian who was also an American author. The language that the author employed fits the task of the text: it was largely indebted to the everyday speech of Italy, built by translating Italian idioms and expressions into English. The analysis of this text takes into account the individuality and specificity of Carnevali's language, as well as its links to the socio-cultural context, to open up new possibilities in the study of translingualism (the act of writing in a non-native language) and of the cultural positioning of Italian/American texts.

**CLARKE Kenneth P, *Boccaccio and His Comedy: Rubricating the Poem in MS Chig. L VI 213***

Boccaccio copied the *Comedy* three times over the course of his long and assiduous dedication to the work of Dante: Toledo, Bibl. Capitulares, MS Zelada 104.6; Florence, Bibl. Riccardiana MS Ricc. 1035; and Vatican City, Bibl. Apostolica Vaticana, MS Chig. L VI 213. While much work has been done on the textual differences between these three manuscripts, very little attention has been afforded Boccaccio's decision to add a set of vernacular rubrics to the Chigi copy. This paper proposes that the rubrics represent an important point of Boccaccio's growing awareness of the interface between manuscript layout and reader reception. If his experiments in rubricating the *Decameron* can be seen (in the autograph MS Ham. 90) as an attempt at preparing the reader for each of its stories, then it is time to reconsider the rubrication of the *Comedy* as a similarly rich point in the editorial articulation of a new classic, an attempt at canonization and dissemination.

**COLEMAN Edward, *The rise of the city-communes. A turning point in Italian history?***

The establishment of autonomous self-government in the cities of northern and central Italy in the early twelfth century has traditionally been invested with great significance by historians. The so-called 'Communal Age' (1100-1300) with its characteristic features such as the revival of Roman law, the creation of new institutions of oligarchic government, the growth of civic consciousness and the expansion of urban authority has been seen as one of innovation and progress, resulting in the formation of the first city-states since Classical Antiquity and the cultural achievements of the Renaissance. In recent years, however, this view has been challenged. Partly this has been as a consequence of a greater understanding of the preceding centuries. Partly it has resulted from addressing a conundrum of the transition to communal regimes, namely the lack of evidence in the sources to suggest that any momentous change was taking place at all. This has given rise to a 'continuity' thesis according to which much of what has been taken to be 'new' about the city communes can be shown to have earlier roots. Moreover, it may be argued that the early communes expressed their legitimacy principally with reference pre-existing frameworks of jurisdiction and custom. In this way, as a recent book has proposed, the architects of the Communal Age were 'sleepwalking' into a future which would be completely different from the world in which they grew up. This paper will survey the state of the debate and offer some thoughts about future directions in research.

**COLOMBINI Jacopo, *Lampedusa in Hamburg: representing Lampedusa in a transnational context***

Even during the days of the so-called 'refugees crisis' the word Lampedusa can still be considered as the symbol of migration policy and discourse in Italy and beyond. Characterized by a hegemonic political and media representation of it in terms of emergency and crisis, this term has become almost a key word to sum up migration-related issues. The meanings attached to Lampedusa have gone beyond the national hegemonic interpretation of it. Lampedusa is not only used to transmit a negative image of migration and migrants in Italy. It has multiple, even transnational, 'signifiers'.

Outside the Italian context the group 'Lampedusa in Hamburg' is an appropriate example to show how this name can be associated to a different, less negative, understanding of migration.

The members of the Lampedusa in Hamburg have used the name as a tool of identity and resistance to support their political struggle, moreover they used it to reclaim visibility and agency in representing their personal stories. Through different initiatives that have rallied extensive support from the local population, the group has created a transnational, translingual and transcultural environment that connects different places, people and experiences under one name.

In this paper, I will use the concept of transnational to show the complexities in terms of identity, space, temporality and subjectivity summarized by this movement. The entanglement between the national and transnational (the constant shifting from the two paradigms) will help giving further understanding of the consequences of the constant re-signification of Lampedusa as a symbol on the subjecthood of the refugees.

**COND Anthony, *Publishing in Modern Languages***

Liverpool University Press is regarded as the leading publisher of research in Modern Languages in the UK. It has recently moved into the field of Italian Studies having established impressive lists in French and in Spanish. It is also developing a new series 'Transnationalizing Modern Languages' looking at language and culture in a global rather

than national frame. What does this move towards the transnational say about current research in Modern Languages?

**CORNISH Alison, *Vernacular Remediation: Old wine in new bottles* [KEYNOTE I]**

Remediation is a term used in media studies for the transferral of communicative content from one technological medium to another, familiar to those of us born in the last century but living in this one who have seen our vinyl records become 8-tracks, cassettes, CDs, mp3's and now streams from a cloud. We are made aware of something we call a "medium" when something is re-mediated. It is a term that has recently gained traction in medieval studies, the study of the *medium aevum*, a time when a prior culture was transmitted by means of the humble tasks of copying and translating. The vernacular medium that Dante hailed as "a new sun, a new light" was just such a tool of remediation, at a moment when new classes of people were eager and able to access and pass on literate culture in phenomena that historians now see as anticipating the most-cited augur of modernity, the printing press. In Dante we can see this late medieval preoccupation with remediation in his attention to the matter of sound, the materials of writing, the act of speaking, the varieties of linguistic form, and the relation of body to soul.

**CORSARO Antonio, *In margine a una nuova edizione critica delle Rime***

Rispetto alla *vulgata* di E. N. Girardi (1960), la nuova edizione delle *Rime michelangiolesche* di imminente pubblicazione per le mie cure (e con il commento di Giorgio Masi) cerca di evidenziare il carattere instabile e non definitivo di questo *corpus*, fatto essenzialmente di fogli sparsi (con moltissimi autografi) che trasmettono spesso momenti diversi di ispirazione e non consentono quasi mai di parlare di una "ultima volontà" autoriale, ma piuttosto di un processo elaborativo in divenire. L'edizione rigetta, inoltre, l'ordinamento cronologico stabilito da Girardi, arduo da definire e non propriamente pertinente alla sostanza di questa poesia lirica, e invece raggruppa le rime secondo una gerarchia di criteri: in primo luogo, la realtà dei manoscritti, privilegiando i raggruppamenti cui l'Autore aveva in qualche modo dato il proprio consenso, come nel caso della *Silloghe* e degli *Epitaffi*; quindi, per il resto delle rime, una divisione fra quelle pervenuteci in forma frammentaria (riunite nella sezione *Frammenti e abbozzi*) e quelle identificabili come forme metriche definite, con le conseguenti ripartizioni tematiche (*Rime liriche e amorose*, *Rime comiche, d'occasione e di corrispondenza*, *Rime spirituali e religiose*). Lo scopo di questa edizione è infine quello di associare alla ricostruzione dei testi una nuova interpretazione: di mettere insieme, cioè, filologia ed esegesi in un volume complessivo tale da rinnovare, ma anche di precisare e riscoprire nei dettagli una possibile lettura di Michelangelo poeta.

**CULHANE Sarah, *Hanno svegliato molto la gioventù: Exploring Female Stardom in Italy (1945-1960) through memories of Audience Identification***

This paper presents a close analysis of cinema-goers' identification with Italian and non-Italian female stars during the post-war period. I illustrate how an empirical approach to the audience/star relation can shed light not just on the reception of individual actresses in post-war Italy, but also on how these stars influenced the formation of gender identity. Drawing on oral history testimonies (questionnaires and video-interviews) gathered as part of the Italian Cinema Audiences project (AHRC), I focus on interviewees' memories of two key identificatory processes: 'imitation' and 'copying'. Applying the definitions used by Jackie Stacey (1994) to distinguish between these forms of identification, I look at the various ways that cinema-goers were influenced by the style, looks and behaviour of stars such as Silvana Pampanini and Audrey Hepburn. In the context of Italy's economic recovery and growth following World War II, I also consider the relation between audience identification with female stars and the consumer practices that were prompted by this type of engagement. More broadly, this paper will also reflect on the methodological questions raised by using video-interviews to gather memories of the cinema-going experience and how this approach constitutes a turning point within the narrative of Italian cinema history, but also within Audience studies as a discipline.

**CULLEN Niamh, *Difendiamo una nuova Sicilia: Was the case of Franca Viola a turning point for gender relations in the contemporary south?***

Franca Viola was the first Sicilian woman to refuse a 'reparatory marriage' following her abduction and rape in 1965, resulting in her attacker Filippo Melodia's trial and imprisonment. Her case is seen as a landmark moment, reflecting how the economic boom changed Italian society and heralding the emancipation of southern women. However a closer look at the case reveals a web of ambiguities. Viola's father always spoke for her, while she herself was (and has remained) curiously silent, indicating that family was as important to her as individual convictions.

Furthermore, while the media coverage of the case highlighted the cruelty of the law on 'reparatory marriage' and ignited public debate, the law was only finally reformed in 1981. A similar case in 1970 involved one Carmelina Torrisi. Unlike Viola's family, Torrisi's supported the marriage and finding it impossible to resist familial pressure, she dropped the case. Despite the public clamour surrounding the Viola case, clearly little had changed.

This paper will examine the media coverage of the case and particularly its aftermath, in order to weigh the symbolic value of the case and the perception of change for women in Sicilian society, against the reality. It will also

examine why, given the public outrage surrounding the Viola case in 1966, legal reform did not ultimately happen for a further 15 years.

**DEROUMANIAN** Flora, *Politicised Women: Cultural memory of the mondine's activism 1945-65*

As part of a wider thesis on cultural memory of working women, this paper examines the case of the *mondine* (rice workers), and focuses on memory of their political and industrial activism. The paper brings together historical knowledge with analysis of commemoration, cultural studies, film and documentary studies and oral history studies. It draws comparisons between memory from cultural materials like fiction films and more personal memories from interviews and testimonies. The paper does not aim to uncover the 'true' history of the *mondine*, but rather to bring to light the aspects of that particular female experience. By juxtaposing memory across different media and time periods the paper asks why certain features come to light more than others, why particular aspects of political identity are so insisted upon and what these memories might say about both the post-WW2 and contemporary societies which produce them.

**DUNCAN** Derek, *Films from Italy: a vernacular transnationalism? [Roundtable B]*

What does Italian cinema look like when approached through a transnational lens? The response to that question depends on which version of 'transnational' is deployed. The term has enjoyed wide currency in Film Studies to engage with issues questioning the primacy of the nation as an adequate frame for apprehending cinema as a cultural form. As well as examining industrial aspects such as production and distribution, the transnational has also been invoked in discussions of aesthetics and narrative address, and to analyze modes of cultural identity which can't be easily assimilated through reference to a single nation. I explore these questions by looking at two films by Claudio Giovannesi. *Fratelli d'Italia* (2009) is a documentary about the lives of three teenagers of non-Italian origins living in the Roman periphery. The third section of the film features Nader, a second generation Italian-Egyptian and his conflicts both at school and in his family. He starred in Giovannesi's later *Ali ha gli occhi azzurri* (2012), a feature film whose plot was loosely inspired by the life in Ostia of his younger self. In particular, I will look at issues around language and voice as key vehicles for the representation and embodiment of cultural transformation.

