SCONTRI E INCONTRI:
THE DYNAMICS OF ITALIAN TRANSCULTURAL EXCHANGES

9th Biennial ACIS Conference
Monash University Prato Centre
4-7 July 2017
# TABLE OF CONTENTS

- WELCOME FROM ACIS .......................................................... 2
- WELCOME FROM THE CONFERENCE CONVENORS ................. 3
- CONFERENCE PROGRAM ..................................................... 4
- KEYNOTE PRESENTATIONS .................................................. 10
- PLENARY PANEL .............................................................. 14
- PRE-CONVENED PANELS .................................................... 15
- ABSTRACTS ........................................................................ 16
WELCOME FROM ACIS

On behalf of the Australasian Centre for Italian Studies (ACIS) I am delighted to welcome everyone to our 9th Biennial Conference in Prato. Our previous conferences have been held across Australasia in Canberra, Perth, Brisbane, Auckland, Melbourne, Adelaide and Sydney. In 2005 we organised our conference at the Cassamarca Foundation’s Casa dei Carraresi in Treviso so it is a pleasure now to return to Italy and hold this conference in Prato. As always we are very grateful to the universities which have supported the events and to their staff, academic and administrative, who have worked so hard to organise them. In this case our thanks are due to Monash and La Trobe universities for the opportunity to meet in Monash’s Prato Centre.

Staging the conference in Italy offers particular encouragement for scholars from both Australasia and overseas to participate, establish or renew contacts, and exchange ideas. Ensuring a mix of participants from different places, disciplines and statuses has been a hallmark of ACIS conferences so we are very pleased to welcome everyone from our keynote speakers to the postgraduate scholars who will be the keynote speakers of the future. We hope that you all, old friends and new, will enjoy a productive, intellectually exciting conference, enlivened also by the convivial evening atmosphere which no group of people with experience of Italian life could possibly fail to create.

David Moss
Chair, ACIS
WELCOME FROM THE CONFERENCE CONVENORS

It is with great pleasure that we welcome you to the Monash Prato Centre for the 9th Biennial ACIS Conference. In selecting the conference theme, ‘Scontri e incontri: the dynamics of Italian transcultural exchanges’, we aim to provide an interdisciplinary platform to identify, discuss and debate those trends and turning-points which characterise advances in society, science and the arts in terms of clashes, connections and encounters. The program for the conference promises to be equal to this task.

We are privileged to have four eminent and thought-provoking keynote speakers. As is the tradition with ACIS conferences, we have selected keynote speakers representing a range of areas of expertise under the broad umbrella of Italian Studies. Pierangela Diadori explores questions of interculturality and multiculturalism primarily through the lens of linguistics, Maurizio Isabella specializes in intellectual, political and cultural history, Nicholas Terpstra focuses on the Renaissance and early modern period and Barbara Spackman is a literature scholar specialising in the nineteenth and twentieth centuries. We are also delighted at the richness and diversity of the papers that are to be presented at the conference, and especially at the large number of new researchers who will be participating.

We wish to express our gratitude to our respective universities and to our sponsors, Casalini Libri – Torrossa Digital Library and Modern Italy, the journal of the Association for the Study of Modern Italy, for financially supporting the conference.

We would also like to thank Giulia Aureli, Anna Grogan, Sarah Gore and all the staff at the Monash Prato Centre for their assistance in the organisation and running of the conference.

To all the speakers and participants, we wish an enjoyable and stimulating experience.

Rita Wilson
Monash University

Brigid Maher
La Trobe University
## Tuesday 4 July

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.30-14.00</td>
<td>Registration</td>
</tr>
<tr>
<td></td>
<td><strong>Salone Grollo</strong></td>
</tr>
<tr>
<td>14.00-14.15</td>
<td>Welcome</td>
</tr>
<tr>
<td></td>
<td><strong>David Moss, Chair of ACIS</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Crispin Conroy, Australian Consul General in Milan</strong></td>
</tr>
<tr>
<td>14.15-15.45</td>
<td>Plenary panel</td>
</tr>
<tr>
<td></td>
<td><strong>Transnationalizing modern languages: mobility identity and translation in modern Italian cultures</strong></td>
</tr>
<tr>
<td></td>
<td>Derek Duncan, Naomi Wells, Loredana Polezzi</td>
</tr>
<tr>
<td></td>
<td>(Chair: Rita Wilson)</td>
</tr>
<tr>
<td>16.00-17.30</td>
<td><strong>Salone Grollo</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Dressing diplomatically</strong></td>
</tr>
<tr>
<td></td>
<td>(Chair: Sally Grant)</td>
</tr>
<tr>
<td></td>
<td>● Kovesi, One umbrella of cloth of gold – bought second-hand</td>
</tr>
<tr>
<td></td>
<td>● Gagné, Bring them home and mend them</td>
</tr>
<tr>
<td></td>
<td>● McCall, Embodied diplomacy</td>
</tr>
<tr>
<td></td>
<td><strong>Sala Toscana</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Transnational identities &amp; self-translations</strong></td>
</tr>
<tr>
<td></td>
<td>(Chair: Daniela Cosmini)</td>
</tr>
<tr>
<td></td>
<td>● Dagnino, Self-translation as transcultural mediation</td>
</tr>
<tr>
<td></td>
<td>● Spagnuolo, Voicing hybridity</td>
</tr>
<tr>
<td></td>
<td>● R. Wilson, Creative encounters: literary practices, (self-)translation and identity</td>
</tr>
<tr>
<td></td>
<td><strong>Sala Giochi</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Screening encounters</strong></td>
</tr>
<tr>
<td></td>
<td>(Chair: Flavia Laviosa)</td>
</tr>
<tr>
<td></td>
<td>● Bona, Italian filmmakers in China: a new start</td>
</tr>
<tr>
<td></td>
<td>● Saporito, Amnesty, amnesia, censorship: the disappearance of the fascist past in Michelangelo Antonioni’s <em>I vivi</em> (1952)</td>
</tr>
<tr>
<td></td>
<td>● Rose, Alexander &amp; Grassi, Video as translator of Italian architecture and urban design research</td>
</tr>
<tr>
<td>17.30-19.30</td>
<td>Opening reception</td>
</tr>
<tr>
<td>Time</td>
<td>Salone Grollo</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>9.30-11.30</td>
<td><strong>Scritture popolari</strong> (Chair: David Moss)</td>
</tr>
<tr>
<td></td>
<td>• Moss, Scritture popolari: artworks and anomalies</td>
</tr>
<tr>
<td></td>
<td>• Ottaviano, Il 'tesoro' di Carmelo Campanella per il cultural studies</td>
</tr>
<tr>
<td></td>
<td>• Guastella, (Tra)scrivere la (propria) memoria: il caso di Carmelo Campanella</td>
</tr>
<tr>
<td></td>
<td>• Panzeri, Portare in scena la vita vera: <em>Terra matta</em> e la forza dell’auto-racconto</td>
</tr>
<tr>
<td>11.30-11.50</td>
<td>Coffee break</td>
</tr>
<tr>
<td>11.50-12.50</td>
<td><strong>Keynote presentation</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Maurizio Isabella</strong></td>
</tr>
<tr>
<td></td>
<td><em>In the name of God: religion, popular mobilization and the culture wars of Italy and the Mediterranean, 1790-1860 ca</em></td>
</tr>
<tr>
<td></td>
<td>(Chair: David Moss)</td>
</tr>
<tr>
<td>12.50-13.45</td>
<td>Lunch</td>
</tr>
<tr>
<td>Time</td>
<td>Sala Grollo</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------------------------------</td>
</tr>
</tbody>
</table>
| 13.45-15.45 | **Italy: A new immigration country between old and new constraints**  
(Chair: Alberto Tonini)  
- Moroni & Rognoni, Afritalia: Italian governments and African migration politics (Senegal and Nigeria)  
- Materassi & Pezzioli, Journalism between integration and discrimination  
- Becucci, Immigration and crime in Italy: the paradoxes of social research  
- Bulli, Soare & Zulianello, Italian parties and the migration challenge | **Literary spaces of identity**  
(Chair: Adalgisa Giorgio)  
- Sestigiani, Leaving the Place: Tommaso Landolfi’s *Cancroregina*  
- Moll, Il paesaggio umano della Roma di Walter Siti  
- Lavia, Diaspore passate e letteratura di ‘nuove’ identità  
- Bernardi, ‘Elveticità’ di Alice Ceresa | **Intellectuals & fascism**  
(Chair: Giacomo Lichtner)  
- Somigli, ‘Svaticanamento’ or Concordat?: Emilio Settimelli’s political journalism between anticlericalism and Fascism  
- Colaciccio, The activities of Italian Studies academic staff in inter-war Britain: a transnational network from culture to politics (1920s-1940s)  
- Carrieri, L’esilio dell’Italia Fascista: i compositori e i musicisti ebrei italiani | **From lambsilla to Ferrante: anonymity and pseudonymity in Italian literature**  
(Chair: Catherine Kovesi)  
- Morlino, La presenza dell’autore nella *Cronica dell’Anonimo Romano*  
- Rizzi, Open secrets: anonymity and pseudonymity in early modern Italian literature  
- Gussago, Collision of identities: nicknames and aliases in contemporary Italian picaresque novels  
- Porczyk, L’io verosimile. Sul concetto dell’autofiction in Elena Ferrante ed Erri De Luca |
| 15.45-16.00 | **Coffee break** | **Coffee break** | **Coffee break** | **Coffee break** |
| 16.00-17.30 | **Voices & sites of migration**  
(Chair: Susanna Scarparo)  
- Cosmini et al., Italian or Greek? Migration narratives of Italian/Greek immigrants from the Dodecanese to Australia  
- Maestri, Voicing Italian experiences of migration to Australia. Inter-artistic networks in translation  
- Panzarella, Migration literature in Italian and its sites of dissemination | **Artistic encounters with the Other**  
(Chair: Catherine Kovesi)  
- Auty, The figure of Mehmet II in Italian neo-Latin epic: positing the Islamic ‘Other’ into the classical tradition  
- Vallah, Filippo Lippi’s ‘The Feast of Herod’ as an expression of the conflict between Prato and Florence  
- Grant, The ‘Room of Whimsical Landscapes’ as a site of Chinese cultural encounter in an eighteenth-century Veneto villa | **Crossing points and subversion (1)**  
(Chairs: G. Manzin & M. Nicholls)  
- Reichardt, ‘Rooted in Rome’: the transcultural switch in the nomadic Italophone writing of Jhumpa Lahiri  
- Alù, Fleeting photographs and fugitive rebels in Melania Mazzucco’s fiction  
- Gragnani, Italian women writers and Irredentist propaganda: reimagining the nation Baedeker style | **Transnational local encounters**  
(Chair: Francesco Ricatti)  
- Basilone, The Cultural Revolution in Italy: Italian intellectuals and their travel literature on People’s Republic of China  
- H. Wilson, Ties and tensions: working for the US military in Tuscany, 1968-1971  
- Regan, Digital narratives of migration: creating a transnational net-work |
Thursday 6 July

<table>
<thead>
<tr>
<th>Time</th>
<th>Salone Grollo</th>
<th>Sala Toscana</th>
<th>Sala Giochi</th>
<th>Sala Torre (2nd floor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.00-11.20</td>
<td>Coffee break <strong>Sponsored by Casalini Libri – Torrossa Digital Library</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.20-12.20</td>
<td>Keynote presentation <strong>Pierangela Diadori</strong>&lt;br&gt;&lt;strong&gt;Multiculturalità and inclusion through plurilingual public signs in contemporary Italy&lt;/strong&gt;&lt;br&gt;(Chair: Brigid Maher)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.20-13.00</td>
<td>ACIS: new directions; presentation of the 2017 Jo-Anne Duggan Prize</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.00-13.40</td>
<td>Lunch</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Sala Grollo</td>
<td>Sala Toscana</td>
<td>Sala Giochi</td>
<td>Sala Torre (2nd floor)</td>
</tr>
<tr>
<td>-----------</td>
<td>----------------------------------</td>
<td>---------------------------------------------------</td>
<td>--------------------------------------------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>13.40-15.10</td>
<td><strong>Discourse &amp; mediation (1)</strong></td>
<td><strong>Memory, history and cultural amnesia: the Monte Sole massacres</strong></td>
<td><strong>Crossing points and subversion (3)</strong></td>
<td><strong>Creative &amp; reflective practice (1)</strong></td>
</tr>
<tr>
<td></td>
<td>(Chair: Antonia Rubino)</td>
<td>(Chair: Charles Burdett)</td>
<td>(Chair: Flavia Laviosa)</td>
<td>(Chair: Paolo Bartoloni)</td>
</tr>
<tr>
<td></td>
<td>● Bresin et al., Italian interregional encounters</td>
<td>● Foster, English language responses to the Monte Sole massacre</td>
<td>● Orton, Counter-memory and constructions of race and difference</td>
<td>● West &amp; Angelucci, Creative practices and Italian studies: transnational/disciplinary/linguistic approaches</td>
</tr>
<tr>
<td></td>
<td>● Spallaccia, The ‘ideology of Gender’ and its discursive dynamics in contemporary Italy</td>
<td>● Pezzino, Memorie antipartigiane in comunità colpite da stragi naziste</td>
<td>● Scarparo, Film as political intervention and strategy of resistance in favour of transcultural exchanges</td>
<td>● Gacioppo, Routes to belonging: interrogating cultural identity through the urban walk</td>
</tr>
<tr>
<td></td>
<td>● Ceccoli, Second-generation immigrant children as young translators</td>
<td>● Turchi, Le fratture di Monte Sole</td>
<td>● Manzini &amp; Nicholls, The ambivalence of the stranger in Bertolucci’s <em>Besieged</em> and Dell’Oro’s <em>Il mare davanti</em></td>
<td>● Johnson, After the Grand Tour: the prose poem as radical miniature epic or ‘long escape’</td>
</tr>
<tr>
<td>15.10-15.30</td>
<td>Coffee break</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.30-17.00</td>
<td><strong>Discourse &amp; mediation (2)</strong></td>
<td><strong>Disseminating ideology</strong></td>
<td><strong>Images and words of violence in the Italian Renaissance</strong></td>
<td><strong>Anglo-Australian perspectives on Italy</strong></td>
</tr>
<tr>
<td></td>
<td>(Chair: Agnese Bresin)</td>
<td>(Chair: Barbara Pezzotti)</td>
<td>(Chair: Peter Howard)</td>
<td>(Chair: Kevin Foster)</td>
</tr>
<tr>
<td></td>
<td>● Vandermaas-Peeler &amp; Cecconi, A sociocultural analysis of fostering intercultural understanding through Italian language studies during study abroad</td>
<td>● Manai, l’ansia dell’Europa che non c’è: l’Unione Europea come fonte di angoscia e paura nei media italiani</td>
<td>● Howard, Words of violence and Renaissance preaching</td>
<td>● Olubas, ‘That particular party was over’: Shirley Hazzard and Francis Steegmuller on Capri</td>
</tr>
<tr>
<td></td>
<td>● Rubino, Multilingualism and speaker identity among second and third generation Italo-Australian youth</td>
<td>● Caputo, Mercantile voyages on the world stage</td>
<td>● Davies, Insults in early modern Italy</td>
<td>● Trapè, Language and power in the construction of the migrant. Italian transcultural exchanges in Paul Carter’s work</td>
</tr>
</tbody>
</table>

**Sala Grollo**

**17.00-18.00**

**Keynote presentation**

**Nicholas Terpstra**

**Religious refugees in the early modern period**

(Chair: Peter Howard)

**19.00**

**Conference dinner**
### Friday 7 July

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.00-11.00</td>
<td><strong>Salone Grosso</strong></td>
<td><strong>Keynote presentation</strong>&lt;br&gt;<strong>Barbara Spackman</strong>&lt;br&gt;Accidental orientalists: nineteenth-century Italian travellers in Egypt&lt;br&gt;(Chair: Sally Hill)</td>
</tr>
<tr>
<td>11.00-11.20</td>
<td></td>
<td><strong>Coffee break</strong></td>
</tr>
<tr>
<td>11.20-12.50</td>
<td><strong>Salone Grosso</strong></td>
<td><strong>Comedy &amp; trauma in post-war Italian film</strong>&lt;br&gt;(Chairs: S. Hill &amp; G. Lichtner)&lt;br&gt;- Minghelli, Totò and postwar laughter&lt;br&gt;- Lichtner, Deconstructing Fascism and Italians in the <em>filone comico</em>, 1959-1962&lt;br&gt;- Hill, Violence, humiliation and disability from Fascism to consumerism in the <em>commedia all’italiana</em>&lt;br&gt;- Burdett, Haunted subjectivities: reading literary representations of the Italian presence in East Africa</td>
</tr>
<tr>
<td>11.20-12.50</td>
<td><strong>Sala Toscana</strong></td>
<td><strong>Dynamics of Italian memory in global perspective: sites and media of transcultural exchanges in the 21st century</strong>&lt;br&gt;(Chair: Loredana Polezzi)&lt;br&gt;- Spadaro, Graphic narratives from Italy across media and memories&lt;br&gt;- Vanni Accarigi, Misplaced plants: a transcultural reading of Italian gardens in Australia</td>
</tr>
<tr>
<td>11.20-12.50</td>
<td><strong>Sala Giochi</strong></td>
<td><strong>Women and conflict (1)</strong>&lt;br&gt;(Chairs: L. Lori &amp; L. d’Arcangeli)&lt;br&gt;- Zagarrio, La vita (im)possibile.&lt;br&gt;- Pinzi, Healing from trauma: Elvira Dones’s narrative of violence&lt;br&gt;- Paoli, Controlled unconventional female characters in Giorgio Scerbanenco’s Lamberti series</td>
</tr>
<tr>
<td>11.20-12.50</td>
<td><strong>Sala Torre (2nd floor)</strong></td>
<td><strong>Creative &amp; reflective practice (2)</strong>&lt;br&gt;(Chair: Kylie Doust)&lt;br&gt;- Fusillo, The other migration story&lt;br&gt;- Tarantini, Translating Australian performance into Italian: transcultural exchanges in David Mence’s work&lt;br&gt;- Aureli, Specificità culturali in traduzione nel libro di letteratura per l’infanzia <em>Don’t Pat the Wombat</em> dell’autrice australiana Elizabeth Honey</td>
</tr>
<tr>
<td>12.50-13.30</td>
<td><strong>Salone Grosso</strong></td>
<td><strong>Lunch</strong></td>
</tr>
<tr>
<td>13.30-15.00</td>
<td><strong>Salone Grosso</strong></td>
<td><strong>The global south</strong>&lt;br&gt;(Chair: Derek Duncan)&lt;br&gt;- Ricatti, Transnational migrants in settler colonial societies&lt;br&gt;- Polizzi, Queering the southern border, challenging Italian homonationalism&lt;br&gt;- Giorgio &amp; Houkamau, Hybrid identities: negotiating conflict, discrimination, and racism among the Maori Italians in New Zealand</td>
</tr>
<tr>
<td>13.30-15.00</td>
<td><strong>Sala Toscana</strong></td>
<td><strong>Textual encounters</strong>&lt;br&gt;(Chair: Andrea Rizzi)&lt;br&gt;- Roberts, Gender conflict as entertainment in Margherita Costa’s <em>Lettere amorose</em> (1639)&lt;br&gt;- Barlow, Florentine conflicts in Dante’s <em>mesta selva</em> (Inferno 13)&lt;br&gt;- Brown, Methodological reflections on language contact in Renaissance Italy</td>
</tr>
<tr>
<td>13.30-15.00</td>
<td><strong>Sala Giochi</strong></td>
<td><strong>Women and conflict (2)</strong>&lt;br&gt;(Chairs: L. Lori &amp; L. d’Arcangeli)&lt;br&gt;- Lori, Violenza fisica e resilienza psicologica&lt;br&gt;- d’Arcangeli, Il conflitto nel teatro di Dario Fo e Franca Rame dagli anni ’60 a oggi&lt;br&gt;- In conversation with authors Kaha Mohamed Aden &amp; Cristina Ali Farah</td>
</tr>
<tr>
<td>15.00-15.10</td>
<td></td>
<td><strong>Break</strong></td>
</tr>
<tr>
<td>15.10-16.40</td>
<td></td>
<td><strong>Concluding roundtable &amp; drinks: Sponsored by the journal Modern Italy</strong></td>
</tr>
</tbody>
</table>

---

**CONFERENCE PROGRAM**
KEYNOTE PRESENTATIONS

Maurizio Isabella
Queen Mary University of London

In the name of God: religion, popular mobilization and the culture wars of Italy and the Mediterranean, 1790-1860 ca

My paper locates the political culture of the Italian peninsula between the late 18th century and the mid-19th century in the context of the intellectual exchanges and conflicts taking place in the Mediterranean and Southern Europe in the age of revolutions. It does so by looking at the role played by religion and religious culture in mobilizing people across the region, from the Iberian peninsula to the Middle East, along with the cultural convergences and interactions that it produced. It argues that the rise of mass politics and the cycles of revolution and counterrevolution in the Mediterranean, combined with attempts to rebuild and stabilize the political order, made religion more, not less relevant, and its political uses more important than ever. It shows that Italian along with other intellectuals in the region (whether Catholic, Orthodox or Muslim) employed religion not only to justify rebellion and insurrection against the enemy, but also to find a solution to the problem of reconciling order and authority with freedom. By so doing, they also often conceived new political communities that empowered but also excluded, justifying religious intolerance more often than challenging it.

