

ESCL/SELC Roma 2022

Abstracts

Antonello Anna, *La scoperta della letteratura tedesca attraverso la "Medusa"* → abstract not received. See the general description of the panel under the name: Paladin Nicola

Bachleitner Norbert, *Censorship of Classics around 1800: Friedrich Schiller's Plays in Print and on the Stage*

Since the establishment of systematic censorship in Austria in 1751, not only popular literature but also classics were prohibited. It was only in 1810 that an instruction for censors postulated that classics be treated with greater leniency than before. Until then, authors such as Voltaire, Rousseau, Diderot, Lessing, Wieland, Goethe, and Schiller appeared regularly on the lists of banned books. For example, Schiller's *Maria Stuart* dealt with the legitimacy of the two queens Mary and Elizabeth, Mary's questionable execution, and the role of the Catholic Church and the pope in the dispute with the Anglican ruler. Each of these motifs by itself would have sufficed for prohibition of the text. Moreover, nearly all of Schiller's plays could only be performed in radically edited and truncated versions. In analogy to books, plays that had been authorized for performance in Vienna were generally automatically allowed in the Austrian lands as well. Approval for the Burgtheater in particular effectively meant an official seal of acceptance. On the other hand, plays approved for performance in a province had to be submitted to censorship once more in Vienna if they were to be staged there. In general, censorship in the provinces was considered more liberal; audiences in Graz, Prague, or Hungary could regularly enjoy plays forbidden in Vienna.

Bako Alina, *The Romanian Paradox: The Island as a Utopian Space*

The focus point of our essay is the acknowledgment of the paradoxical status of Romanian culture in the European context. In the Romanian literary space there are no utopian writings in the true sense of the term, but only dystopias, and surveying the larger Eastern European landscape, one can notice that this type of text is dominant. The beginnings of Romanian literature, represented by Ioan Budai-Deleanu's *Țiganiada (The Gypsy Camp)* (1875), are marked by a satirical and comical utopia, placed within the real space of Walachia. Similarly, in one of the texts published in 1885, *Scrisori către Vasile Alecsandri (Letters to Vasile Alecsandri)* by Ion Ghica, under the title "Insula Prosta" ("Prosta Island") an imaginary space is analyzed, as part of a dystopian construction. The chosen coordinates convey the impression of reality, such as its location, on the gates of the Atlantic, between 50°31' and 51° North, 1° and 1°59' West". Ideology shapes the manner in which fiction relates to reality, and historical conditions determine mentalities and give rise to literary phenomena. Cioran, in his *Istorie și utopie (History and Utopia)*, analyzed the reasons that led writers from the Balkans to create predominantly dystopian writings: they have the vocation of destruction, of inner chaos, the attraction for a universe similar to an asylum in flames, the sarcasm with which they view unfolding or imminent disasters". In *Tablete din Țara de Kutu (Tablets from the Land of Kutu)* (1933) Tudor Arghezi presents the image of an exotic island where three observers register in a journalistic manner, similar to A. Huxley's characters, the mode of social organization, with political life, culture and the inhabitants' education being presented in a dystopian light. The only writer who offers a close-up perspective of an island utopia – a model of

biblical paradise, created with mythical elements (analyzed thus also by Mircea Eliade in the article *Insula lui Euthanasius (Euthanasius' Island)*), is Mihai Eminescu, in the fantastic novella *Cezara*.

Baghetti Carlo, *Le déclin littéraire du manager. Entre le symbole de la réussite et le paradigme de la crise*

La littérature italienne du XXe et XXIe siècle est traversée par des figures de managers, nombreuses et hétérogènes. Au fil du temps, ce personnage prend des significations différentes, incarnant des valeurs et des messages différents. Pendant le fascisme, on rencontre des figures de patrons durs, mais qui savaient aussi être justes, comme celles représentées dans *Il capofabbrica* de Romano Bilenchi ou dans *Tre operai* de Carlo Bernari. Dans les années d'après-guerre, au contraire, on rencontre la figure du capitaine d'industrie, qui mène fermement le pays hors des bas-fonds de la crise d'après-guerre, cédant toutefois à la logique du capitalisme, comme les intellectuels et les écrivains ne manquent pas de souligner. C'est l'*alter ego* littéraire d'Olivetti qui transparaît dans les œuvres d'Ottiero Ottieri (*Donnarumma all'assalto*), ou les personnages, injustes et fous, mais omnipotents, qui défilent dans *Il padrone* de Goffredo Parise. À partir des années 80, la figure du manager subit lentement une métamorphose littéraire : le personnage de Lometto, le patron arriviste, étriqué et mesquin de la *Vita standard di un venditore provvisorio di collant* d'Aldo Busi, est l'icône d'une Italie provinciale mais avide de succès. Aussi, tous les managers qui apparaissent dans l'œuvre de Sebastiano Nata sont l'expression de l'application littérale de la rhétorique néolibérale, qui conduit à la défaite et au malheur inévitables ; mais il existe de nombreux autres exemples de managers médiocres ou ratés, inaptes au rôle qu'ils devraient occuper. L'objectif de cette intervention est de se concentrer sur quelques figures de managers - positives et négatives ; modèle d'inclusion ou paradigme d'exclusion - et de voir, à travers elles, quelles significations politiques, idéologiques et rhétoriques sont véhiculées par les écrivains. Nous n'excluons pas d'élargir notre recherche à la littérature contemporaine du travail espagnole.