**FANNING** Ursula

See RUSSO-BULLARO, Roundtable A

**FEBBRARO** Paolo, *Letteratura allo stato critico*

Lo scrittore "puro", non direttamente compromesso con le esigenze dei grandi numeri, deve riflettere sulle condizioni della propria stessa possibilità, che quegli stessi grandi numeri mettono in dubbio. La principale, forse, di queste condizioni di possibilità è che la storia della letteratura degli ultimi settant'anni, almeno, sia riscritta, rimuovendo dal centro alcuni scrittori a lungo considerati canonici solo per la loro traiettoria verso il nichilismo, lo sperimentalismo astratto, la deriva dei linguaggi, o l'ironica minorità dell'Io. Occorre una sia pur rapida rassegna di alcuni autori che nell'Italia di oggi sanno unire capacità critica e consapevolezza del proprio rischio, contribuendo a rileggere il canone del Novecento e a individuare i reali valori nella nostra difficile, affollata attualità.

**FERRARA** Enrica Maria, *The Ferrante turn in contemporary Italian literature [Roundtable A]*

Elena Ferrante has drawn impressive critical attention in recent years due to the questions that her authorship and her novels pose around the concept of subject identity, gender formation and representation, motherhood, cognitive and epistemic approaches, place and space, performativity, and so on. This round-table seeks to illustrate the Ferrante phenomenon from a theoretical perspective. **Roberta Cauchi-Santoro** will deal with the mother-daughter relationship and illustrate how the profound but conflicting love for one's mother is a crucial driving force in Ferrante's work, particularly in *La figlia oscura*. **Enrica Maria Ferrara** will introduce the theme of identity (and anonymity) as a major focus of Ferrante's novels and will dwell specifically on the construction of subject identity in the Neapolitan novels. **Ursula Fanning**'s contribution aims to problematize gender performance, and especially the gendered gaze, in Ferrante's early novels. Finally, **Stefania Lucamante** will investigate a specific cluster of influence on Ferrante's novels by authors such as Elsa Morante and Fabrizia Ramondino.

**FERRARA** Enrica, *Identity and anonymity in the Neapolitan novels*

See RUSSO-BULLARO, Roundtable A

**GIORGIO** Adalgisa, *Maternal Subjectivity and the Matrixial Borderspace in Marosia Castaldi's Dentro le mie mani le tue. Tetralogia di Nightwater (2007)*

Marosia Castaldi's characters are women in search of an understanding of themselves in relation to inner and outer realities for ever on the verge of collapse and disintegration. The body, inextricably intertwined with psyche and soul, is seen as a site of suffering: the womb, pregnancy, motherhood, and death of mothers and children form the core of her protagonists' lives. Yet Castaldi's work does not seem to have turning points, focusing on repetition, a device that defuses the poignancy of the narrated events and slows down the narrative pace. My

paper examines her 2007 tetralogy *Dentro le mie mani le tue* through Bracha Ettinger's 'matrixial borderspace' of subject-subject relationality and transmissivity, which opens up the possibility not only of a post-phallocentric theory of the maternal and the feminine but also of a subjectivity which is formed through continual negotiation of separateness and togetherness between the I and the non-I. This theory of subjectivity has social and political implications. I read Castaldi's tetralogy as a series of repeated encounters between co-emergent subjects which, in making visible the matrixial space of the intrauterine encounter with the (M)other, move the characters and the narrative towards a symbolization of personal and collective trauma, possibly leading to repair.

#### **HAJEK Andrea, *Riflusso, o riflessione? Feminist transitions in the 1980s***

The 1980s are often referred to as the years of the 'riflusso', the return to a private dimension and, accordingly, the end of the political engagement that marked the long 1970s. A turning point perhaps best reflected in the "marcia dei quarantamila" of 1980, the massive demonstration by white-collar strike breakers of the Fiat factory in Turin, which for many marked the demise of the power of trade unions, and indeed, the end of a protest era. The idea of a return to the private dimension becomes more complicated, though, when applied to the women's movement. Instead, in the 1980s what is termed as "intellettuallità femminile" becomes central, and a multitude of cultural spaces by and for women are created throughout the country, from women's documentary centres and archives to libraries, bookshops and even a women's university. Many of these groups form networks (Rete Lilith) and continue their political engagement through publications, (new) magazines, workshops and conferences. These activities and organizations are usually driven by feminists of the 1970s generation, and therefore draw strongly on feminist ideals. Hence, although feminism no longer takes to the streets, in the 1980s we may identify continuities and transitions which by no means mark the end of second-wave feminism. Leaving aside the concept of 'riflusso', then, I argue that in the 1980s Italian feminism undergoes a transition to a more cultural or 'reflexive' form of feminist practice, of which I will trace the development and outcomes.

#### **HAYWOOD Eric, *When and why did Arcadia become Arcadian?***

Nowadays we take it for granted that Arcadian and idyllic are synonymous and that any pastoral paradise is an Arcadia (or every Arcadia a pastoral paradise). But it was not always like that: neither in Antiquity, when Virgil is said to have "discovered" Arcadia, nor in the Renaissance, when Iacopo Sannazaro chose to set his pastoral novel in Arcadia. What is more, Sannazaro's Arcadia, which contributed most to the creation of the myth of Arcadia, is anything but a pastoral paradise. So when and why did Arcadia become "Arcadian", in the sense in which we understand the word today (a sense we wrongly assume was also current in the Renaissance)? This is the question the paper will address, with specific reference to the late sixteenth-century commented editions of *Arcadia* published in Venice.

#### **HOPE William, *The Roma on Screen: Identity, Liminality and Transition***

A socio-political evolution can be traced in the way new millennium Italian documentaries and fiction films have depicted the Roma and other more nomadic groups. Early 21<sup>st</sup> century films were compromised by an ambivalence that stemmed from an outwardly progressive, "ethical", and denunciatory impetus that was vitiated by an ethnocentric, hegemonic Italian mindset and by an emphasis on linking the Roma with tropes of criminality. However, more recent films including Peter Marcias's *Dimmi che destino avrò* (2012) and Laura Halilovic's *Io, rom romantica* (2014) have started a transitional process with regard to Roma identity. They distance their protagonists from traditionally marginalized and abject contexts and resituate them in more influential liminal positions between Roma and Italian culture. The films retrace the processes of identity politics from several decades ago, and incorporate the (hitherto excluded) Roma into them. Drawing on real-life social projects involving the Roma, the films identify the latent emancipatory impetus within Roma women – the section of the Roma community with most to gain from changes to the status quo both within and beyond their community. This cinematic process of emancipatory transformation reflects Jacques Rancière's concept of *dissensus* – a physical and vocal disruption of society's "natural" political order and public spaces by those who have not been considered as political beings. Consequently, the films outline an intriguing cinematic vision of progressive future configurations for the Roma within the *polis*.

#### **IANNUZZI Giulia, *Capaci di mettere il lettore in un nuovo rapporto con le cose: declinazioni di impegno postumano nella fantascienza italiana***

Tra gli strumenti che il repertorio fantascientifico ha messo a disposizione di scrittori e scrittrici il meccanismo dello straniamento cognitivo (codificato a livello teorico da Darko Suvin e affinato da generazioni critiche successive) è un grimaldello d'eccezione con cui la nozione di umano, il posizionamento ontologico della specie, l'intero edificio di un'epistemologia antropocentrica, sono stati problematizzati negli anni.

Questo paper vuole proporre un contributo alla valorizzazione critica di quella narrativa italiana che ha saputo adoperare il repertorio fantascientifico per creare spazi in cui una dimensione di impegno è scaturita dal radicale ripensamento della definizione di umano e del ruolo cardine del soggetto umano nella costruzione della conoscenza.

Dal sabotaggio dei confini dell'umano (Pierfrancesco Prosperi) alla provocatoria commistione epistemologica tra paradigma politico e termodinamica (Vittorio Catani), dal corpo modificato e *consumato* (Nicoletta Vallorani) a un'identità e intellettualità finalmente ripensate in contesto globale e – per nostra fortuna di lettori e lettrici – con ironica levità (Roberto Bertoni): gli scrittori non hanno aspettato la svolta teorica sul postumano negli studi culturali per questionare il soggetto e rilanciarne una nuova – fantascientifica – *agency*.

**INGLESE Mario, Turning Points nelle opere in prosa autofinizionali di Valerio Magrelli**

A partire dalla pubblicazione di *Nel condominio di carne* le opere in prosa di Magrelli sono state tutte informate da una forte vena autobiografica (o, meglio, *autofinizionale*). È come se l'autore non fosse pienamente a proprio agio davanti all'idea di creare un mondo totalmente immaginario, un universo parallelo con situazioni e personaggi inventati. La conseguenza di un tale atteggiamento verso le possibilità del romanzo è un genere letterario che è quasi impossibile definire in modo non ambiguo. L'elemento (auto)biografico nelle opere di Magrelli assume una presenza centrale esattamente perché il narratore intende mettere in scena il sé sia nella sua dimensione esperienziale che nella sua fenomenologia incarnata. Nel tracciare la complessità di questa esperienza la voce narrante sottolinea episodi fondamentali all'interno della traiettoria biografica che assumono il valore di veri e propri *turning points*. Chiari esempi di questi sono disseminati in tutti e quattro i libri di narrativa di Magrelli. È tuttavia nel primo e nel quarto volume (*Geologia di un padre*) che ci troviamo maggiormente esposti alle elaborazioni della memoria e alle conseguenze dei *turning points* che si isolano all'interno dell'organizzazione narrativa degli autobiografemi. Con questo intervento intendo mostrare come questi 'punti di svolta' agiscono sia come esperienze traumatiche che come epifanie che illuminano la storia di una vita in divenire.

**LUCAMANTE Stefania, Fra saghe e “napolitudine” per una rilettura del romanzo partenopeo: l’opera di Elena Ferrante**

See RUSSO-BULLARO, Roundtable A

**LUNARDI Antonio, Il pictorial turn nella narrativa di Umberto Eco: La misteriosa fiamma della regina Loana**

Nella sua vasta produzione, sia critica che narrativa, Umberto Eco ha spesso lavorato con la dimensione figurativa. Dalle mappe della biblioteca ne *Il nome della rosa* (1980) fino alle illustrazioni d'epoca rivisitate in *Il cimitero di Praga* (2010) l'elemento visuale è sempre presente all'interno dei romanzi di Eco. Questa presenza costante ma laterale è invece una centrale scelta di intermedialità e ne *La misteriosa fiamma della regina Loana* (2004).

