ACIS Research Group:
Literature, Culture and Communication

"Exploring and Translating Stratified Multilingual Landscapes"

Research Workshop, 10-11 August 2018
La Trobe University City Campus, 360 Collins Street, Melbourne

In early 2018, the Australasian Centre for Italian Studies (ACIS) announced the formation of the Literature, Culture, Communication" Research Group dedicated to exploring multilingual and transcultural landscapes within Italy and beyond. Over the period 2018-2020, we will hold workshops and symposia exploring this topic from a range of disciplinary perspectives.

The aim of this first workshop is to explore linguistic and cultural contact zones that are stratified with multiple levels. Such stratifications are typical of globalization, as cultural flows and population movement mark out new trajectories for confrontation and exchange. The focus of the workshop will be on asymmetrical translingual and transcultural exchanges, and on non-mainstream, non-standard or localized responses to transculturality in the Italian context.

This free event, organized by the ACIS Research Group on Literature, Culture and Communication, is sponsored by the Australasian Centre for Italian Studies (ACIS) and La Trobe University. For more information on the Workshop or on the Research Group, or to be added to our mailing list, please contact Brigid Maher (b.maher@latrobe.edu.au).

Research Group Steering committee
Brigid Maher (La Trobe University)
Claudia Bernardi (Victoria University of Wellington)
Gregoria Manzin (La Trobe University)
Rita Wilson (Monash University)

Friday 10 August (room TBC)

13.00-13.20	**Welcome and Participant Introductions**
13.20-15.20	**Border Crossings and Landscapes of Encounter** ◊ **Luciano**, Gender Identity and Transcultural Encounters in Laura Bispuri's *Vergine giurata* ◊ **NIcholls**, Discussion Paper: The Artist Colony as Ghetto: William Walton and Leonid Massine in Campania ◊ **Ricatti**, Transcultural and Participatory: Rethinking Research around the Prato District ◊ **Gerrand**, Building Resilience to Violence via Image-Making: A Case Study of Young Minority-Background People in Rome
15.20-15.45	*Break*
15.45-17.15	**Languages in Contact in the Classroom and Beyond** ◊ **Agorni**, Languages in Contact in Tourism Communication: Translation Didactics and Transcultural Exchange ◊ **Bresin**, Discussion Paper: Is there Room for Translanguaging in the Italian Language Classroom at Australian Universities? ◊ **Hajek & Hanson**, Capturing Linguistic Diversity and *Italianità* in Melbourne with *Linguasnapp*: Lygon St as a Case Study
17.30-18.30	**KEYNOTE: Carol O'Sullivan, Bilingual Subtitling Experiments: Screening *Roma, città aperta* in Ireland, 1947-1950**

Saturday 11 August (room TBC)

9.30-11.30	**Experiments and Explorations in Translation** ◊ **Sonzogni**, "Boiled Beef for Lunch": A "Filling" Translation ◊ **Gussago**, Primitiveness in Translation: Italian Editions of Two Novels by William Golding and Roy Lewis ◊ **Lori**, *Come un'acrobata sull'acqua:* Ubah Christina Ali Farah's Narrative between Languages ◊ **Benocci & McKenzie**, A Dark Horse in Translation Studies: Subtitling Kiwi Culture *Come un'acrobata sull'acqua:* Ubah Christina Ali Farah's Narrative between Languages
11.30-11.50	*Break*
11.50-12.30	**PANEL: Gerber, Manzin, O'Sullivan & Wilson, Tips on Getting Published (from People who get People Published)**
12.30-13.15	*Lunch (catered)*
13.15-14.15	**Identity Remixes in Contemporary Music** ◊ **Angelucci**, Performing a New Italianness Through Multilingual Hip Hop ◊ **Scarparo**, Multilingualism and the Gendered Politics of Transnational Cultural Flow in the Music of Reggae Artist Mama Marjas
14.15-16.00	**Brainstorming and Planning** (over afternoon tea) **Closing Remarks and Next Steps**

KEYNOTE: Bilingual Subtitling Experiments: Screening *Roma, città aperta* in Ireland, 1947-1950
Carol O'Sullivan, University of Bristol

