

5th Graduate Conference in Italian Studies

Department of Italian, University College Cork

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Abstracts

1. Serena **Alessi** (Royal Holloway University of London)
'The figure of Penelope in Luigi Malerba's *Itaca per sempre*'

The tales of Odysseus have been the object of numerous rewrites. Penelope is always next to the hero of Ithaca in both prose and poetic texts based on the myth; nevertheless, this female figure has very rarely been the main character of a contemporary piece of work. The most important rewrite from a point of view of a presentation of the character of Penelope in Italian literature is Luigi Malerba's *Itaca per sempre*, a novel in which the author adopts a 'dual narration' where the voices of Ulysses and of Penelope are interweaved and narrate the same events from two different points of view. Through this *divertissement littéraire* Malerba supports the relevance of the myth of Penelope, a complex heroine who is not defined by just one single quality as is the case for the other monolithic characters in the Homeric epic. Compared with other mythological women with Penelope we encounter, for the first time in Western literature, a wise, as well as 'beautiful', woman, who governs in a microcosm made by men and who is, like every real woman, problematic and heterogeneous. She possesses qualities normally considered like virile, as cunning and wiliness, and for that reason, in spite of the fact that her character is linked to a loom and to a fidelity that is not emphasized enough in the ancient texts to have rendered her famous for that alone, Penelope is still nowadays one of the most fascinating classical characters to investigate.

In the course of my paper I will be supporting my argument with references to theories of myth by C. G. Jung, C. Lévi-Strauss and G. S. Kirk.

Biography: Serena Alessi gained a first class honours degree in both her BA (at Università di Catania) and MA (at Università di Siena) in Foreign Languages and Literatures. She pursues research on contemporary Italian literature, adopting, for the most part, a comparative perspective. For her PhD thesis she is focusing on mythological rewrites and on the myth of Penelope.

2. Franziska **Andraschik** (Università di Lipsia)

'La sacralità, come unica cifra stilistica essenziale. Pier Paolo Pasolini e la musica nel primo cinema'

Nell'opera di Pasolini, la città di Roma assume la sua peculiarità non solo nella presentazione mediale delle condizioni di vita della periferia, dovute alla ristrutturazione urbana di epoca fascista, ma anche nel suo complesso posizionamento intermediale. Questa ricodificazione intermediale, che sacralizza la realtà quotidiana di periferia del sottoproletariato attraverso espressioni artistiche quali la musica, la pittura e la letteratura, citando ad esempio Johann Sebastian Bach, Andrea Mantegna, Caravaggio, Masaccio, Giuseppe Gioachino Belli o Dante Aligheri, fa apparire la borgata come il moderno spazio del sacro in cui Pasolini ricerca il sacro e il religioso in segni e referenze diversi. Helene Harth fa notare come Pasolini ricorra ad un insieme di simboli noti per caricare la topografia reale di Roma di un senso metaforico che viene poi rivolto in modo critico contro l'immagine tradizionale della capitale. Il dispositivo ottico realistico e documentaristico si trasforma quindi in un gesto sacro, che si eleva verso l'alto, inaugurando una nuova dimensione interpretativa del discorso sulla città.

Il rifarsi alla mitologia cristiana, alla letteratura e ai pittori del Rinascimento, inserendo le figure profane in una prospettiva antropocentrica (Fantuzzi 1983), nonché alla musica fa sì che le opere cinematografiche come pure i romanzi di Pasolini non rispecchino semplicemente la periferia romana, ma la presentino come il moderno spazio della ierofania.

Anche se la musica è, ad oggi, un tratto dell'opera pasoliniana ancora poco indagato, vorrei, attraverso l'analisi di questo elemento e in base ai presupposti sopracitati, mostrare come essa sia una delle strategie utilizzate per sacralizzare le figure delle prime sue opere cinematografiche, perché soprattutto in questa fase, quella nazional-popolare del cinema di borgata, Pasolini usa la musica con funzione illustrativa (De Gusti 2001) per esprimere il suo desiderio di un mondo epico-religioso.

Nota biografica: Franziska Andraschik si è laureata nel 2011 in Lingue e Letterature Straniere, materie principali: lingua e letteratura italiana, lingua e letteratura tedesca, letteratura comparata presso l'Università di Lipsia. Sta svolgendo un Dottorato di ricerca in Italianistica presso la stessa università. Ha curato retrospettive e organizzato colloqui internazionali sul cinema italiano. I suoi principali ambiti di ricerca riguardano la letteratura italiana e tedesca del Novecento, il rapporto tra cinema e letteratura, il cinema italiano e l'intermedialità.

3. Mafalda Barbuto (UCC)

'Identity and Italian Colonial Memory in Gabriella Ghermandi's *Regina di fiori e di perle*'

Gabriella Ghermandi, born in the mid-1960s to an Italian father and an Ethiopian mother weaves history and autobiography in her texts and has experienced migrancy indirectly. Her works measure the individual's experience against official history, the institutional or collective history of their community of origin or affiliation.

Regina di fiori e di perle (2007) is constructed primarily to underline facts, episodes, tragic moments lived by Ethiopian people under the Italian occupation which occurred in the late 1930s during the fascist era. Many characters are significant for their courage and intelligence manifested in actions of resistance. All historic episodes are narrated by an old man, Yacob, to his niece Mahlet, the protagonist of the novel who left her country to study in Italy. In Ghermandi, heroines emerge not as auxiliary roles but as agents involved in several episodes of resistance for example, her heroine Kebedech Seyoum. This is the story of a long journey through time and space, which traces the vicissitudes of a Ethiopian family during the dictatorship of Mengistu Haile Mariam, and the following decade of emigration. The novel covers more than one hundred years of history, from the Menelik era to the present. In light of this, Cristina Lombardi-Diop describes the novel by Gabriella Ghermandi, saying that it is 'not only a story about the Ethiopian past but it is also a question of Italian colonial memory'.

My analysis of Ghermandi's novel draws on historical studies of Italy's colonies (Del Boca) and theories on identity (Sen, Maalouf) in order to examine how Ghermandi creates characters who endeavor to live multiple identities and thus she addresses the injustice of certain laws and stereotypes suggesting why some many people commit crimes in the name of religious, ethnic, national or some other kind of identity. Indeed, Ghermandi enriches the often elusive and complex concept of 'identity', in particular 'hybrid identity'. Her works tell of people who manage to negotiate, more or less successfully, several languages, moral codes and social rules, and through this, she creates a new linguistic register. This paper will demonstrate how Ghermandi's novel, in its revisiting Italian colonialism in Ethiopia, serves to undermine stereotypes of identity regarding both Ethiopians (as colonial subjects) and Italians (as 'brava gente').

Biography: Mafalda Barbuto is a first-year PhD student in Italian Studies at UCC. After her Laurea at the University of Rome, La Sapienza, she moved from Italy to Ireland in 2006.