Maurizio Isabella is Senior Lecturer in Modern History at Queen Mary University of London. He studied at the Universities of Milan and Cambridge, UK. He has written on the political culture and economic thought of the Risorgimento, on its connections with European and extra-European national movements, and on the circulation of ideas and people across the Mediterranean in the nineteenth century. He has been recipient of fellowships at Birkbeck College London, Princeton University, Harvard University, ICS at Lisbon and the Casa De Velazquez in Madrid. His Risorgimento in Exile. Italian Emigres and the Liberal International in the Post-Napoleonic Era (Oxford, 2009), a study of exile liberalism and patriotism in the European and Transatlantic context, was named Proxime Accessit to the Gladstone Prize of the Royal Historical Society in 2010. He recently coedited with Konstantina Zanou, Mediterranean Diasporas (New York-London, 2015), the first attempt to look at connections and exchanges across the Mediterranean in the age of revolutions. He is currently working on a history of the revolutions of the 1820s in Southern Europe in global context.
Pierangela Diadori
Università per stranieri di Siena

Multiculturality and inclusion through plurilingual public signs in contemporary Italy

The study of words and images displayed in public spaces has been mainly investigated during the last decade under the umbrella of the research field of Linguistic Landscapes (LL), connecting discourse with space, particularly urban and open spaces. As Elana Shohamy and Durk Gorter point out ‘LL touches various fields and attracts scholars from a variety of different and tangent disciplines: from linguistics to geography, education, sociology, politics, environmental studies, semiotics, communication, architecture, urban planning, literacy, applied linguistics, and economics’ (Linguistic Landscape. Expanding the Scenery, New York and London: Routledge, 2009: 1). The importance of effective communication in open spaces where a large number of subjects who do not share the same language and culture are circulating is commonly shared. These are no longer limited to bilingual regions or to those areas devoted to international exchanges or concentrations of tourists, like airports, congress halls, hotels, museums, historical centres, etc. An explosion of multilingualism has emerged in many other contexts as an expression of ethnicity, especially in urban centres where new migrants tend to settle and live. The study of plurilingual messages in public signs – i.e. oral, iconic and written texts anonymously produced to reach the widest range of individuals that have in common only the fact of temporarily using the same public facilities – may prove particularly interesting to investigate multiculturality and inclusion in contemporary Italy. Not only the languages used and the sign location can be interpreted as witnesses of social phenomena in a changing Italy, but also the translation quality can be an important key to understand their social impact and the emotional reaction of addressees in the case of a poor translation. In this presentation a series of recent examples will be analysed and discussed.

Pierangela Diadori is Professor of Italian Linguistics at the Università per Stranieri di Siena, where she teaches graduate and post graduate courses on ‘Theory and technique of translation’ and ‘Italian language teaching methodology’ and where she directs the DITALS Research Centre (Certification in Teaching Italian as a Second Language). Her research activities cover the fields of Italian linguistics, second language teaching methodology, theory and technique of translation, conversation analysis and pragmatic aspects of communication. She has published a large number of books and articles, among which: Teoria e tecnica della traduzione (2012), Verso la consapevolezza traduttiva (2012), Insegnare italiano L2 a religiosi cattolici (2015), Insegnare l’italiano come seconda lingua (with D. Troncarelli and M. Palermo, 2015) and she edited How to Train Language Teacher Trainers (2012), Insegnare italiano a stranieri (2015) and, since 2005, the series DITALS risponde.
Nicholas Terpstra
University of Toronto

Religious refugees in the early modern period: faith, identity, and purification in the Italian context

It was in the early modern period that the religious refugee first emerged as a mass phenomenon. Some of the reasons for this lie in movements for religious reform that were distinctly Italian. One distinguishing characteristic of all late medieval and early modern religious reform movements was their greater emphasis on collective purity and contagion, and their greater reliance on forms of discipline, enclosure, exclusion, and expulsion in order to deal with both the prospect and reality of impurity. Italians of that time used the Body as a key motif and image, and saw reform as a means of purifying the social body by purging it of its contagious or impure elements. This theme is a shared characteristic of movements as opposite in character as the Observance and classical Humanism, particularly as they developed in Italy through the fifteenth and sixteenth centuries. It’s doubtful that Italians of the time fully understood or anticipated the broader social effects of these movements. Yet Italians were critical creative agents in the innovations that were transforming social, intellectual, and religious life in that time, and transforming Christianity above all. Their creativity made Italy the source of the Renaissance, and in turning this creativity to pursuing purity, containment, and purification, it became a source of the Reformation as well – and of its many refugees.

Nicholas Terpstra works on Renaissance and early modern Italian history, exploring questions at the intersection of politics, religion, gender, and charity. He’s also been working more lately on early modern religious refugees, and recently published Religious Refugees in the Early Modern World: An Alternative History of the Reformation (Cambridge: 2015).

His publications on Renaissance Italian social history include Cultures of Charity: Women, Politics, and the Reform of Poor Relief in Renaissance Italy (Harvard: 2013) which won the Marraro Prize of the American Historical Association and the Goodhart Gordan Prize of the Renaissance Society of America; Lost Girls: Sex and Death in Renaissance Florence (Johns Hopkins: 2010); and Abandoned Children of the Italian Renaissance: Orphan Care in Florence and Bologna (Johns Hopkins: 2005).

He’s also currently working on the DECIMA project, an on-line digital map of sixteenth century Florence. They’ve produced a map that tracks occupation, gender, and wealth, and our longer term goal is to produce a map that conveys what it was like to walk around the city, hearing its sounds, moving through its buildings, and seeing its artwork. See: N. Terpstra & C. Rose (ed), Mapping Space, Sense, and Movement in Florence: Historical GIS and the Early Modern City. (Routledge, 2016).

Since 2012, he has served as Editor of Renaissance Quarterly.
Barbara Spackman
University of California, Berkeley

Accidental orientalists: nineteenth-century Italian travelers in Egypt

This talk will examine two cases of what I call accidental Orientalists: natives of the Italian peninsula who found themselves in nineteenth-century Egypt by chance – desertion, misadventure, profiteering – and who adopted local dress, and, in one case, ‘turned Turk.’ The lesser-known of the two, Giovanni Finati, converted to Islam and passed as Albanian throughout his life in Egypt; the better-known Giovanni Belzoni adopted local dress but his conversion remained merely sartorial. The talk will track their negotiations with the fluidity and contingency of identities to be found in the para-colonial context of nineteenth-century Egypt. Both Finati and Belzoni found themselves in roles that mediated between the British, on the hand, and the Arabs and Turks, on the other: Finati as dragoman, or interpreter, for the British, and Belzoni as excavator, funded by the British, and who in turn employed the local populations as wage laborers. From these intermediary positions, emerge subjectivations both ambiguous and ambivalent, and their narratives suggest that there may, somewhat paradoxically, be an ‘Italian’ specificity to be found in the particular malleability of an already weak national identity when set adrift among the fluidity of identities in Ottoman lands.

Barbara Spackman, Ph.D. Yale University, is Professor of Italian Studies and Comparative Literature, and holder of the Giovanni and Ruth Elizabeth Cecchetti Chair in Italian Literature. She works on nineteenth and twentieth century Italian literature and culture, with special interests in decadence, the cultural production of the fascist period, feminist theory, travel writing and Italian Orientalism. She has published on topics as diverse as Macaronic poetry, film of the fascist period, the rhetoric of sickness at the fin de siècle, Italian futurism, contemporary feminist theory, the rhetoric of Mussolini’s speeches, Orientalism in the nineteenth century, and migrant writing in the twenty-first. She is the author of Decadent Genealogies: The Rhetoric of Sickness from Baudelaire to D’Annunzio (Cornell University Press, 1989) and Fascist Virilities: Rhetoric, Ideology, and Social Fantasy in Italy (University of Minnesota Press, 1996), which won the 1998 MLA Howard R. Marraro, and Aldo and Jeanne Scaglione Prizes for Italian Literary Studies. Her major work in progress is a study of Italian Orientalism, entitled Accidental Orientalists: Modern Italian Travelers in Ottoman Lands.
PLENARY PANEL

Transnationalizing modern languages: mobility, identity and translation in modern Italian cultures

Derek Duncan, University of St Andrews
Naomi Wells, School of Advanced Study, University of London
Loredana Polezzi, Cardiff University

Transnationalizing Modern Languages (TML) is a three year UK Research Council funded project looking at practices of linguistic and cultural translation generated by migration from and to Italy. The project highlighted the work of cultural associations as crucibles in which new expressions of (trans)national identity might be formed. A parallel interest of the project was to rethink Modern Languages as a discipline moving beyond its conventional focus on a single nation, or a homogenously conceived language area. Looking beyond academic disciplines and questions, we wanted to develop our understanding of a key question in globalized society: how do people respond creatively to living in a bi-lingual or multi-lingual environment and to identifying themselves as mobile individuals or communities? In order to pursue this fundamental question, we undertook a range of creative projects with schools and other groups in the UK and Italy. The success of these projects has been confirmed by the award of additional funding to pursue these questions in multilingual Namibia where English functions as a lingua franca, but is the first language of very few people.

This session will present a range of the initiatives which we have undertaken with our co-researchers in the UK, Italy, and Namibia, and will reflect critically on how these initiatives have contributed to the ambition to re-think Modern Languages in terms of research and pedagogical practice, as well as on the impact these can have in a variety of social and professional contexts.
PRE-CONVENED PANELS

Dressing diplomatically: material pressures and the *bella figura* of diplomacy in early modern Italy
Convened by Catherine Kovesi, University of Melbourne

‘Scritture popolari’: their nature and value today
Convened by David Moss, ACIS

Letters, social networks and language
Convened by Francesco De Toni & Federica Verdina, University of Western Australia

Italy: a new immigration country between old and new constraints
Convened by Alberto Tonini & Giorgia Bulli, University of Florence

From Iamsilla to Ferrante: anonymity and pseudonymity in Italian literature
Convened by Andrea Rizzi, University of Melbourne

Crossing points and subversion
Convened by Gregoria Manzin, La Trobe University & Mark Nicholls, University of Melbourne

A proposito di migranti, postcolonialità e dinamiche interculturali nell’Italia contemporanea
Convened by Sonia Floriani, Università della Calabria

Memory, history and cultural amnesia: the Monte Sole massacres
Convened by Kevin Foster, Monash University

Images and words of violence in the Italian Renaissance
Convened by Peter Howard, Monash University

Women and conflict
Convened by Laura Lori, ACIS, Australian Catholic University & Luciana d’Arcangeli, Flinders University

Dynamics of Italian memory in global perspective: sites and media of transcultural exchanges in the 21st century
Convened by Barbara Spadaro, University of Liverpool

Comedy and trauma in post-war Italian film
Convened by Sally Hill, Victoria University of Wellington
ABSTRACTS

Alù, Giorgia  
University of Sydney  
Fleeting photographs and fugitive rebels in Melania Mazzucco’s fiction  
Occurring at the levels of structure, language and figuration, the visual enters contemporary fiction as part of what Paul Virilio describes as ‘aesthetics of disappearance’ (1991). The rise of the visual denotes the vanishing of time and space as palpable fields in social life and, consequently, designates a change in the perception of reality. The sensation of the real as fugitive and uncertain cannot be separated from questions of how we see and are seen in a contemporary world where issues of mobility, displacement and identity are always at stake. These questions are covered in the work of novelist Melania Mazzucco. 
This paper will focus in particular on her nomadic, rebellious female characters, and the way their vanishing, shadowy nature is presented to the reader through visual means in the written narration. By discussing some of her novels, such as Il bacio della Medusa (1996), Lei cosi amata (2000) and Limbo (2012), this paper aims to explore the meaning (at intratextual and extratextual levels) of the visual in fictional works characterized by a concern with the way we see and perceive reality and history today. 

Aragrande, Gaia  
University of Bologna, Monash University  
New trends of representation: translation and citizen journalism  
Citizen journalism, that is the active participation of private citizens in gathering, producing and disseminating the news, has become widespread all over the world as an (activist) alternative to mainstream media. Global Voices is a citizen journalism website, its main aim is to report about mis- and underrepresented areas of the world through blog posts and articles for Western Anglophone audiences. Since 2006 Global Voices has run a participatory online project called Lingua in which Global Voices’ English articles are translated into a number of different languages by volunteers, who are not necessarily professional translators. This paper takes a translational perspective on Global Voices’ articles analysing English source texts and Italian target texts. My focus is on how this website has reported about ‘hot topics’ (e.g. Brexit and European refugee crisis) during one-month snapshot between June and July 2016. My aim is to analyse translation processes in citizen journalism, paying specific attention to issues of agency and to the roles involved in alternative news making (journalists, volunteer translators, bloggers). A convergence of methods is employed to carry out this analysis. Textual data has been gathered from Global Voices’ website, consequently analysed and compared through Corpus Linguistics technology. Moreover a survey was carried out among Italian translators volunteering for Global Voices. A critical discourse analysis approach is taken in order to frame the results into a wider socio-political context, bringing to the fore new trends of representation in citizen media and trying to better understand the meaning of activist alternative perspectives involving participatory translation and journalism.
Aureli, Giulia
Università degli studi di Trieste, Monash University
Il wombat in Italia: specificità culturali in traduzione nel libro di letteratura per l’infanzia Don’t Pat the Wombat dell’autrice australiana Elizabeth Honey

La traduzione della letteratura per l’infanzia da sempre implica un grado di adattamento maggiore se paragonata alla traduzione della letteratura per adulti. D’altronde, storicamente studiosi di traduzione interessati alla letteratura per l’infanzia hanno incoraggiato l’uso di tecniche di adattamento del testo, in quanto al lettore bambino vengono attribuiti un’abilità di comprensione del testo e di accettazione dell’elemento straniero inferiori a quelle di un adulto. Questa presentazione esplora alcune strategie traduttive possibili nella traduzione in italiano di elementi testuali carichi di specificità culturale in Don’t Pat the Wombat, libro appartenente alla letteratura per l’infanzia scritto dall’autrice australiana Elizabeth Honey. Il mio approccio alla traduzione è dialogico, non sistematico - in quanto non stabilito a priori - e prettamente fuzionalista nell’attribuire al destinatario finale del testo un ruolo prioritario. I singoli elementi testuali sono considerati sia singolarmente sia come parte di un’unità testuale più complessa e nel processo traduttivo sono contemplate sia tecniche di addomesticamento che di straniamento. Lo scopo di questo esercizio traduttivo è quello di mostrare la fai.bilità di approcci alla traduzione che prediligano esclusivamente l’adattamento alla cultura di arrivo delle specificità culturali straniere nella letteratura per l’infanzia, o quantomeno di mostrare come, nonostante un processo di adattamento del testo sia (anche in minima parte) necessario, strategie di addomesticamento e di straniamento possano convivere all’interno dello stesso testo con risultati positivi, arricchiscano l’esperienza di lettura e non inficino la capacità del lettore bambino di apprezzare il testo.

Auty, Tara
University of Western Australia, ARC Centre of Excellence for the History of the Emotions
The figure of Mehmet II in Italian neo-Latin epic: positing the Islamic ‘Other’ into the classical tradition

One of the key markers of Latin epic poetry in the Vergilian tradition is its function in expressing and reinforcing Romanitas – the collective set of values and behaviours characteristic of a fundamentally Roman sense of cultural identity. Renaissance Humanism as a cultural movement was motivated by a desire to re-attain Romanitas, thereby repairing a fractured Italy so that it could resume its place at the political apex. The fifteenth century was simultaneously a period of cultural dynamism, and socio-political chaos, marred by internal and international wars. The decline of the Eastern Roman Empire was a seismic event that reverberated across Europe, and affected Italian communities and culture swiftly and intensely. While there was a proliferation of neo-Latin epics in the Quattrocento, my research focuses on a particular sub-set within the genre – those written about the fall of Constantinople in 1453 to the Ottoman Turks under the leadership of the young Mehmet II, or that dealt directly with its consequences. GianMario Filelfo’s Amyris, Ubertino Pusculo’s Constantinopolis, and Matteo Zupparo’s Alfonseis are three examples within this sub-set. These poems posit the fall of Constantinople within the classical tradition of Latin literature by framing this event
as a continuation, or conclusion, of the fall of Troy to the Greeks. I argue that the representation of Mehmet II, as the figurehead of the Ottoman Turks, in these Italian neo-Latin epics constitutes a prime example of navigating and mediating difference and conflict with the Islamic East by reinforcing the cultural ideals of Romanitas.

Barlow, Emma
University of Sydney
The maladetto fiore and the scheggia rossa: Florentine conflicts in Dante’s mesta selva (Inferno 13)

In this paper I examine the appearance of the city of Florence in canto 13 of Dante’s Inferno and the motivation behind this urban presence in the mesta selva. I suggest that Dante’s manipulations of literary space in Inferno 13 recreate his contemporary Florence, revealing to the reader his knowledge of the suicide epidemic occurring in his native city. The clash between the new ideologies of the perniciously greedy Florence of Dante’s own time and his idealized view of the Florence of old in Par. 15 is highlighted through the permeation of Florence throughout Inferno 13; Dante continues to resist the city’s cultural and social change, uncompromising in his moral standpoint. The descriptions of the mesta selva are the first suggestion of the significant presence of Florence in Dante’s reflections on suicide, sharing many similarities with Dante’s invectives against Florence elsewhere in the Commedia. The anonymous Florentine suicide can be seen as representative of the many faceless suicides produced by the city during the social and economic turmoil of the medieval period. The character of Pier della Vigna, while not a Florentine himself, inexorably ties himself, through his victimization at the hands of the vice of envy, to Dante’s experience of exile and therefore to the city of Florence, the font of covetousness in Dante’s eyes. Through the inclusion and manipulation of the Florentine cityscape in his mesta selva, Dante creates an innovative arboreal environment in which to further progress his novel deliberations on suicide and morality.

Barron, Emma
Independent Researcher
Challenging the ‘apocalyptic’ legacy of Carosello - audiences and television advertising in 1960s Italy

When historians write about Italy’s transformation during and after the economic miracle, RAI’s television advertising program Carosello is cited as a driving force in the growth of consumerism, albeit with certain Christian Democrat imposed constraints. For intellectuals at the time, the program brought an infantilising and manipulative form of Americanisation. Pier Paolo Pasolini was scathing in his assessment of the program and its impact on Italian society and culture. For anthropologist Laura Bonin studying television advertising in 1968, Carosello offered audiences a world view even more homogenous and stereotyped than other television programs, a ‘parasitic’ use of traditional values enabling ‘infantile regression’. Umberto Eco argued Carosello viewers experienced an ‘infantile regression’ in his 1964 book Apocalittici e Integrati reflecting the broader debate on the growing influence of mass culture that gave a lasting name, ‘apocalyptic’, to the intellectuals who lamented the destruction of Italian culture. The role of the television viewer as part of this
cultural and social history remains an area to be explored. Analysis of market research on Carosello advertisements suggests that far from being a straightforward exercise in consumerist manipulation, responses to television advertising varied depending on gender, region, size of cities and time of viewing. Indeed, millions of viewers did not watch the program, while other viewers failed to remember the products or advertisements. By analysing audience data of individual advertisements and programs, this paper challenges the historical and intellectual representation of Carosello and argues there was no homogeneous or mass ‘Italian’ response to the program and its advertisements.

Bartoloni, Paolo
National University of Ireland
Italian tradition and authenticity as a national and global phenomenon

At a recent event promoting the week of the Italian language in the world, the Italian Prime Minister Matteo Renzi emphasized the need of disseminating the originality and uniqueness of Italy globally and beyond the literary canon. Renzi’s argument and invitation speaks of the desire to look for and stimulate forms of international exchange and interaction at the centre of which is the belief in the preeminence of Italian craft and taste. But is not this already happening through the replication and citations of Italian cultural icons across the world, be it entire city (Venice), individual work of art (Michelangelo’s David), or urban concepts (the Italian square)? This paper reorients the angle of investigation by looking at the way in which the iconic past is revisited and recalibrated within Italy as a way of instantiating new modalities of consumption and appreciation both nationally and internationally.

Basilone, Linetto
University of Auckland
The Cultural Revolution in Italy: Italian intellectuals and their travel literature on People’s Republic of China

The narration of the Cultural Revolution occupies a particular space in the imaginary of contemporary Italian culture. Alberto Moravia, Goffredo Parise, Maria Antonietta Macciocchi, Alberto Iacoviello, Giorgio Manganelli, Gianni Rodari, Edoarda Masi and other Italian intellectuals travelled to China between 1966 and 1976, and described Maoist society to the Italian readership in their travel narratives. Those intellectuals’ contrasting images of the Cultural Revolution and of China were influenced by the intellectuals’ direct experiences in China, by their knowledge of Chinese culture and, most especially, by their political orientation. During the 1966-1976 timeframe, which roughly coincides with the Lungo Sessantotto (1966-1977), the Italian reception of the Cultural Revolution served as an open site of interaction and juxtaposition of different political ideas originated in the Italian Lefts, dependent on the geopolitical dynamics of the Cold War and the international debate on Communism ongoing among the European Communist Parties, the Communist Party of the Soviet Union and the Chinese Communist Party.

The present paper argues that the travel narratives on China and the Cultural Revolution written between 1966 and 1976 served as the contrasting image in a binary process of self-identification where China –
People’s Republic of China – was narrated as a spatially and culturally close-by, utopian land. Secondly, it describes the textual and referential nature of the Cultural Revolution and China, as symbols for the expression of the libertarian instances of the Italian people and the heterogeneous political debate ongoing in Italy among the Italian intelligentsia of the time.

**Battiston, Simone**  
Swinburne University of Technology  
**For an oral history of the Italian Communist Party (PCI) in Australia**

Increased access to archival sources has stimulated, in recent years, a renewed scholarly interest in the history of migrant radicalism. In Australia, in particular, this has translated into the study of left-leaning party structures and politically-minded associations, such as the Italian Communist Party (PCI) and the Italian Federation of Migrant Workers and their Families (FILEF) respectively. This paper focuses on the significance of oral history in recounting the presence of the PCI in Australia. Starting from Alessandro Portelli’s assumption that memory is not a passive depository of facts, but an active process of creation of meaning, this paper reflects on the subjective narratives and collective memory generated by the oral history testimonies collected among former PCI militants who operated in Australia in the 1970s and 1980s. Such narratives and memory serve as an important prism through which diasporic identity discourses, transnational political practices, and the trajectory of migrant-led activism can be seen and examined. The value of oral history, Luisa Passerini reminds us, also rests on silences, contradictions, discrepancies, gaps, and idiosyncrasies which may reveal frustrations, disillusion, regrets, as well as aspirations and dreams through experiences lived and remembered. While making sense of the communist militant past, and broadly of their political militancy in left-wing organisations, interviewees came to terms with their political opinions, emigration and transnational experiences, view of themselves and of the changing world around them. By going through and beyond facts, as suggested by Portelli, this paper contends that an oral history of the PCI in Australia enables us to confront past and present forms of migrant activism and transnational political engagement.