This paper presents a fascinating snippet of film subtitling history: the release by London Films of a version of Rossellini's *Roma, città aperta* under the title *Open City* in Ireland in late 1947, with subtitles in both Irish (Gaelic) and English. I use press and other data to sketch out how the film was marketed and received in Ireland, and what filmgoers thought of the bilingual subtitles. Comparisons will be made where appropriate to the film's reception elsewhere in the English-speaking world. For instance, perhaps unsurprisingly, the Roman Catholic subject matter in the film proved to be one of the film's distinctive selling points in Ireland. The paper will go on to discuss the reception of one other Irish-language subtitled Italian film (*Ladri di biciclette*) in the 1960s. The paper will conclude with some observations on the methodological challenges of conducting historical research into film translations, which stem from the multilingual and transnational nature of the research.

Carol O'Sullivan teaches at the University of Bristol, where she is Director of Translation Studies. She studied Italian and French language and literature at Trinity College, Dublin and subsequently at the University of Cambridge, where she obtained a PhD on translations of and by Raymond Queneau, Samuel Beckett and James Joyce. She has published widely on topics related to literature, translation studies and film, including studies on translation history, censorship, paratext, subtitling, film preservation, the history of audiovisual translation, and contemporary academic publishing. Her 2011 monograph, *Translating Popular Film*, deals with the tradition of foreign languages in the cinema, and argues that subtitles, far from being a transparent form of translation allowing direct access to the original film, can fulfil a range of ideological, narrative and ludic functions. Her current project is a history of film subtitling in English. A volume is in press, *The Translation of Films 1900-1950*, co-edited with Jean-François Cornu, and due to be published by Oxford University Press in the Proceedings of the British Academy series in late 2018.

PANEL: Tips on Getting Published (from People who get People Published)
Leah Gerber, Editor, *The AALITRA Review*
Gregoria Manzin, Co-Editor, *Spunti e ricerche*
Carol O'Sullivan, Editor, *Translation Studies*
Rita Wilson, Co-Editor, *The Translator*

This panel will take the form of a conversation among four scholars with significant experience on the editorial teams of major international journals in the areas of Italian Studies and translation studies. It will be your chance to hear about some of the major concerns in academic publishing today, key steps on the journey to publication, what makes a strong journal article (or book chapter) and tips on how to give yourself the best chance of seeing your work in print. Questions are – of course – most welcome!

Leah Gerber is Senior Lecturer in Translation Studies at Monash University. She has been Editor of *The AALITRA Review* since mid 2017. The *Review* is a peer-reviewed electronic journal that publishes a variety of high-quality material concerned with literary translation, as well as translations of literary texts from other languages into English with a critical introduction and commentary by the translator. Leah is also co-editor (with Rita Wilson) of the 2012 volume *Creative Constraints: Translation and Authorship* (Monash University Publishing). She is the author of *Tracing a Tradition: The Translation of Australian Children's Fiction into German from 1945* (Röhrig Universitätsverlag, 2014).

Gregoria Manzin is Coordinator of Italian Studies at La Trobe University and one of the Co-Editors of *Spunti e ricerche*, an internationally recognized Italian Studies journal published online and in print. She is currently co-editing (with Barbara Pezzotti) a special issue on "Women and Violence". She was co-founder of *The Australia and New Zealand Journal of European Studies* and was a member of its Editorial Board from 2008 to 2011. She is also co-editor with Véronique Duché of a forthcoming volume entitled *Behind the Scenes*: *Fictional, Artistic and Scholarly Mentoring Partnerships*. Her research in the areas of cultural, language and literary studies focuses on postcolonial Italian literature, border studies and literary translation (poetry). She is the author of *Torn Identities: Life Stories at the Border of Italian Literature* (Troubador 2013)

Carol O'Sullivan is Director of Translation Studies at the University of Bristol. She has been Editor of *Translation Studies* (published by Routledge / Taylor and Francis) since 2017. She was previously Associate Editor of the journal for five years. *Translation Studies* aims to extend the methodologies, areas of interest and conceptual frameworks inside the discipline, while testing the traditional boundaries of the notion of "translation" and offering a forum for debate focusing on historical, social, institutional and cultural facets of translation. In 2015, Carol and the then Editor Valerie Henitiuk wrote an article entitled "Aims and Scope: Journal Identity and Twenty-First-Century Scholarly Publishing" in Yifeng Sun (ed.), *Translation and Academic Journals: The Evolving Landscape of Scholarly Publishing* (Palgrave Macmillan).