4. Sarah Béarelle (Université Libre de Bruxelles)
'L'Italia e la Francia: il caso di Ugo Foscolo'

Tra l'Italia e la Francia si è sempre osservato un dialogo culturale. Nell'Ottocento, la figura di Ugo Foscolo ne alimenta il processo di contatto. Benché le Lettere francese testimonino del suo intervento, non esiste uno studio analizzando il rapporto che aveva con la Francia. La nostra ricerca si propone di elaborare uno studio della ricezione francese delle opere di Foscolo. In questo modo, il primo componente della nostra tesi si basa sulla delimitazione degli influssi della Francia dei suoi scritti letterari e delle sue opinioni politiche per valutare l'impregnazione francese del suo arte e del suo pensiero. Poi, esploreremo le traduzioni francesi delle opere dello scrittore. In terzo luogo, esamineremo le edizioni francese di Foscolo e le fonti secondarie che l'autore e la sua opera hanno generato nel XIX secolo. Inoltre abbiamo scelto di osservare l'intrusione di Foscolo in quanto oggetto – riemergenza dei suoi scritti oppure dello stesso Foscolo – nella letteratura francese. Ci proponiamo per il nostro intervento di sviluppare la nostra metodologia di ricerca e di condividere le nostre scoperte.

Nota biografica: Laureata in lingue e letterature romanze (ULB, 2009), Sarah Béarelle sta scrivendo una tesi di dottorato all'Université Libre de Bruxelles sotto la supervisione del Prof. Claudio Gigante. La sua ricerca, per la quale ha ottenuto un mandato di ricercatrice dal «Fonds National de la Recherche Scientifique (FNRS)», è centrata sullo studio della ricezione francese dell'opera di Ugo Foscolo. È membro del centro di ricerca PHILIXTE (Etudes Littéraires, Philologiques et Textuelles) [Philixte: Literary, Philological and Textual Studies]. I suoi interessi di ricerca riguardano la letteratura comparata e soprattutto la letteratura italiana dell'Ottocento.

5. Paola **Benchi** (University College Dublin)

'Naming the Child: Entering the Matrilineal Genealogy in *Lo spazio bianco* by Valeria Parrella'

This paper is part of a comparative research project which centres on female characters in some novels of the last 30 years in Ireland and in Italy who try to find answers to questions about their identities; they are fragmented selves whose stories are narrated through the bodies of their mothers, through their own bodies, in relation to others and whose only certain common ground is that "of woman born".

Is the maternal a possible alternative signification to the patriarchal order? My research will try to respond to this challenge, studying a wide range of novels in a time span ranging from the '80s to the present, and the choice of mixing academically acclaimed writers with successful popular authors is meant to give a larger idea of how the question of subject position is represented in fiction written by women with women protagonists.

Naming is usually seen as the first action that inscribes the newborn in a patriarchal genealogy and that assigns a role, a position, an identity in the symbolic order. However, it is possible to find ruptures that allow a different signification shifting towards a matrilineal genealogy.

The characters are in search of a positionality that gives them an identity, which helps to recompose, albeit momentarily, a fragmented self. Yet, in order to achieve this aim, our "nomadic subjects" have both to break with the "Norm" and come to terms with their past. Therefore, including present, past, and future in a matrilineal genealogy appears to be an important element shared by all the characters of the novels studied in my research.

Valeria Parrella's protagonist, Maria, whose premature baby daughter is in an incubator, tries to give shape to these new emerging subjectivities, hers as a mother and her daughter's, during the suspended time of the 40 days the girl is in the incubator. In this span of time, the only action that seems to function as an "identity-marker" is naming her child Irene. But this action that usually inscribes the newborn in the patriarchal "name-of-the-father" here assumes a subversive power, which makes the mother/daughter bond the only possible move towards a female identity.

Biography: Paola Benchi was born in Naples, Italy, in 1960. She received the BA degree in Modern Foreign Languages and Literatures from Istituto Universitario Orientale of Naples, Italy in 1984 and the MA in Teaching Italian as a Foreign Language from University Ca' Foscari of Venice, Italy in 2008. Presently, she is a postgraduate PhD student in the School of Languages and Literature in University College Dublin. The provisional title of her thesis is 'The Theatre of the Family', a Comparative Study in Contemporary Women's Writing in Ireland and Italy. Since 1987 she has been a teacher of English in Italian secondary schools, now on study leave. She also taught Italian in UCD from October 2006 to August 2009 and in La Trobe University in Melbourne, Australia, from April 2005 to September 2006, under a bilateral agreement between the universities and the Italian Government for the promotion of Italian language and culture abroad.

6. Silvia Benini (University of Limerick)
'Italian Language and Culture Learning through Web 2.0 Tools'

The Internet, as a means of communication, opens up exciting possibilities in the field of language learning. However, it does alter the way in which people communicate with each other. Consequently, research needs to determine whether these effects enhance language learning or work against it.

This research will involve Web 2.0 tools (such as blogs, social network sites, multi-user virtual environments) investigating their effects on Italian and Irish language and culture learning. Whilst some lines of research have begun to examine the positive effects of using these tools, little attention has been paid to the adverse effects. The focus of this project will be orientated towards understanding how Computer-Mediated-Communication (CMC) affects communication, what are its consequences on different target students and the best practice in term of optimizing Web 2.0 tools for both teachers and students.

Investigating Italian language, as part of the modern European languages studied in Irish schools, is one of the main foci of this research overall. In particular, teaching methodologies in relation to new technologies, teacher's familiarity with web tools and, of course, student's response. Essential is the concept of learner autonomy as a process that involves students organising and taking control of their own learning, as well as preparing themselves for the lifelong learning. Strictly related to that are the political and ethical aspects of the learning environment.

By studying current pedagogical practices employed with the Italian and Irish language, this research aims to understand how technology can be put to maximum effect, contributing to an ongoing research on the way students learn any second and foreign languages. The research design moves through class observation, semi-structured interviews to teachers and students and use and development of specific web surveys.

Biography: Silvia Benini was born in Figline Valdarno (Florence) in 1980. She has studied Art History, Italian Language and Literature at University of Florence. She has worked for a year on her MA research thesis on Glass Manufacture. Two articles on the subject will be published in February 2012 (OMA Firenze, Rivista dei Mestieri d'Arte). She moved to Cork in 2008, where she started to work in the field of the Italian language and to study to get a full qualification as Italian teacher for foreign students. In May 2011 she has enrolled in University of Limerick as Phd researcher with a project on language learning/teaching through Social Media (especially focused on Irish and Italian language). In UL she has participated to a great experience as Guest Lecture on 'Art in Videogames'.

7. Stefano **Bragato** (University of Reading)

'The Notebooks of Gabriele d'Annunzio: A Struggle for Aesthetic Autonomy'

Since their publication in 1965, d'Annunzio's notebooks have been studied almost exclusively in relation to his published works. In this paper, I will argue to what extent and with what consequences they could, instead, be considered as an independent work of art.

The most remarkable feature of the notebooks is the predominance of descriptions (of paintings, natural landscapes, cities, etc.) I will focus on how a detailed analysis of the style and content of these descriptions may be used to argue for such aesthetic autonomy. The style is generally dry, nominal, 'telegraphic', and it embodies a constant struggle to capture as many details as possible, in a kind of 'hyper-descriptive anxiety'. Their mainly analogical nature, moreover, shows how, for d'Annunzio, analogy was not just a rhetorical figure but the means through which he observed the world, conceived as a web of analogical correspondences, of countless invisible strings which link everything together.

I will thus try to demonstrate how, due to the practice of analogical 'hyper-description', these notebooks can perhaps be seen as d'Annunzio's medium to investigate, grasp, and order the very essence of nature. I believe this approach to be useful, not only in opening up new ways of reading d'Annunzio's notebooks, but also in better positioning his whole aesthetic experience and in filling the current gap of scholarship in the broader genre of notebooks.