**Becucci, Stefano**  
University of Florence  
**Immigration and crime in Italy: the paradoxes of social research**

For years, mass media and scientific literature have defined the Italian public debate concerning ‘immigration and crime’ as a connection between foreigners and crime (Barbagli 1998, 2002, 2008). In other countries, such as the US, this connection has not been supported by any empirical evidence. According to the last report on immigration by the National Academic Press (The Integration of Immigrants into American Society, 2015), foreigners have a lower crime rate than American citizens. This paper will analyze the alleged connection between immigration and crime by taking into account a different perspective than the one adopted by mainstream research. Rather than measuring the extent to which foreigners are involved in criminal activities compared to locals, we will compare two of the most important approaches of the 20th
Ben-Aryeh Debby, Nirit
Ben-Gurion University of the Negev
Images and Words of Violence in the Venetian Ottoman encounter

This paper tackles the confrontation between the Venetians and the Ottomans during the Wars of Candia when the members of the Venetian Embassy were arrested, tortured and even executed. It is a particular story that is recounted in several artistic media and in various texts as well including sermons – as regarding art – in a book of miniatures (Memorie Turchesche, currently at the Biblioteca of the Museo Correr, Ms. Cicogna 1971), in a cycle of painted frescoes from Dolo and in a Chapel in the island of Murano dedicated to the Ambassador Ballerino. The paper discusses these artistic representations in connection with textual sources.

Benocci, Francesca
Victoria University of Wellington
Translating contemporary women poets from Aotearoa|New Zealand: a case-study in cross-cultural translation from New Zealand English into Italian

Language variety in postcolonial literatures has serious implications for any form of translation, especially interlingual. This presentation examines the impact of multilingualism on the translation into Italian of women poets of different cultural backgrounds and traditions from Aotearoa/New Zealand. New Zealand English includes numerous influences from the most prominent among cohabiting languages: Te Reo Māori – the language of the country’s indigenous people, and one of the three official languages of New Zealand – and South Pacific Polynesian languages (both Tongic and Nuclear).

In my presentation I will provide some examples by close-reading the original texts and my translations into Italian of poems by Tusiata Avia, Anahera Gildea, and Karlo Mila. The work of these three poets illustrates how the presence of indigenous languages in New Zealand English is a cultural marker of identity. I will argue that foreignising translation strategies enable the literary translator to best maintain the cultural and linguistic specificity of postcolonial literatures, with the aim of preserving the distinctive features of minority languages as much as possible – most notably their alterity and identity, generating in the target culture and readership a similar effect of cultural displacement and/or inclusion. The examples I discuss will document the challenges and responsibilities faced by translators of New Zealand poetry.
Bernardi, Claudia
Victoria University of Wellington
Elveticità di Alice Ceresa

Autrice di culto della neoavanguardia e della produzione letteraria femminista, Alice Ceresa (Basilea, 1923 – Roma, 2001) occupa uno spazio di confine fra canone sperimentale e canone della scrittura femminile in Italia. Per questo Ceresa è stata spesso frantesa da lettori e critici che hanno privilegiato l’uno o l’altro approccio ai suoi testi, senza tener conto di come le sue scelte sperimentali siano inestricabili dal suo impegno a rivelare i meccanismi dell’ideologia patriarcale.

Nonostante la sua eccentricità rispetto alle tradizioni sperimentali e femminili sia stata variamente notata e discussa, l’appartenenza della scrittrice ticinese al canone letterario italiano non è mai stata messa in dubbio. Eppure, nonostante la scelta di vivere e scrivere in Italia, il legame fra Ceresa e la nativa Svizzera (non solo di lingua italiana) rimane profondo e sfaccettato nell’arco di tutta la sua carriera, sia per motivi personali che nel contesto della sua produzione letteraria.

I documenti del ricco lascito Alice Ceresa conservati agli Archivi Nazionali di Letturatura Svizzera di Berna rivelano come l’elveticità di Ceresa non solo sia un elemento imprescindibile della sua identità di donna e di scrittrice, ma aggiunga un ulteriore elemento di eccentricità rispetto ai vari canoni letterari di riferimento (sperimentale, femminile, italiano): è un elemento che richiede di essere esplorato più in dettaglio e che getta nuova luce sulle sue scelte tematiche e sulla sua elaborazione linguistica.

Bona, Stefano
Flinders University
Italian filmmakers in China: a new start

Before a co-production agreement between Italy and China became effective in 2014, six Italian directors, from Carlo Lizzani in 1957 to Sandro Cecca in 2006, went to shoot feature films in the People’s Republic of China and were among the first Western directors to do so. This paper summarises the findings of a 3-year PhD research on the significance of their works, considering both their production history and their cross-cultural implications. It also uses these six case histories as reference point to discuss what can be expected for the present and future co-productions in a completely changed film industry and market context.

Bresin, Agnese
Hajek, John
Kretzenbacher, Leo
University of Melbourne
Italian interregional encounters

Apart from their historical, political and administrative aspects, Italian regions can also be seen as different communities of practice (Eckert, 2006), each with their own specific linguistic and cultural identity. Language practices may vary substantially from region to region. What happens when individuals move across Italian
regions? Whether they relocate permanently or visit briefly, speakers moving across Italian regions meet the local population in what we can call ‘Italian interregional encounters’, in which each individual brings his/her background of roles, identities, personal preferences, etc. and meets with individuals from other backgrounds. This paper explores perceptions of regional identities and misunderstandings in Italian interregional encounters through the analysis of language use, and the way speakers address each other in particular, as this is seen as a productive terrain for an investigation of human relations (Clyne et al., 2009).

The context in which such encounters are examined consists of interactions between waiters and customer in restaurants. Such encounters, and the way individuals talk about them, offer the opportunity not only to render and discuss the perception of Italian regional identities, but also to observe misunderstanding, negotiation and alignment of interactional language use when practices vary. Moreover, the particular situational and interactional context of restaurants offers the opportunity to explore the roles involved, i.e. waiter and customer, and the power relations that may be associated with them.

This paper is part of a large-scale study on address practices in Italian service encounters, based on quantitative and qualitative data collected in five regions of Italy.

Brown, Joshua
Stockholm University

Methodological reflections on language contact in Renaissance Italy

The paper returns to the complex question of the sociolinguistic history of Italy during the period 1400-1600. The traditional historiography of the Italian language adopts a teleological perspective, often arriving at the codification of Italian in 1525 with the publication of Pietro Bembo’s Prose della volgar lingua, based on 14th century Florentine used by the ‘Three Crowns’. This approach to the history of Italian has meant that less attention has been devoted to other processes of language change, as well as less focus on areas outside Tuscany. One major process occurring simultaneously was koineization – the formation of a koine or ‘common language’. This was the main feature of language change in north Italy, and occurred while a standard was also being developed. Recent research into the histories of non-Italo Romance varieties have suggested that standardisation and koineization are not mutually exclusive processes. Rather they are best characterised by a ‘top-down’ vs. ‘bottom-up’ approach respectively, with many points of intersection. The paper transposes these notions onto the sociolinguistic landscape of Renaissance Italy, allowing for further insight into how Italian was codified in particular, and the relationship between standards and koines more generally.
Bulli, Giorgia
Soare, Sorina
Zulianello, Mattia
University of Florence
Italian parties and the migration challenge: populism or an anti-immigration stand?

Italy has only recently become an immigration country. The country has registered a positive migration balance only since the beginning of the 1970s. The growing importance of the migration issue in Italy – in terms of figures and political influence – has not been accompanied by the development of a systematic political understanding and management of the phenomenon. Moreover, the unstable composition of the Italian governments over the past three decades has made it impossible to develop an organic and shared migration policy. Starting from the late 1980s, with the emergence of the populist party of the northern league (Lega Nord), migration has become a very ‘lucrative’ political issue. The initial opposition of the party to internal immigration from the south to the northern regions of the country soon turned into open hostility towards the so-called ‘extra-communitarian’ migrants. This transformation was the consequence of a sudden and unexpected increase of migration fluxes from eastern Europe and north Africa in the early 1990s. Since then, the anti-immigration stances of the Italian parties have overlapped with a populist call to the people’s will. The conflict on this issue has increasingly become a party based–contraposition, which is now perceived as a ‘new cleavage’. Starting from a short presentation of the main Italian parties’ position on migration, this paper will address three main questions:

1) How does the Italian migration history affect parties’ positions and their policy making?
2) What are the implications of anti-immigration stances for the Italian party politics?
3) To what extent do anti-immigration arguments and a populist call to the will of the people overlap?

Burdett, Charles
University of Bristol
Haunted subjectivities: reading literary representations of the Italian presence in East Africa

The paper addresses the representation of the Italian presence in East Africa in the decades following the end of the Second World War as well as the memory of Italian colonialism. It looks at the writings of Erminia Dell’Oro, Niky Di Paolo, Gabriella Ghermandi and Igiaba Scego. The paper focusses on the recurrent thematic emphases in this body of writing: the shattering of societal structures that had once seemed paradigmatic or permanent, the growing perception in the present of wrongs that were perpetrated in the past, the consequent sense of different temporalities jostling uneasily with one another. The paper argues that our ability to see the texts not simply as straightforward narrations or as transparent reproductions of people’s experiences but as complex evocations of an array of multi-faceted material and psychic realities is enhanced if we read the writing in the light of recent theoretical studies that have sought to explore how the past returns to trouble the present both within individual consciousness and within the collective imaginary. More specifically, the paper argues that by reading literary representations of the Italian presence in East Africa in the light of critical reflections on how the spectre of the past infiltrates the present one can gain a greater
sense of how the writing attempts to represent the individual’s unknowing participation in some of the most deeply layered transnational practices of society.

Cancian, Sonia
Zayed University
‘This is the way our love is…’: cultural languages of love in Italian migrant letters

Love and the writing of love in letters remains at the heart of our stories as human beings. For migrants, refugees, and exiles, these letters carry the additional weight of a past anchored in a transnational space—loves past, loves found, and loves rekindled in the memory and in the present. Many times letters of this nature remain forgotten in a drawer, a shoebox, or tucked away in a dust-covered suitcase of one’s home. Yet, as material evidence of intimate relationships, migrant letters of this nature underscore the centrality of a constellation of emotions (loss, grief, guilt, nostalgia, hate, euphoria, and joy) and a defining individual experiences of mobility in relation to self, family, and nation. A case in point is the Italian letter collection of Antonietta Petris and Loris Palma. In September 1948, following two years of constant writing back and forth between the Friulian town of Ampezzo, and Venice, a mere 200 km apart in northeastern Italy, Antonietta and Loris were suddenly faced with an unprecedented obstacle: the deep waters of the Atlantic Ocean. Family ties and economic opportunity in Canada beckoned, and while reluctant at first, Antonietta embarked on this adventure, resigned to leaving Loris behind, at least temporarily. This paper discusses ways in which the cultural language of love was used in the letters to plead, reaffirm, and reassure that both lovers’ hearts had grown fonder over distance. The letters, part of a collection of over 75 letters currently being edited and translated for publication, represents a dyad of ordinary and extraordinary narratives, one that speaks directly to the emotional proximity and physical distance engendered by migration and love during Canada’s and Italy’s last vibrant postal age.

Caputo, Gianluca
RMIT University, La Trobe University
Mercantile voyages on the world stage: the shadow of Machiavelli in Francesco Carletti’s literary creation of a shared global ethics

Savonarola’s censure of the earthly, task-oriented art of prudence, and the resulting praise of the same virtue as the traditional Christian value that subordinates human common good to the honour of God, initiated a debate destined to continue mostly unabated for nearly five centuries. Emblemized in Machiavelli’s Prince, in the Age of Discoveries this dispute evolved parallel to the European exploration, and subsequent colonization of the planet. The reformation of pivotal moral and political Renaissance idea(l)s led to the gradual development of diversified historiographical narratives less concerned with the actions and intentions of rulers, and more concentrated on the social effects those interventions produced. Whereas scholars have amply and convincingly demonstrated the cultural and disciplinary implications of the paradigmatic shift from political theory to political practice in doctrinal treatises and historical commentaries, its effects on contemporary travel accounts have attracted less attention.
In this talk I investigate the literary and rhetorical means through which the Florentine merchant and traveller Francesco Carletti discussed the events and ethnicities portrayed in his travel account, entitled *My Voyage around the World*, establishing a narrative praxis based on the commonality of human nature and actions. Specifically, I explore Carletti’s uneasy compromise between the divisive virtues of the Universal (i.e., Christian) Man, and the Machiavellian echoes that inform a pioneering intellectual moral ground upon which to emphasise a shared, dialectical meaning of the Dignity of Man that could transcend European symbolism and potentially embrace in its rationale all inhabitants of the Global Theatre of the World.

Carrieri, Alessandro
Monash University

*L’esilio dall’Italia Fascista: i compositori e i musicisti ebrei italiani*

Il tema dell’esilio degli ebrei italiani durante il fascismo è stato solo parzialmente studiato dalla storiografia italiana ed estera. Al contrario, l’esperienza dell’esilio degli ebrei tedeschi e francesi ha goduto di maggiore attenzione da parte degli studiosi. I motivi sono molteplici e le ragioni di questo ritardo sono state analizzate solo negli ultimi anni da alcuni studiosi, con la pubblicazione di importanti contributi sull’esilio degli intellettuali e professori universitari negli Stati Uniti.

Questa ricerche hanno tuttavia trascurato la storia dell’esilio da parte dei musicisti e compositori ebrei italiani durante il Fascismo, rimandando ancora la riscoperta delle loro esperienze di esiliati e della loro musica. Per questi musicisti e compositori, come per gli altri intellettuali esiliati, l’esilio fu innanzitutto una necessità di fuga. Una forzata partenza dall’Italia delle leggi razziali che deve essere distinta da una volontaria scelta di emigrare. Questo aspetto trova conferma proprio nella memorialistica dove il termine più frequente è quello di esilio. Infatti, l’esilio è essenzialmente un’esperienza di distacco dal mondo in cui si è nati e cresciuti ed in cui vengono spezzate le esistenze. Partendo da questo assioma, nel mio contributo cercherò di ricostruire le esperienze di alcuni fra i più importanti musicisti e compositori ebrei italiani che presero la via dell’esilio per sfuggire alle leggi razziali fasciste. I compositori presi in considerazione sono Mario Castelnuovo-Tedesco e Vittorio Rieti che si stabilirono negli Stati Uniti; Renzo Massarani che scelse il Brasile e il pianista Gualtiero Volterà che si stabilì per alcuni anni in Australia.

Carroli, Piera
Australian National University

*Hope or utopia? Affirmative trajectories in Nomad Italian*

Constant movement is and has been a characteristic of our planet, all its species, its geography, its languages and cultures. Survival and progress have largely depended on the ability to change and cross continents. As people(s) journey across land and sea, leaving behind war, poverty, conflict, famine, they reach at times unwelcoming shores, meet different ways of life. At times a sense of estrangement arises at first impact, even collisions, between new arrivals and settled peoples. Yet, through dialogue, memory, tales, convergencies emerge, friendships are formed, enriched by these encounters, interwoven with new languages, new cultures, new subjectivities.
Taking as stepping stones the concepts of Hope (Arendt), Utopianism (Ashcroft 2016), Nomadic subjectivity (Braidotti 2008) this paper will analyse Italian Nomad texts (Carroli & Gerrand 2014) to show how writing across languages, cultures can break institutionalised images, histories, literatures. By using the term ‘nomad Italian’ and including literary texts written by authors born in Italy, or outside Italy, I purposefully fracture canonic perceptions of literature as well as recent labelling of ‘new’ forms of literature as minor, migrant, postcolonial.

Writers considered transform Italian literature and culture, opening it to the world, by crossing histories (Janeczek 2010); by re-writing post / colonialism (Scего, Bianco & Scего); by merging generational memories of colonialism in writing and song between Africa and Italy (Ghermandi 2007).

Hope comes from what is new, said Arendt. ‘The sad truth is that most evil is done by people who never make up their minds to be good or evil.’ ‘The most radical revolutionary will become a conservative the day after the revolution.’ Beyond the political and legal spheres, it is the creative that, by showing and performing possible trajectories of hope, constitutes the movement forward from cynicism, retrograde discourses and fortified ideas of culture and language. Utopianism may be only way forward.

**Carter, Josh**

*University of Melbourne*

*‘Un racconto comune’: witnessing and the renegotiation of traumatic memory in Timira: romanzo meticcio*

This paper draws on Shoshana Felman and Dori Laub’s psychoanalytic theory of witnessing to analyse the renegotiation of traumatic memory engendered by its retelling in *Timira: romanzo meticcio* (2012). The text chronicles the turbulent life of protagonist Isabella Marincola, the daughter of an Italian soldier garrisoned in Somalia and a local woman. It was co-authored by Wu Ming 2 and Antar Mohamed after the death of Isabella in 2010. In this paper I submit that witnessing circumvents previously unequal encounters between Italians and Somalis at the level of the narrative through the reaction of Italian characters to Isabella’s testimony. And at the level of the text’s construction through the collaborative writing process adopted by Wu Ming 2 and Antar Mohamed. The act of witnessing opens up a dialogic space between the trauma victim and an interlocutor who assumes the role of an empathetic listener, allowing for a form of heteropathic memory to emerge. Heteropathic memory enables the empathetic listener to momentarily transcend their own cultural boundaries in order to comprehend trauma from the perspective of the victim, a process I refer to as renegotiation. The renegotiation of traumatic memory allows Italian characters to incorporate the suffering of others into their memories of Italy’s colonial past. The act of witnessing enacted by Antar and Wu Ming 2 is also a means of decolonising the writing process. It avoids repeating an earlier model of co-authorship typical of Italian postcolonial texts prominent in the 1990s. My analysis of the text provides a new insight into the dynamics of memory surrounding imperialism and reveals the evolving relationship between Italians and their former colonial subjects.
Ceccoli, Federica  
Università di Bologna  
Second-generation immigrant children as young translators: their contribution to facilitate the integration of immigrant families

Over the last forty years, the number of immigrants living in Italy has increased considerably and this presence has turned the country into one of the main receivers of immigration (OIM report online). However, some differences can be detected in the approach to the linguistic and cultural integration among different generations of immigrants. Adults face bigger challenges to be part of the host society than their children who tend to acquire language proficiency and adapt to the new culture much more quickly (Ambrosini and Molina 2004). Since immigrant children have a better knowledge of the language and culture of both their home and host countries, they often contribute to family life translating and mediating for their relatives when they have to communicate with representatives of local institutions. This practice is defined as ‘child language brokering’ and it includes the linguistic and cultural mediation activities carried out by bilingual children who broker for family members or friends (Antonini 2011, 2014, 2015). This presentation sets out to highlight the high frequency of this activity and its main characteristics reporting some of the data collected by means of a questionnaire administered to Italian immigrant students attending junior high schools in the Emilia Romagna region. The in-depth questionnaire sought to investigate a wide variety of brokering issues such as frequency and purpose of the activity, where, when and which documents young language brokers translate and how they feel about this practice. The goal is to stress the importance of second-generation immigrant children’s role as translators and their help for the whole family’s integration process.

Colaciccio, Tamara  
University of Reading  
The activities of Italian Studies academic staff in inter-war Britain: a transnational network from culture to politics (1920s-1940s)

This paper focuses on Fascism’s strategies in inter-war Britain developed by the Fascist regime together with Italian professors of Italian language, literature and culture based in British universities, such as the UCL and The University of Oxford. In so doing, it elaborates the role played by Italian intellectual elites in diffusing Italian culture in Britain, and in cooperating with Mussolini in employing foreign universities as instruments to develop ‘soft power’ understood as cultural and political influence.

Since the 1990s scholars of Fascism have tended to accord pre-eminence to Mussolini’s search of approval and related propaganda policies, analysing the strategies addressed to foreigners and his aims to gain control over emigrant Italians. The Italian community in London encompassed mainly uneducated Italians and, although the policies centred on it between the 1920s until WWII have been systematically explored (Suzzi Valli, 1995; Baldoli, 2003), the activities of intellectual elites living in Britain have remained unexplored. In investigating this area, my paper frames the Italian presence and exchange with the UK in a less conventional manner and outlines the multidimensional role played by Italian academics working in the country. So, it identifies a new avenue for gaining a deeper understanding of a not investigated Italian network abroad and its connection with Italian and British culture, propaganda and politics between the two World Wars.
Cosmini, Daniela  
Palaktsoglou, Maria  
Glenn, Diana  
Bouvet, Eric  
Flinders University  
**Italian or Greek? Migration narratives of Italian/Greek immigrants from the Dodecanese to Australia**

In 1912, the Greek islands of the Dodecanese came under the occupation of Italy, which lasted until 1947 when the islands returned into the possession of Greece. By 1940, almost 8,000 Italians settled in the Dodecanese, mainly in the island of Rhodes. During the islands’ Italian administration, many Italians and Greeks migrated to Australia on Italian passports and their stories and experiences have often been overlooked or bypassed within migration discourse.

In this presentation, we will focus on Italian/Greek immigrants who arrived in Australia from the Dodecanese during Italy’s occupation. We will examine their migration experiences as they emerge through primary resources (archives and newspapers) and their oral narratives and written accounts. The presentation addresses an understudied period of Italian colonial history and represents an intersection between Italian and Greek Studies. It will analyse Italy’s role in the Aegean and its relationship with Greece from a migrant’s perspective. In particular, this study will attempt to highlight migration stories in order to connect different generations of Italian and Greek migrants to a little-known facet of Italian and Greek history. The paper will present the hardships and difficulties encountered by these migrants and the implications for their identity formation in the Australian context.

---

Dagnino, Arianna  
The University of British Columbia  
**Self-translation as transcultural mediation in Francesca Duranti’s *Left-Handed Dreams* (1996)**

Self-translation has been defined as ‘the act of translating one’s own writings into another language and the result of such an undertaking’ (Grutman). In this paper, I discuss the self-translational practice of the Italian author Francesca Duranti, who self-translated from Italian into English her novel *Left-Handed Dreams* (1996). To do so, I mainly draw upon an interview I had with the author.

Adopting a transcultural perspective (Epstein, Welsch) this study aims at tracing how self-translational practices impact on and imply a renegotiation of the author’s cultural identity. It does so by focusing on two main questions: a) What happens when two cultural identities enter in competition while self-translating; b) What happens to the cultural dimension of the self-translated text in this translative movement.