Il materiale figurativo nell'opera ricompone infatti un immaginario collettivo multimediale dell'Italia alla fine del ventennio fascista. Il protagonista Jambo perde una specifica, rivelando come il visuale si collega ai meccanismi del ricordo tramite un'emotività primitiva che coinvolge ed influenza le sfere della sessualità, dell'etica e della morale. Partendo da questi spunti, l'intervento proseguirà analizzando il processo con cui Jambo, assieme all'autore e al lettore, si riappropria dei suoi ricordi attraverso le immagini lungo la narrazione. Considerando la teoria della ricezione e della risposta di Wolfgang Iser, nonché il concetto di opera aperta proposto da Eco stesso, verrà problematizzato il ruolo del lettore nell'accostarsi a questa "opera doppia" (Coglitore, 2012).

**MANDOLINI Nicoletta, Una rivoluzione privata. La de-ricostruzione della soggettività femminile in Cronache del mal d'amore di Elena Ferrante**

*Cronache del mal d'amore*, pubblicato da E/O nel 2012 per far fronte al crescente successo della serie de *L'amica geniale* (2011), raccoglie la prima produzione di Elena Ferrante, quella che dalla pubblicazione nel 1992 de *L'amore molesto*, passando per la redazione de *I giorni dell'abbandono* (2002), culmina con l'uscita de *La figlia oscura* nel 2006. Come questo breve excursus mette in evidenza, il quindicennio lungo il quale si dipana la parabola della trilogia ferrantiana coincide con una fase di cambiamento durante la quale, stando all'analisi di critici quali Wu Ming (2008) e Raffaele Donnarumma (2011), la narrativa italiana sembra aver intrapreso un percorso di emancipazione rispetto ai modi letterari e filosofici del postmodernismo.

Guardando ai temi dell'identità e della soggettività - concetti ampiamente vagliati dal pensiero poststrutturalista e concetti sui quali si costruisce, per ognuna delle tre opere, la poetica ferrantiana - il presente contributo si propone di porre in dialogo *Cronache del mal d'amore* con le tendenze sul postmodernismo sopra menzionate. In particolare, il movimento narrativo con cui Ferrante si destreggia tra i due poli idealmente opposti della frammentarietà e dell'interezza identitaria verrà letto attraverso la lente delle teorie femministe sulla soggettività eccentrica di Teresa de Lauretis (1990), al fine di comprendere le strategie utilizzate dall'autrice per delineare figure femminili che trovano nell'equilibrio tra la decostruzione e la ricerca di un'integrità per il sé il compimento della loro personale rivoluzione.

**MEDAGLIA Francesca, Il turning point tra Fuoco grande ed Il fossile: la scrittura a quattro mani di Pavese e Garufi**

*Fuoco grande*, pubblicato nel 1959, dopo la morte di Pavese, si colloca nell'alveo della scrittura a quattro mani 'di genere'. Fu composto dai due scrittori nei primi mesi del 1946 e si interruppe all'undicesimo capitolo. Il racconto procede a capitoli alterni, uno scritto da Pavese e uno dalla Garufi: Pavese segue la vicenda dal punto di vista del protagonista maschile, Giovanni; la Garufi fa altrettanto dal punto di vista della protagonista femminile, Silvia.

Rimasto “interrotto” e “sospeso” alla morte di Pavese, il romanzo sarà proseguito, sempre con la compresenza delle due voci narranti di Silvia e Giovanni, da Bianca Garufi e pubblicato nel 1962 con il titolo *Il fossile*.

L'intento dell'intervento è quello di indagare la possibile distanza tra la collaborazione tra i due autori, anche alla luce del loro epistolario, ed il ritorno ad una scrittura “singola” della Garufi, per focalizzare più profondamente i meccanismi sotesti alla scrittura a quattro mani.

L'analisi, inoltre, cercherà di comprendere se ed in quale misura l'inquietudine esistenziale che, permea i due scrittori, trapeli nei loro personaggi nonché di interrogarsi sulla possibile introiezione del dialogo tra Pavese e la Garufi, anche alla luce della loro relazione e di analizzare i riferimenti alla sfera onirica, al non-detto e all'incompiutezza.

**MITCHELL Kate, *Cherchez la femme fatale: Fallen Women in Italian Tragic ‘Realist’ Opera at the fin-de-siècle***

At the *fin-de-siècle*, while novels and short stories by the likes of Verga and D'Annunzio frequently presented the *femme fatale* (e.g. Tarchetti's *Fosca*, Verga's *Eva*, and D'Annunzio's *Ippolita*), whose characteristic as a 'perennial site of uncertainty' (Hanson and O'Rawe, 2010) casts her as Other, her transmission as protagonist on the Italian tragic opera stage is never actualized. This is apparent in operas ranging from Vincenzo Bellini's *Norma* (1831) to Puccini's *Madama Butterfly* (1904), most of which were adapted from French realist plays or novels. Drawing on Verdi's *La Traviata* (1853), Mascagni's *Cavalleria Rusticana* (1890), and Puccini's *Tosca* (1900), in this paper I argue that composers' and librettists' conscious (?) decision to circumvent the staging of a *femme fatale* in the manner of Bizet's *Carmen* (1875) was the result of a preoccupation with ordinary middle-class women's sexuality and the relatively strong influence and the cultural ubiquity of the Catholic Church in the new Italy (compared with in France, for example). I will also make the claim that composers and librettists of Italian tragic opera - with the exception of Puccini (known for his negative characterization of female roles) demonstrate similar philanthropic sympathies for women's social condition in late nineteenth-century Italy to many Italian women writers of the time in their domestic fiction and journalism, and in whose fiction the figure of the *femme fatale* was scarce, if not also entirely absent.

**O'CONNOR Anne, *Grazie agl'inganni tuoi. Music and Translation: from tuning points to turning points***

This paper will look the place of translation in the multilingual and intercultural world of music and the 'turning' of musical works between cultures. It will use the case study of Metastasio in Ireland in order to study the interaction of music, language and translation and the cross-fertilisation of cultural contacts in Europe. Metastasio's work, with its fusion of literature and music, was regularly translated in the eighteenth and nineteenth century during an extraordinary vogue for the Italian's opus. His language, music and the translations of his work contributed greatly to the exposure to Italian language and culture in Europe in this period and to the diffusion of access to the Italian lyrical world in an intercultural transfer from the opera house of Italy to the domestic realm of Ireland. Appropriations, transformations, and imitations of Metastasio in Ireland illustrate the many means in which music and language are transferred through translation. The paper will examine the typologies of this transfer and the place of translation in the transmission and consumption of culture and social habits.

**O'LEARY Alan, *What is Italian Cinema? Turning Points in Criticism and Research [ROUNDTABLE B]***

A set of particular institutional, practical and discursive conditions helped to determine the concerns of Italian cinema studies in the Anglophone context from the 1970s onwards, leading to what might be called the 'standard model' of Italian cinema history. The standard model focused on the postwar period, and told a story of great men and a legacy of neorealism, embellished with reference to quaint and exportable popular genres (the peplum, the spaghetti western). The discipline of Italian cinema studies has, however, taken reflexively to considering its own history and priorities in recent years. New approaches and paradigms have been introduced and there has been an opening to lesser studied periods and modes.

This panel will consider to what extent the standard model may still influence the choice of texts and themes studied and the approach to those texts and themes, and to what extent the discipline may indeed have experienced a transformation.

**O'RAWE Catherine: *Embodying Stardom: Memories of Stars in Audio-Visual Interviews [Roundtable B]***

This paper will present and discuss preliminary findings from our AHRC-funded research project 'In Search of Italian Cinema Audiences of the 1940s and 1950s: Gender, Genre and National Identity' (2013-16). It will draw upon 160 video interviews we conducted with Italians aged 65-85. An earlier paper for our project (Treveri Gennari, 2013) suggested extrapolating three interconnected types of information from the video interviews: subject reality (findings on how events were experienced by the respondent), life reality (findings on how 'things' were in the broader context), and text reality (ways in which events are narrated by the respondents) (Pavlenko, 2007). In this paper I wish to consider briefly how interpreting both the 'subject reality' and the 'text reality' is influenced specifically by the medium of video recording. In particular, I will focus on using video interviews to do audience research, looking specifically at respondents' engagement with film stars. To what extent do spectators identify with stars or discuss them in terms of proximity? How do we interpret body language, facial expressions,

hand gestures, intonation, linguistic choices, and how are these useful in coming to a critical analysis of audience memories of stardom in the period? How do we account for memory and its fragility in audio-visual terms, and what happens when we consider the ‘embodied interaction of interviewer and narrator’ (Friedman, 2014) in oral histories of film-going?

**ORRÙ Paola, *L'amore per le arti visive: Frine come punto di svolta e di inizio della critica di Mario Praz***

Il rapporto tra pittura e scrittura è stato ampiamente indagato da Mario Praz in larga parte della sua produzione. Praz, grazie alla sua mente estremamente versatile, fu uno dei primi critici ad occuparsi del parallelo tra pittura e letteratura nel celeberrimo testo del 1971, *Mnemosine*.

Ma l'interesse del noto anglista è ben più antico ed è già rintracciabile in un prezioso testo inedito databile attorno al 1915, *Frine*. Si tratta di un poema in versi la cui protagonista è Frine, musa dello scultore Prassitele, e nel quale Praz sin dall'età di diciannove anni sembra mettere in pratica quell'interesse per l'ekphrasis che lo accompagnerà per tutta la sua carriera. Il particolare del testo che attrae maggiormente l'attenzione del lettore è il fatto che Praz si rende artista in prima persona ritraendo nelle sudette pagine i personaggi principali del poema.

Il testo, che sarà lo stesso autore a descrivere come di “ispirazione dannunziana”, rappresenta un primo punto di svolta nella carriera del giovane critico: in esso infatti si incontrano e si fondono i suoi interessi per il D'Annunzio e per il mondo delle arti visive, interessi che saranno al centro di tutta la produzione successiva. Questa analisi infatti sarà poi approfondita in forma accademica nella tesi di laurea dedicata alla lingua dannunziana dove un ruolo centrale sarà ricoperto dallo studio dell'influenza esercitata dalla pittura preraffaellita nei poemi del Vate.

**O'SULLIVAN Carol, *Subtitling and resubtitling Roma, città aperta***

Very few of us are able, on leaving the cinema after watching a subtitled film, to name the subtitler. This may be because we don't stick around long enough for the end of the end credits; because the subtitler isn't named on the print; or because we are not primed to think about the subtitler having an author-function at all. But many classic films circulate in different versions produced in different eras, or for different viewing formats. The quality of these subtitles may substantially affect the viewing experience. My paper looks at resubtitling as a phenomenon linked to retranslation in general, and asks what the implications are for the researcher. It will be argued that resubtitling cannot be seen in isolation, but must be understood as part of a wider localisation process which happens at the level of text and of paratext. Researching resubtitling presents formidable challenges of film-textual scholarship, and (for films subtitled before the digital era) non-trivial logistical problems as well. I will use a case study of Rossellini's *Roma città aperta* and subtitled versions of the film including the first US release version subtitled by Pietro di Donato and Herman G. Weinberg.