Rita Wilson has been Co-Editor, with Loredana Polezzi, of *The Translator* (published by Routledge / Taylor and Francis) since 2014. She was previously one of three Founding Editors of *Italian Studies in Southern Africa / Studi d'italianistica nell'Africa australe*. She has co-edited a number of volumes including *Words, Images and Performances in Translation* (co-ed. Brigid Maher, Continuum / Bloomsbury, 2012), *Creative Constraints: Translation and Authorship* (co-ed. Leah Gerber, Monash University Publishing, 2012) and *Across Genres, Generations and Borders: Italian Women Writing Lives* (co-ed. Susanna Scarparo, University of Delaware Press, 2004). Her research combines an interest in linguistic and cultural translation and multilingualism with studies of contemporary translingual and transcultural writing. Most recently, her work has focused on how geographical and social mobilities are connected to the theories and practices of (self-)translation.

ABSTRACTS

Languages in Contact in Tourism Communication: Translation Didactics and Transcultural Exchange
Mirella Agorni, Università Cattolica del Sacro Cuore

Tourist discourse is a crosscultural type of communication that negotiates the encounter with the Other, a destination that is "different" from a specific historical, geographic, and cultural point of view. Hence, tourism translation mediates translingual and transcultural exchanges. Translators in this field set themselves the task of transferring the foreign into discourse, so as to produce a sense of otherness that can be perceived as different from the familiar.

The subject of this presentation is the degree of intervention translators are asked to exercise in order to achieve successful communication in the case of the translation of tourist texts. The main problem concerns the transfer of those cultural markers which represent destinations in their cultural aspects. Translators' task is not that of demonstrating their knowledge on specific subjects, but rather, their capacity to mediate this knowledge, so as to create intelligible and yet appealing images for a new readership.

A dynamic perspective of translation as a creative form of cultural mediation will be analysed within the context of English>Italian and Italian>English translation classroom practice.

Mirella Agorni holds a PhD in Translation Studies and is Associate Professor at the Università Cattolica. Her research interest is mainly focused on translation studies and ESP. She published a volume on translation history, *Translating Italy for the Eighteenth Century: Women, Translation and Travel Writing* (Routledge 2002; 2014), an anthology on translation theory, *La traduzione: teorie e metodologie a confronto* (Led 2005), and edited a series of works on tourism discourse: *Prospettive linguistiche e traduttologiche negli studi sul turismo (*Franco Angeli 2012), *Comunicare la città. Turismo culturale e comunicazione* (Franco Angeli, 2012), *Memoria, lingua e traduzione* (Franco Angeli, 2014).

Performing a New Italianness Through Multilingual Hip Hop
Margherita Angelucci, Monash University

A new generation of artists is emerging in Italian Hip Hop culture. They are young, multilingual, first- or second-generation migrants, and self-described as "citizens without citizenship".

In this paper I present preliminary findings from a broader research project that investigates the music production by second-generation Hip Hop artists in Italy, focusing in particular on the artistic performance of transcultural identities through the creative use of multilingualism.

Although a certain degree of multilingualism has always been present in Italian Hip Hop, the new generation of rappers of migrant background has brought a noticeable increase in the use of different languages, blending them together in rap lyrics in an exercise of linguistic acrobatics where, in the same sentence, the noun can be in one language and the verb in another.

Drawing on Quentin Williams's (2017) notion of "remixing multilingualism" as a process "by which cultural practices and symbols are mixed up and brought together to establish something new and fresh for an alternative future", I argue that, through the "remix" of multilingual practices, second-generation Hip Hop artists stage new ways of being Italian that challenge and transform the concept that sees Italianness as homogeneously white, Catholic and Italian-speaking only. Multilingualism thus becomes an

identity-making practice: the fact that multiple languages can be seamlessly juxtaposed in songs leads to the claim that multiple identities can also coexist without having to choose between being one or the other.