Translation theory often capitalizes on juxtapositions, such as author vs. translator, original vs. translation, literal translation vs. interpretation, dominant language vs. minority language. Self-translation seems to work in-between these dichotomies (Hokenson and Munson) and to inhabit a transcultural space that lies beyond the divides of languages and cultures. This paper seeks to challenge these oppositional framings and to find
support for the view of self-translation as ‘a new kind of textual territory; a labyrinthine but interconnected space in which the hybridity of texts-in-translation reflects the hybrid, inter- and transcultural identities of those who produce them’ (Venzo).

d’Arcangeli, Luciana
Flinders University
Il conflitto nel teatro di Dario Fo e Franca Rame dagli anni ‘60 a oggi


Davies, Jonathan
University of Warwick
Insults in Early Modern Italy

Insults and historical (im)politeness have become the foci of increasing research over the last thirty years. This paper considers two particularly rich sources for contemporary views of insults: Camillo Baldi’s Delle mentite e offese di parole...(Bologna, 1623) and Delle considerationi e dubitationi sopra la materia delle mentite e offese di parole, Libri due (Venice, 1634). These books provide systematic analyses of the origins, nature, and variety of insults. They examine how to respond honourably to insults, when insults break the peace, how to avoid loss of honour, whether honour is more valuable than life, and how to restore peace following insults. The question of whether or not a gentleman's honour has been compromised by insults is discussed by Baldi across more than one hundred examples.

De Toni, Francesco
Verdina, Federica
University of Western Australia
Scrittura epistolare e reti sociali: un’analisi della corrispondenza di Rosendo Salvado, 1846 -1900

Attraverso l’applicazione dell’analisi delle reti sociali (social network analysis) allo studio di un corpus epistolare otocentesco, questa comunicazione si propone di fornire un contributo allo sviluppo di metodi d’indagine per lo studio storico e sociolinguistico della lingua epistolare, presentando vantaggi e limiti della social network analysis in tale campo di ricerca. In particolare, la presentazione si concentra sulle reti epistolari multilingui che caratterizzano il contesto missionario cattolico del XIX secolo, evidenziando il ruolo
dell’italiano all’interno di queste reti. L’analisi è condotta attraverso lo studio della rete epistolare del vescovo galiziano Rosendo Salvado (1814-1900), fondatore della missione benedettina di New Norcia, in Australia Occidentale (1846). Lettere conservate in numerosi archivi documentano l’appartenenza di Salvado a una rete epistolare ampia, transnazionale e multilingue, che comprendeva una variegata gamma di corrispondenti (familiari, cardinali, ufficiali coloniali, amici, scienziati ecc.), sia australiani che europei, e al cui interno l’italiano aveva una presenza significativa, soprattutto a causa del suo ruolo come lingua di comunicazione della Chiesa Cattolica. In questa comunicazione ricostruiamo dapprima la rete epistolare di Salvado, mettendo in luce le funzioni (strumentali e/o affettive) dei legami sociali intrattenuti attraverso la scrittura di lettere. In secondo luogo, descriviamo il ruolo dell’italiano nel mantenimento di relazioni sociali all’interno della rete e compariamo il suo uso sociale con le altre lingue usate nella rete. Infine presentiamo i risultati di un analisi contrastiva delle diverse pratiche linguistiche (morfosintassi, lessico e pragmatica) all’interno della rete, descrivendo sia le differenze interlinguistiche tra lettere scritte in lingue diverse sia le variazioni intralinguistiche entro la corrispondenza in italiano.

Fernando, Shayani  
University of Sydney  
Ancient Italian stone craft and its influence on contemporary stone culture and exposition –tracing the trajectory of the *modello*  

This paper aims to investigate freeform stone crafting techniques for the increase in value of architecture and ‘crafting’. It will advocate for the use of stone as a sustainable building material in Australia taking great insight into the stone crafting industry in Italy. Through international collaboration on prototypes and models, cross cultural exchange of knowledge is possible. Workshops and artist residencies such as the Digital Stone Project in Tuscany, facilitate interaction and skills transfer which bridge the disparity between the art, architecture and technology communities.

The strength of architecture in Italy has always been a source of inspiration to many theorists, designers and architects. In Italo Calvino’s *Invisible Cities*, Marco Polo describes a bridge, stone by stone. ‘But which is the stone that supports the bridge?’ Kublai Khan asks. ‘The bridge is not supported by one stone or another,’ Marco answers, ‘but by the line of the arch that they form.’ Kublai Kahn remains silent, reflecting. Then he adds: ‘Why do you speak to me of the stones? It is only the arch that matters to me.’ Polo answers: ‘Without stones there is no arch.’ (Calvino 1972) This exploration of material and structure is what generates new paradigms represented by various techniques in written and modelled forms. From Italo Calvino’s narration of stone structures one can assume that models have been used to test structural issues and forces throughout history.
Floriani, Sonia
Università della Calabria
Verso la costruzione di un’identità interculturale? Un’ipotesi sociologica sulle narrative postcoloniali

In questa relazione viene proposta un’analisi sociologica della contemporaneità italiana privilegiando come fonte le narrative postcoloniali. Sono romanzi, racconti e liriche dell’ultimo ventennio, a opera di autrici e autori nelle cui biografie sono compresenti le eredità di un’ex colonia e dell’Italia ex-colonizzatrice, e sono accomunate, oltre che dalla ‘presa di parola da parte dei subalterni’ (Said 1988), da una prospettiva sul colonialismo e sulla postcolonialità ‘eccentrica’ rispetto alle narrazioni dominanti (D’Haen 2007). Queste narrative – più inclini alla ‘testimonianza’ che alla ‘fabulazione’ (Jedlowski 2000) – propongono difatti ricostruzioni del passato coloniale e rappresentazioni della postcolonialità contrappuntistiche rispetto alle ricostruzioni e alle rappresentazioni dell’ex colonizzatore, e mettono a confronto le memorie mistificate o rimossse dal colonizzatore e le memorie critiche della colonia, con l’intento esplicito di rompere l’oblio ed elaborare una memoria condivisa. La memoria è una questione cruciale anche per il ruolo che svolge nella definizione dell’identità (Sciolla 2012). Dalle narrative postcoloniali – è questo il focus dell’analisi – si assume emerga l’aspirazione alla costruzione di un’identità la cui cifra è l’interculturalità.

La categoria di identità culturale ruota intorno a una comune origine etnolinguistica e geo-storica e chiama in causa il rapporto noi-loro (Kymlicka 1995; Benhabib 2005). Provando a sovvertire l’asimmetria di questo rapporto e intendendo la comunanza in senso più ampio fino a includervi la storia coloniale, le narrative postcoloniali intravedono e suggeriscono le possibilità di incontro e ibridazione fra identità culturali che si escludevano in passato e continuano a escludersi a vicenda, di messa in discussione e rinuncia della propria e dell’altrui irriducibilità, di accoglienza e riconoscimento dell’identità subordinata da parte del colonizzatore che l’aveva stigmatizzata, violata, espropriata, e, per queste vie, gli spazi di elaborazione di una comune identità interculturale (Rebughini 2014).

Foster, Kevin
Monash University
The massacre that never was: English language responses to the Monte Sole massacre

This paper will interrogate why the Monte Sole massacre, the largest massacre on the Second World War’s western front, remains virtually untreated in English language texts and, as a result, largely unknown in the English speaking world. It will ask why, after almost fifty years, Jack Olsen’s Silence on Monte Sole (1968) remains the only English language text dedicated to the treatment of this event. The paper will place the Italian campaign in the broader context of Allied, English language responses to the war and consider how the Italian front, and the men fighting on it were regarded at the time by the public, by combatants on other fronts and how these perceptions informed representations of the war in Italy in the years after the cessation of hostilities.

It will propose that the accusation that the men fighting in Italy were ‘D-Day Dodgers’ had a profound impact on English language accounts of and responses to the war in Italy written in the immediate aftermath of the
campaign. It will argue that the ‘D-Day Dodgers’ tag generated an overemphasis on the dangers and hardships faced by the allied troops in Italy at the expense of a focus on the suffering of the country’s civilians at the hands of the Nazis and in the civil war that was being waged around them. As the war slipped further into the past, and Italians did their best to put the trauma behind them, ignoring or burying the evidence of what happened on Monte Sole, so the massacre almost entirely disappeared from non-Italian texts until the 1980s. The paper will consider how the predominant genres and dominant themes in post-war accounts of the Italian front further combined with the politics of the Cold War in Italy and the lack of English language sources to ensure that the largest Nazi-led massacre of civilians in Italy remained, and has continued to be, largely invisible to an English language audience.

__Fusillo, Archimede__

Author

The other migration story

There is a gap in the story of many diaspora around the world – not least that of the Italians in Australia – wherein their history begins and ends with those whose migration was one-way, those who left behind their native home for good. But what of those who, for whatever reasons, returned to their place of birth to see out their lives – those whose futures lay in their past. It is their voices that I set out to capture when I visited Italy in 2014 as the recipient of an International Fellowship, to interview men and women who had ‘moved’ to Australia in the great post-war movement of the 1950s and 1960s, only to return to Italy, some after several decades. Why did they make this seismic shift twice? Why have their reasons not been chronicled? What myths have built up around their decisions? What hardships awaited them both in Australia and then again in Italy on their return?

The contact between the known and the inferred, the real and the mythology, continues to colour and define the Italian experience of migration, and not just between Australia and Italy I suggest. There are issues of identity, belonging and repatriation that are universal, from the ports of Australia to the harbours of New York, Argentina, Brazil, England, and beyond. Politically and culturally the stories of these men and women shaped government policy, but also the thinking of their compatriots, at home and abroad. The ‘Other Migrant Experience’ is a very real one – yet a largely ignored social reality.

__Gacioppo, Amaryllis__

Monash University, University of Bologna

Routes to belonging: interrogating cultural identity through the urban walk

American writer Rebecca Solnit likens the act of walking to a temporary sculpture that ‘reshapes the world by mapping it, treading paths into it, encountering it...each act reflects and reinvents the culture in which it takes place’. For Solnit, the urban walk creates a temporal juncture that combines the geographical with the emotional. For this reason, it has been used by transcultural writers such as Andre Aciman and Igiabo Scego as an active method of inquiry into modes of belonging within place. Drawing from fieldwork undertaken for my creative PhD project, this paper will explore the notion of cultural belonging through the urban walk. This project is a collection of psychogeographical essays that follow my walks through the Italian cities of my
maternal heritage: Rome, Palermo, and Turin. Through these walks I attempt to interrogate the concept of homeland and cultural nostalgia as a second-generation Italian-Australian. Using the framework of contemporary Italy, this paper will draw from both creative practice and literary analysis of transcultural writers that examine belonging through the urban walk within the Italian city. This paper will ask: how can the urban walk be used to create meaningful belonging within inherited culture?

Gagné, John
University of Sydney
‘Bring them home and mend them’: keeping up appearances in the Sforza wardrobe

The forms of display required of Renaissance regimes – for festive entries, feast days, foreign embassies, and jousts – frequently surpassed the capacities of those powers to pay for goods and services. Resources were often finite, but rulers wished to give the impression of infinitude. The tension between upholding that fiction and managing real economies of opulence raised several problems. This paper examines one of those quandaries in Sforza Milan (1470s-90s). Specifically, it explores the dukes’ attempt to administer the oversight of the guardaroba, the wardrobe that held ducal clothing, textiles, decorations, and other luxuries. Documents in the Milanese ducal registers show the rulers’ concern to husband their resources strategically. One of their worries was unreturned loans of wardrobe items to ostensibly trusted proxies such as ambassadors, churches, and festival organizers. Masters of the Sforza wardrobe thus policed delicate boundaries between loans and gifts, sought to recover ducal ownership of items that had gone missing, and restored items that had lost their lustre.

Giorgio, Adalgisa (University of Bath)
Houkamau, Carla (University of Auckland)
Hybrid identities: negotiating conflict, discrimination, and racism among the Māori Italians in New Zealand

Māori are the indigenous people of New Zealand who were colonised by British settlers (‘New Zealand Europeans’ or ‘Pākehā’) from the late 18th century. British colonisation saw Māori lose most of their lands to Pākehā and, for generations, Māori have worked consistently to have these losses acknowledged. Central to reparation is the Treaty of Waitangi (1840). Although Māori have now achieved recognition of the Treaty, equality is not a reality in New Zealand and incidences of both casual and blatant racism towards Māori still occur. At the same time, as a result of 140 years of government assimilation policies and ensuing intercultural contact, there is a high level of biological, social, and cultural integration, which make some Māori physically and culturally indistinguishable from Pākehā and other non-Māori New Zealanders. Existing research shows that hybrid identities are a resource which provides practical and psychological skills that enable Māori to transcend the negative stereotypes of Māori that permeate New Zealand society. This appears to be the case also for the Māori Italians on whom our study is based. Using data drawn from 44 interviews with Māori Italians conducted in March-April 2013, this paper examines the different forms of interpersonal racism the interviewees reported. We will consider our data in relation to hybrid identities, identity fluidity, Maori-
Italian relations, the recent social, political, and cultural changes affecting New Zealand and its development into what is now a multicultural society.

Gragnani, Cristina  
Temple University  
Italian women writers and Irredentist propaganda: reimagining the nation Baedeker style

Like the majority of their male counterparts, Italian women intellectuals were mainly in favour of Italy’s entry into World War I. Many of them actively participated in pro-war propaganda through pamphlets, novels, poems, and dramas. Several female authors engaged in Irredentist discourse. Examples include Willy Dias (Fortuna Morpurgo), Hydée (Ida Finzi), Carolina Invernizio, and Anna Franchi. In my presentation, I will focus on the writings of Anna Franchi and Willy Dias. Both authors framed their Irredentist discourse into a hybrid genre, which stands midway between Baedeker-style travel writing and pamphlet style. Anna Franchi’s volume Città sorelle (1916) devotes one chapter to each of the contended lands (Trento, Trieste, Fiume, Istria, The Gorizia County, the Laguna, and Dalmatia). Likewise, Willy Dias published columns on the occupied lands and on the areas along the frontline (1915-1917). Both Franchi and Dias produced narratives based on the celebration of the Roman and Venetian legacies present in the lands in question, and the clash between Latin civilization and German barbarism. They both used guidebook style writing to allow their readers to ‘visualize’ the ‘unredeemed’ areas, learn about their beauty, and develop a yearning for a redefinition of national borders. Drawing upon Benedict Anderson’s theory of imagined communities, I show how Franchi and Dias used the Baedeker format to take a stand in the Adriatic Littoral tension among opposite nationalisms, and construct the Italianness of the contended lands.

Grant, Sally  
Independent Researcher  
The ‘Room of Whimsical Landscapes’ as a site of Chinese cultural encounter in an eighteenth-century Veneto villa

Early-modern Venice was defined by its location and trading practices as a significant site of convergence between East and West. The urban fabric of the city and its social, political, and cultural worlds were informed by both the Republic’s connection to Europe and its encounters with the Byzantine and Islamic civilisations. By the eighteenth century, Venice’s fascination with China, initiated in the thirteenth century by Marco Polo’s travels, as well as Venetian engagement with Enlightenment thought, meant that the city retained its potency as a site of transcultural exploration and exchange. These encounters with other worlds, however, did not just take place in the city, but also occurred in the villas of the Venetian nobility (it could be argued that the countryside allowed for more freedom to engage with transcultural ideas that the State considered dangerous). My paper will analyse one instance where such a connection transpired in the decorative scheme of a country estate. In 1771 the painter and theatre scenographer Andrea Urbani frescoed the villa Giustiniani in Noventa, a small township near Padua. The
entire decoration illusionistically transports beholderson to places other than they are, but two rooms in particular reveal Venice’s cultural connection to the East.

This paper will look more closely at the chamber I have named the ‘Room of Whimsical Landscapes’ due to the charmingly odd chinoiserie vignettes painted abstractly throughout the space. By situating the room within the social practice of Venetian villeggiatura, the extent to which its artistic scheme drew upon Chinese motifs merely for decorative delight, or as a way to connect more closely with another culture, will be examined.

Guastella, Gianni  
Università degli studi di Siena  
(Tra)scrivere la (propria) memoria: il caso di Carmelo Campanella

Per conservare traccia di sé e del suo mondo, Carmelo Campanella ha riversato sulla pagina scritta un variegato patrimonio di poesie, canzoni, racconti. A quanto appreso da bambino, oralmente, Campanella ha aggregato ogni forma ‘poetica’ incontrata negli anni per iscritto, oralmente, attraverso i mezzi di comunicazione di massa. Trascrittore ed editore di se stesso, Campanella ha cercato di fare della propria memoria ‘orale’ (praticata a lungo in contesti puramente performativi) un documento impaginato in modo da poter essere pubblicato a stampa. La letteratura scritta ha spesso esercitato sulla magmatica produzione orale e improvvisata della tradizione analoghe forme di selezione e appropriazione. Gli stessi poemi omerici non sono altro che il frutto di un’operazione di questo genere. E molti esempi analoghi potrebbero essere tratti dalla lunga storia della letteratura e dell’editoria in epoca moderna. Si pensi ai testi epici e lirici cinquecenteschi ricavati dalle performance di celebri cantimbanchi dell’epoca, e spesso promossi dai loro stessi autori.

Come sempre, ad essere sacrificata, nel processo di trascrizione, è la dimensione musicale, che richiede competenze troppo sofisticate per essere ‘trascritta’ (ed edita). Cosa resta della tradizione orale e performativa, quando il vaglio della scrittura impone le proprie esigenze editoriali su ciò che viene tramandato alle generazioni successive? Perché un personaggio come Campanella non sembra interessato a far conoscere il contesto in cui le sue esperienze performative hanno preso corpo (a cominciare dal suo modo di ‘cantare’ gran parte dei testi che egli si è limitato a trascrivere)? Perché, quando gli stessi protagonisti delle tradizioni ‘popolari’ aspirano a diventare ‘autori’, la dimensione orale continua a rimanere in secondo piano, sebbene siamo ormai stabilmente immersi in un contesto comunicativo multimediale?

Gussago, Luigi  
Monash University  
Collision of identities: nicknames and aliases in contemporary Italian picaresque novels

This paper investigates the language-symbolic relevance of aliases in a selection of contemporary picaresque novels following Lotman-Uspensky’s and Wittgenstein’s theories. Picaresque characters adopt aliases to escape an uncomfortable past, disguise their dishonest dealings, inhabit different personalities or, more
simply, capture the reader’s sympathy. However, far from being mere narrative artifices, nicknames reveal a distinctive outlook on the ‘real’ world: through them, pure nominalisation of objects and phenomena surrenders to meta-description, synonymy and the contingency of meaning. These reflections will be exemplified in passages by Arpino, Benni, Busi, Eco and other authors of ‘rogue stories’.

Gussoni, Alice  
University of Oxford  
**Connecting people through papers: an overview on Gaetano Salvemini’s British antifascist network**

When the prominent historian Gaetano Salvemini left Italy on July 1925 to escape from the Fascist dictatorship, he found in Great Britain a community of people ready to support the cause of antifascism in different ways. These people gathered around him formed an interconnected network composed by four parts, communicating and cooperating with each other, which can be categorised as Academics, Antifascist Women Circle, Press and Politicians. In order to identify the members of the network and categorize them, it is necessary to approach the issue by carrying on an accurate archival research. The obvious starting point is constituted by Salvemini papers: his correspondence, held in Florence, offers many hints in order to understand which persons were closer to the historian between 1925 and 1934. Although Salvemini Archive is huge, it offers mainly letters written to the historian by other correspondents. As a consequence, many other British and Italian sources have to be consulted in order to retrace the answers to those letters and better understand the kind of relationship established between people. The challenge offered by this research is therefore double: to identify the main character of the network simply by reading correspondence, and in the meanwhile, to retrace in which archive – private or public – other linked papers could be held. Moreover, to assess a relationship from a quantitative analysis of letters could be misleading, if the criteria of closeness is forgotten (people living close did not need to write each other); therefore, a qualitative approach to sources is being preferred.

Hill, Sally (Sarah Patricia)  
Victoria University of Wellington  
**Violence, humiliation and disability from fascism to consumerism in the commedia all’italiana**

In the post-war period disability in Italian film often functions as a metaphor for a wounded nation struggling to recover after the trauma of violent conflict. At the same time, the injuries inflicted by fascism are masked by the popular myth of *italiani brava gente* and the need to construct new narratives of normality and worth in the aftermath of crushing defeat. By the early 1960s in films such as Carlo Lizzani’s *Il gobbo*, Florestano Vancini’s *La lunga notte del ’43* and Roberto Rossellini’s *Era notte a Roma*, disability instead functions as a metaphor for fascism and its effects. These films present fascism as what Benedetto Croce famously called a ‘moral illness’: a sickness that risked leaving Italy, in his words, ‘mutilated, humiliated and made impotent’. But to what extent do comedies of the same period embody a similar metaphorical use of disability? This
paper examines representations of violence, humiliation and disability in the *commedia all’italiana*. It argues that such representations are an expression of responses to both the trauma of the final years of the regime and the drastic changes in Italian society in the following years. Focusing on films such as Dino Risi’s 1962 films *La marcia su Roma* and *Il sorpasso* (which end with violent death) and Vittorio De Sica’s 1963 comedy, *Il boom* (in which the protagonist is persuaded to sell one of his eyes in order to maintain his high standard of living), the paper explores how these comedies employ metaphors of disability and violence to express both the trauma of fascism and the damage done by a society of rampant consumerism.

**Hollington, Michael**  
*University of Kent*  
**Expatriate Satirists on Capri: Norman Douglas, Compton Mackenzie and the 1920s**

Following the trial and imprisonment of Oscar Wilde in 1895, and similar persecutions in Germany in the era of Kaiser Wilhelm, many homosexuals from Northern Europe and America - both male and female, some of them wealthy - migrated to the more tolerant environment of Southern Europe. The island of Capri became a particular haven, and they were joined there by writers, artists and political refugees of various kinds to form a distinctive expatriate cultural scene. Norman Douglas's friend Muriel Sanders conjures up some of its flavour by depicting a ‘motley crew of English, Danish, Polish, German, American estrays who people the island and chatter from tea-party to tea-party’, described elsewhere by D. H. Lawrence as ‘a stew-pot of literary cats’. Many of these people were obviously fit targets for satire, and two writers in particular - Norman Douglas in *South Wind* and Compton McKenzie in *Vestal Fire* and *Exceptional Women* (which partly concerns the relationship in real life between a lesbian *femme fatale*, Mimi Franchetti, and her Australian lover Francesca Lloyd) - duly obliged. I shall revisit these novels and the ambiance on Capri in the early 1920s as they reflect it, exploring also the popularity in the modernist era - especially in such tight-knit intellectual communities - of the *roman a clef*.