**PALA Mauro, *The Islands of the Subaltern. Synge's Aran Islands and Verga's Sicily as Subaltern Landscape***

The concept of the subaltern has been constructed by political theorists around an experience of domination, conflict and emancipation, but the condition of the subaltern is probably best represented in nineteenth century realist literary prose classics, from Dickens to Dostoyevsky. To the same sensibility are to be ascribed both Giovanni Verga and John Synge in their portraits of their respective native islands – Ireland and Sicily - as examples of what James Clifford has labelled as “ethnographic allegory”. In allegoric terms land description of underdeveloped Sicily in Verga's novels and short stories, as well as in Synge's *The Aran Islands*, transcend the historical context for acquiring the universal meaning of subalternity as deprivation of subjective quality and absence of political perspectives. Verga's Sicily and Synge's Ireland appear as landscapes of the imagination, apt at articulating a keen socio- historical critique after Italy's disenchantment with the Risorgimento and Ireland's painful search for a genuinely emancipated national identity.

**PARMEGIANI Sandra, *Transcultural Journalism. English Novels and the Italian Press: A Digital Repository***

This paper presents the early results of a digital project on the reception of English novels in the Italian literary press during the Long Eighteenth Century, which aims at addressing a still uncharted aspect of Anglo-Italian intercultural relations. A Drupal-based software for corpora created ad hoc for this project, hosts data relative to the publication, dissemination, translations, critical reviews, and editorial advertisements of English novels in the Italian literary press. In my contribution I will present the searchable digital repository and its scope for computational, textual, and critical analysis in the study of cultural networks of Eighteenth-Century Italian and European journalism. Through a sample study of editorial advertisements, articles and reviews, I will show how in their permutation from one linguistic and cultural tradition to another, English novels undergo in the Italian press a linguistic, social, cultural, and political scrutiny that eloquently defines the Italian *milieu* in which they were received. This peripatetic journey of the English novel to the Italian shores in the second half of the Eighteenth century helps therefore to explore the boundaries of cultural traditions, to investigate cultural networks of early European journalism and the processes that enabled the circulation of ideas and texts in the modern age.

**PELLIZZATO Giulia, *Scrivere assieme ai lettori: Parise risponde sul «Corriere della Sera»***

La prima metà degli anni Settanta vide scrittori e artisti italiani impegnati in un ardente dibattito culturale, sociale e di costume. Scegliendo una via alternativa a quella che minacciava, a suo avviso, di diventare una discussione per

soli intellettuali, Goffredo Parise aprì, nella terza pagina domenica del «Corriere della sera», la rubrica *Parise risponde*, «per stabilire una conoscenza diretta, o quasi, con i lettori». Questi erano invitati a contribuire per primi alla vita della rubrica, proponendo «altri e nuovi argomenti anche personali». Ne risulta una particolare forma di scrittura a quattro mani, dove le parole dei lettori divengono parte integrante e propellente del testo. Finiscono divelte così barriere e gerarchie tra scrittori e lettori, tra stili (perché lo stile altro non è che «il carattere di una persona», come risponde Parise a un lettore polemico), tra argomenti personali e idee generali. Ne risulteranno 36 scritti, pubblicati tra il 1974 e il 1975.

Durante l'intervento i testi saranno presentati e confrontati con il resto dell'attività pubblicistica parisiana (non interamente ripubblicata in volume), per mostrare come tale sperimentazione abbia portato Parise oltre la soglia di una svolta stilistica, contenutistica e argomentativa, permettendogli di mettere a punto e affinare gli strumenti dialettici di cui si sarebbe servito nelle famose polemiche successive: sulla scuola «repressiva», sulla povertà come rimedio, sull'educazione sessuale, sullo scrivere chiaro, tra le altre.

**PENNACCHIETTI** Laura, *Preparing the ground for the postcolonial turn in Italian culture and literary studies: the role of Italian prizes in the 'project of cultural postcolonialisation'*

In the past years, there has been a surge of interest for the notion of 'postcolonial' in relation to Italy. Applying a postcolonial perspective to Italian literature and literary studies entails 'acknowledg[ing] texts, voices, and images by migrants ... and other minorities; revis[ing] the literary canon and redefin[ing] the notions of cultural value and aesthetics' (Ponzanesi 2012: 59). An expansion of the canon of foreign literature, in particular literature in English, and of the categories of literary value was crucial in preparing the ground for the undertaking of revision of the domestic canon that is now underway. The Italian field started opening up to postcolonial literature and to the idea of a multicultural canon as a response to the trend set by the dominant fields of the world literary system, chiefly the Anglo-American field, in which postcolonial authors enjoyed growing visibility and prestige, particularly starting from the 1980s. My paper will look at how starting from this period the major Italian prizes for foreign fiction turned to postcolonial literature as a major source of legitimization. The establishment of international prizes was instrumental in integrating Italy in a global economy of cultural prestige in which cultural markets and scales of value were increasingly interconnected, and the consecration of postcolonial authors was a crucial part of this process.

**PIERI** Giuliana, *Translating Tennyson under Fascism*

This paper aims to offer an hitherto unexplored dimension to the study of Italian culture under fascism by using what might appear a marginal lens—the study of the reception and translation of Alfred Tennyson and Victorian poetry in Italy—through which to explore Italy's cultures of transition, transformation and transmission in the 1920s and 1930s. These two decades were dominated in the field of foreign literary studies by two of Italy's most influential critics of their generation, Mario Praz and Emilio Cecchi, whose anthologies and volumes on the history of English literature in particular were read by successive generations of Italian students, ensuring thus the enduring legacy of their critical views throughout the twentieth century, an intriguing and often unnoticed legacy of Fascism well into the second half of the 20<sup>th</sup> century. Both Praz and Cecchi, with their perceptive but uncompromising views and their alternatively gently mocking or razor-sharp wit, had a significant influence on the Italian perception of the stature and artistic relevance of Tennyson.

The reception of Tennyson in Italy over the two decades of Fascist rule allows us thus to witness a process of shifting interpretive frameworks and changes in scholarly and public appreciation of Tennyson and Victorian and British literary culture at large.

**PIPERNO** Martina, *Rivoluzione e identità: cercare un nuovo Omero dopo Napoleone (1802-1816)*

Il periodo post-rivoluzionario (1816-1848) è caratterizzato da un progressivo mutamento nei rapporti degli intellettuali italiani con l'antico. L'esemplarità del classicismo tradizionale si sgretola, lasciando spazio all'esigenza un rinnovato rapporto con la letteratura e le civiltà antiche che superi le pedanterie filologiche e permetta di vedere 'il midollo della storia', come suggerito da Ugo Foscolo. Il mio intervento si concentrerà su alcuni casi di studio – il commento alla *Chioma di Berenice* di Callimaco ad opera di Foscolo, il *Platone in Italia* di Vincenzo Cuoco e l'*Inno a Nettuno* di Giacomo Leopardi – con particolare attenzione al loro rapporto con le fonti antiche. La mia ipotesi è che questi testi mostrino sintomi di una 'revisione identitaria', fenomeno che caratterizza, secondo la psicologia sociale, la fase post-traumatica delle comunità (Alexander). Inoltre, il mio intervento renderà possibile problematizzare la centralità dell'anno-cardine 1816 (post-Waterloo) negli studi sul periodo post-rivoluzionario; dimostrerò infatti che fenomeni di 'revisione identitaria' sono presenti nella letteratura italiana già dalla fine del Settecento (post-Campoformio) e durante le guerre napoleoniche.

**PORTELLI** Sergio, *Ideology and Poetics in the Nineteenth-Century Italian Translations of Lord Byron's *Marino Faliero**

The paper discusses the translations of Lord Byron's historical tragedy *Marino Faliero* (1821) produced in Italy during the nineteenth century. The analysis is based on Andre Lefevere's notion that ideology and poetics are two of the main reasons why literary works are translated and hence rewritten, thus presenting the target reader with

a manipulated text (A. Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame*, 1992). After centuries of oblivion, the tragic end of the fourteenth century Venetian Doge inspired authors such as Hoffmann and Byron, whose works in turn inspired Italian writers, artists, musicians, and translators. Particular attention is given to the translations made by Pasquale De Virgili (1835), Giovan Battista Cereseto (1845) and Andrea Maffei (1862), in the light of the Italian Risorgimento, the ‘verse versus prose translation’ debate and the reception of the Faliero story in Italian literature.

**PUGGIONI Roberto, *L'ombra di Manzoni e il romanzo storico contemporaneo***

Il contributo origina dalla imprescindibile riflessione manzoniana sui «componimenti misti di storia e d'invenzione», e dall'esemplarità dei *Promessi spesi* e della *Storia della colonna infame*. Su questo fondale, si intende valutare la persistenza dei nodi critici posti da Manzoni negli sviluppi recenti del romanzo storico contemporaneo, in rapporto alla ibridazione di invenzione letteraria e fattualità del reale, e alla problematica combinazione – per dirla con l'autore milanese – dell'«assentimento poetico» con «l'assentimento storico». Al di là delle considerazioni sull'estesa proliferazione odierna del “genere”, l'intervento prenderà in esame anche alcune opere significative come *La Chimera* di Sebastiano Vassalli e *La lunga attesa dell'angelo* di Melania Mazzucco.

**RIALL Lucy, *The Global Turn in Modern Italian History: Perspectives and Comparisons* [KEYNOTE 2]**

This paper will consider how global history might alter our approach to modern Italy. It aims to be of general interest that addresses some of the themes of the conference.

**RISI Alessia, *Frammenti di memoria e unità narrativa: il desiderio di verità letteraria nella tetralogia de L'amica geniale***

Ragionando su come le parole organizzate in racconto tendano spesso a sistemare con ‘bella coerenza’ la casualità delle esistenze umane e del nostro essere intrinsecamente entità frammentate, Elena Ferrante, ad un certo punto del suo libro-laboratorio creativo, *La frantumaglia*, fa riferimento a ciò che chiama la ‘sintassi della verità’.

Partendo da questo concetto peculiare della scrittura ferrantiana e da alcune proposte critico-letterarie recenti (tra cui Wu Ming 2009; Donnarumma 2011; Serkowska 2011), la mia analisi della tetralogia andrà a interrogare il rapporto dialettico che intercorre tra le scelte strutturali e narratologiche della scrittrice, il suo continuo lavoro di decostruzione del soggetto, in primo luogo femminile, e il suo desiderio di narrare ‘il vero’ attraverso il racconto finzionale.

Ciò che si intende dimostrare è che se da un lato la propensione di Ferrante a ‘fare, disfare e rifare’ si pone in rapporto di continuità con alcune delle modalità più emblematiche del postmodernismo (ad esempio l’uso di una forte commistione di generi, la presenza di elementi mutuati dalla cultura popolare, nonché l’esperienza di frammentazione); dall’altro costituisce un momento di innegabile svolta all’interno del panorama letterario italiano più recente proprio grazie a quella ‘sintassi della verità’ che la scrittrice sviluppa a partire da una continua rielaborazione del soggetto femminile, così come da una maggiore aderenza al reale, al fine di restituire un rinnovato racconto unitario, seppure sempre in divenire.