Balestrino Alice, "Why Do the Good Guys Always Have to Choose to Do the Right Thing?" *Revenge and Retribution in The Hunters* → abstract not received. See the general description of the panel under the name: Di Maio Cristina

Bakhishova Sevinj, *Korkyt - Qorqud - Korkut - Evolution of the Image through Space and Time*

The figure of Dede Qorgud is a prominent figure in Turkic culture from the most Eastern borders of the Turkic (Kazakhstan) world to most Western Turkey. However, with the change of the place, the functions and some characteristics of the image also change. In Kazakh tradition Korkyt Ata is the father and creator of the first Turkic musical instrument Kobiz and (probably) first shaman and epic storyteller, and believed to be a real person, living in Syrdarya; the remnants of his 1300 thousands of years old Mausoleum were observed by 19th century travellers in the area. In western Turkic tradition, Dede Qorqud is more a legendary narrator and a personage in Kitabi Dede Qorgud and a person close to the prophet Muhammad, who introduced Islam to the Turkic world. Common to both eastern and western Turkic cultures are that Qorqud is the father of the united Turkic worldview, who established the traditions and customs of Turkic people, the patriarch whose wise advises were listened and followed. In the present essay we all attempt to see the evolution of the image, touching upon the etymology and possible explanations will analyze the legends of Korkyt

Ata in Kazakh tradition, compare him with the images of other wise old men from different literary and anthropological traditions, starting from the eldest Sumerian Uta-Napishti, see how the vast heritage of the shamanic customs waded its way into the Kitabi Dede Qorqud and preserved the continuity and development of the Turkic worldview.

Barbour Catherine, *Translingual Empowerment: Migrant Women Writing in Catalan and Spanish*

For Steven G. Kellman, translingualism, the act of moving between two or more languages, allows writers who employ a second language in their work to ‘flaunt their freedom from the constraints of the culture into which they happen to have been born’ (2003: xi) whilst facilitating new cultural imaginings and opportunities. This essay will interrogate the emancipatory potential of translingualism in the narrative of immigrant women writers in Spain through comparison of two novels in Catalan and Spanish; *La filla estrangera* [The Foreign Daughter] (2015) by Najat El Hachmi, a Catalan writer of Moroccan origin, and *El expediente Albertina* [The Albertine Case] (2016) by Romanian-Spanish writer Ioana Gruia. In its autobiographical evocation of a first-generation Moroccan immigrant’s experiences in Catalonia, El Hachmi’s work details a traumatic rupture with heritage languages and the culture of origin, but also highlights the social and economic capital that comes with acquiring competence in both Catalan and Spanish. For her part, Gruia explores how speaking and writing in a second language presents a means to survive and indeed subvert ultra-nationalistic authoritarianism during Romania’s brutal Ceaușescu regime (1965-1989), in addition to enabling integration into the host society following migration and exile. In both texts, the first language has come to represent a ‘site of alienation and disjuncture’ (Yildiz, 2012: 204-205) so that the act of translingualism to a greater or lesser degree becomes one of empowerment, whether this be in a dominant or minoritized language, in a context of overt xenophobia or in one of acute political repression. These novels make for a timely demonstration of how translingual practice defies linear perceptions of languages and cultures as discrete and bounded entities, contesting the suppression of minority voices to fundamentally undermine the monolithic parameters of nationalisms and the nation-state.

Bastianes Maria, *A Poet of the People. The Arrival of Lorca onto British Stages*

In recent years, Federico García Lorca’s legacy outside of Spain has been the subject of growing scholarly interest. As one of the most known and performed Spanish authors around the world, his works occupy a prominent position in how the country is perceived internationally and provide a gateway into understanding cultural exchange(s) in the twentieth and twentieth-first centuries. It is therefore surprising that, with a few notable exceptions, the study of Lorca’s afterlife remaining doggedly text-centered, with disproportionate attention paid to translation and rewriting at the expense of performance. This is particularly regrettable given that it is in performance (encompassing not just production but also reception) that the transactions between target and source cultures come into sharpest relief and perceptions about an author and nation are confirmed or dispelled. The aim of this article is to begin to settle this critical deficit by studying how and why Lorca first arrived onto British stages, where his works were performed earlier than in many other European countries and the role of theatre in forging national imaginaries and fostering cultural exchange between countries in the tumultuous decades of pre- and post-Second World War.