**Howard, Peter**  
*Monash University*  
**Words of Violence and Renaissance Preaching**

Preachers were fundamental to moderating values, meaning, and behaviour in the late medieval and early modern Italian city. They were much sought after for making the peace, as Linda Polecritti, Francesco Bruni and others have shown. This paper discusses sermons in quattrocento Florence that focussed not only on discord (*discordia*) but also on speaking passionately (*contentio*) and on violent speech (*rixia*). It will argue on the basis of visual and verbal imagery (*exempla*) that violence lay at the heart of any preacher’s discourse. The images were cumulative, and, to quote a leading scholar of medieval sermons studies David d’Avray, ‘often illuminate the sermon’s message with transient flashes of visual and other mental imagery’. So many of these ‘transient flashes’ were those of violence.
Johnson, Amanda Frances
University of Melbourne

After the Grand Tour: the prose poem as radical miniature epic or ‘long escape’

This exegetical paper reflects on the process of generating prose poems daily over a six-month period during an Australia Council residency in Rome. In the mode of intercultural ‘prose poet-journalist’, I have documented (and continue to document) the negative representational politics of recent global population movements through touristic centres in Italy and Greece. I aim to show how key prose poem formats have enabled me to draw dynamically and HomERICally (rather than voyeuristically and elegiacally) upon images of people moving across Italy from Mediterranean refugee receiveal centres such as Lampedusa. The city of Rome has been subject to continual images of movement, to and from, across, through and away. Accordingly, my creative research and field work will present how short ‘prose essays’ might interweave choral and individual stories of displacement and postmemory (Hirsch, 1997, 2012) against dreamlike, historical images of this solid yet mobile city, now cast as a gateway for asylum seekers. Thus ‘the prose poem as surreal fable’ (Lehman, 2003:20) conjoins with aspects of the brief journalistic account, to produce the miniature contemporary epic. Each poem ideally resolves as a small prose ‘tour’ or as ‘a long escape’ in poet Robert Hass’ prescient metaphorical phrase. This paper therefore explores how poetry may foreground contemporary human stories, while parodying the role of the eternal city as silent witness and scenic backdrop.

Kovesi, Catherine
University of Melbourne

‘One umbrella of cloth of gold – bought second-hand’: representing Venice at home and abroad on a budget

The Venetian doge, Leonardo Donà dalle Rose, was notoriously parsimonious and shrewd in his investments. By the time of his death in 1612, he had accrued a family fortune of 85,000 ducats. Donà kept detailed daily account books, and no expenditure was made without careful thought and reckoning. Almost fifty years before his election as doge, Donà was appointed Venetian ambassador to the most powerful King of Europe, Philip II of Spain. His appointment coincided with the Ottoman invasion of Cyprus, and Donà became a crucial lynch pin in persuading the Spanish to participate in the fabled Battle of Lepanto of 1571. During this period, pages and pages of Donà’s record books were taken up with detailed listings of his expenditure on an extraordinary wardrobe of personal clothing for his new position, together with furnishings and silver tableware for his ambassadorial lodgings. For Donà, the appearance of power was clearly central to the assertion of power. And yet, when he was elected Doge in 1605, Donà’s very first entry in his record book is a listing of a full dogal wardrobe and accoutrements snapped up second-hand from Morosina Morosini, the widow of his predecessor, Doge Marino Grimani. For the rest of his period as Doge, Leonardo Donà dalle Rose spent not one more ducat on clothing, either ceremonial or personal. This paper analyses the pressures of keeping up the appearance of Venetian power to those abroad, and the mechanisms used to feign magnificence at home under budgetary pressures.
Lavina, Romina
Università della Calabria
Diaspore passate e letteratura di ‘nuove’ identità

L’Italia, avendo subito un radicale cambiamento socio-culturale determinato da un’inversione di marcia degli spostamenti che l’hanno interessata (emigrazione prima, immigrazione poi), ha intrapreso la strada della multiculturalità e transnazionalità, sottolineata anche dallo sviluppo di una ‘nuova’ letteratura. È necessario riflettere sul suo ruolo non solo come terra di approdo ma, soprattutto, di transito, al centro del Mediterraneo, che porta a ripensarla come un terzo spazio, ovvero ‘quello spazio supplementare [...] in cui culture diverse [...] non si sommano, né si contrappongono, ma danno vita a nuove forme di significato’ (Curti, 2006: 152). Questo intervento intende proporre voci, espresse attraverso scritture non più subalterne che, sulla base di incontri e scontri tra diverse culture, hanno contribuito a riportare alla luce un passato rimosso così da revisionare, attraverso di esso, il presente culturale e identitario, in cui si interpreta l’identità una categoria ormai negoziabile e ridefinibile di fronte alla presenza dell’altro. Il focus sarà sul memoriale The Skin Between Us della scrittrice italo-affro-americana Kim Ragusa, che ha descritto il suo percorso di rielaborazione e restituzione del proprio passato e di ricerca di appartenenza a partire da un luogo/non luogo, lo Stretto di Messina, uno spazio in sospensione tra mondi e culture, dove, tra l’altro, si stabilisce la sua presenza come donna e soggetto a lungo razzializzato, nella propria famiglia e nella storia.

Lichtner, Giacomo
Victoria University of Wellington
Deconstructing Fascism and Italians in the filone comico, 1959-1962

The ex aequo 1959 Venice Film Festival triumph of Mario Monicelli’s La Grande Guerra and Roberto Rossellini’s Il Generale della Rovere was widely hailed as a redemption of national cinema, resisting the dominance of Hollywood and the Nouvelle Vague by returning to History as its inspiration. The two films would indeed inspire a large and commercially successful renaissance of cinema about Fascism and World War Two, indicating two directions: a dramatic one, which would produce films such as Florestano Vancini’s outstanding La Lunga Notte del ’43; and a comic one, including classics such as Dino Risi’s La Marcia su Roma, Luigi Comencini’s Tutti a Casa and Luciano Salce’s Il Federale.

This paper seeks to respond to the traditional scholarly skepticism towards these historical comedies by considering the role of laughter in the collective elaboration of Italy’s fascist past. When is a gag a post-traumatic instrument that allows the viewer to reflect – or even work through – a trauma without being overwhelmed by its historical weight? When is it instead a symptom – or a tool – of the repression of that same trauma? Using examples from the films of this period, this paper will argue that comedy does not have a pre-determined role in the cinematic construction of history, but it adjusts to different and at times interchangeable roles.
Lori, Laura
ACIS, Australian Catholic University

Violenza fisica e resilienza psicologica: il concetto di agenzia nelle figure femminili della letteratura italiana contemporanea

Questo paper, che fa parte della mia ricerca sulla letteratura postcoloniale somala in italiano, intende analizzare la rappresentazione del rapporto fra le figure femminili e la violenza nelle sue diverse declinazioni, dalle torture nell’Argentina dei colonnelli allo stupro, dalla brutalità della guerra civile somala agli abusi domestici. Ma soprattutto intende soffermarsi sulle strategie di resistenza messe in atto dalle protagoniste dei testi in esame, con particolare attenzione alla produzione di Ubah Cristina Ali Farah, Kaha Mohamed Aden e Igiaba Scego. Con un approccio comparativo, si cercherà quindi di allargare la prospettiva includendo altre opere italiane contemporanee per valutare i punti in comune e le dissonanze nella scelta delle forme di violenza rappresentate e nella messa in scena della resilienza delle protagoniste.

Luconi, Stefano
University of Florence

Italian Americans face external voting rights

This paper examines the participation of Italian citizens residing in the United States in Italy’s Parliamentary elections and referenda since the passing of a 2001 legislative package that granted Italian nationals living abroad the right to cast their ballots by mail and established a special worldwide constituency, the circoscrizione estero, which was allocated six senators and twelve deputies. Specifically, the analysis aims at evaluating to what extent such measures contributed to the creation of a transnational political community bridging two nations, Italy and the United States, as Italian Americans enjoyed better opportunities and easier procedures to vote in their native or ancestral country’s elections and referenda. The paper concludes that U.S. political acculturation largely prevailed on ethnic heritage and any ensuing identification with Italy in the electoral field. On the one hand, most eligible voters failed to profit by the new provisions and refrained from participating in the electoral process. On the other, the mobilization of the few who did vote arose less from Italian-based concerns than from U.S.-centered stimuli. In other words, the political universe of most Italian citizens in the United States was unable to extend beyond the boundaries of the adoptive society and did not reveal significant interest in their ancestral or native country.

Maestri, Eliana
University of Exeter

Voicing Italian experiences of migration to Australia. Inter-artistic networks in translation

The Italian communities in Australia have currently attracted academic attention as key in understanding Italian migration, history and culture. Rando and Turcotte (2007) underline ‘the serious gap in research activity’ (2007: 11) and invite ‘to map an understanding of the Italian experience onto the broader
picture of diasporic stories, though with an anchor in the Australian-Italian experience’ (2007: 10). Similarly Baldassar and Iuliano (2008) encourage researchers to ‘deprovincialize’ academic approaches to the study of the Italian diaspora in Australia by looking at the global picture. Taking the cue from these scholars, I explored postcolonial and transnational web of connections between Europe and Australia by focusing on Italian Australian second and third generations and their perceptions of Italy within a European context (Maestri 2014). This paper expands my initial outcome by looking at how Italian experiences of migration, constructions of Italian-ness and literary and popular traditions are translated into artistic performances in Australia. I will draw on interviews conducted during my 2014 MEEUC Research Fellowship at the University of Monash, with co-investigator Prof. Rita Wilson, with Melbourne-based second and third generation Italian Australian artists about their life narratives and artistic productions, and in particular with musical director Elvira Andreoli, multi-instrumental musician and activist Kavisha Mazzella and writer and poet Marisa Fazio. The paper will focus on music, musicality, and especially the notion of voice in translation, both metaphorically and literally. It will show how women artists talk about their personal and political acts of translation to voice collective memories and produce cultural transpositions of public narratives of migration, adjustment, integration and/or nostalgia. Does their art perform imaginary journeys across generations, ethnicities and boundaries? Does it retrieve the motherland’s canons and traditions? Or is it a form of adaptation of first generations’ sense of exclusion, longing for belonging and isolation in Australia? Does it talk to multiple communities in Australia and how? This paper aims to explore the inter-artistic networks between music and literature in Australia so as to cast light on fruitful cross-fertilization and multiple expressions of vocal activities in translation.

Maher, Brigid
La Trobe University
Criminality and corruption at home and abroad in a Fascist-era giallo

The 1930s were the ‘golden age’ of Italian crime writing, yet in the early years, Italian readers’ appetite for fictional crime was fed almost entirely by translated imports from the US and Britain. Even after publishers began promoting crime writing by Italians, foreign models and settings remained important for quite some time, with a number Italian crime novelists choosing to set their work in foreign countries.

In this paper I will discuss one such novel, Tito A. Spagnol’s L’unghia del leone (1934). Set in New York in 1927, the book is peopled by such exotic ‘Others’ as bootleggers, socialites, dancing girls and Wall Street traders. Yet far from being simply light entertainment, I argue that the novel also comments on corruption, freedom of the press, policing, and criminality. The distant setting offers the author a degree of safety and freedom, allowing him to depict a society that is both open and corrupt, without running the risk of being seen to be commenting too obviously on the state of affairs in Fascist Italy. This tension provides a number of lenses through which the story can be read. To explore these I draw on the notion of pseudotranslation (a term referring to a text that is presented and/or widely received as a translation, but for which no single corresponding source text has ever existed), which provides a useful framework with which to analyse the novel’s multifaceted presentation of the US setting.
Manai, Franco  
University of Auckland  
L’ansia dell’Europa che non c’è: l’Unione Europea come fonte di angoscia e paura nei media italiani

Questo intervento è parte di una ricerca di storia delle emozioni e in particolare di storia dell’ansia nel mondo occidentale a partire dall’emergere della società di massa. È da allora infatti che l’ansia è diventata un carattere essenziale della psicologia degli individui, una componente permanente sia del discorso pubblico sia delle preoccupazioni private. Il paper studia come l’Unione Europea, istituzione politico-economica atipica e incerta, sovra-Stato con unità monetaria senza federazione politica, rappresenti una fonte di prima grandezza del discorso sull’ansia e della fitta rete di paure che percorrono il tessuto comunicativo italiano. La nostra analisi si incentra su come i media italiani abbiano accompagnato lo sviluppo della Unione Europea dalla sua nascita ai giorni nostri. È un’analisi che segue la metodologia dei sociologi Frank Furedi e David L. Altheide che lavorano nella tradizione dell’interazionismo simbolico. I dati che vengono analizzati provengono dallo spoglio di alcuni quotidiani, settimanali e mensili nazionali a alta tiratura, da alcuni programmi televisivi presenti su internet e anche questi con alti livelli di audience. Intento del lavoro è osservare da vicino i meccanismi di diffusione di quella che assume l’apparenza di ansia fluida, incomprensibile e ingovernabile, smontare il fenomeno nelle sue piccole parti, per ricondurlo alla sua dimensione reale e afferrabile razionalmente. Il risultato dello studio è che i mass media sono una delle grandi imprese di distribuzione dell’ansia e delle paure, ma non ne sono le fonti, per trovare le quali invece dobbiamo andare alla predominanza assoluta del mercato sulle nostre società e alle strane convezioni sociali e politiche che essa viene a creare, come per esempio l’Unione Europea.

Manzin, Gregoria (La Trobe University)  
Nicholls, Mark (University of Melbourne)  
The ambivalence of the stranger in Bertolucci’s Besieged (1999) and Erminia Dell’Oro’s Il mare davanti. Storia di Tseghans Weldeslassie (2016)

This paper considers the Janus-like experience of migration from the perspective of two African migrants/refugees. Through a comparative analysis of Bernardo Bertolucci’s Besieged (1999) and Erminia Dell’Oro’s account of Tseghans Weldeslassie’s odyssey to reach the Italian shore in Il mare davanti (2016), we explore the genuine and fundamental experience of ambivalence that marks the migrant’s journey as it is expressed in these stories.

In Bertolucci’s protagonist, Shandurai, we see the mysteries of a Roman extracomunitaria, who cleans the house of a musician and becomes dux of her medical class, while being constantly besieged by alternatively disturbing and comforting dreams of the beauty and dictatorial corruption of her East African homeland. For Tseghans Weldeslassie, a refugee fleeing Eritrea in 2007, the relief of finally reaching the island of Lampedusa has the unescapable counterindication of pinning him down to Italy. His homeland, Eritrea, once colonised by Italy, seems to have been deleted from the spatial memory of most Italians, as much as his story and quest find no room for attention in their busy daily schedules.

Recent literature in the social sciences, addressing people movement within and between Europe and Africa, has made much of the notion of ambivalence. In our context, ambivalence covers a range of experiences,
largely clustering around personal struggles over freedom and guilt relating to home and family obligations. Considering these ideas of ambivalence in relation to specific strains of psychoanalytic discourse and with additional references to the work of Adriana Cavarero, we establish a parallel narrative designed to account for the representation of the migrant/refugee who looks both back and forward. This theme sits at the heart of these stimulating works and, indeed, a range of other texts like these ones.

Martelli, Barbara
University of Auckland
Embodyed critique into dismembered bodies: the 1990s counter-narratives of the Neonoir and Giovani Cannibali writers

Italian crime fiction is an international media phenomenon with a growing success in readership and critical recognition, not only as a literary category but also as a tendency of a collective, cross-genre and cross-media imaginary. Recently the public’s taste has been largely homogenised by the massive global diffusion of a graphic and fragmented representation of the body. This representation of the corpse has a fundamental predecessor in the narrative vanguards of the 1990’s: Giovani Cannibali and Neonoir writers: at the core of their texts we find a pervasive and grim violence and brutalized, dismembered bodies, shown with graphic and scientific realism. The new wave of noir writings was characterised by a socio-political commitment ‘embodied’ in characters brutally murdered in the stories. While the Neonoir writers were renewing the Italian crime fiction tradition, another net of writers appeared. Giovani Cannibali were united by the aim to use products and suggestions taken from the world of consumerism, television and globalisation to critique the alienation and the normativity which were implied in that world. Not only did they collect pieces of heterogeneous languages and miscellaneous objects, but they also expressed a passion in butchering bodies and scattering their parts all around in their texts. In my research, I will examine how both Neonoir and Cannibali writers tried to create a counter-narrative to dominant power ideology by ‘inscribing’ it into bodies: they have fragmented bodies and texts and used them as bricks to build original, hybrid and possibly subversive works to express complaint and resistance against the social order.

Materassi, Letizia
Pezzoli, Silvia
University of Florence
Journalism between integration and discrimination. The Charter of Rome under review

The migration phenomenon is represented every day through the language of politics, journalism and other media, which significantly contribute to the perception and representation of the phenomenon in the public opinion. The pervasive presence of new technologies contribute to the complexity of the topic, as these allow an increasingly wide and diversified audience to access information and react to it with feedback and comments which enrich, transform and redefine journalistic contents. The Charter of Rome was created and approved by the Italian Order of Journalists and Italian Federation of the Italian Press in 2011 to supervise and guarantee correct information regarding immigration. By following two of the document’s four
guidelines, and by comparing four major Italian papers, we will verify whether journalists abide by the Charter and will analyze online comments and reactions to immigration related articles by highlighting cases of hate speech.

McCall, Timothy
Villanova University
Embodied diplomacy: gift exchange, aristocratic array, and masculinity in fifteenth-century courts

Signorial imperatives to dress the prince and his court decorously weighed heavily on Renaissance lords. So too did the necessity to engage in cultures of gift exchange, with luxury textiles and clothing among the most effective and efficient potential gifts. This paper explores what was at stake – both risks and rewards – by examining a small number of case studies involving opulent garments and masculine accessories (including hunting animals) exchanged between and among the Este, Sforza, Gonzaga, and Hafsid (Tunisian) courts. We will see that these princes were crafty, sophisticated gift givers and recipients, ever prepared to maximize both the reception and presentation of gifts. Even very little lords were expected to practice virtues of magnanimity and liberality – they were encouraged from a young age to present gifts to peers, and were given precise instructions on the appropriate way to accept them (and we shall see too that refusal was not an easy thing to do). They would soon come to understand that gifts, and the rituals of their conferral, materialized relationships between the giver and receiver, at once visualizing and producing domination, subordination, and alliance. But it is vital to keep in mind the specific, embodied and sometimes durable nature of clothing; I thus conclude by examining the gift of a Milanese tunic to show how courtly garments forged alliances at various moments – when promised, when manufactured, when given, when worn – but beyond, when represented visually, when regifted, or when maintained after the death of the original wearer.

Miceli, Simona
Università di Napoli L’Orientale
Migrazioni e scrittura. Una pratica di cittadinanza culturale

La relazione intende riflettere sull’esperienza di scrittrici di origine straniera che negli ultimi due decenni, avendo alle spalle un’esperienza di migrazione individuale o familiare, hanno prodotto testi letterari in lingua italiana. Lo si farà presentando i risultati della mia ricerca dottorale che ha privilegiato la prospettiva sociologica e la metodologia qualitativa realizzando interviste semi-strutturate ad alcune autrici riguardo la loro storia di migrazione e il loro percorso di scrittura.

La pratica della scrittura può rappresentare un’occasione di apertura e messa in discussione di un certo immaginario collettivo sulle migrazioni. Le migrazioni contemporanee infatti, in quanto ‘fatto sociale totale’, possono assumere una ‘funzione di specchio’ delle società di origine e di destinazione dei migranti (Sayad 2009). L’intensificazione dei flussi migratori verso l’Italia ha reso evidente quanto il dibattito mediatico interno sia caratterizzato da rappresentazioni stereotipate dei migranti, in cui si alternano il lessico della victimizzazione e quello della criminalizzazione (Dal Lago 2004; Bond et al. 2015). Entrambe le rappresentazioni hanno contribuito al rafforzamento degli stereotipi sull’alterità rivolti, in modo
indifferenziato, alla popolazione migrante in quanto simbolo di tutto ciò che non è occidentale (Said 1978; Todorova 1997).

Se tale contesto può generare un senso di esclusione nei migranti, la scrittura in lingua italiana può rappresentare un'occasione di incontro interculturale, attraverso cui costruire nuove forme di appartenenza per chi ne è autore/autrice. In questo senso la si potrebbe pensare come una pratica di cittadinanza culturale, nell'idea che la cittadinanza non ha a che fare solo con la base legale che la fonda, ma può essere contestata e negoziata da chi la possiede in maniera incompleta (Erel 2009).

Milani, Mila
University of Warwick
Between ‘nazionalpopolare’ and foreign literature: transnational exchanges in Il Contemporaneo (1954-1961)

In the 1950s, Italian intellectuals moved towards an apparently more open dialogue with other countries. This cultural exchange was not in any way neutral, but embedded in a specifically national political dimension, as well as in the broader context of the Cold War. In particular, left-wing cultural operators had to negotiate their cultural needs and transnational orientations in a cultural climate where the Italian Communist Party (PCI) had to find its own identity both in relation to its proximity to the Soviet Union (and the conflicts following the Hungarian crisis in 1956) and in the promotion of a ‘national-popular’ culture. Paradoxically at first, foreign literature could be more malleable than domestic production towards the goal of carving out a site of ideological debate that, at the same time, would not be perceived as entirely propagandistic as the support of national authors and debates could have been. The paper will assess this tension by analysing the cultural discourses that the party literary journal, Il Contemporaneo (1954-1961), edited by the literary critic Carlo Salinari, developed in relation to foreign literature and in its transnational connections and exchanges with foreign intellectuals. The paper will examine these contributions, along with the narratives interwoven by the editorial notes and the echoes and refractions of their dialogue with the intellectual discourse at national level and with the party’s cultural committees. This will help to map and historicize the transnational exchanges of the journal in relation to the Communist Party, emphasizing its objectives and changes of directions.