Margherita Angelucci is a Master by research student in Literary and Cultural Studies at Monash University. She is an award-winning journalist who has been working for the Italian newspaper in Australia, *Il Globo*, for the past five years, covering international and local news, as well as issues relating to the new wave of Italian migration to Australia. Fluent in Italian, English and French (with a touch of Arabic), she has a Bachelor Degree with First Class Honours in Translation Studies from the University of Bologna (Forlì) and also works as a professional translator and community interpreter. Her areas of interest are multilingualism, slang, transcultural identities and Hip Hop music.

A Dark Horse in Translation Studies: Subtitling Kiwi Culture
Francesca Benocci and Rory McKenzie, Victoria University of Wellington

Aotearoa/New Zealand is, by law, a multilingual country. Te Reo Māori (in 1987) and New Zealand Sign Language (in 2006) both have official language status, while English is a de facto official language. Often these three languages intertwine in New Zealand film and literature making New Zealand a multi-lingual landscape and thus creating stratified culture-specific content that can prove very difficult for a foreign audience to access, understand, interpret, and reframe.

This is certainly the case in the award-winning 2014 New Zealand film, *The Dark Horse*, where New Zealand English and Maori, and their respective cultural references, are presented simultaneously. The translation of this content into Italian is therefore a particularly arduous task. Not only does the translator have to be fully aware of the source-text languages and cultures, they must also develop the ability to accurately negotiate them and adequately communicate them without alienating the target-language audience. In addition to these challenges come the difficulties inherent to multimodal (audiovisual) translation in general and in particular to subtitling.

First, this presentation will show how the multiple languages and cultures of New Zealand intertwine in the *The Dark Horse*. It will then give a very brief introduction into the field of subtitling, highlighting the field-specific challenges with which the translator must contend. Finally, it will provide some translation solutions for the linguistic and cultural content present in the film drawing from the literature within translation studies.

Francesca Benocci is a PhD candidate in Literary Translation Studies at Victoria University of Wellington, and holds an MA in Literary Translation and Text Editing and a BA in Languages, Literatures and Cultures both from the University of Siena. She is also a poet, short-story writer, editor and blogger. She is editor-in-chief of *Atelier International*, a journal of poetry, literature and literary criticism. She has co-edited *Translation, Transnationalism, World Literature* (Novi Ligure: Edizioni Joker, 2015, 426pp, in print). Her most recent work is the editing and translation of Janet Frame, *Parleranno le tempeste, poesie scelte* (Mendrisio: Gabriele Capelli Editore, 2017, 96pp, in print).

Rory McKenzie is a PhD candidate in Literary Translation Studies at Victoria University of Wellington. He holds a Bachelor of Arts with Honours in Italian from the same institution. His research to date has centred on the field of audio-visual translation. He has previously worked on projects involving crosscultural translation/adaptation of New Zealand content into Italian, the translation and representation of Italian dialects in English subtitles, and is now expanding his knowledge of audiovisual translation by undertaking research into the subtitling of comedy films.

Discussion Paper: Is there Room for Translanguaging in the Italian Language Classroom at Australian Universities?

Agnese Bresin, University of Melbourne / La Trobe University

"Translanguaging is a theoretical lens that offers a different view of bilingualism and multilingualism. The theory posits that rather than possessing two or more autonomous language systems, as has been traditionally thought, bilinguals, multilinguals, and indeed, all users of language, select and deploy particular features from a unitary linguistic repertoire to make meaning and to negotiate particular communicative contexts" (Vogel and Garcia, 2017). Translaguaging challenges the conventional hierarchy of languages that characterises monolingual ideologies, as all language resources in an individual's repertoire are seen as equal in prestige. "Translanguaging also represents an approach to language pedagogy that affirms and leverages students' diverse and dynamic language practices in teaching and learning" (Vogel and Garcia, 2017). Although research on translanguaging in education has focused mainly on the primary and, occasionally, secondary levels, there has been some recent interest in the tertiary level (Mazak and Carroll, 2016). This discussion paper presents some reflections on what input translanguaging could bring to the Italian language classroom at Australian universities. One set of considerations involves the free and fluid use of resources from English and Italian in classroom interaction, whether this would be an appropriate practice in the university context and some potential consequences for students' learning. Another set of considerations looks at translanguaging as an opportunity to tap into the resources of the students' individual repertoires. With the long history of Italian migration to Australia, many university students of Italian may have been exposed to one or more Italian dialects, e.g. through contact with older members of their families. Translanguaging-inspired activities could create space in the classroom for non-dominant language varieties, including Italian dialects but also first languages other than English and any other varieties present in the students' individual repertoires, reflecting the stratified multilingual spaces we are all immersed in.