Biography: After his Laurea Triennale in Lettere Moderne at the Università Cattolica di Milano with Prof. Claudio Scarpati, Stefano Bragato got his Laurea Specialistica in Filologia Moderna at the University of Pavia with Prof. Clelia Martignoni. In Reading he is studying the typology of the writer's notebooks, under the supervision of Dr Daniela La Penna.

8. Claire Buckley (UCC)

'Bread and Roses: Voicing Discontent in Armanda Guiducci's *Due donne da buttare*'

The prostitute has historically been placed in opposition to the respectable married woman; normal female sexuality is often classified in terms of the woman's biological function of reproduction while deviant female sexuality is defined in terms of prostitution. In *Due donne da buttare* (1976), Guiducci investigates the issues facing women in 1970s Italy, when women often felt they were denied real agency. The writer gives voice to two protagonists, a housewife and a prostitute, using the novel as a confessional genre. While a work of fiction, the confessions are based on actual interviews and demonstrate the marginal social status of women in this period. Guiducci's choice of two female protagonists who appear to be bipolar opposites may seem unusual for a feminist writer, as it appears to reiterate the patriarchal tendency to label women as pure or defiled. However, Guiducci offers an alternative reading of this dualism by positing that neither woman is really valued by patriarchal society. While debatable today, it must be remembered that the novel was written in the 1970s, a period in Italy when women voiced their dissatisfaction with traditional roles.

In this paper, I investigate the Butlerian concept of performativity in relation to the two women's roles, as both characters construct their identity through the outward performance of endlessly repeated acts. The housewife's days are filled with innumerable shopping trips in search of bread while her efforts at cleaning the house are repeatedly undone. Similarly, Stellina, the prostitute, recurrently acts out a version of femininity in her dealings with clients. Also obsessed with dirt, Stellina continually attempts to wash away the shame of her past. As both characters feel contaminated by their roles, I explore the concept of uncleanliness using Kristeva's theory of abjection as a lens.

Biography: Claire Buckley is in her third year of a PhD with the Italian Department at University College Cork. Her thesis title is 'Wild Woman: Representations of Female 'Deviance' in Modern and Contemporary Italian Women's Writing'. She works as a lecturer of Italian at Dublin Institute of Technology.

9. Lisa Cadamuro (University of Pavia)

'Critica del testo e processo creativo: Fortezza di Giovanni Giudici'

La vicenda compositiva di *Fortezza* di Giovanni Giudici (Mondadori, 1990) è ampiamente documentata da alcuni fascicoli conservati nell'archivio di Rodolfo Zucco, studioso di Giudici e curatore del Meridiano dedicato al poeta. I materiali di lavoro testimoniano numerose e tormentate fasi elaborative: le stesure, solitamente dattiloscritte, si susseguono sui fogli, talvolta con correzioni manoscritte. Ciascuno di questi testi consente un inedito lavoro critico sul laboratorio del poeta. Come per l'opera di Luzi, di Raboni e di Zanzotto, anche per Giudici manca al momento una vera e propria edizione critica, mentre gli studi di filologia d'autore si sono arricchiti, negli ultimi decenni, dei due importanti lavori sulle poesie di Sereni (Isella, 1995) e di Caproni (Zuliani, 1998).

Nel mio intervento, l'analisi dei materiali d'archivio (supporti, stesure, correzioni) consentirà alcuni rilievi sul processo creativo; seguirà un'ipotesi di lavoro per l'edizione critica.

Biography: Lisa Cadamuro si è laureata all'Università di Udine nel 2010, con una tesi sulla versione tradotta da Giovanni Raboni di *Murder in the cathedral* di T.S. Eliot. Durante lo stesso anno, ha iniziato il dottorato di ricerca all'Università di Pavia con un progetto su *Fortezza* di Giovanni Giudici. I suoi interessi di ricerca sono la poesia italiana contemporanea, gli studi di traduzione e letterature comparate.

10. Gabriella Caponi-Doherty (UCC)

'A Curious Rendezvous: Pirandello's Staging of D'Annunzio *La figlia di Jorio*'

In 1934 the Accademia d'Italia organised a Conference on Dramatic theatre and invited Pirandello to preside over it. For the occasion Luigi Pirandello directed Gabriele D'Annunzio *La figlia di Iorio*. In a letter to Pirandello, D'Annunzio calls the play 'una grande canzone popolare per dialoghi' and Pirandello in his reply writes: 'Sento anch'io *La Figlia di Iorio* come una grande canzone da accentare popolarmente, con ardore potente e in toni schietti.' This directorial experience fell roughly midway between the writing of *Quando si è qualcuno* and *I giganti della montagna*.

In this paper I intend to present and discuss those decidedly D'Annunzian markers in the play, which are in reality also elements of late Pirandellian poetics and highlight Pirandello's surprising proximity to D'Annunzio.

Biography: Gabriella Caponi-Doherty got her Laurea in Lingue e letterature straniere moderne and Laurea in Lettere at the Università degli Studi di Macerata; her Post-Graduate Certificate in Education at Queen's University (Belfast) and her Post-Graduate Certificate in Teaching Italian as L2 at the Università per Stranieri di Siena. Currently she is working on a PhD thesis entitled 'Poetic Intersections in the theatre of Gabriele D'Annunzio and Luigi Pirandello'. She is a College Language Teacher in the Department of Italian (UCC). Her research interests include: XXth Century Italian Theatre, Applied Linguistics, Iginio Tarchetti and the Scapigliatura.

11. Catriona Dann (University of Oxford)

'The Final Frontier: Women and the Cityscape in Giuliana Morandini's Mitteleuropean Trilogy'

Giuliana Morandini, born in 1938 in Friuli, is an author best known for her Mitteleuropean trilogy, so-called as it is set in Vienna, Trieste and Berlin, three cities with intricate border identities that act metonymically to represent the divided state of post-war Europe. Comprising the novels *I cristalli di Vienna* (1978), *Caffè Specchi* (1983) and *Angelo a Berlino* (1987), the trilogy explores the cityscape through the eyes of three separate female protagonists. In each case the lead character's immersion in the metropolis recalls deep-seated anxieties and highlights their restricted vision. Indeed, issues of spectatorship are pertinent to a study of Morandini's work as her female characters view the world in a fragmented manner, mixing past memories with their living present against the backdrop of a cityscape that acts as prompt for their recollections. The characters' blurred sight is highlighted by the narrative stream of consciousness style that muddies the distinction between different time periods. This concept of spectatorship and interaction with the cityscape brings to mind the Baudelairean figure of the *flâneur* and the debate surrounding the possibility of a female *flâneuse*.

The Place of women in contemporary society is something that has preoccupied Morandini throughout her writing, and is a theme that, when combined with the liminal quality of her native Triestine border identity, takes on added interest.

In this paper I will discuss the connotations that this idea of *flânerie* has for Morandini's trilogy and the way that her female protagonists relate to the cityscape. I will argue that the traditional idea of *flânerie* is incompatible with feminist ideas of fluidity of thought and writing as espoused by Morandini in her portrayal of a specifically feminine relationship with the metropolis. Furthermore, as the transience of life in a border town is reflected in the feeling of flux inherent in the female protagonists, I will draw parallels between the specific profiles of the three cities and the troubled identities of the female characters.