**ROLFE PRODAN Sarah, “Lover’s Eye Meets Pilgrim’s Gaze: Vision and Visuality in Michelangelo’s Rime”**

A complex figure inhabiting a complicated historical moment, Michelangelo was many things: a creator of visionary religious art in a time of spiritual tumult and devotional change; a practitioner of human dissection in a society that believed autopsies could have a spiritual as well as a physical impact; a religious man beset by homoerotic yearnings in an age of apocalyptic fervour; a love poet whose wayfaring speaker desired both carnal satisfaction and divine union. At the intersection of Michelangelo’s various identities and activities the rich universe of his poetry remains ripe for re-evaluation. The eye and the gaze, both present in Michelangelo’s verses, sit invitingly at the nexus of the many fields of knowledge and areas of endeavour in which he engaged: art, anatomy, literature, philosophy and religion. Through a close reading of selected verses, this paper will examine the relations Michelangelo the poet suggests between inner and outer vision, sensual and spiritual experience.

**RONCHI STEFANATI Michele, *La scrittura collettiva di Alice disambientata come punto di svolta storico e narrativo: Celati, il ’77 e la nuova generazione da Palandri a Tondelli***

Tra 1976 e 1977, Gianni Celati tiene un corso all’Università di Bologna, incentrato sulla letteratura vittoriana minore, e in particolare sui testi di Lewis Carroll *Alice in Wonderland* e *Alice through the Looking Glass* e sul *Book of Nonsense* di Edward Lear. Dal seminario verrà fuori un libro, *Alice disambientata*, costituito dai materiali eterogenei nati durante il corso (appunti, registrazioni, commenti, interventi, note, fogli sparsi) e assemblati da Celati stesso. L’esperimento di scrittura collettiva nasce in uno dei momenti cruciali della storia italiana, il 1977, con l’importanza assunta dalla figura di Alice per il movimento studentesco e i fatti accaduti a Bologna tra marzo e settembre di quell’anno (l’uccisione durante una manifestazione dello studente e militante di “Lotta continua” Francesco Lorusso, lo sgombero di Radio Alice e l’invio di veicoli blindati nella zona universitaria da parte del ministro dell’interno Francesco Cossiga).

Questo intervento vuole mostrare in che modo *Alice disambientata* viene a coincidere con un triplice punto di svolta: nella storia italiana, la fine del movimento del 1977 e l'inizio degli anni di piombo; nella carriera di Celati, l'inizio di un silenzio narrativo che si interromperà solo nel 1985, con *Narratori delle pianure*; nella storia letteraria italiana, l'emergere di una nuova generazione di scrittori, tra cui Enrico Palandri e Pier Vittorio Tondelli, entrambi allievi di Celati a Bologna.

**ROSS Silvia, *The Ruins of War: Conflict, Identity and Spatial Transformations in Aldo Palazzeschi's Florence***

This analysis focuses on Aldo Palazzeschi's portrayal of his native city as a ruin after the Second World War in two of his lesser-known post-war writings—"Il paesaggio" (1947) and "Ho sognato Firenze" (1948)—and how his depiction of the physical remains of a traumatized Florence relies heavily on a rhetoric of the 'real'. While reiterating his typical tropes of difference through the portrayal of *buffi* or marginalized figures, Palazzeschi's vision of Florence would seem to evoke Neorealist aesthetics. At the same time, a more 'surreal' urban depiction materializes only briefly when he attempts to envision a utopian Florence that re-emerges from the detritus of conflict and thus the tensions within his own work—which constantly oscillates between the real and the fantastic—resurface in these two less-studied pieces. Drawing on theories on the ruin (DeSilvey; Edensor) and wounded cities (Till), this paper examines how Palazzeschi employs the aesthetics of the ruin as a device for imagining the transformative power of the destroyed city, which to his mind can result in the rebirth of Florence, a trope often linked to the Renaissance city. Palazzeschi thus harnesses the symbol of the ruin to represent a turning point in Florence's socio-cultural history which will result in a regeneration of the urban environment.

**ROSSIGNOLI Claudia, *Turning to Dante: Ariosto's rewriting of Inferno 5***

Ariosto and his works have enjoyed a centuries-long tradition of distinguished scholarship and thought-provoking analysis, one that in fact started immediately after the *Orlando Furioso*'s first publication (almost exactly 500 years ago, in April 1516). Yet there are still a number of established critical assumptions that are rarely questioned and very hard to displace.

Whilst, for instance, it is undeniable that Ariosto enthusiastically endeavoured to adhere to Bembo's linguistic proposals, this should not be taken as a proof of his complete compliance with and obedience to the cultural paradigm that the Venetian humanist tried to establish. This is especially true of the relationship that the *Orlando Furioso* powerfully entertains with Dante's *Commedia*, which has been entirely obscured by the presumption that Ariosto would naturally favour and therefore imitate Petrarch to the exclusion of any other vernacular model. In focusing on Canto 5 of the *Orlando Furioso*, this paper will try to address two main issues: on the one hand, it will highlight how and to what extent this particular section of the poem effectively establishes a direct textual dialogue with the corresponding canto of the *Inferno*, examining also how this 'turning' to Dante allows for a significant discussion on contemporary matters. On the other, it intends to investigate an episode of the *Orlando Furioso* that has so far attracted very little attention despite successfully securing its own independent artistic afterlife, in literary as well as in theatrical and musical reincarnations, within as well as outside the Italian language tradition.

**RUSSO-BULLARO Grace [CHAIR] and FERRARA Enrica Maria [ORGANIZER],**

***The Ferrante turn in contemporary Italian literature [Roundtable A]***

Elena Ferrante has drawn impressive critical attention in recent years due to the number of questions that her authorship and her novels pose around the concept of subject identity, gender formation and representation, motherhood, cognitive and epistemic approaches, place and space, performativity, and so on. This roundtable seeks to illustrate the Ferrante phenomenon from a theoretical perspective. It will argue that Elena Ferrante's success represents, in itself, a turning point in Italian culture. **Luciano Parisi** will briefly highlight how often the theme of child sexual abuse appears in Ferrante's fiction, how seldom it has been dealt with by her literary critics, and how innovative Ferrante's approach to this theme is. **Roberta Cauchi-Santoro** will deal with the mother-daughter relationship and illustrate how the profound but conflicting love for one's mother is a crucial driving force in Ferrante's work, particularly in *La figlia oscura*. **Enrica Maria Ferrara** will introduce the theme of identity (and anonymity) as a major focus of Ferrante's novels and will dwell specifically on the construction of subject identity in the Neapolitan novels. **Ursula Fanning**'s contribution aims to problematize gender performance, and especially the gendered gaze, in Ferrante's early novels. Finally, **Stefania Lucamante** will investigate a specific cluster of influence on Ferrante's novels by authors such as Elsa Morante and Fabrizia Ramondino.

**CAUCHI-SANTORO Roberta, *The Bruising Mother-Daughter Love***

In "La frantumaglia" Elena Ferrante speaks of clear psychoanalytic resonances in her work: "ho amato molto Freud, che ho letto abbastanza [...] Conosco poco Jung. Ho letto con molta passione Melanie Klein" (2003, 132). Ferrante admits that her early work "L'Amore molesto" stems from her reading about female infancy and the child's intense rapport with the mother. The profound but conflicting love for one's mother is a crucial driving force in Ferrante's work, but particularly in *La figlia oscura*. Young daughters are perennially obsessed by the urge to possess their mothers' bodies. When they become mothers, it is their turn to feel imprisoned

by their own daughters' assailing needs. The urge to radically cut ties is, for both mother and daughter, a painful necessity.

#### **FERRARA** Enrica, *Identity and anonymity in the Neapolitan novels*

I aim to focus on the matter of identity and anonymity in Ferrante's work. In particular, I will introduce the theme of identity as a major focus of Ferrante's novels but I will dwell specifically on the construction of subject identity in the Neapolitan novels. Essentially, I will pose a few questions around the possibility to reconcile the first-personal givennes (Husserl) of the author's experiential account with her anonymity. I will posit that Elena and Lina represent the author's effort to represent and duplicate/mirror the writer's struggle of conveying identity, whereas Elena is the writing self and Lina is the double striving towards anonymity in her attempt to self-erasure and also in her post-human re-negotiation of identity vis-à-vis the technological world.

#### **FANNING** Ursula

This contribution aims to problematize gender performance, and especially the gendered gaze, in Ferrante's early novels (*L'amore molesto* and *I giorni dell'abbandono*). In the case of *I giorni dell'abbandono*, the question of literary influence will also be raised (here the points of reference will be Flaubert [already acknowledged by Ferrante] and Charlotte Perkins Gilman).

#### **LUCAMANTE** Stefania, *Fra saghe e “napolitudine” per una rilettura del romanzo partenopeo: l’opera di Elena Ferrante*

Fra gli importanti temi trattati nei libri di Ferrante emerge incontrastato il discorso di carattere autobiografico della complessa affermazione sociale di una donna meridionale impegnata nella scrittura e intenta a una costante verifica del meridionalismo inteso come una pesante eredità da cui è difficile ma necessario separarsi. La storia di Elena e di Lila è una storia ricchissima di e fra amiche, che parla di una sorellanza in parte riuscita, che commenta sulle scelte politiche e ideologiche a cavallo degli anni Sessanta fatte dalle due amiche, che discute di un modello femminile di riscatto rispetto al tessuto sociale definito dal rione e dallo stradone, che parla della pratica del personale e di come questo, comunque, si rifranga con un effetto onda sul politico. La tetralogia, per quanto ripercorra quegli anni, si costituisce, appunto, come un ripensamento degli stessi e tenta un bilancio a posteriori delle lotte giuste o sbagliate che siano, condotte dalle donne di quella generazione in uno specifico assetto sociale, quello delimitato dal rione, dallo spazio esiguo e soffocante del quartiere. Non tanto il pensiero femminista della differenza quanto quello postfemminista, ha determinato in parte sia la tessitura della sorellanza di Ferrante che la fortuna della sua ricezione da parte delle lettrici. Ferrante si ricollega alle saghe di esiguo respiro raccontate prima da Elsa Morante, un suo stabile e esplicito punto di riferimento dall'*'Amore molesto* in poi, e in seguito da quelle costruite per accumulo (E. Ferrero) da Fabrizia Ramondino, più vicina a Ferrante per motivi anagrafici e geografici e per un senso di *napolitudine*, di attaccamento misto a dolore per una necessaria separazione da quella città che Ramondino definisce ‘balia’ e non madre.