Mazak, C. M., & Carroll, K. S. (2016). *Translanguaging in higher education: Beyond Monolingual Ideologies* (Vol. 104). Multilingual Matters.

Vogel, S., & Garcia, O. (2017). Translanguaging. *Oxford Research Encyclopedia of Education.* Retrieved 1 Jun. 2018, from http://education.oxfordre.com/view/10.1093/acrefore/9780190264093.001.0001/acrefore-9780190264093-e-181.

Agnese Bresin recently completed her PhD in Italian sociolinguistics at the University of Melbourne, with a focus on address practices in Italian service encounters. She is currently working as a research assistant and tutor at the University of Melbourne, and as a tutor at La Trobe University. Her research interests include language use in social context, teaching Italian as a second language, Italian migrants in Australia and communication in medical settings.

Building Resilience to Violence via Image-Making: A Case Study of Young Minority-Background People in Rome

Vivian Gerrand, European University Institute / Deakin University

Narratives that foster social division or exclusivism and undermine sense of belonging are in themselves not new. What is new are the specific affordances created by digital media through multimodal communication (Kress 2009, O'Halloran & Smith 2012), which brings text, image, sound and kinaesthetics together in novel ways that deeply engage sensory as well as cognitive trajectories of experience, feeling

and action. The discursive role of the image in recruitment to radicalised violence now preoccupies analysis of how social influence towards violent extremism operates through a sophisticated range of video and still image dispositions and techniques (O'Halloran et al. 2016).

While the circulation of images online plays a central role in the carefully orchestrated campaigns of extremist organisations (O'Halloran et al. 2016; Klausen 2015, Wignell et al. 2017), there is a surprising lack of empirical research on the specific mechanisms by which image-making can strengthen resilience or resistance to violence and violent extremism. Understanding the role of image-making that resists or challenges violent extremist narratives by offering pro-social counterpoints to narratives of division and hate remains significantly under-examined. This under-examination reflects a broader scholarly trend in which, while online radicalisation to violence has been the subject of considerable sociological research (Aly et al. 2014; 2016, Cottee 2011, Nilsson 2015, Joosse et al. 2015, Klausen 2015, Qureshi 2015, Ranstorp 2010, Thomas 2012), it has been relatively neglected within the domain of cultural analysis focused on the subjects, objects and techniques of representation. Consequently, the cultural and social economy of image-making as a source of resilience, rather than vulnerability, for young people interacting with violent extremist social influence has not been explored in any depth.

This paper draws on research undertaken with young people in Rome 2018 for the pilot project, "The Role of Image-Making in the Prevention of Violent Extremism" and explores the central issue of young people's capacity for, and the impacts of, creative responses to redressing online social risks and harms.

Dr Vivian Gerrand is a Max Weber Fellow at the European University Institute and the coordinator of the AVERT network at the Alfred Deakin Institute for Citizenship and Globalisation, Deakin University. Her current research project explores the role of image-making in the prevention of violent extremism. Vivian completed her PhD at the University of Melbourne on representations of Somali belonging in Italy and Australia. She is the author of *Possible Spaces of Somali Belonging* (Melbourne University Press, 2016).

Primitiveness in Translation: Italian Editions of Two Novels by William Golding and Roy Lewis
Luigi Gussago, Monash University