Minghelli, Giuliana
McGill University
Totò and postwar laughter

Laughter is an immensely complicated and sophisticated phenomenon: ‘It is a hall of mirrors of influences and intentions every time you encounter laughter’ (Scott 2015). This essay intends to look at Totò’s film production – specifically, the early Ratto delle Sabine, 1945, Totò Le Mokò, 1949, and Totò a colori, 1952 – to map the cultural and temporal hall of mirrors at work in his comedy. Totò is a revenant in Italian postwar cinema, his comedic body linking the enormously popular commedia all’italiana of cinema back to the tradition of the commedia dell’arte. As Dario Fo noted, Totò, like Arlecchino the mythical ‘servo di due padroni,’ had ‘la versatilità, la disponibilità a far tutto, a diventar tutto,’ suggesting a disturbing family
resemblance between the ‘national’ mask and the decidedly less humorous *uomo qualunque* of the post-war. Even more explicitly, Totò’s compulsively contaminating language revives, in the medium of post-war cinema, the oral culture of jokes and word play of the *Avanspettacolo* (variety theatre) and humour magazines popular under fascism. Totò’s recycling of this material raises questions about the mutating role of laughter under political oppression and after. In a country which never worked through the tensions of civil war, Totò’s humour evokes Freud’s idea of jokes as a displacement of aggression. After all, laughter to our primeval forebears had a value directly opposed to a menacing growl, it meant: ‘We are not going to kill each other. What a relief!’ Totò’s laughter works as a signal of safety, but what traumas did it displace? For how long, and with what consequences?

Moll, Nora
Università telematica internazionale Uninettuno, SSML Istituto Universitario
Carlo Bo
Incontri, cortocircuiti e ibridazioni tra centro e periferia: il paesaggio umano della Roma di Walter Siti

Nel solco dei romanzi ‘romani’ di Pier Paolo Pasolini, ma anche di un’a larga filmografia al cui apice va posto *Il sorpasso* di Dino Risi, lo scrittore e critico modenese Walter Siti ha dedicato parte della sua produzione letteraria al grande tema della città. Sotto la lente d’ingrandimento spesso deformante, impietosa e impudica della sua narrativa, Siti ha posto in particolare la città di Roma, della quale egli ritrae i luoghi più desolati, popolati da un’umanità che ha perso, almeno in gran parte, l’innocenza e la poesia attribuitale da Pasolini. Anticipandone le tematiche in *Trappi paradisi* (2006), Siti si concentra soprattutto ne *il contagio* (2008) ad un fenomeno che trova conferma nei più recenti studi di sociologia urbana: la periferizzazione del centro, e lo spostamento di quest’ultimo verso quella periferia che ormai ha perso i tratti distintivi delle ‘borgate’, ereditati dall’urbanistica fascista. Il ‘contagio’ non rimanda quindi solo e semplicemente all’amore omosessuale di Siti-personaggio per Marcello, personaggio-emblema di una Roma diversa; nei testi autofinanziati dello scrittore modenese, il contagio indica anche i cortocircuiti e l’ibridizzazione tra centro e periferia, che hanno lasciato segni tangibili nel tessuto urbano, così come nel suo paesaggio umano. Il presente intervento si propone quindi di focalizzarsi su questo particolare tema, a partire da una prospettiva teorica che lega l’analisi narratologica di alcuni esempi micro-testuali a considerazioni non solo rispetto al macro-testo della narrativa sitiana, e dei rapporti intertestuali che essa intrattiene, bensì rispetto al più ampio con-testo della configurazione conflittuale della società italiana.

Morlino, Luca
Nicolaus Copernicus University
‘Certo da queste cose io non comenzo’. La presenza dell’autore nella *Cronica* dell’Anonimo Romano

La forza espressiva della lingua, lo stile della narrazione, l’importanza storica delle vicende raccontate fanno della *Cronica* dell’Anonimo Romano «uno dei capolavori dell’antica letteratura italiana», secondo la celebre definizione di Gianfranco Contini. Eppure, c’è un elemento in più che rende quest’opera così affascinante, ed
è proprio il suo anonimato. Di opere anonime è ricca la letteratura medievale, per ragioni di carattere sia accidentale sia intenzionale. Raro è tuttavia che nelle opere anonime si senta così forte la presenza, la voce, la cultura dell’autore, di chi scrive ‘io’ e racconta fatti cui ha assistito in prima persona, con una serie di riferimenti autobiografici anomala tanto rispetto al complesso delle scritture medievali quanto in rapporto all’anonimato dell’opera. Si tratta, non a caso, di ragioni che hanno contribuito a suscitare dubbi sull’autenticità della Cronica, da alcuni considerata un falso cinquecentesco, oppure, al contrario, al tentativo di dare un nome all’Anonimo, identificato – ma in modo forzoso e infondato – in Bartolomeo di Iacovo da Valmontone da Giuseppe Billanovich. Oggetto della comunicazione sarà l’analisi di questi aspetti e una riflessione sulle possibili ragioni dell’anonimato della Cronica.

Moroni, Sheyla
Rognoni, Maria Stella
University of Florence

Afritalia. Italian governments and African migration politics (Senegal and Nigeria)

In order to correctly understand and interpret migration processes between Africa and Europe, it is necessary to investigate the national public debate of the countries involved along with the bilateral agreements and policies implemented by the relevant governments. Only by talking into account both these perspectives will it be possible to consider the pivotal role that the development of the public discourse has played in the raise of official national migration platforms. Starting from this perspective, the paper aims at describing the evolution of the official relations between Italy, Senegal and Nigeria. The highest amount of sub-Saharan migrants arriving to Italy come from these two African countries. The paper will highlight the crucial steps of this development: from the visit of Foreign Minister Frattini to Nigeria in 2009, a time when export of weapons produced in Italy was at its highest peaks, to the recent visit of Prime Minister Renzi to Africa. On this latter occasion, the ‘black continent’ becomes a priority in the official government discourse, as it is linked to the migration fluxes, the fight against terrorism and the supply of energy sources. The description of the creation of the new Italian ‘African politics’ will investigate whether the current government approach can be really described as a new governmental course, or if the interrelation between the foreign political aspects and the factors linked to the migration crisis offer a framework of interpretation divided between old and new constraints.

Moss, David

ACIS

Scritture popolari: artworks and anomalies

Some examples of ‘scritture popolari’ (Mi richordo ancora by Pietro Ghizzardi, Gnanca na busia by Clelia Marchi, Terra matta by Vincenzo Rabito) stand out as especially unusual: first, in having been written at all; second, in having been written in the way that they were; third, in having been translated into other media; and, fourth, in enjoying contemporary success despite being set in the already exhaustively described and now vanished world of peasant Italy. Even in the very disparate genre of non-professional writings they are
therefore anomalies and like all anomalies they evoke puzzlement and provoke questions. Using Vincenzo Rabito’s writings for illustration, I shall focus on two issues in particular. What exactly is the nature of the objects we are seeking to interpret? And, can the analyses of other kinds of anomalies help to explain some aspects of the construction and success of such objects?

Olubas, Brigitta
University of New South Wales
‘That particular party was over’: Shirley Hazzard and Francis Steegmuller on Capri

Shirley Hazzard’s Greene on Capri (2000), memoir of her friendship, and that of her husband Francis Steegmuller, with Graham Greene, has become one of her most admired books. In it she delineates this highly literate, if often testy friendship within an attentive and informed account of the history and topography of the island. She links the three writers with the generations of expatriates and exiles who had chosen the island as a means of being ‘away’, while at the same time insisting that their friendship marked the end of that tradition: ‘[T]hat particular party was over. Writers would still visit, and revisit, the island. Some would, like ourselves, become occasional residents there. But there was never again a literary or artistic ‘colony’ of closely knit and disputatious foreigners as in the past, wearing away damp winters at each other’s firesides: gossiping and quarrelling, reading and writing in an ancient and still enchanting place. Douglas had provided a last point of reference in Capri’s long expatriate continuity; and Graham had been the last notable figure to profit from it – received, at his arrival, into an easy ambience of liveliness and eccentricity that, drawn together by the presence of Douglas, would disperse with his death.’ Nonetheless, Hazzard and Steegmuller’s years on Capri were characterised by the fascinating network of friendships and connections they established and maintained. This paper will draw on Hazzard and Steegmuller’s archives, including their Capri library, to provide an account of their lives as writers (and readers) working in the wake or tradition of earlier expatriates, but also as locals, connected to the island’s post-war present.

Orton, Marie
Brigham Young University
Counter-memory and constructions of race and difference

This paper examines three documentary films by Italian-Ghanaian director Fred Kuwornu, and analyses the role of counter-memory in the cinematic portrayals of blackness that have shaped cultural perceptions of race in Italy. Kuwornu’s documentaries Inside Buffalo (2011), 18 Ius Soli (2012) and Blaxploitalian (2016) all deal with stereotypes of racial otherness, some hailing from the presence of African-American soldiers in Italy during World War II (the subject of Inside Buffalo), or from the presence of the migrants and their children in Italy (18 Ius Soli), or from perceptions of the ‘African other’ borrowed from Hollywood films (Blaxploitalian). Kuwornu juxtaposes these perceptions with repressed memories in Italy of men and women of African descent who actively participated in Italian culture, excelling in sports, film, and politics, but whose stories have been submerged under the weight of stereotypical perceptions of the racial ‘other.’ This study examines how cultural perceptions are constructed as much by what is forgotten as by what is remembered, and interrogates the criteria against which cultural memories are passed on or repressed.
Ottaviano, Chiara
Cliomedia Officina, Torino
Il ‘tesoro’ di Carmelo Campanella per il cultural studies

L’Archivio degli Iblei, un’iniziativa di public history che insiste sui paesi del ragusano e che punta sulla partecipazione di giovani e meno giovani, sta facendo emergere documenti e testi rubricabili come ‘scrittura popolare’. Il caso forse più interessante è quello di Carmelo Campanella, un contadino ottantenne che ha iniziato a scrivere qualche anno fa quando ha scoperta l’esistenza di un ‘pubblico’ interessato al suo ‘tesoro’. Il ‘tesoro’ che C. C. ritiene di possedere grazie alla sua memoria, e che viene da C.C. trascritto, più che una ‘miniera’ di antiche tradizioni trasmesse da padre in figlio, in un’ininterrotta teoria la cui origine si disperde nel solco del tempo, è un repertorio di cultura popolare ben circoscritto nel tempo e nello spazio e per questo più produttivamente indagabile, offrendo spunti interessanti per la storia culturale. Offre infatti tracce e suggerisce domande sui contenuti e sulle forme dei ‘consumi culturali’ di cui si è nutrita una comunità contadina periferica, quale quella ragusana, fra gli anni trenta e gli anni sessanta/settanta del secolo scorso. La metafora che viene in mente non è per questo quella di una miniera ma piuttosto quella di un fiume, che nel corso del suo procedere a volte impetuoso raccoglie acque di affluenti diversi (provenienti da valli lontane come dalla profondità del sottosuolo) trascinando con sé tutto quello che incontra. L’alto e il basso, l’antico e il moderno, anzi il modernissimo, si assommano e confondono sotto la patina unificante del dialetto.

Pagliaro, Annamaria (Monash University)
Zuccala, Brian (Monash University)
Carloni, Giovanna (University of Urbino)
Transnational pedagogy: teaching and learning Italian culture-specific practices in a transcultural technology-enhanced learning environment

Learning a foreign language effectively entails acquiring socio-pragmatic competences suitable to accomplish effective exchanges both in the target culture and in transnational and transcultural contexts. To this purpose, the Unit in Italian Studies Advanced one ATS3227 at Monash University, focusing on 19th-century Italian literature has implemented a joint international online project in collaboration with the University of Urbino, Italy. The project aims to enhance the connections between 19th-century Italian cultural production and contemporary Italian social issues – such as national identity formation, political refugees, gender construction, migration and multilingualism – while also promoting students’ production and oral interaction in Italian.

The project is organized as follows: during the teaching of ATS3227, Monash students meet weekly with an Italian instructor on Skype to discuss contemporary, Italian cutting-edge, culture-specific topics linked to the texts studied in class. During the technology-enhanced lessons, students engage in a variety of oral activities targeted at fostering learners’ deeper understanding of Italian culture in a transnational and transcultural perspective in general and Italian interactional skills in particular.

The project enables students to experience online transcultural encounters aimed at promoting the analysis of Italian culture-specific practices, Italian stereotypes, and socio-pragmatic issues in a transcultural
perspective. The technology-enhanced pedagogically orchestrated encounters are instrumental in developing students’ socio-pragmatic and cultural skills necessary to help them interact in transnational and culture-specific exchanges effectively.

Panzarella, Gioia
University of Warwick
Migration literature in Italian and its sites of dissemination

This paper aims to explore a range of contexts in Italy in which migration literature has been disseminated to non-academic audiences, such as book presentations, festivals, and school activities. In the last two decades, these contexts have given rise to cultural encounters not only among writers and scholars, but more interestingly also to interactions between specialists and non-specialists. This analysis will centre mainly on the aims and objectives of these events, their audiences, and the ways in which migration authors and their texts have been presented. On the basis of several case studies – which are part of my doctoral research – I will investigate why this frame of analysis is instrumental to a wider understanding of the recent production of both texts written by translingual writers in the Italian language and, more generally, recent works focusing on the theme of migration. For example, the cases of the online journal El-Ghibli and the female performance poetics Compagnia delle poete will allow me to map the existing networks among these series of initiatives, examine the interactions among them, and discuss their relevance for the dissemination of migration literature in Italy. This will highlight the role that these works play in bringing new perspectives to current public debates on migration, and therefore look at how artistic products by migrants may contribute to these debates in a transnational and transcultural perspective.

Panzeri, Stefano
Actor and Director
Portare in scena la vita vera: Terra matta e la forza dell’auto-racconto

Ho incontrato casualmente Terra Matta nel 2013 e come altri migliaia di italiani me ne sono innamorato. Ma il caso ha voluto che fossi anche un attore, con una formazione da ricercatore, e così, conclusa la lettura, ho iniziato un progetto artistico che nel tempo si è allargato fino a diventare, prima una trilogia di monologhi che portasse in scena tutta la storia di Vincenzo Rabito e poi un progetto di teatro e storytelling internazionale sulla memoria migrante italiana. Credo che la base essenziale della forza e del fascino dello scritto di Rabito sia il suo essere una storia vera. Dal 2014 mi dedico a raccontare Terra Matta per ripercorrere una vita e insieme la nostra storia di popolo, ma anche portare un esempio di auto scrittura, usandola come catalizzatore di memoria singola e collettiva presso le comunità italiane sparse per il mondo. Che valore ha per me portare in scena Terra Matta? Quali gli stimoli che mi hanno spinto a cimentarmi in quest’impresa? cosa ci può dare oggi la rappresentazione in teatro di questa storia privata, umana, ma soprattutto vera?
Paoli, Marco
University of Liverpool

Controlled unconventional female characters in Giorgio Scerbanenco’s Lamberti series

Scerbanenco was also well-known for his work as highly successful writer, editor and director at several leading women’s magazines both for Rizzoli (including Grazia, Novella, Bella, Annabella) and Mondadori (including Milione, Clan). Here, Scerbanenco’s interest and passion for the deep nature of women and his attempts to have access to women’s psychology, thoughts, emotions and feelings clearly emerge. In the light of this, the aim of this paper is to analyse those female characters in the Lamberti series who do not reflect traditional and stereotypical women figures. This paper will mainly focus on those active, independent and unconventional female characters who, in their attempt to adapt to the evolving society of the post-economic miracle period try to modify their social role and interact with male characters as equals creating thus a provocative and conflicting aspect in the rigid social portrayal of the traditional genre narrative. It will be argued that Scerbanenco offers several, albeit brief, passages and examples where readers can potentially shift their attention from the typical restricted representation of women based on associations such as woman/prostitute/object and woman/wife/mother to an innovative image of woman expressed from a female character’s perspective. However, it will also be argued that the author’s attempts to make the psychology of certain women characters and their perspective emerge, are, in fact, hampered by a narrative and stylistic strategy of containment and repression which results in a representation of women as victim of violence, socially inferior and subjugated to the typical patriarchal culture of the time.

Pcolinski, Emma
Indiana University

Varianti fonologiche nell’epistolario manzoniano

In questa presentazione intendo esaminare come, nell’epistolario manzoniano, siano presenti varianti fonologiche a seconda dell’interlocutore. La mia analisi parte dal presupposto che la scrittura epistolare utilizza sia modi della lingua parlata che della lingua letteraria. Analizzando, infatti, quello che in gergo contemporaneo possiamo definire il ‘social network’ di Manzoni, si notano distinzioni nette fra vocalismo e consonantismo nella sua corrispondenza. Fra la pubblicazione della Ventisettana e la Quarantana, lo sviluppo di questa lingua acquisita è molto evidente; Manzoni tende a utilizzare la fonologia del fiorentino vivo insieme a toscanismi parlati (non letterari) quando si rivolge a destinatari che hanno legami toscani e a quelli con cui ha un rapporto fraterno. Un esempio di questa tendenza si presenta in una lettera del 1833 a Niccolò Tommaseo, in cui Manzoni usa il fiorentino ‘scola’ invece della forma con dittongo ‘scuola’. Al contrario, in altre lettere dello stesso anno, Manzoni continua a utilizzare la forma con dittongo ‘buono’, invece del ‘bono’, con interlocutori lombardi. Nel corso degli anni, specialmente dopo la pubblicazione della Quarantana, Manzoni sposa la fonologia fiorentina sia con gli interlocutori più colti che meno colti, toscani o lombardi, intimi o estranei. La ricerca delle varianti fonologiche nell’epistolario di Manzoni è essenziale per comprendere la sua volontà di diffondere una lingua uniforme che rispecchi la realtà, e lo sviluppo della lingua italiana verso il fiorentino vivo; la mia presentazione intende dimostrare come Manzoni utilizzi lo spazio epistolare come palestra di allenamento per la lingua parlata nella scrittura.
Pedrollo, Michele
La Trobe University

Dall’utopia possibile al trionfo della ragion cinica. Le radici della società criminogena nella più recente produzione letteraria di Massimo Carlotto

Obiettivo del mio intervento è il confronto, soprattutto sul piano dei contenuti, tra la serie noir di Massimo Carlotto Le vendicatrici, pubblicata nel 2013 e la più recente produzione letteraria dello stesso autore: La banda degli amanti, Per tutto l’oro del mondo e Il turista, pubblicati tra 2015 e 2016.

Con la serie Le vendicatrici Carlotto mette l’accento sulla centralità dei conflitti e delle discrasie della società ipermoderna che, nella concezione dell’autore, sono all’origine di una società a vario titolo criminogena. L’interpretazione allegorica dei quattro romanzi fa emergere, infatti, come l’elemento criminale trovi alimento nella cultura dell’individualismo sfrenato, nell’imposizione di un modello antropologico di vita fondato sulla competizione e sul successo personale, producendo al contempo assoggettamento e sofferenza. Il conflitto consapevole e determinato agito dalle vittime dei soprusi, che innerva la trama dei quattro romanzi, promuove però un nuovo spirito di solidarietà, di reciprocità e cooperazione tra le protagoniste. La conclusione apre, in chiave simbolica, significativi spiragli a forme possibili di socialità orizzontale, di relazioni tra le persone improntate al rispetto e al riconoscimento reciproco.

I tre ultimi lavori di Carlotto affermano, al contrario, una visione pessimistica dell’uomo e della società. La funzione simbolica dei personaggi si condensa in una rappresentazione del Male come generato da profonde perversioni dell’animo umano, che trovano fertile terreno nel contesto economico-sociale contemporaneo, in cui elemento criminale e quello politico ed economico si compenetran. La centralità di un nuovo protagonista seriale, Giorgio Pellegrini, come ‘perno di un oscuro meccanismo criminale’ fa sembrare l’Alligatore e soci dei residuali Don Chisciotte, intrappolati da una malvagità che informa ogni ambito della vita collettiva e che sembra impermeabile ad ogni tentativo di riportare una qualche forma di giustizia.

Pezzino, Paolo
Independent Researcher

Memorie antipartigiane in comunità colpite da stragi naziste

La scoperta di memorie antipartigiane fra i sopravvissuti o i parenti delle vittime di stragi naziste, è stato indubbiamente un dato che ha caratterizzato la storiografia in Italia, almeno nella sua prima fase. ‘Memorie divise’ sono state rintracciate dai ricercatori in molti luoghi colpiti da stragi: a Guardistallo come a Civitella Val di chiana, a Sant’Anna di Stazzema come a Nicioleta, a Bardine e Vinca come a Monte Sole, per non parlare delle stragi dell’ultima ora, come quella di Pedescola, in provincia di Vicenza, o di Stramentizzo e Molina di Fiemme, nel trentino.

È probabile che proprio la diffusione di memorie antipartigiane sia stata una delle cause che hanno ritardato gli studi sulle stragi, perché si aveva paura che parlarne significasse mettere in discussione il valore fondante della Resistenza. Queste memorie non si configurano ovunque nello stesso modo, sono più o meno virulente nell’addebitare ai partigiani la responsabilità morale dei vari episodi, più o meno attutite dal tempo passato, e sulla loro conformazione attuale hanno influito vari fattori: il comportamento dei partigiani prima e dopo la strage, l’andamento della lotta politica locale, la presenza o meno, e la varia efficacia, di strategie di
Pezzotti, Barbara  
Monash University  
*Scontri e incontri* in Italian crime fiction: De Angelis’ and Scerbanenco’s *gialli* as transcultural contact zones

Due to its own nature, crime fiction as a genre is a space that lends itself to exposing, denouncing, addressing conflicts, asymmetrical relations of power, crisis and violence. A quintessential space of ‘scontro’, crime fiction can however be a transcultural contact zone where prejudice and discrimination are overcome. My paper examines the representation of foreigners and migrants in a number of crime novels, such as Augusto De Angelis’ *Il candeliere a sette fiamme* (1936) and Giorgio Scerbanenco’s *I milanesi ammazzano al sabato* (1969), among others. Published during Fascism, when the regime stated that the culprit in any crime fiction published in Italy should be a foreigner, *il candeliere* features Virginia Olcombi aka May Bigland, a British-Jewish spy whose description defies Fascist propaganda. In a conservative narrative such as the Duca Lamberti’s series, Scerbanenco is also able to offer an original portrayal of a black prostitute, Herero, filtered through his own experience as a ‘foreigner’ in Italy.