Biography: Catriona Dann is in the final year of the MPhil in Modern Languages at Oxford University, studying in the sub-faculty of Italian under the supervision of Dr Emanuela Tandello. Her undergraduate studies were undertaken at the University of Glasgow, where she was awarded an MA in French and Italian in July 2010. Interests include twentieth-century women authors, Triestine literature, the Italian Resistance to Fascism and the place of the city in the modern novel.

12. Felice Di Maida (Universität Leipzig - 2011)

‘La prospettiva femminile ne *La Notte* di Michelangelo Antonioni’

Sessismo e oggettivazione della donna sono sempre stati, e per molti versi lo sono ancora oggi, categorie dominanti e spesso presenti nella rappresentazione della sessualità e della donna in ambito cinematografico. Laura Mulvey, nella sua approfondita analisi sul cinema Hollywoodiano, lascia infatti intendere che tale cinema sia da considerarsi come proiezione e soddisfazione dell'istinto voyeuristico maschile. Nondimeno, il cinema italiano degli anni '50 e '60 vede talvolta una rappresentazione della donna come oggetto del desiderio dell'uomo, dove la prospettiva maschile, sia del protagonista interno al film, sia dello spettatore esterno che in lui si identifica, è sempre dominante. La donna qui rappresentata è per esempio quella dei film di Fellini, una donna che segue la moda del momento in una Roma diventata ormai capitale del lusso e del *glamour*; una donna condizionata dalle aspettative maschili di bellezza che la vogliono curata e attraente, aumentandone così la sua carica sessuale ed erotica e la sua capacità di soddisfare il desiderio voyeuristico dell'uomo. Anche la donna del neorealismo, sebbene di origine proletaria e meno legata alle aspirazioni della vita borghese, viene spesso rappresentata come angelo del focolare che non può permettersi di scardinare i dettami della famiglia tradizionale fortemente influenzati dai modelli della vecchia società patriarcale. Sebbene essa sia lontana dagli ideali e dai condizionamenti dell'*Homus Italicus* borghese della commedia all'italiana, la sua rappresentazione risulta pur sempre condizionata dalla prospettiva maschile, ossia quella della società patriarcale.

Michelangelo Antonioni però, in questo contesto, attraverso il film *La Notte*, opera una rivoluzione nel modo di rappresentare la donna. Lidia, la protagonista della pellicola, è una donna diversa dalle altre, lei è consapevole di se stessa e del suo mondo interiore, del proprio corpo e della propria bellezza; una donna che si erge a filtro della percezione, donna nomade che scardina i modelli di rappresentazione sociale e cinematografici tradizionali; una donna a cui viene affidato il potere dello sguardo sulle cose e che fa dell'uomo il suo oggetto del desiderio. Questo studio è quindi da considerarsi come un'analisi del modo in cui Antonioni cambia il ruolo, la prospettiva e la rappresentazione della donna attraverso il film *La Notte*. Per illustrare tale analisi farò dei riferimenti alle teorie della filmografia femminista di Laura Mulvey, analizzando quindi le prospettive di rappresentazione e interpretazione al maschile della donna da lei teorizzate, passando poi attraverso un breve sguardo alla donna del neorealismo e della commedia all'italiana per giungere infine ad un'analisi e ad un confronto con la protagonista del film *La notte*; al suo modo di essere diversa, autonoma e “non oggetto” del desiderio.

Nota Biografica: Felice Di Maida si è laureato in Lingue e Culture Moderne all'Università di Palermo nel 2007. Ha insegnato lingua e cultura italiana presso il Liceo Ginnasio 'Alexander von Humboldt' di Wittmund (Germania, 2008). Ha conseguito una seconda laurea in Pedagogia e Didattica delle Lingue presso l'Università di Lipsia (2010), per cui ha anche condotto uno studio-indagine sulla 'Sessualità, l'educazione sessuale e i modelli di identificazione di insegnanti e alunni' presso una scuola statale in Germania (2010). Classificatosi come uno dei tre migliori di quell'anno, tale studio è stato poi presentato alla facoltà di pedagogia dell'Universität Leipzig. Dal 2011 Felice Di Maida sta svolgendo un Master in Pedagogia e Didattica delle Lingue presso l'Università di Lipsia.

13. Brenda Donohue (TCD) 'Emma Dante and Feminism'

The theatre has long been a male dominated industry and no roles more so, than those of the playwright and director. This paper investigates the work of Emma Dante, a woman born in 1967 and part of the first generation of Italian women to grow up after the women's liberation movement, who has claimed the title of theatre practitioner and writer and presented her plays internationally. It suggests that Dante's work performs feminism in two ways.

Firstly, I argue that the very act of working as a female practitioner in Italy today can be considered a meaningful feminist act. The Italian theatrical canon is notoriously male dominated and in 2011, theatres are dominated by male playwrights. Theatre today is still a male preserve, with a number of female exceptions. Emma Dante is one of these exceptional women. Dante, through her plays, stakes a place for women playwrights in the Italian theatre scene. Her work brings women's art and self-expression to a forum that has been saturated in the male perspective almost since its inception. It attracts national and international critical attention.

While Dante's presence in leading Italian theatres and abroad represents women and provides female models, her feminist act does not end at simply making up the numbers. This paper maintains that Dante's treatment of gender and sexuality in her work, in narrating new realities and new possibilities, plays a vital role in enabling Italian women and men to conceive of themselves and one another differently. In staging alternative sexualities and ontologies in plays such as *Mishelle di Sant'Oliva* (2005) and *Le Pulle* (2009), Dante drags traditional gender binaries and heteronormativity out into the public space, thus opening them up for discussion and scrutiny.

Biography: Brenda Donohue is a PhD student in the Dept. of Italian in Trinity College Dublin. She is in the final year of her research, which is funded by the School of Languages, Literatures and Cultures. Her thesis, 'Representations of Death in the work of two female playwrights, Marina Carr and Emma Dante', focuses on the themes of death and feminism. Brenda has two forthcoming publications; the first entitled 'Marina Carr; Writing as a Feminist Act' will be included in a collection entitled 'Performing Feminisms', published by Carysfort Press; the second entitled 'Liminality in Carr and Dante' will be published in *Focus: Papers in English Literary and Cultural Studies*. She is a member of the Irish Society for Theatre Research.

14. Filomena Fantarella (Brown University, Rhode Island)
'Gaetano Salvemini. Un Professore itinerante'

In questo paper si vuole analizzare l'attività antifascista che Salvemini svolse da esule negli Stati Uniti. Professore di Storia, alla passione per gli studi aggiunse presto quella politica. Ecco quindi scrivere articoli per denunciare l'arretratezza e il clientelismo meridionale e sferzare i 'ministri della malavita'. L'avvento del fascismo poi non poteva trovarlo passivamente remissivo. 'L'assassinio di Matteotti – scriveva Salvemini – mi dette uno scossone. Mi dissi che, avessi o non avessi fiducia negli antifascisti ufficiali, era mio dovere non rendermi complice con la mia inerzia di un regime infame. Anche ad essere solo dovevo dire un no risoluto e pubblico a quel regime'. Dunque, dopo il delitto Matteotti nel 1924, Salvemini si schierò apertamente contro il regime mussoliniano, che cercò di combattere dapprima in Italia e poi all'estero

Nel 1925, con Traquandi e i fratelli Rosselli, fonda a Firenze il foglio clandestino *Non Mollare*, il primo giornale antifascista in Italia. L'esperienza del *Non mollare* fu però breve. Scoperti dalla polizia fascista, molti collaboratori furono costretti a riparare all'estero e altri, tra cui lo stesso Salvemini, furono arrestati. Nel 1925, ottenuta la libertà condizionata in seguito ad un'amnistia, Salvemini riuscì a fuggire in Francia. Sarà quello l'inizio di un lunghissimo esilio che durerà ventidue anni. Prima in Francia, poi in Inghilterra e infine negli Stati Uniti, Salvemini, professore itinerante, intraprese un'instancabile battaglia contro Mussolini e la sua menzognera propaganda all'estero.