Beecroft Alexander, *Texts and the City: Surplus Consumption and Human Forms*

For Aristotle, man was a *politikon zoon*, an animal who lived in the city-state; to live outside of such an arrangement marked one either as an (other kind of) animal or as a god. In the *Poetics*, Aristotle offers a different definition of the human, as *mimetikotaton ... ton allon zoon*, that is, as being the most mimetic of animals. City life and artistic creation are thus linked in ancient Greek constructions of the human, constructions, which of course long endure in the European tradition. In traditional societies, cities and texts are linked by more than this Aristotelian penchant for the definition: neither can thrive without the amassing of an agricultural surplus, and both can legitimate the hoarding of that surplus by the few, while embodying and aestheticizing its distribution to a broader population. This paper will explore some preliminary aspects of this linkage between urbanity and textuality as matrices for the emergent notion of the human.

Benert Britta, *La question de migration dans un ouvrage de littérature de jeunesse: Afrika achter het hek (1995) de Bart Moeyaert*

Chez l'auteur flamand Bart Moeyaert, né à Bruges en 1964 et vivant actuellement à Anvers, l'expérience de la migration n'est pas liée à un changement de pays, mais à une attention aigüe portée aux situations de frontières et de catégorisations qu'il ne cesse d'interroger. Depuis son premier roman remarqué (*Duet met valse noten*, 1983), Bart Moeyaert a continué à se consacrer principalement à l'écriture, avec à son compte plus de 50 titres qui relèvent de divers genres (romans, poèmes, albums, pièces de théâtre, scripts pour la télévision). Bart Moeyaert est également traducteur (de l'allemand, du français et de l'anglais vers le néerlandais), et parfois acteur. Cette carrière polymorphe a trouvé son apogée au printemps 2019 lorsque l'auteur a remporté le très prestigieux prix commémoratif ALMA (Astrid Lindgren Memorial Award). Créé en 2002, ce prix international est considéré généralement comme le 'Nobel' du livre de jeunesse, avec comme premiers lauréats Maurice Sendak et Christine Nöstlinger.

Afrika achter het hek, publié en 1995 et illustré par Anna Höglund, fait partie des textes de Moeyaert que les libraires cataloguent sous la rubrique d'album pour enfants à partir de 6 ans.

Convaincu de la porosité – l'incertaine frontière (I. Nières-Chevrel) entre enfance et âge adulte, l'auteur affirme, quant à lui, ne pas écrire à destination d'une classe d'âge.

Je voudrais montrer comment Moeyaert, avec cet album encore, défend une poétique du simple qui défie son lecteur. Pas de discours moralisateur donc, pour mentionner l'un des travers du genre littérature de jeunesse, mais un texte qui refuse des réponses définitives. Que l'œuvre de Moeyaert ait été récompensé par le « Nobel de la littérature de jeunesse » est un signe encourageant. Je m'interrogerai sur l'absence de réédition de *Afrika achter het hek* : la représentation du personnage camerounais (Désirée) est-elle à contre-courant d'une littérature de jeunesse actuelle, dont la tendance serait plutôt lisse et frileuse ?

Berchi Giacomo, "*Non più che un punto agli occhi miei*". *A Synthetic View on Gazing at Earth from Above in European Literature*

In 1952, Erich Auerbach published an article entitled *The Philology of World Literature*. In those pages, the author of *Mimesis* sketches the possibility of «a truly synthetic and systematic philology of world literature» as an answer to the challenges posed to literary scholars by globalization. The present paper aims at proposing a tentative philological synthesis of the kind pointed out by Auerbach. It is an attempt that while gesturing towards the world literary context, allows us to grasp a coherent, comparative and inclusive view of European literary tradition. In the first part, the

present paper analyzes two texts: (1) an excerpt from Leopardi's *Storia dell'astronomia dalla sua origine fino all'anno MDCCCXIII*; (2) an excerpt from Prudentius's *Peristephanon liber*. Despite their numerous differences and their belongings to two extremely distant epochs such as the 19th and the 5th century, these two texts show the same semantic of Earth's insignificant smallness in the cosmic scenario. Part two focuses on tracing back this semantic and philological thread down to its historical source, namely Cicero's *Somnium Scipionis*. This seminal episode of the sixth book of Cicero's *Republic* represents the ascent in a dream of Scipio Aemilianus to the height of the cosmos and his gazing down to Earth. This text establishes a paradigm of literary representation of our planet's cosmic place revolving around precise textual hinges. The third and last part tries to map the extremely variant recurrence of such paradigm throughout European literature. The result is a synthetic view inherently philological as well as comparative. The panorama of European literature thus revealed shows a textual and cultural continuity in variety among different works such as Chaucer's *Troilus and Cressida* and Proust's *Le Temps retrouvé*, as well less trodden paths via works such as Verino's *Paradisus* and (beyond Europe) Cardenal's *Oración por Marylin Monroe*. A synthesis that is in itself an attempt «to be caught up in the dynamic movement of the whole» (Auerbach) of European and world literature.