Pinzi, Anita  
City University of New York  
Healing from trauma: Elvira Dones’s narrative of violence

In Elvira Dones’s first novel, *Dashuri e Huaj* (1997), translated into Italian with the title *Senza bagagli*, the autobiographical female character, Klea, takes the dramatic decision to flee Communist Albania, leaving her child and whole family behind, to escape the violence of regime surveillance and intimidation. As Dones stated in a conversation with Maria Cristina Mauceri, Klea’s trauma, which was a mirror of her own trauma of displacement, needed to be narrated in a therapeutic attempt. For both the author and the character, writing a novel became their ‘divano dello psicanalista’ (93), a place to go to activate a recollection of personal and collective traumatic memory and, in this way, to attempt to heal.

*After Senza bagagli*, Dones’s narrative moves away from the autobiographical material. However, drawing from historical events and socio-political dynamics, Dones keeps articulating a variety of female traumatized subjects in their struggle through personal and/or historical forms of violence. From the forced prostitution of Albanian girls in 1990s Italy (*Sole bruciato*, 2001), through the Argentinian *desaparecidos* during Videla’s dictatorship (*I mari ovunque*, 2007), to the 1999 NATO war in Kosovo (*Piccola guerra perfetta*, 2011), Dones’s novels are ground for articulation of personal and collective/historical traumas, framed in a crude picture of international violence.

Drawing from the field of trauma theory, this paper discusses the coping mechanisms of Dones’s female characters and aims to show a consistent tension between trauma and its telling as a form of healing: a
tension at the centre of which is the very act of remembering, either in its private or collective form. Dones’s traumatized subjects, annihilated by crushing events, find a way to re-constitute themselves as subjects in the act of remembering and making narrative the privileged space for such articulation of memories of violence.

Polizzi, Goffredo
Monash University, University of Warwick
Queering the southern border, challenging Italian homonationalism

On the occasion of the recent passing of the law on same sex civil unions in Italy, the so called legge Cirinnà, the campaigns and rhetorical strategies put forward by the mainstream LGBT associations of the country have shown a subtle but evident degree of nationalism and racism. As scholars have noticed, this is consistent with a strategy which tends to include LGBT subjects and to grant them some rights only insofar as they are willing to enter into a nationalist framework which can be easily used in order to legitimate long standing ideas of ‘advanced’ vs ‘backward’ cultures and hence justify the implementation of political measures based on those assumptions, especially regarding migration and foreigners, but also the economy. This relatively recent phenomenon has been termed homonationalism (Puar 2007). In my paper, drawing on recent literature on Italian homonationalism (De Vivo e Dufour 2012, Rebucini 2015, Colpani e Habed 2014, Arfini et al. 2016), I will discuss the specificities of the Italian case and I will then examine narrative and cinematic representations of Queerness at the Southern Border in order to understand how they challenge the mainstream discourse of Italian homonationalism. Many recent movies and novels which focus on southern Italy, on southern and/or migrant characters, on the South as the border of Europe in the context of global migration include queer characters in ways that are quite pivotal, especially as mediators, facilitators of intercultural dialogue across cultures, nationalities and gender divisions. In particular I will focus on the role of southern queerness in Evelina Santangelo’s Senzaterra (2008) and in Emma Dante’s first feature film Via Castellana Bandiera (2013).

Porczyk, Anna Małgorzata
University of Warsaw
L’io verosimile. Sul concetto dell’autofiction in Elena Ferrante ed Erri De Luca

‘Non importa chi è l’autore, ma l’opera’, sostiene Erri De Luca a proposito del recente dibattito sulla possibile identità di Elena Ferrante, pseudonimo con cui sono stati firmati negli ultimi anni numerosi successi editoriali. Un’affermazione che pare alquanto contraddittoria da parte di uno scrittore la cui intera opera sembra segnata dalle caratteristiche del concetto di autofiction. La creazione deluchiana viene realizzata nell’ambito di uno spazio autobiografico, come lo chiama Philippe Lejeune, ossia una rete complessa di autorimandi e citazioni reciproche tra testi narrativi, ‘autobiografici’, commenti e interventi pubblici, dove persone riconoscibili come veramente esistenti o esistite sono coinvolte in vicende o pensieri inventati, verosimili o meno, causando nel lettore una confusione intenzionale e voluta dallo scrittore. Il mito dell’autore, il sospetto di una vita eccezionale o inimitabile e la proposta d’una biografia eccessiva, sembrano perfino svolgere in De Luca un ruolo di primo piano, contestando in questo senso il concetto, annunciato da Roland Barthes, della morte dell’autore del testo. Come nota Paul Ricoeur, le idee di Barthes lo hanno reso suo
malgrado un precursore involontario del concetto di *autofiction*, poiché l'annuncio della ‘morte dell’autore’ ha a sua volta dato il via alla riflessione sul suo ritorno ripensato e riscritto nell’opera, proprio come avviene nel caso di Elena Ferrante. Proporre di considerare sia l’opera di De Luca che quella di Ferrante nell’ambito della vasta e variegata galassia dell’*autofiction* potrebbe forse destare qualche perplessità. Ciononostante, nel mio intervento vorrei commentare aspetti diversi di tale concetto, mostrandone le molteplici forme e generi nel tentativo di mettere a confronto i due autori. Scrittori così distanti tra loro, così differenti dal punto di vista letterario e stilistico, ma per certi versi così vicini, al di là della comune origine geografica.

**Rando, Gaetano**  
*University of Wollongong*  
**Second generation Italian Australian narrative and the cultural contestation of the liminal divide**

This paper proposes to examine a recent aspect of Australian literary culture which has been relatively unexplored - narrative texts produced by writers of Italian descent. These texts present the literary expression of experiences, perceptions and tensions of growing up between two or more cultures and languages and are produced by the children and grandchildren (Diana Santamaria, Venero Armanno, Anna Maria dell’Oso, Archimede Fusillo and Melina Marchetta, among others) of the Italian immigrants who arrived in Australia as a result of the post World War II migration programme. They are texts by writers who have grown up in and have had to negotiate a path between two different and sometimes contrasting cultural contexts. Among the themes explored in these texts are issues of identity and ethnicity, the advantages and disadvantages of operating in two or more cultural contexts with the concomitant tensions of acceptance and rejection, the generational divides between children, parents and grandparents and the recovery and interpretation of the pre-migration past. Neither assimilationist nor necessarily oppositional they provide an interesting example of Gunew’s notion of situated multiculturalism.

**Regan, Madeleine**  
*Flinders University*  
**Digital narratives of migration: creating a transnational net-work**

Debates about use of oral history in the study of migration arise because of questions about the worth of personal accounts relating to subjectivity and validity of memory. However, the arguments have not adequately addressed the issues regarding the use, benefits and preservation of narratives of migration and settlement in community oral history projects and the value of digital access. Few detailed accounts of the settlement of small urban communities of Italian Australian families exist. This paper focuses on the development of a website featuring oral history interviews that communicate the experience of migration and settlement of a group of veneti who arrived in the 1920s and established successful commercial family market gardens in the western suburbs of Adelaide, South Australia over 40 years. It analyses the oral history approach to collecting narratives of sons and daughters of the pioneer market gardeners and looks at the accessibility of interviews about migration with other digital items including video, photo and family documents and cartographic records. It provides new perspectives on using digital means to provide
evidence of a community’s history of migration and settlement in Australia. The website creates links in the digital world between interviewees, their descendants and future generations, the wider community and academic researchers. The paper explores the efficacy of using a website as an example of a transnational net-work to preserve the history and experience of a first generation Italian community through narratives and memories of the second generation.

Reichardt, Dagmar
Latvian Academy of Culture
‘Rooted in Rome’ – the transcultural switch in the nomadic Italophone writing of Jhumpa Lahiri

The autobiographical novel In altre parole (2015) by the American-Italophone writer Jhumpa Lahiri marks a shift both in her artistic career and in the Italophone Migration Literature: for the first time, the reputable American author writes and publishes a text in Italian – an alternative ‘third language’ for Lahiri, ‘a language of affection and reflection’. While writing in Italian in the intersection of languages and cultures, after her migration from New York to Rome, Italy (2012-2015), she faces an emotional crisis, motivated by her rootless identity and a profound irrational dilemma.

During her voluntary exile, Lahiri discovers not only the language as a third space of evasion, but inside of her the Italian language – ‘language of desire’ – transforms itself into a ‘language of freedom’, until she finally finds herself paradoxically ‘rooted in Rome’. Re-evaluating and subverting her own past, the female author develops a hybrid writing by interweaving elements of Migration Literature with World Literature, thus creating a circulating, outstanding authenticity using the innovative technique of a transcultural switch. Identifying migration as an existential condition of life and by converting her vocation for the Other in a transcultural utopia, the erudite migrant, global nomad and vagrant poetess Lahiri intends to reawake in the reader a sensitivity for all that could appear other, different or foreign to him or her. In altre parole describes a new nomadic way of life and proposes a modern concept of an Italophone Transcultural Literature in the Third Millennium, pioneering future Indo-Italian, Asian-American or Italo-European Transcultural Studies.

Ricatti, Francesco
University of the Sunshine Coast
Transnational migrants in settler colonial societies: towards a decolonising historiography of Italian migration to the global south

Over the past twenty years, historians of Italian colonialism and scholars of Italian postcolonial, cultural and memory studies have devoted a growing attention not just to the history of Italian Imperialism, but also to the strong and persistent influence of colonial and racist ideologies in Italian politics and popular culture. Meanwhile, Indigenous academics and scholars of settler colonialism in South America, Australia and elsewhere have convincingly argued that settler colonialism should be understood as a (continuing) process, rather than as a (past) event. This paper argues the need for bringing these two scholarly perspectives together in the comparative study of Italian transnational migration to the global south, from the late 19th century to the present day, with a particular focus on transcultural encounters, clashes and negotiations with
Indigenous people. Key examples from Australia will be provided and analysed within a comparative framework, in order to argue for a decolonising approach to Italian migration history. Such an approach inevitably requires scholars to adopt a broad understanding of Italian colonial history, one that must include a recognition of the crucial colonial role that Italian migrant communities have played within settler colonial societies.

**Rizzi, Andrea**  
*University of Melbourne*  
**Open secrets: anonymity and pseudonymity in early modern Italian literature**

Recent scholarship on early modern and modern English and Spanish literatures provides an innovative and sophisticated understanding of anonymity as a flexible literary convention. Anonymity can be an act of modesty, self-protection, or violence. This paper seeks to explore anonymity and pseudonymity as deliberate acts of concealment on the part of literary agents (author, editor, translator, and publisher) in early modern Italian literature. This paper also addresses methodological issues connected with studying texts without the mediation of the ‘author’.

**Robarts, Julie**  
*University of Melbourne*  
**Gender conflict as entertainment in Margherita Costa’s *Lettere amorose* (1639)**

Margherita Costa’s published *Lettere amorose* is a collection of short, fictional letter exchanges between male and female characters writing themselves into, and out of, relationships. More than half of the letters are negative, expressing antipathy rather than affection, ranging in intensity from misunderstanding to rage and disgust. In this paper I argue that through the comic and hyperbolic presentation of gender conflict Costa makes space for a range of assertive and new female voices which challenge earlier constructions of the gender relations in the lyric, courtly love and *poesia giocosa* traditions.

**Rose, Cameron**  
**Alexander, Jacqui**  
**Grassi, Samuele**  
*Monash University*  
**Video as Translator of Italian Architecture and Urban Design Research.**

Video has become an important tool when investigating and translating architectural and urban design research. From social research of a site before design; the lived experience of a completed structure; to the communication of architecture projects; video functions as an effective means of capturing and disseminating architectural design and processes from one site and cultural setting to another (an excellent example being the 2016 Architecture Biennale in Venice). This paper presents findings from an Australian-
Italian collaboration that in 2016 produced five short documentaries by Australian architecture students on the lived experience of residents and businesses in Prato, Italy. It consists of three main sections:

- Italian architecture/urban design as a site for translation and investigation by Australian architecture students.
- Video/Communication Design as a means of capturing the lived experience of the Pratesi as qualitative data.
- The role of Italian translation in the design of culturally appropriate questions and the production of video.

Rubino, Antonia
University of Sydney
Multilingualism and speaker identity among second and third generation Italo-Australian youth

This paper presents the findings of a project that explores linguistic choices, language preferences and identity claims among bi- (English, Italian) and trilingual (English, Italian and Dialect) Italo-Australian youth. The participants are females and males aged between 18 and 30 whose parents or grandparents migrated from Italy, who self-identify as Italian and/or Italo-Australian. Since much sociolinguistic research has focused on post-war Italian migrants or their children, this project fills a notable gap.

Data were gathered through an online survey and in-depth interviews. The survey (250 participants) includes socio-demographic information; self-assessed language competence; Italian and Dialect use; direct and indirect contacts with Italians; self-identification labels; and contexts of Italian self-identification. Interviews (12 to date) explore perceptions of language use and identity claims; personal experiences involving identity issues; and relations with other Italians. Taking a discourse analytical approach, the paper explores participants’ language trajectories emerging from the interviews, in light of the general trends from the survey.

Preliminary findings point to participants’ stronger preference for Italian – on par with English – compared to Dialect, and linguistic insecurity regarding competence of Italian or Dialect, as a result of contacts with ‘native’ Italian speakers. Both languages, but more so Dialect, appear to hold little instrumental value but strong emotional connotations linked to family and ‘roots’. The paper will consider how and why participants construct themselves more as ‘heritage’ speakers distancing themselves from ‘native’ speakers, independently of Italian proficiency.

Salvino, Stefania
Università della Calabria
Una migrazione post-sovietica. Il caso italiano della prima generazione di donne migranti ucraine

La relazione propone alcuni dei risultati emersi dalla mia recente ricerca dottorale sulla migrazione contemporanea delle donne ucraine in Italia. La ricerca sociologica si è avvalsa della metodologia qualitativa
e, in particolare, di interviste semistrutturate condotte in profondità in entrambi i contesti di migrazione e dell’osservazione partecipante praticata in special modo durante i viaggi con i mini-bus, vettori di eccellenza di queste migranti, nonché dell’analisi di una consistente mole di materiale giudiziario.

L’idea che guida questa riflessione è che la migrazione ucraina può essere tematizzata come una strategia di rispazializzazione dopo la despazializzazione operata dalla disconnessione sistemica dell’universo sovietico. Ciò in virtù sia dell’embeddedness di questa specifica esperienza migratoria al contesto sociale e culturale sovietico e post-sovietico dal quale è stata generata, sia dello specifico incontro con la cultura italiana. Il poter avere parte in una cultura così mitizzata e storicamente avvolta in un’aura di grande fascino, qual è ritenuta quella italiana, è, invero, per molte delle migranti motivo di grande godimento e compiacimento. Ne consegue la produzione di un immaginario ‘mitologico’ legato non solo alle peculiarità storico-culturali italiane, di cui le migranti riconoscono il valore, ma all’emersione di un discorso sull’Occidente, una narrazione che nutre i loro progetti migratori e seduce incarnando il mito occidentale di libertà, democrazia e benessere materiale e psicofisico.

In questo senso l’esperienza migratoria si traduce nel tempo in uno spazio di compensazione materiale, culturale, emotiva, religiosa e nazionale, al cui interno prende corpo una riscoperta della propria soggettività per mezzo della quale le donne post-sovietiche operano una riscrittura della loro identità, che si intreccia con la questione più ampia del destino dell’Ucraina sulla mappa culturale dell’Europa e sul posizionamento strategico di questo donne all’interno di essa.

---

**Saporito, Paolo**  
McGill University

**Amnesty, amnesia, censorship: the disappearance of the fascist past in Michelangelo Antonioni’s *I vinti* (1952)**

In the field of Film Studies, the research about Michelangelo Antonioni has focused on his masterpieces, whereas his first works, as well as his activity during the fascist period, have been often disregarded. However, these works tell much about the director’s relationship with Fascism and, in the case of the Italian episode of *I vinti* (1952), constitute an example of how Italy chose to remember, or rather forget, the trauma of its own fascist past in the postwar period. The aim of this paper is to study the relationship between postwar Italy and the memory of Fascism through an analysis of the making (and un-making) of Antonioni’s film *I vinti*. As Stefania Parigi has shown, the plot of this film was changed through three levels of censorship from the story of a neo-fascist militant who commits suicide for political reasons to one of a young bourgeois who smuggles cigarettes. Yet, why were these distortions, from Antonioni’s project of a very convoluted and hermetic plot to the political intervention of official censorship, considered necessary? This paper reflects upon them in relation to the acknowledged Italian tendency to forget and ‘censor’ the trauma of its fascist past. In this regard, I compare these forms of censorship with the Togliatti amnesty, a governmental measure that came into force in June 1946 and deleted fascists’ legal responsibility for the crimes perpetrated during the war period. If, according to Paul Ricoeur, ‘amnesty... is an institutionalized form of amnesia’ (1998, 126), then the 1946 amnesty represented the first act of oblivion or self-censorship that Italian society took on in the aftermath of World War II, towards a mindset that shaped the new-born Italian society and its cultural manifestations, as in the case of *I vinti*.

---

60
Scarpato, Susanna
Monash University
**Film as political intervention and strategy of resistance in favour of transcultural exchanges: *Fuocoammare* and *lo sto con la sposa***

The Lampedusa Immigrant Reception centre (Centro di Accoglienza) began operating in 1998 and since then, what was once a little-known island, geographically closer to Africa than Sicily and surviving mainly on fishing and summer tourism, has become inextricably linked with the horrors of war, death and persecution experienced by the hundreds of thousands of migrants and asylum seekers seeking to enter the European Union. The numbers of arrivals at the over-crowded reception centre increase greatly at times of humanitarian crises. Following the political crises and conflicts in North Africa, more than 50,000 arrived in Lampedusa in 2011. Escaping the war in Syria and conflicts in Eritrea and other parts of Western Africa, an estimated 170,000 arrived in 2014. Most of the people who arrive at the reception centre in Lampedusa do not wish to stay in Italy and hope to settle in northern European countries such as Germany and Sweden, or the UK.

In this climate of increasing pressure from such unprecedented large scale movement of people escaping war, persecution and poverty, and at a time in which governments of European member states (like many other Western countries) have introduced divisive and punitive legislation, many in Europe disagree with their governments’ actions and popular opinion is polarised.

In this paper, I discuss the films *Fuocoammare* (2016) and *lo sto con la sposa* (2014) as examples of films that, in different ways, engage powerfully with experiences of trespassing boundaries between peoples and borders between countries. Focusing on life in Lampedusa (in the case of *Fuocoammare*) and an illegal journey from Italy to Sweden (in the case of *lo sto con la sposa*), these films explore strategies of resistance against exclusion and division. In so doing, they imagine new definitions of borders through the medium of cinema and a filmic language that avoids victimisation, thus inviting viewers to confront diversity and celebrate inclusion and compassion.

Sestigiani, Sabina
Swinburne University of Technology
**Leaving the Place: Tommaso Landolfi’s *Cancroregina***

This paper analyses Tommaso Landolfi’s long tale *Cancroregina* (Cancerqueen), 1950. *Cancroregina* inscribes itself in the tradition of fantastic literature and presents characteristics of the science fiction story with a clear dystopian message: technological advancements in space explorations offer hellish and irreversible scenarios for humankind. Whereas the dystopian element of this science fiction tale seems predominant, this paper argues that the malevolent aspect of technology – its inconsiderate use could eventually destroy our planet – should in fact be read in a positive note. This paper takes into account Maurice Blanchot’s reflections on the conquest of space and argues that *Cancroregina* heralds the utopian achievement of leaving Place, earth. The space enterprise can thus be read as an abandonment of the cult of Place and its nationalistic connotations of belonging to explore the condition of a nomadic condition, where words fill the void of space, in the absence of Place.
Somigli, Luca
University of Toronto
‘Svaticanamento’ or Concordat? Emilio Settimelli’s political journalism between anticlericalism and Fascism

A member of the Florentine Futurist circle during the Great War and a ‘fascista della prima ora,’ Emilio Settimelli became, after the war, one of the most important figures in the radical wing of the Fascist Party, and as co-director, with Mario Carli, of the newspaper L’Impero, often found himself embroiled in bitter polemics with the party establishment. This paper will examine his position regarding the Catholic Church, as the regime’s politics regarding the Vatican evolved in ways that were increasingly irreconcilable with those of the journalist, especially after the Lateran Treaty. Holding fast to the erstwhile Futurist call for a ‘svaticanamento’ of Italy – Svaticanamento was the title of a 1931 pamphlet that he co-authored with Ottone Rosai and other Florentine friends, and in which he excoriated the intervention of the Church in Italian politics – Settimelli had to walk a narrow path between his anticlerical conviction and his absolute faith in Mussolini and his politics. My reading of his political positions will frame him within the broader context of the process of integration of Futurism within the Fascist regime in the late 1920s and the 1930s.

Spadaro, Barbara
University of Liverpool
Drawing transcultural spaces: graphic narratives from Italy across media and memories

Comics are an increasingly dynamic medium of transcultural exchange and production of memory, in Italy and beyond. Such dynamism is apparent in the multiplication of genres developed by new generations of artists who, while drawing from their multicultural background and transcultural experiences, participate in global circuits of consumption and exchange of visual narratives.

This paper features two projects of the Tunisian-born, Rome-based graphic journalist Takoua Ben Mohamed, to illustrate how graphic narratives manifest processes of gender, cultural, and self identification in today’s globalized Italy. The first project, Il fumetto intercultura, gathers a series of comics conceived to convey and share the every-day experience of Muslim youth growing up in ‘the West’. First published on Facebook and online, the project has expanded in a series of successful exhibitions and education campaigns that travel across Italy and beyond, via various cultural and activist networks, questioning ideas of homogeneity and authenticity of cultural and religious belonging. The second project is a book developed from Takoua Ben Mohamed’s graphic blog for the Hair Salon Ricciocapriccio (Ben Mohamed, 2016), and by featuring female every-day negotiation of aesthetics, gender, and the self, aims to raise awareness of the multiple levels and the reciprocity of transcultural encounters.

Drawn across printed and digital media, and across languages and cultures, these graphic narratives represent one of the liveliest examples of incontri/scontri – conflicts and exchanges – of the 21st century.
Spagnuolo, Elena  
University of Manchester  
**Self-translation: voicing hybridity**

The link between translation and migration has become a popular topic in recent studies (De Fina 2003, Cronin 2006, Polezzi 2012). These studies put forward the assumption that migration breaks the constitutive relation between language and identity (De Fina 2003:3), thus disrupting the grounding of the self in the mother tongue. Given such hypothesis, I wish to investigate the role played by self-translation in shaping the becoming of a migrant identity. I take as starting point the assumption that heteronymous translation is a mediated form of communication that subjects migrants to an external act of interpretation and representation, thus controlling their subjectivity and agency. On the opposite, self-translation constitutes an autonomous form of translation that shapes migrants as agents - and not receivers - of translation, thus returning them their voice and reducing their distance from the new society (Polezzi 2012:349).