Nel 1933 iniziò ad insegnare stabilmente ad Harvard. Gli anni americani di Salvemini sono i più intensi, segnati da un'inflessa lotta politica. L'intento di questo paper è proprio quello di documentare questi anni, che ruotano poi intorno a tre grandi temi: la difesa della democrazia, l'anticlericalismo, la battaglia per la giustizia.

Biography: Filomena Fantarella is a second year PHD student in Italian Studies at Brown University. From September 2009 to July 2010 she worked as research scholar at the Department of Romance Languages and Literatures at Harvard University. Her research focuses on Gaetano Salvemini and the years he spent in the United States, teaching at Harvard. Before moving to United States, she worked as Junior Advisor at the Department for International and Regional Affairs on European projects. She has also been collaborating with 'Critica Liberale' for four years (www.criticaliberale.it). She holds a degree in Political Science (Università degli Studi del Sannio). She was stageur at *Il Manifesto* and *L'Indipendente*. During her university years she worked as external collaborator of *Il Sannio*, writing book reviews.

15. Annette Feeney (UCC)

'Narratives of Madness: The Anorexic Body in Fleur Jaeggy's *I beati anni del castigo*'

The female body often provides a non-verbal expression of a subject's psychological state. This is most evident in anorexic subjects where the refusal of food becomes an expression of an emotional block. Freud was one of the earliest psychoanalysts to link physical symptoms with underlying psychological problems; he saw the anorexic as suffering from a form of hysteria. Since then, both society and the family have been cited as contributory factors in the genesis of this disease. In some cases anorexia is an expression of what Rich terms matrophobia, the anorexic subject denies food as a form of protest against becoming her mother. However, there are cases in which this disorder co-exists with other mental illnesses and thus, the situation becomes more complex.

This is the case in Jaeggy's *I beati anni del castigo*, a coming of age novel, in which the protagonist experiences an unrequited love for another student at her boarding school, yet from the outset the unnamed narrator-protagonist characterises Frédérique, the object of this love, as someone who is not only borderline anorexic, but also exhibits symptoms of psychosis, which leads to her later hospitalisation for mental illness. Throughout the novel the narrator's constant reiteration of how Frédérique is corporeally perfect is linked to the thought that this is an expression of how she is more spiritually evolved than the others, thus echoing the Victorian ideal of the spiritual woman.

This paper will examine Jaeggy's portrayal of the anorexic body in the light of the protagonist's obsession with the female form. I will also outline how the narrator-protagonist and Frédérique are essentially the same person as their mental state stems from what a family dynamic that Laing terms 'schizophrenegenic'.

Biography: Annette Feeney graduated from UCC in 2002 with a BA (joint) in Italian and English, she then obtained a MA in Italian in 2005, writing a thesis on 'The Representation of the Witch in Sebastiano Vassalli's *La chimera* and Joyce Lussu's *Il libro delle streghe*'. She is currently in the second year of a PhD, and is working on 'Representations of Female Mental Illness in Modern and Contemporary Italian Literature' under the supervision of Dr. Silvia Ross.

16. Gian Paolo Ghirardini (University of Reading)

'Civil Resistance and the Traditional Social Order in Italy (1943-1945)'

The concept of civil Resistance has generally been used to investigate forms of non-armed conflict pursued in urban societies characterized by a diversified social structure. This concept has been used to describe forms of civil disobedience, strikes and demonstrations organized by social groups which could be identified by class or professional interests. The problem of how the civil Resistance developed in rural communities with a low level of social diversity has been less thoroughly investigated.

By briefly examining such different cases as the assistance of the smugglers to Jewish fugitives fleeing to Switzerland, the protection granted by peasants to allied escapers from prisoners' camps after 8th September 1943 and the role of women in the Resistance, I would like to show the peculiar effects of the civil Resistance in those areas where the reasons of social identification were referred to the community in general and not to a part of it, either a class or a professional association. In these cases the civil Resistance seems to lose its paligenetic character, as a political vision aimed at the renovation of the social order, and takes on the task of restoring the disrupted traditional order.

Biography: Gian Paolo Ghirardini took his master's degree in Philosophy in 2008 at the University of Bologna. He is currently doing a PhD in Italian History at the University of Reading. His research regards the links between the peasantry and the Resistance. He has published two articles on the Resistance in *I sentieri della ricerca* (11/2010 and 12/2010). Another two articles on the Resistance and the Liberation will be published in *Storia in Lombardia* (2/2011) and in *Studi e ricerche di storia contemporanea* (77/2012).

17. Giorgio Guzzetta (UCC)
'Interfaces in Search of Authors'

Between the 1940s and 1970s the discipline of Humanities Computing was developed, a discipline focused on using computing machines to help addressing questions traditionally asked in the humanities and in the literary field, such as quantitative and statistical analysis of style and language. Later on, a new version of it, called Digital Humanities, was developed, which focuses not on the use of computers as such, but on digital machines as interfacing tool between us and the 'real world'. The issue at stake, in Digital Humanities, is two-fold: on one side is to adapt the machine to our own purposes (as happened in the Humanities Computing period), on the other side is to focus also on how the machine can change our own approach, our own vision. In other words, the problem is the interface itself, which, in Humanities Computing is kind of invisible and transparent, while in Digital Humanities it becomes kind of thick and opaque, so to speak. The attention therefore was shifting from the literary text to the machine itself (or the 'literary machine': Nelson 1981).

The problem of our relationships with mechanical devices, with technology becomes paramount in this respect, and in my essay I would like to focus on a few examples of creative writers and philosophers who have dealt with it explicitly in their own work, trying to understand how the relation with technology in the twentieth century has changed their identity, as writers and as human beings in general. The starting point will be Benjamin's essay on mechanical reproduction. I will discuss two of his sources (Valéry and Pirandello) and some of the reactions to his essay, explicit or implicit (Pirandello again, Calvino and possibly others), which focused on the technological interface and its consequences on human character and identity.

Biography: Giorgio Guzzetta is a PhD candidate at the University College Cork, working on a Digital Humanities project on the Sicilian writer Leonardo Sciascia. He has a background in Italian literature with a strong interest in comparative literary and cultural studies. Mainly he is interested in different kind of narratives, particularly novels and movies (and also more "technological" ways of telling stories, using digital media). After graduating in Rome, he did research in Britain and worked as Senior lecturer at the University of Witwatersrand in Johannesburg for three years before coming to Cork.

18. Elaine Hoysted (History of Art, UCC)

'Battista Sforza, Countess of Urbino: A Privileged Status in Motherhood'

This paper will examine the posthumous representation of Battista Sforza, countess of the court of Urbino during the last quarter of the fifteenth century. Battista died of pneumonia as a result of complications after childbirth. With her final pregnancy, the countess produced a son, the sole heir to his father's name and power. A number of art works in various media were commissioned by her husband, Federico, within a short period after her death. The birth of Guidobaldo and Battista's success in securing the continuation of the Montefeltro lineage, name and rule clearly influenced Federico's decision to commemorate his wife in such a manner. Through the successful delivery of a male heir, Battista received a privileged posthumous position in her conjugal family. This thesis stems from an argument made by David Herlihy in which he states that due to motherhood, Renaissance Italian women were elevated in status.