#### **RUSHWORTH** Jennifer, *The Provençal Petrarch: a Romantic afterlife*

In this paper, I will assess the presence of Petrarch in a century that has not typically been considered especially Petrarchan: the nineteenth century. I argue for renewed interest in Petrarch in French culture after the turning point of the French Revolution as a result of the Unification of Avignon with the rest of the France at that time, Avignon having remained since the time of Petrarch and the Avignon papacy a papal annex. As a result of this geopolitical transition, the city underwent a process of cultural incorporation that relied heavily on a reclaiming of its medieval past as French via French celebration of Petrarch. Firstly, the nineteenth century is marked by Avignonese-led celebrations of key Petrarchan anniversaries. Secondly, this same period also saw a proliferation of translations of Petrarch not only into French but also into Occitan (the Occitan of the Félibrige), with the latter a clear sign of the adoption of Petrarch as a poet of local as well as national significance. Within broader discourses of medievalism and nationalism, this paper will tease out what is at stake in the nineteenth-century proposal of a French – and often specifically Provençal – Petrarch.

#### **RUSSELL** Lucy, *Rewriting Winckelmann for Italy: ‘Storia delle arti del disegno presso gli antichi’, a turning point in Italian art history*

Johann Joachim Winckelmann's seminal text, *Geschichte der Kunst des Altertums* (*History of the Art of Antiquity*), was first published in Dresden in 1764, before quickly spreading across Europe. In Italy it was soon translated by Carlo Amoretti and Carlo Fea in 1779 and 1783 respectively. Yet neither of these translations represents a simple transferral of this text from one language to another. Rather they provide plain examples of 'nationalistic domestication', as both Amoretti and Fea handle Winckelmann's anti-Roman and even Italophobic opinions in a pro-Italian manner: defending Italy's heritage from such views, whilst undermining Winckelmann's positive references to ancient Greek and other foreign cultures.

The aim of this paper is twofold. It seeks first to examine these translations, bringing to light how Winckelmann's text inspired his Italian translators to consider the significance of their heritage, and indeed identity, in a period

more than seventy-five years before Italy's Unification. Then, broadening the investigation, a brief analysis of the responses of late-eighteenth and early-nineteenth century art writers to Winckelmann's views will further demonstrate how this German scholar's work even stimulated nationalistic shifts in Italian art history.

**SALTAMACCHIA** Francesca, **PATERNOSTER** Annick, *La nuova cortesia dell'Ottocento, la svolta che non fu? Il Nuovo Galateo di Melchiorre Gioja e i libri di etichetta di fine secolo.*

Nell'Ottocento si assiste a una cospicua produzione di manuali di comportamento: la diffusione di comportamenti e valori borghesi annuncia una transizione in cui emerge la concezione contemporanea della cortesia. Questo intervento ha come obiettivo di valutare l'estensione della cosiddetta 'svolta' ottocentesca, esaminando i concetti di incivilimento e di etichetta.

Nella prima parte, discuteremo le novità introdotte dal *Nuovo Galateo di Melchiorre Gioja* (1802) che si pone in linea di rottura con la tradizione aristocratica, proponendo la ragione quale strumento ultimo per orientare il comportamento del singolo. Sotto l'influenza dell'utilitarismo di Jeremy Bentham, si passa ad una vera meritocrazia, dove la questione sul 'ciò che si deve all'altro' acquista maggiore complessità e importanza.

In un secondo momento, presenteremo i manuali di etichetta dell'ultimo ventennio del secolo, (la Marchesa Colombi, Anna Vertua Gentile, Emilia Nevers, Mantea, Matilde Serao, ...) quali esempi di un passaggio da una fase in cui il galateo è considerato strumento di incivilimento per tutti, a una in cui esso ridiventava strumento di distinzione di una parte ristretta della società, la classe dirigente. Ci chiediamo fino a che punto la svolta introdotta da Gioja venga accantonata per ritornare a un modello fatto di ceremonie e convenienze.

**SCIUTO** Ruggero, *Ambasciatori e Ministri Residenti nella Repubblica delle Lettere: il Caso Lorenzi (1705-1766)*

Il mio intervento mira ad analizzare il ruolo svolto da ambasciatori e ministri residenti nel catalizzare le relazioni culturali tra Nazioni nell'Europa moderna. Cominciando da una breve rassegna delle più recenti interpretazioni del concetto di *Respublica literaria* (Anne Goldgar, John Pocock, Laurence Brockliss), insisterò quindi sul ruolo cardine svolto appunto all'interno della *Repubblica delle Lettere* da ambasciatori e ministri residenti. Una simile discussione verrà poi esemplificata facendo riferimento ad un caso concreto di cui ho avuto l'occasione di occuparmi nel corso degli ultimi due anni: quello di Luigi Lorenzi, ministro residente di Francia presso la corte granducale dal 1735 al 1765. In contatto con molti dei più grandi intellettuali d'Oltralpe del periodo (Voltaire, Montesquieu, André Morellet, Nicolas-Charles-Joseph Trublet, Jean Ignace de la Ville etc.), Luigi Lorenzi ebbe un ruolo fondamentale non solo nell'assicurare la diffusione delle idee "illuministiche" nell'Italia settecentesca, ma anche nel promuovere la pratica del vaccino antivaiolo in territorio toscano. D'altro canto, Lorenzi ebbe il merito di accogliere a Firenze numerosi artisti, letterati e scienziati francesi. Tra questi Charles-Joseph Natoire, Jean-Jacques Barthélémy e Charles Marie de la Condamine. Attraverso l'analisi del "caso Lorenzi", la mia presentazione intende quindi rivalutare la figura del diplomatico come mediatore culturale, nella speranza che ciò possa aiutare a far luce sulle modalità di trasmissione del sapere nell'Europa moderna.

**SILVESTRI** Angelo, *From rags to riches: the bishops of Cremona in the central centuries of the middle ages*

The bishops of the 11<sup>th</sup>-12<sup>th</sup> centuries in Cremona were key figures both within the church hierarchy and within the state organisation. The perfect example being Bishop Oberto who was the political leader of the city, the commander of the army and especially the spiritual guide of the community. However, at the beginning of the 14<sup>th</sup> century the bishops of Cremona had lost not only their political and military power, but also their religious aura and influence over the population and they were considered just another member of the city's political Ghibelline or Guelph factions. How did this happen? The turning point lies in the mid-12<sup>th</sup> century when Bishop Sicardo turned religion into politics and used his religious "power" to achieve socio-political aims. The consequences of his actions, no matter how good his intentions were, linked religion and politics in a mortal embrace and contributed to diminish the bishop's power and authority forever.

Focusing primarily on the bishops' role this paper will assess the shift and the changes in the power of the bishop in the city and the diocese of Cremona from the mid-11<sup>th</sup> to the mid-14<sup>th</sup> century in order to comprehend the role of the church and medieval society as a whole.

**SOMMER** Anne, *"Here they make it real" – The Return of Italian Americans to Italy*

Italian American literature usually depicts with pride and nostalgia a romanticized image of Italy, despite the fact that most Italian emigrants had left Italy because of poverty, lack of opportunities, or disappointment in the Italian nation state. Even after the assimilation of Italian Americans to the American mainstream culture, the glorified image of Italy and the pride in the Italian culture continue to give Italian Americans a strong shared identity. Increased mobility in the late 20th century and the heightened interest in family history have prompted many Italian Americans to travel to Italy to discover their ancestral homeland. Italian American novels, films and TV series reflect how impressions of the "real" Italy affect its idealized image and shape the Italian American identity. These narratives of return question the categories of home, belonging, as well as national and cultural identity. In this presentation, I focus on how "authentic" Italian and Italian American culture are conceptualized, how they differ and how returning to Italy influences the meaning of "being Italian" in the States. As case studies, I look at

Christopher Castellani's *All this talk of love*, Adriana Trigiani's *Valentine* trilogy, and the *Sopranos'* episode *Commendatori*.

**SPADARO Barbara, *Transcultural Movements in Italian Memory: the Graphic Narratives of Takou Ben Mohamed***

This paper addresses the conference's theme 'Cultures of Transition, Transformation and Transmission in Italy' adopting a transnational perspective on Italian cultural memory. My research considers the deterritorialised, multilingual and multimodal quality of memory in our globalised and interconnected world. Focusing on the acts of transmission performed in Italy by people of North African backgrounds, my work explores the transcultural and fluid nature of memory landscapes of Italy.

The paper concentrates on the graphic narratives of Takou Ben Mohamed, a female comic artist of Tunisian background, who is based in Rome. Firstly, 'Il Fumetto intercultura', a series of vignettes conceived to share, on Facebook, the everyday experience of a young, veiled Muslim woman living in Rome. This is now a successful exhibition and an educational project that travels across Italy, questioning ideas of authenticity in Italian culture, belonging and citizenship.

The second project is a graphic memoir illustrating the history of transnational activism and migration of Ben Mohamed's family. This graphic memoir aims to carry the memories - particularly women's memories - of families of activists of the Tunisian Islamist Ennahda movement, which found political asylum in Italy in the 1980s.

Focusing on these graphic narratives produced in Italy, my aim is to explore the creative and multimodal quality of contemporary acts of transmission in a world that is increasingly defined by the density of its interconnections, and the transcultural and translingual processes that shape transnational memory landscapes. (237)

**TOMÈ Paola, *Turning points nella storia della lessicografia umanistica***

La presentazione focalizzerà alcuni punti di svolta fondamentali nella storia della lessicografia in lingua Latina tra Medioevo e Umanesimo, ancora per molti aspetti ancorata a presupposti mediolatini, come sottolineato alcuni anni fa da J.L. Charlet. Questa conclusione è confermata dalla vasta fortuna a stampa dei grandi dizionari composti tra XI e XIII secolo, come l'*Elementarium doctrinae rudimentum* di Papias, le *Derivationes* di Uguccione of Pisa, e il *Catholicon* di Giovanni Balbi, che ebbero una vastissima diffusione per tutto il XVI secolo in Europa. Si prenderà in esame l'evoluzione del genere (la lessicografia umanistica in lingua latina) in un preciso punto di svolta, quando cioè cominciano ad apparire nuove edizioni lessicografiche composte di due distinti dizionari: uno bilingue (Latino – vernacolo) e uno monolingue, entrambi con differenti caratteristiche e scopi. L'avvento della stampa condizionò non poco le nuove scelte composite in questo ambito, come si avrà modo capire prendendo in esame alcune di queste edizioni.

**VARADE Kristina, *Ancora non raggiungibile: Cellphones and the Fragmented Subject in Italian Fiction***

This paper examines post-human relationships between the cellphone and the fragmented subject in the fiction of Aldo Nove, Andrea De Carlo, and Giuseppe Culicchia. In Nove's short story "Vibravoll" from *Woobinda e altre storie senza lieto fine* (Castelvecchi, 1996), the cellphone provides a false sense of sexual emancipation and feminist power to the narrator. De Carlo incorporates cellular technology in *Pura vita* (Mondadori, 2001), in this case to demonstrate how human relationships now express themselves primarily through the means of SMS and cellphone conversation. Finally, Culicchia's *Brucia la città* (Mondadori 2009) demonstrates how the cellphone provides an impermanent sense of self, specifically through the means of consumer culture. An examination of cellphone use within the literature of these writers proves that technological discourse questions connections and establishes new relationships among narratives, their characteristics, and their voices. At the same time, technology in contemporary Italian literature reflects and upholds the social equation which Jean-François Lyotard has theorized regarding wealth, efficiency, and, ultimately, truth; as such, fragmented subjects are required to continually struggle to 'keep up' with these technological trends for survival. In emphasizing cellular technology in these ways, new modes of communication, new identities, and new pastiches of narrative are expressed.