Since the affirmation of postcolonial studies and a new approach to anthropological diversity, words like "race" or "primitiveness" have been erased from the researcher's vocabulary. Claude Lévi-Strauss was one of the pioneers of this new sensibility in his *La pensée sauvage*, along with the path-breaking, anti-idyllic view of the *bon sauvage* in *Tristes tropiques*. Yet, intellectuals may abstain from talking about primitiveness and "barbaric" behavior, but "civilized" public opinion occasionally relapses into the same terminological mistake, revealing contempt or indulgence towards the so-called "emerging" or "developing" nations – in economic as well as cultural terms. My paper would like to explore how the media succeed, at times, in evoking the category of primitiveness and how this also reflects in literary representations of the uncivilized, with a particular focus on its extreme epitome, the prehistoric man, often seen as either the embodiment of animalesque irrationality, or of untainted innocence. I will examine how primitiveness is manifested in two works of fiction, *The Inheritors* (1955) by William Golding, and *The Evolution Man* (also known as *What we Did to Father* or *How I Ate my Father*, 1960-94) by Roy Lewis, and how the authors try to render the protagonists' peculiar mindsets and moral values, uncovering and translating into a verbal code the complexity of that "language of the jungle," that Quine identifies as a system of signification that is incompatible with modern Western civilization, in which even the most elementary concepts are subject to question. Equally significant, in my investigation, is how these strategies of translating primitiveness are re-translated into an, alas, relatively underrepresented language like Italian. The Italian titles of both books are already a case in point of this complexity – respectively, *Uomini nudi* (trans. 1958) and *Il più grande uomo scimmia del Pleistocene* (trans. 1994).

Luigi Gussago received his MA in English and German language and literature in Italy, and holds a PhD in Italian and comparative studies from La Trobe University. His dissertation topic centred on the depiction of the trickster in Anglophone and Italian picaresque fiction. His current research interests include ecocriticism, animal studies and war narratives of desertion. He is the editor of the forthcoming book entitled *A Century of Italian War Narratives* and co-translator into Italian of a collection of short stories by late-Victorian novelist George Gissing.

Capturing Linguistic Diversity and *Italianità* in Melbourne with *Linguasnapp*: Lygon St as a Case Study
John Hajek and Carlie Hanson, The University of Melbourne

There are many ways of seeing and understanding multilingual diversity in the urban landscape. Advances in technology have allowed for the development of specialist apps specifically designed to allow users to photograph language(s) in the linguistic landscape around – whether in street signs, shop fronts and other sites. In this paper we discuss *Linguasnapp*, a free downloadable app that records and geolocates visual linguistic diversity. First developed in the UK, it is now part of an international project exploring urban multilingualism in Manchester and Melbourne between Multilingual Manchester centre, and the Research Unit for Multilingualism and Cross-Cultural Communication (RUMACCC) as well as the Italian Studies program at the University of Melbourne.

We present the app, and its basic workings as well as the online map where geolocated and metatagged data appear once fully processed. We look in particular at Lygon St as a case study – to explore the place of Italian alongside other languages, as well as their possible interactions, in what is considered to be the traditional heart of *italianità.*

John Hajek is Professor of Italian Studies and Director of RUMACCC (Research Unit for Multilingualism and Cross-Cultural Communication) at the University of Melbourne. Trained in Australia, Italy and the UK as a linguist, he has an extensive publication list across a range of areas. He has many years of research experience in the area of multilingualism – including specifically in Melbourne and in the use of new technologies to map and capture linguistic diversity in our surrounding visual environment.

Carlie Hanson received her Master in Linguistics from the University of Manchester, with a focus in language documentation. While in the UK, she worked with a small team on "The Dialects of Kurdish" project, to document and geotag the many varieties of Kurdish. Recently, she has focused on the field of linguistic landscapes, helping to develop and launch Linguasnapp in Manchester, UK, and Melbourne.

***Come un'acrobata sull'acqua:* Ubah Christina Ali Farah's Narrative between Languages**
Laura Lori, Australasian Centre for Italian Studies / Australian Catholic University

The fall of Fascism carried with it Italy's colonial dreams and in post-war Italy colonial heritage virtually disappeared from social memory and public representation in favour of the myth of Italians as "brava gente", i.e. good people. The latter has characterised the development of Italian republican society and its conflictual memories. Nowadays recent migrations and the academic attention to multiculturalism and transculturalism have forced Italian culture to confront its former colonial *Others* and its present postcolonial self. Within the current process of rethinking Italian cultural identity a pivotal role is played by

the Italian language and its use by non-mainstream and/or non-native writers. Italian has been the literary language of many postcolonial authors, such as Ubah Christina Ali Farah, whose works are among those translated into English.