Of particular importance to the discussion of the high regard Battista achieved posthumously is the creation of the myth to explain the significance of her delivery of her son as well as the divine assistance given to her to conceive the child. As will become apparent through the examination of the visual evidence, the images can be separated into two categories; those intended for an ecclesiastical location and those designated to be displayed within the secular environment. The division of locations for the art works reflects the double persona of a consort, as a wife and mother and as a capable ruler in her husband's absence.

Biography: Elaine Hoysted is a final year MPhil History of Art student. Her thesis title is: 'The Art of Death and Childbirth in Renaissance Italy: A Privileged Status in Motherhood'. She is a tutor for the History of Art Department and an assistant lecturer on the European Art History Diploma course. She also gives a number of short courses for the Centre for Adult Continuing Education: 'Masters of the Renaissance' and 'The Renaissance Woman: Myth or Reality?'

19. Sanaa Khokher (M.A. – University of East London)

Drawings from Leonardo da Vinci's oeuvre: Renaissance Degradation of the Feminine Envelope

The paper examines how cloth acquired a derogative status as a subordinate cover to the body upholding it, during Renaissance, as exemplified by Leonardo da Vinci's drawn oeuvre.

His early studies of drapery meticulously visualize the folds in cloth, barely hinting at the body underneath; the cloth takes on a life of its own. From here onwards, we gradually see a transition to the body underneath taking precedence. The appearance of St. Mary's legs, through nearly transparent cloth, posits a remarkable contrast to the earlier drawings; the emphatic corporeal presence of St. Jerome, overshadowing the diminishing piece of cloth hanging from his body, and ultimately the Vitruvian man, after the ancient architect.

The inside of a woman's body is displayed without a face, in stark comparison to the ever-present man's head in most of da Vinci's anatomical drawings. Also, the foetus in the womb is shown as an entity in its own right, virtually without any visual reference to the host body belonging to a woman. Man employs the female body as a diminutive envelope that he apparently supports.

The Vitruvian man, represents severance from the maternal-feminine, being liberated not only from the mother's womb but also its memento, feminine cloth. The naked man, in the form of masculine structure, becomes fundamental to the creation of architectural space, devaluing the crucial role played by the feminine envelope. This renaissance shift, of masculine structure's superiority over cloth, resurfaces in modernist architecture, especially for Le Corbusier who champions the naked man.

Cloth has a metonymic association to the female body in its function as an envelope for a masculine body or structure. The drawings visually illustrate Irigaray's writing about how the spatial feminine envelope, which enables masculine existence, is never itself acknowledged.

Biography: Sanaa Khokher spent her childhood in Pakistan and moved to Britain firstly to gain a degree in Architecture and later a Master in Architectural History and Theory from the University of East London. Her M.A. thesis, which received a distinction, explored the significance of glass and cloth in architecture through a wider multi-disciplinary investigation into their history within western civilisation. Currently, she is involved in independent research alongside writing an essay for a book on architecture in Pakistan. Her paper, about glass as a medieval symbol for Virgin Mary, given at a Cardiff University conference recently, is under consideration for publication. In general, her research interests cover areas of interdisciplinary themes regarding art and literature as well as feminism in relation to architecture.

20. Maria Morelli (University of Leicester, UK)

'Beyond Duality: the "Choreography" of Gender in Dacia Maraini's novels'

'What if we were to approach... the area of a relationship to the other where the code of sexual marks would no longer be discriminating? ... I would like to believe in the masses, this indeterminable number of blended voices, ... whose choreography can carry, divide, multiply the body of each "individual", whether he be classified as 'man' or 'woman' according to the criteria of usage'.

(from *Choreographies*, Jacques Derrida)

In this paper I will be looking at the decade 1970-1980 in Italy as a framework in which to set my analysis of female (homo)sexuality in the years that coincide with the height of the Italian feminist movement. As such, I will deepen this line of enquiry by examining three works by Dacia Maraini: *Donna in Guerra* (1975), *Storia di Piera* (1980) and *Lettere a Marina* (1981) which I will link to the subversion of the socially prescribed gender roles allotted to women within a male-defined perspective.

In the literary texts under scrutiny, women's bonds (mainly, although not exclusively, of a homosexual nature) serve them as a means of reappropriating their sexual identity and advance –to put it in Adrienne Rich's words– *lesbian existence* as opposed to compulsory heterosexuality. Interestingly, although at odds with the gender roles patriarchal society would expect them to fulfil, women in these texts do not seem to be willing to embrace an exclusive homosexuality. Rather, they appear more inclined to perform what Judith Butler defines as a *process* or a *becoming* (Butler: 1988) or, in my reading, Jacques Derrida's suggestive utopia of a 'choreography' of gender (Derrida: 1982), understood as an adamant rebuttal of any essentialist, prescriptive interpretation of gender and sexuality.

My analysis will lead me to question and problematize the coexistence of bisexuality and lesbianism to foreground the ambivalence, latent in the works under scrutiny, towards both heterosexuality and lesbian existence at a time when many lesbian-feminists were looking at bisexuality as a collusion with the institution of patriarchy (Michel: 1996). In the works which constitute the object of the present study, normative gendered codes are subverted and disrupted; after all, the deconstruction of heterosexual hegemony is for Maraini first and foremost a political strategy, a tool to which she resorts in order to extricate her female characters from a rigid, regulatory, patriarchal frame. In so doing, and as my paper will seek to demonstrate, the author has played a pivotal role, in the Italian literary panorama, in carving out a space for non-exclusive sexualities. In anticipating debates which would develop in later years within an Anglo-American context (namely, Judith Butler's gender performativity) Maraini has given voice to sexualities eluding the traditional hetero/homo dichotomy which would want love to be addressed to either men or women. Gender formation becomes an on-going (never ending) process which –resonating with a Derridean utopia –translates into the disruption of pre-existent, socially encoded gender scripts.

Biography: Maria Morelli is a research student in Modern Languages (Italian) and Language Tutor at the University of Leicester. Her doctoral thesis focuses on the representation of subjectivity and the body in the novels of Elsa Morante and Dacia Maraini. She is also interested in the representation of the female body in the media and the ever developing phenomenon of so-called new 'feminisms'. She is currently involved in a research project featuring the collaboration of PhD candidates from Birmingham, Leicester, Canterbury and Wellington (New Zealand). More precisely, she is researching material on Italian feminism during the 60s and 70s. Past conference papers include *(Re)branding Feminism* and *Towards the Rise of Cyber-Feminism?* (University of Kent in 2011). The former has been turned into an article and published by *Skepsi*, the interdisciplinary journal of the School of Modern Languages at Kent.