**VISCARDI Martina, *Italian Vistas: Intertextual Perspectives and Gendered Mobilities in the Florentine Travel Texts of Isabella Teotochi Albrizzi and Lady Sydney Morgan***

This paper examines the cross-cultural and intertextual perceptions of Florence in the travel texts of Isabella Teotochi Albrizzi (1760-1836) and Lady Sydney Morgan (?1783-1859). It contrasts Albrizzi's visit to Florence in 1798 as recorded in her *Diario di viaggio e visita a Firenze* (1798), with that of Morgan's stay in the city as she compiled her travelogue *Italy*, published in 1821. While Albrizzi's *Diario* sheds light on the private world of an Italian aristocratic class confronted with the dangers of contemporary travel in Italy, Morgan's commentary, aimed at establishing her authorship as a definitive and global authority on post-Napoleonic Italy and Italians, results in a hybrid of fresh perspectives and persistent stereotypes. Underpinned by mobility theory, I aim to determine how a late-eighteenth/ early nineteenth-century Italian vista on Italy differs when compared to a 'celebrity' Anglophone viewpoint, with my wider research focusing on little known travel writing texts by Italian women authors whose perspective on Italy is effectively excluded from the production of an image of an Italy of that era. Combined, their views expand beyond the perceived restrictions of the *Grand Tour* aesthetic, providing new angles on the epoch

and the way it has been conceptualized to date. Viewed through a comparative lens, their work exemplifies a dichotomous gaze on Italy and Italians, both from within Italy and without.

**VITALI** Giovanni Pietro, *Orizzonti lessicali di libertà. Il dizionario del partigiano anonimo: quando la Resistenza racconta la guerra e la società.*

Nella primavera del '45 il disgelo riporta alla luce i corpi dei partigiani uccisi durante il grande rastrellamento invernale (cominciato il 23 novembre 1944) e rimasti a giacere nella neve. Al comando del CLN dove è distaccato lo scrittore e storico italiano Angelo Del Boca, vengono condotti gli oggetti e gli scritti rinvenuti sui corpi dei resistenti che, giorno dopo giorno, riemergono tra i boschi dell'Appennino Tosco-Emiliano. I sopravvissuti sono quindi costretti a leggere i documenti dei caduti e, tra i tanti, del Boca riferisce di aver trovato un dizionario, scritto con [...] calligrafia rotonda, educata; [che] si sarebbe detto di un insegnante elementare<sup>1</sup>.

Questo testo, pubblicato per la prima volta nel 1978, si compone di quarantotto definizioni di parole che ci parlano della vita partigiana sospesa tra le difficoltà del suo presente e le speranze per il suo futuro.

Le pagine di questo dizionario descrivono la società dell'epoca attraverso le parole di uomo appartenente a una generazione che, con il suo sacrificio, ha posto le basi per la nascita della Repubblica Italiana.

A seguito di un'analisi sulle problematiche riguardanti l'attribuzione e l'origine di questo testo, *il dizionario del partigiano anonimo* verrà sottoposto ad un'indagine linguistico-tematica concernente il suo modo di raccontare l'orizzonte culturale della stessa Resistenza. Infatti, questo scritto lascia trasparire un'immagine del movimento di liberazione tale per cui, ancora oggi, certe sue peculiarità siano ancora rintracciabili all'interno del confuso dibattito socio-politico italiano.

**WARD** E, *Italian vernacular poetry unchained: the relevance of Quando eu stava ne le tu' catene within the early Italian literary landscape*

This paper employs translation as a tool for finding new directions in the study of early Italian literature. The argument for adjusting traditionally held views on the primacy of the Sicilian poetic school emerges from the philological clues provided by a handful of relatively recently discovered manuscripts with Northern and Central Italian provenance, some of which predating the songs written at the court of Frederick II by at least half a century. The paper focuses on the love song *Quando eu stava ne le tu' catene*, buried in the Ravenna Archiepiscopal Archive for nearly a millennium. Albeit its only surviving copy is not included in any collections, the discovery, analysis and translation into English of this troubadour poem marks a turning point in the history of Italian vernacular poetry. This notion will be further supported by the exploration of historic factors such as the Cathar Diaspora and the wandering nature of minstrels' work. While stressing the necessity of tweaking literary spatial and chronological parameters, this paper also acknowledges the limitations encountered by researchers and embraces the notion that, presently, the relevance of *Quando eu* lies primarily in the questions it raises.

**WELCH** Rhiannon Noel, *Vital Subjects: Race and Biopolitics in Italy*

Since World War II, Italy has struggled to recast both its colonial past and its alliance with Nazi Germany. For many years, pervading much intellectual and public discourse was the contention that, prior to the great influx of racialized migrants in the mid-1980s, and with the exception of the Fascist period, there simply was no race (racialized others, racist intolerance, etc.) in Italy. *Vital Subjects* examines cultural production—literature, sociology and public health discourse, and early film - from the years between Unification and the end of the First World War (ca. 1860 and 1920) in order to explore how race and colonialism were integral to modern Italian national culture, rather than a marginal afterthought or a Fascist aberration. Drawing from theorizations of biopolitics - a term coined by political theorists from Michel Foucault to Giorgio Agamben, Roberto Esposito, and numerous others to address how the life and productivity of the population emerges as a distinctively modern political question—the book repositions discourses of race and colonialism with regard to post-Unification national culture. *Vital Subjects* reads cultural texts in a biopolitical key, arguing that the tenor of racial discourse was overwhelmingly positive, focusing on making Italians as *vital subjects*--robust, vigorous, well-nourished, and (re)productive.

**WELLS** Naomi, *Transnational Cultural and Linguistic Practices in Migrant Cultural Associations in Bologna*

The multiple ties and engagement in activities which cross the borders of nation-states are a primary characteristic of cultural associations led by or formed of migrant subjects in the city of Bologna. This paper will offer specific examples of transnational practices within these associations, focusing on the processes of negotiation and transformation of both individual and collective cultural and linguistic repertoires.

In particular, the paper highlights the hidden complexity within theoretically 'single-nationality' associations, whose activities may be interpreted as restricted to one community and tied to a specific national context. This complexity can be seen, for example, in the often overlooked transformation of cultural and religious festivals which must be adapted and adjusted in the process of relocation in both space and time. Equally, community

<sup>1</sup> ANONIMO, *Un uomo ordinato. Il dizionario del partigiano anonimo*, a.c. di Angelo del Boca in AA.VV., *Storie della Resistenza*, Fabriano, Sellerio Editore Palermo, 2013, p. 63.

language courses organized by these associations offer insights into the complex negotiation of cultural and linguistic identities between different generations within the same communities.

Drawing on fieldwork at an Intercultural Centre where many of these associations are based, this paper thus emphasises the flexible everyday practices of the individuals and collectives concerned. Moving beyond the description of multiple but seemingly discrete national traditions, languages or cultures, the aim is to focus instead on the processes of transformation and adaptation inherent in the selection and elaboration of practices drawn from across transnational social and cultural fields (Vertovec 2009).

**WILSON Robert, Signs of a change of plan in Dante's Inferno**

Boccaccio is credited as the originator of the story that Dante restarted his writing of *Inferno* in canto VIII after a hiatus of some years. The trustworthiness of Boccaccio's testimony has left the question rather open. However, in the absence of firmer external evidence, are there other indications in the text itself of changes of plan, or remnants of an earlier abandoned scheme for the poem? This paper will consider some possible approaches to the question of differing models for *Inferno*, including structural incongruities and the conceptualisation of sin. Can we speculate on alternative versions of the poem? If there was a change of plan, is it possible to detect a specific turning point in the text?

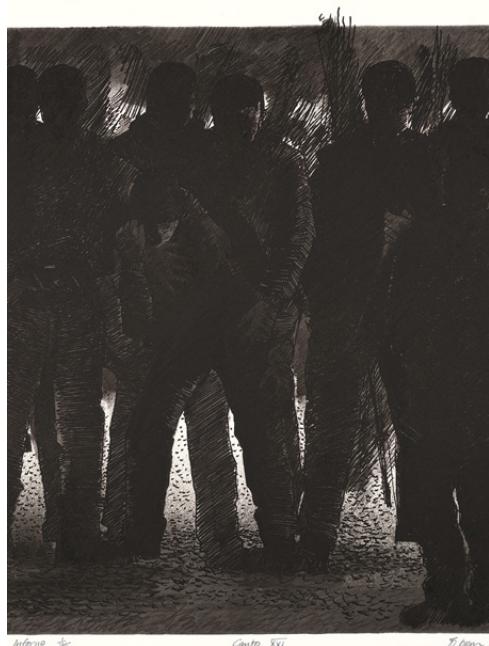
**WREN-OWENS Liz, Transforming Tabucchi: From Italian to Anglophone writer in English translation**

This paper focuses on the English translations of the Italian writer Antonio Tabucchi (1943-2012) and investigates the ways his works are presented as part of an Anglophone, or global canon, deracinated from the Italian tradition. Domestication of the works at textual level, the high visibility of the translators (in particular Tim Parks) and the use of paratext combine to produce works which are hybrid documents. The translated texts produce a mediated view of Italy from an Anglophone perspective, and insert the works into a global dialogue about the meaning of literature, disaggregating the individual texts from Tabucchi's work as a whole and from the Italian tradition in which they were produced. This paper forms part of a wider book project, *Antonio Tabucchi: Translation and Intercultural Mediation*.