This paper is a work in progress elaborated in dialogue with Ali Farah and explores the relationship between her original works and their translations, analysing the changes in the narrative and how the oral component of the storytelling has been "carried over" (*trans ductum*) in the second language. The study focusses on three works – *Rap di Punt*, *Il giuggiolo*, *Gigia* – because each of them represents an example of a specific case, respectively a short story written in Italian and then translated by a professional translator, a short story written in Italian but only published in English, and a case of self-translation.

The aim of this research is to analyse the author's style as it appears in the second language and the adjustments made to maintain its effectiveness in engaging with the topics of belonging and identity in this translingual body of works.

Laura Lori is an Honorary Research Associate of the Australasian Centre for Italian Studies and a Lecturer in Italian at Australian Catholic University. Her research extends from gender and cultural studies to postcolonial and media studies. After completing her PhD at La Trobe University, she published her thesis as the book, *Inchiostro d'Africa* (2013). She has presented and published her research output locally and internationally and she was Assistant Editor of a special issue of the e-journal *FULGOR* on Italian cinema. Her current research project "There Ain't no Black in the Tricolore" investigates the connections between postcolonial studies and the ongoing social changes in contemporary Italy.

Gender Identity and Transcultural Encounters in Laura Bispuri's *Vergine giurata*
Bernadette Luciano, University of Auckland

Laura Bispuri's *Vergine giurata / Sworn Virgin* (2015) is a film that explores issues of gender identity through temporal, geo-political and linguistic border crossings. The film travels from the past in Albania to the present in Italy as it tells the stories of two sisters in search of "freedom" and of the rights denied them as women in a patriarchal society in the north of Albania. The pathways to "freedom" are two, fleeing Albania (Lila's choice), or Hana's choice of remaining and taking a celibacy vow before the male community of the village. This implies "becoming" men through a form of cross-dressing, which elevates women to the status of men granting them the same rights and privileges. As Bispuri's camera tracks Hana/Mark's wanderings across the wild Albanian landscape, it draws attention to the partial and sacrificial nature of this "freedom". The issue becomes more complex in the Italian part of the film. While Italy represents a "promised land" for Hana/Mark, the border crossing effects a dubious gaze on the material femininity encountered. To be "free", as defined by one of the characters, means being what we want to be and not what others expect us to be – in Albania or Italy. Bispuri's film explores this ideal and its relationship to gender identity through its multilingual, transcultural encounters and its contrast of desolate landscapes and the urban public spaces (shopping malls, public pools, diasporic bars) which become contact zones for such encounters.

Bernadette Luciano is Professor of Italian at the University of Auckland. She specializes in Italian cinema and cultural studies. She has published numerous articles and book chapters in the fields of Italian cinema, film adaptation, Italian women's historical novels, women's autobiographical writing, and translation (theory and practice). She is the author of *The Cinema of Silvio Soldini: Dream Image, Voyage* and co-authored with Susanna Scarparo *Reframing Italy: New Trends in Italian Women's Filmmaking.*

Discussion Paper: The Artist Colony as Ghetto: William Walton and Leonid Massine in Campania
Mark Nicholls, University of Melbourne

This paper considers the contrasting experiences of creative visitors to Italy after World War Two by looking at the examples of two celebrated foreign artists who took their work to islands off the coast of Campania. Well in advance of the fashion that would bring the beautiful people of the international set to Ischia in the later 1950s, English composer William Walton established a base there from 1949. Using Ischia as an escape from English winters and the English music scene, he composed notable and important works there including his score for Laurence Olivier's film *Richard III* (1955) and his own opera, *Troilus and Cressida* (1954). Despite the growing creative colony which was establishing itself on the island, which included Auden and Stravinsky, Walton kept himself somewhat at a distance and saw the virtues of solitude as the key to his creative practice there. By contrast, the internationally celebrated dancer and choreographer Leonid Massine, who had purchased the Isole Dei Galli in the 1920s on the advice of Diaghilev, saw the virtues of company. From the early 1960s he sought to create an international art centre on Gallo Lungo where students and established artists might gather to safeguard and memorialize Diaghilev's aesthetic of *Gesamtkunstwerk*. Massine acknowledged the virtues of isolation from "the encroaching materialism of modern life" but his dream, like Diaghilev's, was essentially collaborative – a utopia of creativity for like-minded artists.