21. Christian Gabriele **Moretti** (University of Kent – Coláiste Chiaráin (Limerick))
‘Pazzia o Santità: la Percezione della Realtá in Pozzoromolo di Luigi Carrino’

Il presente studio prende in esame il romanzo *Pozzoromolo* (2008) dello scrittore emergente Luigi Carrino. L’opera si inserisce nel contesto della letteratura omosessuale e racconta la vita di Gioia, la quale è rinchiusa in un manicomio e cerca strenuamente di ripercorrere la sua esistenza in modo tale da ricomporre i tasselli mancanti che possano finalmente chiarirle il motivo della pena da scontare nell’ospedale psichiatrico. Seppur a primo impatto l’intreccio possa sembrare lineare, ovvero scaturire da un *incipit* preciso — la voglia di capire il motivo della reclusione — e svilupparsi intorno ad esso in maniera concentrica e graduale, man mano che si procede nella narrazione l’autore scardina ogni sicurezza nel lettore.

Lo scopo di questo studio è quello di evidenziare le tecniche secondo le quali Carrino abilmente ribalta la realtà e presenta accettabile ciò che generalmente viene discriminato e rifiutato dalla società (l’omosessualità e la malattia mentale) e condanna il conformismo e il bigottismo.

Lo studio intende soffermarsi sull’analisi delle immagini che Carrino propone nel suo romanzo che oscillano tra realtà e proiezioni oniriche e su come esse siano in grado di riflettere una realtà totalmente ribaltata, lacerata e scomoda ma fondamentale e inesorabilmente accettabile.

Biography: Christian Moretti is PhD student in Comparative Literature at the University of Kent (UK), his doctoral thesis analyses the intersection between suffering, literature, psychology and sociology in the narratives of Esther Tusquets, Alberto Asor Rosa and Elsa Morante. His research interests include: the Italian Fascism and Spanish Francoism, the literary representation of Italian Resistance and Spanish Civil War, Gender and Queer Studies and medical humanities. He has been Assistant Lecturer in Italian at the University of Kent and currently teaches Italian at Coláiste Chiaráin (Croom, Co. Limerick). He has published various articles on internationally reputed journals, regularly publishes fiction in Italian and is member of the editorial board of *Akademeia*, the multidisciplinary journal based at the University of Calgary (Canada).

22. Liliana Navarra (Universidade Nova de Lisboa)

'I dialetti nel cinema: incomunicabilità sociale? Totò, Peppino e la Malafemmina e Benvenuti al sud due esempi a confronto'

Quello che si vuole qui evidenziare è la presenza del dialetto nel cinema italiano, focalizzando la nostra attenzione su due pellicole: *Totò, Peppino e la Malafemmina* di Camillo Mastrocinque (1956) e *Benvenuti al sud* di Luca Miniero (2010). Un doppio percorso ascendente (da sud a nord) con Totò e discendente (da nord a sud) con Alberto. Entrambi i film, pur avendo un differente registro linguistico e visuale, offrono un ironico quadro di riferimento sui pregiudizi reciproci tra settentrionali e meridionali. In entrambe le pellicole, anche se sono passati più di 50 anni, tra la realizzazione dell'una e dell'altra, fanno emergere, in maniera tragicomica, le diversità, le divisioni e i preconcetti, il che ci fa ricordare la frase che Massimo Azeglio pronunciò all'indomani dell'unificazione: 'Abbiamo fatto l'Italia e adesso dobbiamo fare gli italiani'.

In Italia, la questione del dialetto e delle diversità linguistiche e culturali sempre furono fonte di discussione e di studio, in particolare il problema delle differenze socio-culturali che dividono lo stivale in due parti inconciliabili.

Il rapporto tra l'italiano e i dialetti è stato profondamente sfruttato, specialmente nel cinema all'epoca del neorealismo. Anche se con lo scoppio della prima guerra mondiale, le differenti parlate locali trovarono occasionale affermazione, con funzione per lo più svalutativa, dobbiamo ricordare anche esempi più nobili, come *Paisà* di Rossellini, *Amarcord* di Fellini, o ancora *Vangelo secondo Matteo* di Pasolini.

La domanda che ci poniamo, quindi, è: il cinema potrà essere il comune denominatore per azzerare finalmente i pregiudizi?

Nota biografica: Dottoranda presso l'Universidade Nova de Lisboa la sua ricerca verte sul cinema di João César Monteiro. Giornalista e fotografa *freelance* si occupa di cinema e cultural studies. I suoi interessi spaziano tra l'arte visuale, la fotografia, l'antropologia visuale e il documentario. Membro della AIM (Associazione dei Ricercatori dell'Immagine in Movimento) e NECS – European Network for Cinema and Media Studies, collabora con vari festival del cinema europei e ha organizzato diverse retrospettive sul cinema italiano.

23. Kate Noson (University of California, Berkeley)

'Overwriting Disability: Conflicts of Narrative Authority in Stefano Benni's *Achille piè veloce*'

This paper discusses Stefano Benni's *Achille piè veloce* alongside Anglo-American Disability Theory, putting forth the claim that while Benni's novel offers many challenges to stereotyped representations of disability, in the last instance normative and ableist constraints disallow the possibility of a disabled subject as central character or author.

Achille is bound to a wheelchair and uses a computer to communicate, a necessity which facilitates his role as writer par excellence, while Ulisse, the non-disabled manuscript reader, suffers from writer's block. Achille's textual mode of communication calls into question assumptions regarding the relationship between written text and orality, which in turn effects consequences for the novelistic form itself. Moreover, the invoking of two Homeric figures – each heroes in their own right – enacts a doubling in the position of primary protagonist and suggests a breakdown of normative narratological roles. The two protagonists take turns serving in prosthetic relation to the other, resulting in a shifting hierarchical relationship that carries implications for theories of language as well. Where one character is aligned with the word, the other becomes aligned with the deed, a mirroring of the relation between signifier and signified which, in Benni's novel, is clearly figured as unstable and misleading. Despite the many opportunities for a subversion of narrative and social norms, Achille is ultimately expunged from the text in a questionable suicide. The non-disabled Ulisse not only retains his position as primary protagonist, he takes credit for Achille's literary work, thereby usurping his authority. I employ Derrida's figure of the trace to theorize the possibility that Achille's writerly presence may be overwritten by Ulisse but persists even after his death.

Biography: Kate Noson is a PhD candidate in the Department of Italian Studies at the University of California, Berkeley. Her dissertation, 'From Disability to superabilità: The Unspoken Other of Italian Literature', interrogates the role of disabled characters in Italian fiction and theorizes the potential for the subversion of narrative norms through and alongside the presence of non-normative bodies and communication practices. Her research interests include: non-normative bodies and alternative modes of communication in Italian fiction; Disability Studies; 20th & 21st-century Italian literature; critical theory; psychoanalytic theory; and gender and sexuality studies.

24. Diana Song (Università degli Studi di Milano)

'The Adventures of Pinocchio. A Linguistic Analysis of an Avant-garde Italian Masterpiece'

Italian author Carlo Collodi first began writing *The Adventures of Pinocchio* in 1881 and, later that same year, installments of the work began to appear in the newspaper *Il Giornale per Bambini*. Since its subsequent publication as a book two years later, the (mis)adventures of the animated wooden puppet who longed to become a real boy has captured the hearts of many generations all over the world. However, all too often the popular novel is merely regarded as a classic of children's literature with a strong moral and educational purpose. The reader follows the events leading to the growth of Pinocchio from a selfish, pleasure-seeking child to a mature and responsible young man with deep feelings. What is often ignored by the wider public is that alongside its notable allegorical content and allusions, the greatest treasure of the book lies in its exceptional and highly innovative narrative style and technique. From the very beginning, Collodi introduces us to an avant-garde use of the Italian language with distinctive traits such as the frequent recurrence of *toscanismi* and, more specifically, picturesque Florentine dialect forms. The language is comprised of rhetorical tropes and lexical devices pertaining to a literary style that lingers between orality, traditionally belonging to the fairy tale genre, and refined prose. All of these stylistic features exquisitely complement Collodi's impeccable use of punctuation, which also contributes to the consideration of the novel as an extremely articulated and unique piece of art. As such, the purpose of my presentation is to illustrate, through the analysis of significant passages from the book, the sophisticated linguistic and literary devices that make *The Adventures of Pinocchio* a paradigm of modern literature and one of the finest examples of nineteenth-century Italian prose.