# ANCILLARY ATTRACTIONS

## Dante lithographs by Liam Ó Broin

A selection of prints can be seen on the walls of the Long Room Hub. These are some of the 100 illustrations of Dante's *Commedia*, done over the past few years by the contemporary Irish artist Liam Ó Broin, who will be publishing a limited edition containing all the prints. See his page at the Graphic Studio Gallery site, [http://www.graphicstudiodublin.com/gsg/exhibitions/2012/08\\_inferno/](http://www.graphicstudiodublin.com/gsg/exhibitions/2012/08_inferno/)



## Booksellers' displays

A range of volumes from several publishers with prominent Italian lists will be on display (with some for sale — cash only) in the Long Room Hub during the conference. Publishers include:

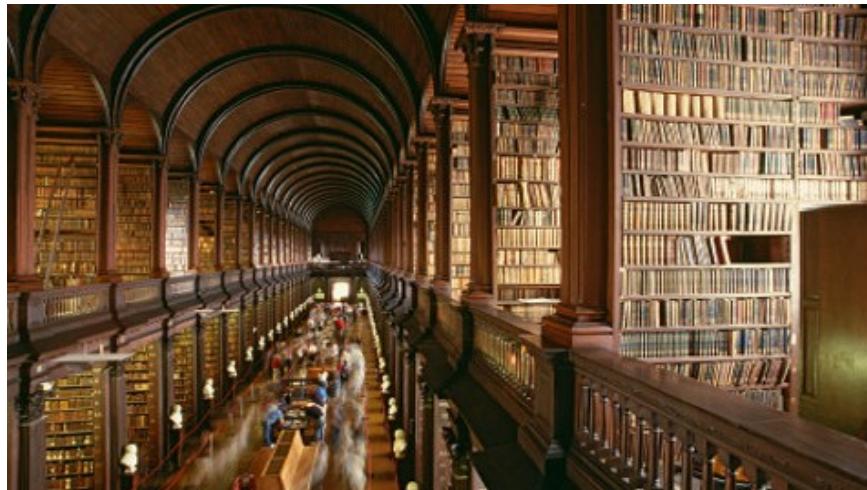
- Franco Cesati (Florence)
- Four Courts Press (Dublin)
- Peter Lang (Oxford, Bern etc.)
- Liverpool University Press
- UCD Foundation for Italian Studies (Dublin)



## Old Library visit & display of early printed books

Conference participants are entitled to a reduced admission fee (€5.50) to visit the Old Library, where they can see the Book of Kells and (in the original Long Room of the Library) a special Early Printed Books display of some Italian works from the Library's Collection. Admission (Thursday 28 April to Sunday 1 May inclusive) on production of Conference programme and mention of Italian Department.

OPEN: Mon-Sat: 9.30-5.00; Sun: 9.30-4.30.



Among the items (which can be found in display cases in the Long Room):

- The first printing of Dante's *Commedia* (Foligno, 1472)
- An Aldine *Decameron* (1522)
- An English translation of the *Decameron* (London: Chatto and Windus 1920), with illustrations by Thomas Derrick
- First printings of the *Orlando Furioso* (1516, 1521)

## Dante at 750

### Ad Aspera per Aspera: Ireland's Tribute to Dante

In late 2015 a public reading of the entire *Commedia* was held, to mark the 750th anniversary of the poet's death. This took place at three different venues in over a dozen languages, starting with the President of Ireland reading *Inferno* I in Irish translation.

## Celebrating Dante's 750th birthday

### Ad Astra per Aspera: A complete public reading of Dante's *Comedy* in 15 languages

1265  
2015

Partners: Istituto Italiano di Cultura; UCC; The Friends of the National Gallery of Ireland; UCD Foundation for Italian Studies; TCD Italian Dept

#### *Inferno*

Saturday 28 November, 11:00  
National Gallery of Ireland

#### *Purgatorio*

Friday 4 December, 11:00  
Glucksman Gallery,  
University College Cork

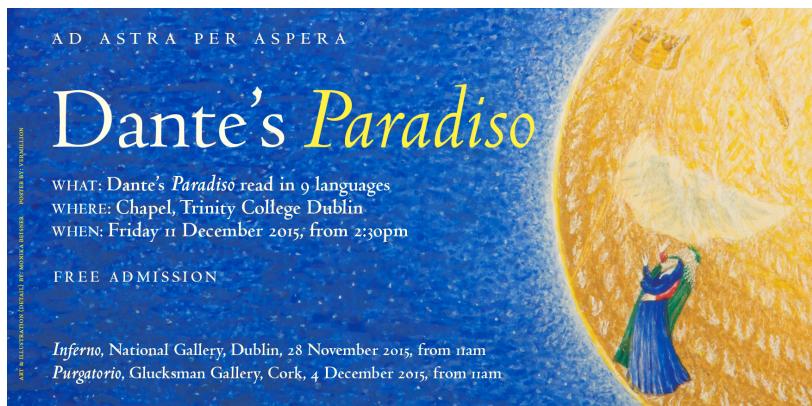
#### *Paradiso*

Friday 11 December, 2:30  
College Chapel  
Trinity College Dublin



[www.tcd.ie/italian](http://www.tcd.ie/italian)

A podcast of *Paradiso* (read in Trinity College Chapel on Friday 11 December) can be found in the Italian Department web site at <https://www.tcd.ie/Italian/583.Paradiso.podcasts.php>



# SOME PRACTICAL MATTERS

## Broadband access

Most delegates will have automatic access to their home institution's email services through the "eduroam" system. In case you have difficulty in accessing "eduroam", we have stapled a pink slip to the complimentary notepad in your blue folder, containing a temporary username and password for TCD web access.

## Where to eat lunch (see map on back cover)

The Arts Café, in the lower ground floor of the Arts Building, will not be open on Saturday. Alternative local eateries close to College include:

- La Cocotte, Alliance Française (1 Kildare St, corner of Nassau St) [French cuisine – quiches, salads, etc]
- Kilkenny Design café (Nassau St) [good choice of salads, and hot food]
- Dunne & Crescenzi (South Frederick St, just off Nassau St, between Dawson St and Kildare St) [Italo-Irish: good choice, waiter service]
- KC Peaches (Nassau St) [quick salads]
- Lemon (Dawson St) [pancakes, noisy but fast]
- The Farm (Dawson St) [more leisurely, good lunch range, waiter service]
- Carluccio (Dawson St, corner of Duke St) [Italian]
- Coffee shops include: Costa, opposite Trinity's Nassau St entrance; Insomnia, Nassau St near Grafton St; Starbucks, up Dawson St past the Hodges Figgis bookshop.

Further afield, in Exchequer St, the continuation of Wicklow St, which is off Grafton St, there is a fine self-service vegetarian restaurant called Cornucopia.

# LANGUAGES AT TRINITY

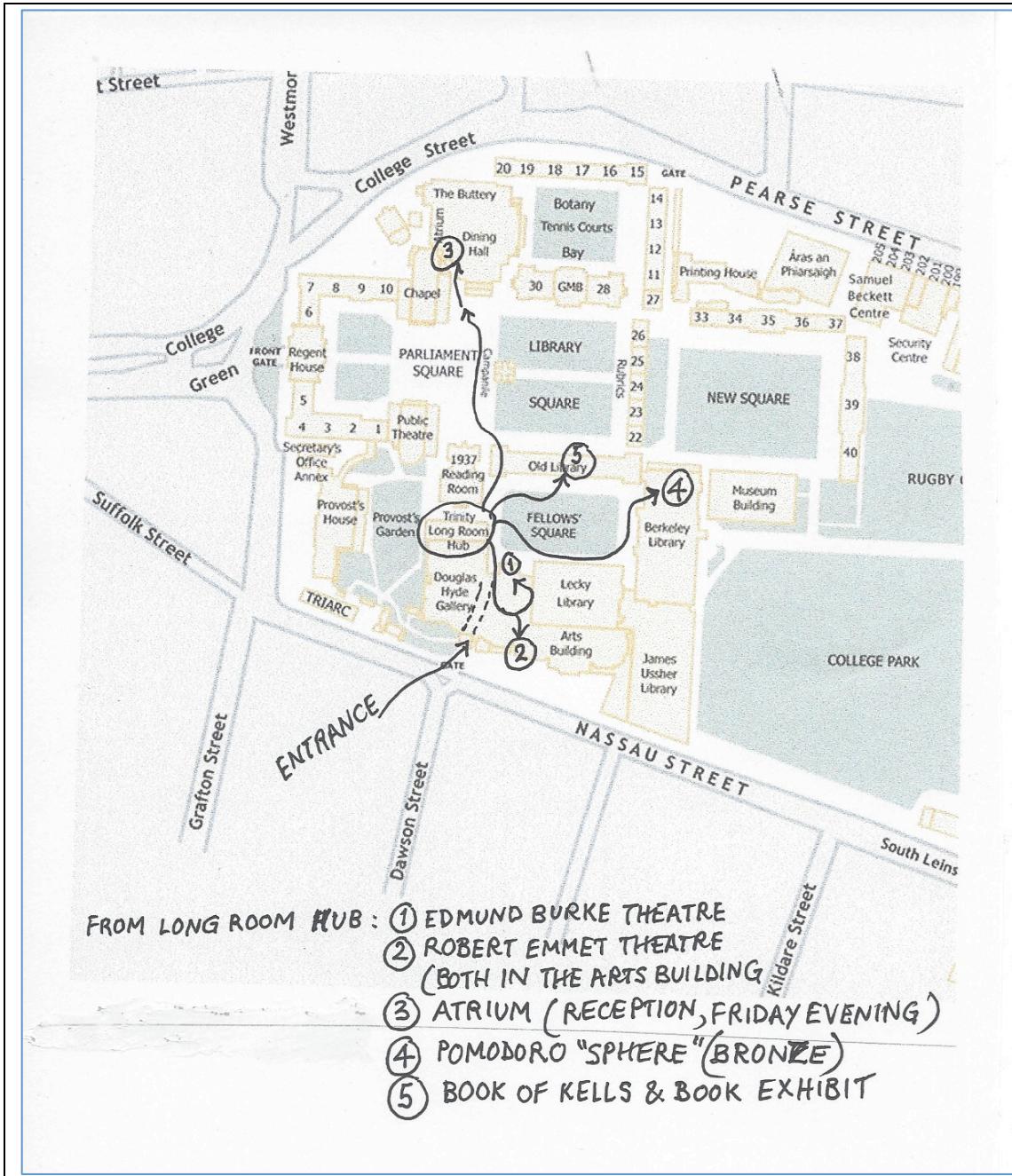
Trinity College Dublin has the world's oldest tradition of modern language studies, with chairs dating back to 1776. Italian was introduced by Provost John Hely-Hutchinson (pictured below), whose establishment of two professorships, one of Italian and Spanish, the other of French and German, was bitterly condemned by a Senior Fellow, who described languages as polite accomplishments, no better than horsemanship. He complained that "teachers of modern languages, fencing and dancing masters, and horse-riders, are not always the most eligible companions for youth".



Today, Trinity's eminently respectable School of Languages, Literatures and Cultural Studies continues this radical tradition in a group of established Departments which between them teach almost a dozen languages at undergraduate and postgraduate level. Our latest acquisition is a Department of Near and Middle Eastern Studies, harking back to the establishment of Arabic teaching in College in the late eighteenth century.

Students take languages through Trinity's distinctive "Two-Subject Moderatorship" degree, or in single-honor courses such as Early & Modern Irish, Irish Studies or the European Studies degree. The study of a language can also be combined with Law, Business Studies or Computer Science and Linguistics. A cluster of innovative taught postgraduate degrees offers a broad range of possibilities, leading to research or to professional practice in areas of language, literature and cultural life. The School's research in literary, language and cultural studies ranges from the medieval to the very contemporary.





# ESSENTIAL TURNING POINTS