Considering the Italy-based artist colony as cultural contact zone, this paper considers the prospects for confrontation and exchange within environments of cultural and linguistic exclusivity. Principally it questions the extent to which such environments, largely defined by issues of repudiation, escape, exile and vacation, limit exchange, particularly with local communities.

Mark Nicholls is Senior Lecturer in Cinema Studies at the University of Melbourne where he has taught film since 1993. He is the author of *Lost Objects of Desire: The Performances of Jeremy Irons*, Berghahn (2012), *Scorsese's Men: Melancholia and the Mob*, Pluto and Indiana University Press (2004), and recently published articles on topics including: foreign artists/filmmakers in Italy in the Cold War (*Third Text*, *Studi d'italianistica nell'Africa australe*), "The Artist Traveller in Federico Fellini's *La dolce vita*" (Peter Lang), melodrama of migration in Italian-Australian Cinema (*TJE*), Martin Scorsese (*Film Quarterly*, Palgrave Macmillan, Blackwell; CUP) and Luchino Visconti's *Il gattopardo* (*QRFV*).

Transcultural and Participatory: Rethinking Research around the Prato District
Francesco Ricatti, Monash University

The increasing transcultural complexity of Italian society calls for new and participatory approaches to research. These approaches must emphasise the presence of migrants in the urban context and foster a re-mapping of the city from the perspective of the migrants who inhabit it. Of particular importance is the way the second generation move in, play in and occupy the urban space. "Somatic norms" might preclude some spaces to migrants, or make migrants either invisible or, conversely, hyper-visible subjects of a racist and sexist gaze. Yet urban spaces also come to be lived, appropriated, negotiated, shared and re-mapped by migrants and their children through formal and informal practices. This paper will present some provisional considerations about the specific case study of the city of Prato, asking what methodologies can facilitate a truly participatory approach to the issue of transculturality in Italian urban contexts. The example of sport will be used to suggest the importance of facilitating young people's own re-mapping of their bodily presence in the fabric of the city, through digital, participatory and intersectional approaches.

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Multilingualism and the Gendered Politics of Transnational Cultural Flow in the Music of Reggae Artist Mama Marjas
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The 1980s ushered the rise of reggae and reggae-influenced hip hop in Italy as a new form of rebel and protest music. Italian reggae and hip hop artists are connected globally through transnational cultural flows as their music deals predominantly with the interplay between local and global issues such as corruption, racism, colonialism, and environmental exploitation.

In this paper, I focus in particular on the example of the Apulian artist Mama Marjas, also known as the Italian "Queen" of reggae. Through an analysis of the linguistic, thematic and visual styles of her music and video clips, I show how Mama Marjas reinterprets and celebrates her marginality through a cultural politics based on diversity, multilingualism (including the deliberate use of local southern dialects and languages), and the transcendence of dominant and fixed notions of gender and cultural identity. I argue that through her multilingualism and multicultural appropriation of reggae music, Mama Marjas creates transnational alliances and transcultural exchanges that engage critically, but also productively, with the social, political, and economic challenges and opportunities offered by globalization.
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"Boiled Beef for Lunch": A "Filling" Translation
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This exercise in poetry translation examines a poem by Primo Levi: "Pio" (*Ad ora incerta*, 1984: 589). There are several animal poems in Levi's poetry but this one has not attracted the critical attention I think it deserves and has not been translated into English.

This poem is particularly powerful, painfully powerful, because it undoes perceived power. With subtle linguistic stratification and sharp intellectual irony, Levi reverses the traditional image of the ox as a symbol of peaceful and patient power: a canonized image (locked in the history of Italian language and literature from the very beginning) by a canonized author (praised nationally and internationally for, among other things, the "lyrical force" characterizing his verse).

"If there is one thing sure in this world", argued Levi, "it is certainly this: that it will not happen to us a second time" (*Survival in Auschwitz*, 1996: 74). Translation, however, makes things happen a second, third, fourth, umpteenth time. Moreover, there is never a "last translation". Levi remembered his last, unfinished bowl of spaghetti before the hunger of the concentration camps as "filling" (*ibid*.: "solida" in the original). What I propose here is a filling translation: one that unmasking travesty and uncovering trauma solidifies memory.

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