Biography: After receiving a diploma from Liceo Classico, Diana Song graduated with Honours from the University of Milan with a Bachelor of Arts in Foreign Languages and Literatures (concentration: English and Spanish). She then completed her Master of Arts in Teaching Italian to Speakers of Other Languages at the same University. She is currently applying for a PhD program in Italian Studies. Her areas of research and interests include Italian and English languages, literatures and cultures, as well as linguistics, didactics and art history.

25. Barbara Uhlig (University of Munich)

'The Italian Student Riots of 1977 and their Consequences for the Art Scene in Bologna'

In my presentation, I would like to analyze the student movement of 1977, its influence on the art scene in Bologna – the epicenter of the Movement – and trace its development in the early 1980s.

In 1977, Italy experienced a sudden outburst of aggression when the student movement reached a violent climax. The government reacted with repression and brutally suppressed the uprising. By the end of the year, disappointment had replaced the youth's hope for change. The political and social climate had cooled down considerably, becoming detached and emotionless. This development also found its echo in the language used in independent magazines as for example in »Frigidaire«. This publication was closely linked with the student movement and for instance released Andrea Pazienza's monthly autobiographical- documental comic on the riots in Bologna. The medium of the comic was especially suitable as it was as youth-orientated and anti-hierarchical as the Movement itself. This was reflected in Frigidaire's choice of material which contained a reportage on death squads in El Salvadore as well as socio-critical comics and high-brow paintings of the trans-avant-garde artists like Mario Schifano.

The golden age of Frigidaire lasted for approximately 5 years. They found their successors in the art group »Valvoline«, founded in 1983. Like the artists of '77 they explicitly referenced the historical avant-gardes such as futurism or expressionism. They also embraced the return to figurative art but additionally linked it to a return of emotion and a larger plurality of styles. Taking the internationally acclaimed artist Lorenzo Mattotti, co-founder of »Valvoline«, as an example, I want to illustrate how the political shift in the late 70s altered the Italian art scene in the following years: In the early 1980s, Mattotti broke with the social realism of the previous decade and with the dominant black-and-white style of alternative comics. Instead, he drew on the tradition of Italian painting to establish a new iconography of the fantastic, offering an escape of an increasingly claustrophobic culture.

Biography: Barbara Uhlig is a graduate student from the Elite graduate program »Art and Visual Culture Discourses from a Historical Perspective« at the Universities of Munich, Eichstaett, and Augsburg (Germany). Her principal research interests lie in the relation of image and text as well as in the emergence of a new visual culture since the 19th century. The (working) title of her doctoral thesis is 'The development of the European comic since the 1980s'.

2008-2010: University of Munich, Eichstaett, and Augsburg MA (Hons) Art and Visual Culture Discourses from a Historical Perspective Thesis: Picturing Wonderland. The illustrations to »Alice's Adventures in Wonderland« at the time of the Golden Age of Illustration.

2002-2010: University of Munich MA Theatre Studies/Art History Thesis: Street Art as a means of transforming public space.

26. Victoria Weavil (University of Oxford)

'From the Communal to the Individual in Carlo Emilio Gadda's Early Writings'

The opposition between the individual and society holds a place of primary importance throughout the works of Carlo Emilio Gadda. Yet at what point does this relationship move from one of unity to one of opposition? Both before and to an extent during the war, Gadda's writings give testament to a continuing faith in the possibility of communifying experience, and of the integration of the self within the social unit. This, Gadda proclaimed, was to be a time of personal and social regeneration, in which the evils of egotism could be replaced with those of fraternity, heroism, and communal action. One of the primary appeals of the war for Gadda was, then, the possibility it offered for the subjugation of the self to the wider group, a sentiment bolstered by his early involvement in the Italian Nationalist Association, his subsequent affiliation with the Fascist party from 1921, and his readings of Freud's theories of group psychology. Yet the realities of the war experience, as set out in detail in the *Giornale di guerra e di prigionia*, in fact proved an entirely contrary experience for Gadda, leading him into an increasingly embittered confrontation not only with those around him, but with external reality itself. Yet if one primary target of critique can be identified in these pages, it is the problem of narcissism, an issue which provides an instructive key to Gadda's subsequent rejection of the notion of a self-contained self, and his association of evil with the neglect of social duty on the part of the individual.

Through an examination of the *Giornale*, on the one hand, and *Meditazione milanese*, a theoretical treatise on the questions of identity and cognition, on the other, this paper will therefore question the extent to which the war experience can be seen to have led to a radical revision of Gadda's understanding of individualism, the relationship between the individual and society, and the ethical repercussions of narcissism for both society and the individual.

Biography: Victoria Weavil completed her BA in French and Italian at New College, Oxford, in 2008. She then returned to New College to read for an M.St in 2009, and is now in the second year of her D.Phil. She is supervised by Dr Giuseppe Stellardi and Prof. Ann Jefferson, and is writing a comparative thesis entitled 'The Relationship between the Individual and Society in the Works of Carlo Emilio Gadda and Michel Leiris'.

27. Giulia Zuodar (Trinity College Dublin)

'Encounters between Cultures: The Case of Voss's Italian Translation'

This paper is an analysis of the 1965 Italian translation of the novel *Voss* (1957), by the Australian writer Patrick White. In the light of 'polysystem theory' (Even-Zohar 1978), the aim of the paper is to examine, through the lens of translation, a specific aspect of cultural communication between Australia and Italy, i.e. the reception of what was emerging as a 'new' literature into the Italian literary context of the 1960s. Indirectly, the paper will touch on the issue of the translator's individual responsibility in the processes of intercultural communication (cf. the different perspectives of Even-Zohar 1978 and Venuti 1998).

The analysis is divided into three parts. The first part focuses on source text and source culture: in cultural terms, *Voss* is a complex novel because it is considered as a milestone of Australian literary identity – a merit for which White was awarded the Nobel Prize in 1973 - yet it is also the expression of a post-colonial, settler culture whose disentanglement from the British tradition remains problematic. The second part of the paper is devoted to reconstructing the target text's cultural context and, more specifically, to examining some factors which conditioned the recognition of Australian literature in Italy. Among these factors was the dominant position in the Italian literary system of translated American literature, which, since the 1930s had become a source of anti-fascist, democratic and liberal values. Another important factor were the translation practices operative in Italy at the time - for example, the use of ghost translators producing drafts that were subsequently modified by an established writer and solely signed by him. The third part of the paper is an analysis of the target text through a limited number of examples focusing on realia (Vlahov and Florin 1969) and language varieties. The aim of this final part is to examine some different strategies used by the Italian translator in dealing with the cultural specificity of *Voss* and to read them in light of the relationship between the individual poetics of the translator and the influence of the cultural context in determining different degrees of recognition of the source culture in translation.

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