Given that, I argue that self-translation is enacted by migrants’ need to express and voice their hybridity. In order to illustrate this point, I will investigate a corpus of migrant narratives written by Italian writers. Firstly, I will examine how these writers redefine and represent their ‘hybrid identity’; I will then illustrate how their will to voice their hybrid identity affects the linguistic performance of their self-translation, resulting in a specific translating approach, aiming to ‘hybridise’ the text. The intentional hybrid form of these self-translations is part of an ideological operation aiming to enact a discourse against monolingual positions and purity, in favour of multilingualism and heterogeneity.

Spallaccia, Beatrice  
Università di Bologna, Monash University  
**Hands off our kids! The ‘Ideology of Gender’ and its discursive dynamics in contemporary Italy**

One of the most recurring issues in the development of the Italian education system is the so-called ‘Ideology of Gender’, an expression used by conservative Catholics to depict the inclusion of a gender-sensitive approach in Italian schools as an ideological dictatorship (de Mattei) which persecutes the family institution (Osservatorio Gender) and brainwashes the youngest generations on their sexual identity (La Manif Pour Tous Italia). The debate over its supposed existence started in the 1990s (Garbagnoli) and has gained more visibility with the 2015 reform of the education system, which follows the directives of the Istanbul Convention in preventing gender-based violence through a gender-inclusive education. Nevertheless, the law has been defined by many as the ultimate means of the ideology of gender.

While international institutions stress the benefits of a gender-inclusive education for the reduction of inequalities (World Health Organisation), Italy still struggles to implement good practices (Beaumont et al.), showing a cultural backwardness intensified by the ideological war against gender (Marzano), whose discursive dynamics need to be better analysed to unveil the repercussions of this rhetoric on Italian society.

For this reason, the contribution presents the critical analysis of the heteronormative discourse used to attack the ‘ideology of gender’, with the aim of showing the misleading depiction of gender studies as a form of ‘ideological colonialism’ (Sanfrancesco) and of clarifying the confusion over the introduction of a much
needed gender sensitivity in the Italian education system to make it a site of civil exchange and the basis for a more inclusive and respectful society.

Surluga, Victoria
Texas Tech University
Crossing the boundaries between art and typography in Ezio Gribaudo’s work

Ezio Gribaudo has crossed many boundaries, bringing together disciplines and areas of artistic inquiry. First, Gribaudo is an artist who is also a well-known art publisher and collector. As publisher, he worked with Bacon, de Chirico, Duchamp, Peggy Guggenheim, Miró, and many of the most relevant figures in modern art since the 1950s.

This paper focuses on how Gribaudo eliminated the gaps between his pictorial work, the typographical industry and his multimedia hybrid use of mechanical and manual presses, mixed techniques, together with traditional pictorial tools. The continuous metamorphosis of these techniques – from mechanical to manual – incorporates a non-ekphrastic use of literary and journalistic texts elevated to artistic media.

In many ways, he has amended the scope of the typographical industry as art when he salvaged and re-used the typographical remnants from the production of newspapers and books, thus creating his iconic flani (flongs) and logogrifi. The flani make use of texts ranging from Ariosto and Boiardo to fragments in Medieval Latin: they are included in the pictorial frames as marquetry through collage.

Gribaudo won the first prize for the graphic arts at the 33rd Biennale of Venice (1966) with his logogrifi (engravings on white paper showing words and visual puns based on the philosophical concept of logos). Gribaudo’s objective is to demonstrate that multimedia painting does not provide one single formal rendering but can bring together many intertextual approaches, unite text and image, and elevate both up to a level where visual art and literature are not disconnected.

Tarantini, Angela Tiziana
Monash University
Translating Australian performance into Italian: transcultural exchanges in David Mence’s work

The number of scholars who venture into collaborative projects in theatre translation is increasing (Meth, Mendelsohn, and Svendsen 2011, Marinetti and Rose 2013, among others). More and more translators collaborate with the playwright, with actors and/or directors to produce a ‘performable’ piece. With this paper I illustrate a different and more experimental approach to collaboration in theatre translation. After adapting Kershaw’s et al.’s model of Practice as Research (Kershaw et al. 2011) for theatre translation, I engaged in a collaboration project where the rehearsal room served both as testing ground for the translator’s theories, and as site for transcultural exchange. Two groups of actors (one only English-speaking, and one Italian-speaking) workshopped selected scenes from David Mence’s plays both in English and Italian, and their exploration enlightened aspects of the texts which could not have emerged without the performance component (Tarantini 2016).
In her article ‘Performing Translation’ Sandra Bermann states that recently scholars in translation studies tend to focus on ‘the cultural and political acts and effects of translation’ in order to examine ‘the doing of translation [...] but also the doing of translators’ (Bermann 2014, 288). With this paper I aim to show that the doing of theatre translators can only be examined through performance. Only on stage does the performativity of translation concretize, and become a two-way movement where performance and translation exercise their reciprocal influence, thus fostering a transdisciplinary and transcultural exchange.

**Toscher, Franziska**

*University of Rostock*

**Le relazioni tra Italia e Germania durante la Seconda Guerra Mondiale. Prospettive odierne tramite la traduzione di articoli storiografici**

Uno dei compiti principali della storiografia è quello di raccontare gli avvenimenti del passato, in maniera lucida e oggettiva, al pubblico presente e futuro. Lo stesso principio vale per la traduzione del discorso storiografico, specialmente quando avviene in un contesto in cui gli eventi hanno segnato profondamente non solo la storia comune, ma anche la percezione reciproca di due paesi, in questo caso Italia e Germania.

Il presente lavoro prende le mosse dalla consapevolezza che, nell’ambito della traduzione specializzata, il linguaggio della storiografia è stato finora poco indagato. La funzione di far circolare il sapere in maniera rapida e intellegibile è di primaria importanza, soprattutto nella precisa espressione testuale dell’articolo/saggio scientifico.

Allo scopo di indagare la traduzione in questo particolare ambito del linguaggio umanistico, si sono selezionati alcuni testi significativi, all’interno di un lavoro più ampio su un corpus di ca. 30 testi (tra originali, tradotti, paralleli). Nello specifico, si analizzeranno cinque articoli redatti da alcuni dei massimi esperti italiani di storia della Seconda Guerra Mondiale (Enzo Collotti, Gustavo Corni, Filippo Focardi, Brunello Mantelli, Claudio Natoli) e tradotti in lingua tedesca, a loro volta, da storiografi tedeschi. Partendo dagli elementi prettamente linguistici, che riguardano soprattutto il lessico storiografico (ad esempio le strategie traduttive in caso di realia, di nomi di istituzioni e di altre specificità culturali), si presenterà un’interpretazione dei testi tradotti che va al di là della sfera testuale. In particolare, si illustrerà la presa di posizione del traduttore (tedesco), che verrà confrontata con la visione dell’autore originale (italiano) riguardo ai fatti storici descritti e, infine, si discuteranno la ricezione e l’impatto di una traduzione alterata o parziale sulla discourse community.

**Trapè, Roberta**

*University of Melbourne*

**Language and power in the construction of the migrant. Italian transcultural exchanges in Paul Carter’s work**

In the context of histories of cross-cultural encounter and studies of communicational strategies in contemporary migrant communities, my paper explores the language of the migrant in one of Paul Carter’s ‘translations’ of Italy: namely, *Baroque Memories* (1994). Carter (1951-) moved to Australia from the UK in
1981, after spending a number of years in Italy, so that Italian themes frame much of his writing. One of the ideas Carter developed after arriving in Australia is what he calls ‘the disponibilità of the migrant’. Upon his arrival in Australia, Carter was looking at this new place from an Italian viewpoint. His experience of migration was filtered through the Italian culture and language also because he was living in an area, Brunswick, Melbourne, traditionally inhabited by Italian migrants, where different regional varieties of Italian mingled with broken English. In this vital environment, Carter explores the origin of cross-cultural encounter, asserting that multi-channel communication (mimetic, gestural, macaronic) recapitulates the beginning of all communication. ‘The sometimes stuttering efforts of people trying, in the absence of a common tongue, to make sense of each other recovers the original urgency of dialogue (...) In this situation the space of performance becomes a common place of utterance where, in the future perhaps, sounds and meanings may settle down and become social bonds’ (Carter, 1992). Carter uses the word mimicry to refer to the performances of the migrants: mimicry is not simply repetition, but improvisation, and contributes to the community’s creativity. However, the migrant’s condition being a suspended state of precariousness where s/he solicits the other’s respect while being subject to the master-slave condition, mimicry is also the capacity of the migrant to resist through language, a way of ironizing the master’s language and discourse.

Turchi, Massimo
Independent Researcher

‘Monte Sole crooked memories’. Le fratture di Monte Sole: memorie pubbliche e memorie private

Monte Sole è un territorio montuoso racchiuso tra due fiumi, il Setta e il Reno, e suddiviso tra i comuni di Grizzana, Marzabotto e Monzuno. Alla fine del settembre 1944 tale zona venne sconvolta dalla strage che registrò il maggior numero di vittime di tutta l’Europa occidentale: oltre 770 furono infatti le persone uccise dall’esercito tedesco. A guerra conclusa, i sopravvissuti abbandonarono spontaneamente il territorio.

A un attento visitatore che oggi visiti i luoghi della strage, si presentano diversi monumenti commemorativi, contraddistinti dalla presenza di simboli religiosi, ma anche un cippo eretto a ricordo dei partigiani locali: tutti segni tangibili di una sovrapposizione di memorie pubbliche. Ma le fratture di Monte Sole riguardano anche le memorie private; qui, come in altri luoghi di strage nell’appennino bolognese, esse sono riconducibili alla cosiddetta memoria divisa che vede contrapposte le memorie dei partigiani e quelle antipartigiane, consolidatesi, quest’ultime, tra molti dei familiari delle vittime e dei sopravvissuti alla strage.

Per meglio comprendere la complessità delle differenti memorie della strage è sufficiente visionare l’amplissima bibliografia esistente in merito. Solo recentemente la maggior parte delle parti in causa sembra aver trovato un proprio riconoscimento. Il punto di svolta è stato il processo istituito nel 2006 dalla Procura Militare di La Spezia contro 17 soldati delle SS coinvolti nella strage e infine condannati; in tale frangente i sopravvissuti e i familiari delle vittime sono stati infatti ascoltati come testimoni e quindi riconosciuti ufficialmente. A seguire, nel 2009, la pubblicazione di un volume che, con molta accuratezza, ha ricostruito l’evento da un punto di vista storicamente oggettivo. Ultimo, ma non meno importante, nel 2010 l’uscita di un film di grande successo che ha dato voce alla maggioranza delle memorie.
Vallah, Or  
Tel Aviv University  
To unravel the knot: Filippo Lippi's The Feast of Herod as an expression of the conflict between Prato and Florence

The lecture focuses on the painting The Feast of Herod, one of the frescoes created by Filippo Lippi (c. 1406-1469) and his workshop for the Pieve di Santo Stefano in Prato, and the particular treatment of textile in this painting. I will examine the fresco as a starting point of a wider historical, economic, and political discussion, shedding new light on the work of one of Tuscany’s leading Quattrocento artists, and on the motivations of his powerful patrons. In 1351, Prato and its thriving textile industry came under Florentine rule and consequently the people of Prato were forbidden from producing silk and manufacturing gold and silver threads. In addition, their wool industry was prohibited from using English wool that was considered to be of the highest quality, and therefore could not compete with the Florentine textile industry. In the painting The Feast of Herod, Salome's image appears three times and her outfit varied in each portrayal. Scholars have discussed the change in its colour, but the materiality of her outfit has remained unaddressed. Since metal threads have been traditionally associated with the use of silk and were considered luxurious materials used in the manufacture of the finest and most expensive fabrics, Salome's dresses, which are adorned with gold, reveals that the cloth described by Lippi is the silk prohibited by Florentine rule. Therefore, the lecture will examine in what way the Florentine prohibitions imposed on Prato affected Filippo Lippi's treatment of textile in this painting.

Vandermaas-Peeler, Maureen (Elon University)  
Cecconi, Enrico (Bath University)  
A sociocultural analysis of fostering intercultural understanding through Italian language studies during study abroad

Educators have increasingly recognized the need to provide opportunities that foster students’ intercultural understanding and prepare them for work in a complex, interconnected world (Hovland, 2014). Study abroad is one of the ‘high-impact’ practices associated with powerful educational benefits such as intercultural competence (Kuh, 2008; Paige & Vande Berg, 2012). Studying abroad fosters exploration of linguistic and cultural traditions through academics and community engagement. When students interact with others in community-embedded programs, they learn to apply knowledge and utilize developing language skills in real-world contexts (Kinginger, 2008). Sociocultural theories emphasize the importance of social interactions in culturally relevant activities for learning and development (e.g., Rogoff, 1990, 2003; Vygotsky, 1978).

The presenters, a developmental psychologist and an Italian language professor, taught American students in a language and cultural studies program in Florence, Italy. We will utilize a sociocultural framework to analyze Italian language studies as a cultural tool students can use to navigate intercultural exchanges, through participation in a wide array of activities that foster community engagement (e.g., conversing with local merchants and participating in cultural festivals). Surveys of recent graduates of the program highlight the importance of learning and practicing Italian language skills in relevant social contexts for developing intercultural understanding. We will also present case studies that depict multiple pathways of learning in diverse social contexts, including an analysis of a performing artist whose entrée into the community was
through his music, and an exploration of the opportunities and challenges faced by students of varying degrees of language proficiency.

**Vanni Accarigi, Ilaria**  
University of Technology Sydney  
**Misplaced plants: a transcultural reading of Italian gardens in Australia**

Gardens have been identified as significant locations of place-making and environmental negotiation for migrant communities in Australia. Gardens are seen as sites where people can recreate cultural and aesthetic practices, and at the same time add to the cultural diversity of the urban landscape. Yet more nuanced understandings of Italian gardens still need to be developed. In this paper I explore ways we can think about gardening practices from a transcultural point of view, as contact zones between different orders of things. I ask the questions: what happens when plants travel from one country to another? What cultural and social practices do they carry, and what cultural and social practices do they engender in their travels? What happens, for instance, in the encounter of global trade, migration, scientific and vernacular knowledge, legislation, and local ecologies? I explore these questions presenting examples of Italian gardening practices from historical records, contemporary documentaries and ethnographies. I argue that far from being a recreation of ‘Italian’ cultural landscapes, diaspora gardens need to be considered as a practice of constant translation, reinvention and ‘redistribution of the sensible’ (Ranciere 2004), one where plants, as well as humans, play a key role.

**West, Simon**  
**Angelucci, Malcolm**  
University of Melbourne  
**Creative practices and Italian Studies: trans-national/disciplinary/linguistic approaches**

This paper is a reflection on artistic practices that engage with specific aspects of Italian culture: poetry, language, aesthetics, and contexts of artistic production and fruition.

It opens with a critique of a terminology, often linked with the institutionalisation of artistic practice that defines art as ‘research-led’, ‘research-based’ or ‘invested’. It sees these hybrids as a way to reinforce a dichotomy between ‘artist’ and ‘scientist’ that has its origins in Romanticism and is in need of historicisation.

This will be the springboard for a reflection on the artistic practices of the two presenters, a poet and a performance artist respectively, with particular focus on the trajectories of their engagement with Italian culture and the study of literature and aesthetics. It aims to bring to light transnational, translinguistic, transcultural and existential/biographical trajectories of exchange, that constitute a fluid system from which knowledge is created as an artistic output.
Finally, the paper will discuss the roles of elements such as imagination, emotion, voice, and the physical body, in creative thinking and production, and the relationship they have and may have to analytical and theoretical approaches to scholarship.

Wilson, Holly
La Trobe University
Ties and tensions: working for the U.S military in Tuscany, 1968-1971

In June 1968, a group of Italian employees gathered to protest outside the gates of Camp Darby, an American military base located on the outskirts of Livorno on the coast of Tuscany. The workers had quickly mobilised, with the assistance of their trade unions, in response to the termination of 78 of their colleagues. From 1968 to 1971, the 1500 member Italian workforce faced a series of intermittent layoffs, in part the result of a wider push from the United States Department of Defense to reduce expenditure. The ambiguous position of being an Italian national employed by a foreign military, thus relegated the workers’ economic status to being determined by American politics and policies. Yet, the workers of Camp Darby were not resigned to a future without work, instead choosing to mobilise en masse to enact vocal, eye-catching, and on occasion violent strike action. The local labour dispute was made to have national ramifications, highlighting the Italian workers of Camp Darby as key international actors.

Through tracing the stories of the Italian employees of Camp Darby and their struggle for work, this paper will elucidate on the relationship between the American military installation, and the local community in Livorno. The historical research presented, reveals a relationship shaped by economic ties and tension. By grounding the study in these two dialogues, this work demonstrates that the exchanges are not confined to the local or national sphere, but are inherently transnational. The examination of the Italian workers of Camp Darby, in Livorno, offers insights into the broader implications of America’s military network located across Italy.

Wilson, Rita
Monash University
Creative encounters: literary practices, (self-)translation and identity

In recent decades, under the economic conditions of globalization, new local and transnational interdependencies have transformed individual and collective allegiances. The literary practices of contemporary multilingual writers often reflect these changes by exploring how the mixing and collision of languages and cultures affects identity formation: attesting that there is no one-to-one correspondence between linguistic units and ethnic, social or cultural formations. The linguistic and cultural identity of transnational writers who choose to write in an adopted language or to self-translate, has gained increasing interest among researchers and has been discussed in terms of translingual literature, language memoirs and, from a more ontological point of view, processes of identity-formation in transcultural frameworks.

As part of a broader project working towards a poetics of translingual writing through case studies and theoretical reflections, this paper investigates the literary practices of two contemporary women writers, who each represent a remarkable case of self-conscious linguistic transformation: Francesca Marciano,
award-winning Italian scriptwriter who has chosen to write all her prose fiction in English; Pulitzer Prize-winning novelist Jhumpa Lahiri, who wrote her ‘linguistic autobiography’ in Italian. Their autofictions, in which language itself is often an explicit theme, interrogate the traditional construct of a monolingual, mono-ethnic and mono-cultural national identity, revealing that language codes may be strategically deployed as indices of specific identities but their projection and interpretation are always mediated by a range of factors. I will consider how a variety of literary forms and heterolingual practices pose different problems for the critic but also suggest their own solutions by transcending the limits of nation-centred thinking and ultimately serving to highlight the contingency of language and to establish new principles of literary belonging.

Wren-Owens, Liz
Cardiff University
Translation as site of uneven transcultural exchange in French and English versions of Antonio Tabucchi’s works

Antonio Tabucchi (1943-2012) may be considered a transcultural writer on many levels, from his focus on intercultural and intertextual dialogue and exchange within his texts, to his publication of works in French and Portuguese before the Italian editions appeared, to the translation of his texts into over forty languages across the world. This paper focuses on the scontri/incontri which occur in the exchanges between the Italian texts and their translation into the more dominant languages of English and French. It will explore the way this process of exchange sees the Italian texts reconfigured in English translations to speak to a more global Anglophone tradition, in which translated Italian texts are stripped of their cultural specificity, and brought to speak to more general artistic questions. It will also consider the cultural exchange with the Francophone tradition, in which the French edition of La gastrite di Platone is (re)-written to speak to a French audience, continuing to provide an exchange with the Italian context of the work but shifting the boundaries and parameters of this exchange in significant ways.

Zagarrio, Vito
Università degli Studi Roma Tre
La vita (im)possibile. Ivano De Matteo e la violenza sulle donne nel nuovo cinema italiano

Il paper fa parte di un più ampio progetto di ricerca sul ‘New Italian Film’ già presentato a una conferenza ad Adelaide. Uno dei temi del nuovissimo cinema italiano è certamente quello del gender, e in particolare quello della violenza contro le donne: Ivano De Matteo è certamente uno degli autori più attenti a questo tema, a partire da La vita possibile (2016, film su cui il titolo del paper gioca), in cui la protagonista femminile è costretta a fuggire col figlio da Roma a Torino per evitare la violenza familiare del marito. Anche La bella gente (un film del 2009 uscito nelle sale solo nel 2015) ha al centro la storia di una giovane prostituta dell’Est Europa maltrattata dal ‘protettore’ e accolta in casa da una famiglia borghese.
È un tema, quello della violenza sulle donne, che percorre tutto il cinema italiano, da quello dei grandi maestri (pensiamo a La ciociara, Rocco e i suoi fratelli, Accattone, La dolce vita) sino ai documentari del cinema più recente: il paper citerà Oltre il silenzio. Donne in rete contro la violenza di Pina Mandolfo e Maria Grazia Lo

Zhang, Gaoheng
University of British Columbia

U.S. and Japanese perspectives on ‘Made in Italy’ by Chinese migrants in Prato

During the 2000s, as Prato became the manufacturing centre of the ready-to-wear garment industry in Europe, the local Italian-Chinese conflicts and collaboration were one of the very few newsworthy phenomena originating in Italy that received in-depth coverage in international media. U.S. news media devoted considerable attention to the Prato case in no small part because the United States was the largest non-European trading partner of Italy and China. When the Chinese economy soared during the last decade thanks to global trade, U.S. media analysed the phenomenon, among other things, by assessing its impact on traditional U.S. allies including Italy. Japan was the first East Asian country since WWII that contended successfully with western economies. Particularly during the 1980s and 1990s, the concept of ‘Made in Japan’ was perceived in the West in a similar way to that of today’s ‘Made in China.’ The Japanese concerns for tradition and innovation during much of the country’s modern history also made its mainstream media more attuned to Italy’s plight and future. A discussion of media commentaries on the Prato case from these two countries will help to put news analyses produced locally in Prato and in Italy into global perspective. I will contend that the Italian-Chinese dynamics in Prato provided U.S. and Japanese media with a most significant and topical example in clarifying pro-globalization or protectionist views of international trade. In these news analyses, the Prato case became a synecdoche and the most effective example of wider Italian-Chinese and European-Chinese competitions in the global market.