Bernard Franco, *Ecrire en langue étrangère : l'exemple de la Salomé de Wilde* → abstract not received

Biagi Daria, "*Sintesi, architettura, libro*": *la cultura del romanzo nell'Italia degli anni Trenta* → abstract not received. See the general description of the panel under the name: Paladin Nicola

Bibbò Antonio, *I nuovi irlandesi per la "Medusa"* → abstract not received. See the general description of the panel under the name: Paladin Nicola

Biggio Federico, *Riappropriazioni urbane in realtà aumentata*

Attraverso la tecnologia della realtà aumentata, la scrittura collettiva, eterogenea e, spesso polemica, dello spazio cittadino ha potuto avvalersi di un nuovo tipo di supporto, immateriale ed esperibile solo mediante personal devices e da parte di utenti che conoscono le sue modalità di attivazione. Il binomio realtà aumentata e arte urbana, ad esempio, è stato al centro di molte sperimentazioni pionieristiche e ricerche estetiche che hanno conferito a questo medium emergente la capacità di creare spazi di fruizione al di là del reale, al contempo situati e geo-localizzati all'interno dello spazio fisico della città, in grado di trasformare la mappa urbana in un territorio praticabile, accessibile e interattivo.

In più occasioni, tali riscritture virtuali si sono identificate con enunciazioni minori e di carattere sovversivo, volte a mettere in discussione e criticare l'egemonia di un potere istituzionale, come ad esempio succede nei casi di hacking museale, in cui esposizioni 'invisibili' e alternative vengono progettate negli spazi espositivi tradizionali, o di hacking urbano, in cui monumenti e infrastrutture vengono boicottate e 'graffiate', ma solo nella dimensione immateriale della realtà aumentata.

La pratica di realtà aumentata in ambito urbano è interpretabile come una forma di riappropriazione e democratizzazione dello spazio pubblico, nonché come un'operazione di 'squatting' in cui il fare

artistico si carica di un valore socio-politico e apre tanto uno spazio di legittimazione dell'arte quanto di discussione delle forme di potere istituzionale. I diversi casi di realtà aumentata in ambito urbana (considerati dunque come espressioni di un 'fare comunicativo' sociale) individuano altrettante diverse tipologie di attori sociali, conferendo significato, oltre che al contenuto virtuale, all'atto stesso di scrittura e lettura dello spazio cittadino.

Il contributo mira dunque a ripercorrere e descrivere alcune fra le più importanti operazioni di hacking urbano in realtà aumentata, da quelle del collettivo Manifest.AR di Sander Veenhof a quelle realizzate da Mark Skwarek in occasione della protesta Occupy Wall Street nel 2011, all'opera Riot de Les lions invisibles (2010) al Maua, il museo d'arte urbana aumentata promosso da Bepart nel 2019.

Bigongiari Giulia, *Literary Empathy as Emotion Work: Some Intermedial Techniques*

The place of empathy as an effective means of questioning boundaries and forging communities has been widely discussed and often doubted. The issue of the empathetic possibilities of fiction-reading has its own specific problems: empathy theories often examine actual encounters with physical bodies and objects; contributions about empathetic reactions to film and performance take into account the actors' physical presence and other sensorial stimuli. This is not the case with literature.

I argue that we can recover literary empathy's potential for building emotional closeness and understanding by considering it as a form of emotion work (Russell Hochschild 1983), and by trying to understand how the embodied and intermedial aspects of empathy are encoded in literary texts. Starting from Iser's claim that the reader has to play an active role in the affective interaction with the text, I will examine two works, which discuss and/or employ some techniques that favour the development of an empathetic reaction, especially when it fails to come about spontaneously. These techniques are entangled with contexts that are not strictly literary, such as theatre and the visual arts.

The texts I will discuss are Woolf's "How should one read a book?" and Petrowskaja's *Vielleicht Esther*. Both texts, though different in many respects, discuss or showcase similar techniques which aim at helping the reader achieve an empathetic reaction, for example suggesting specific reading practices, or including actual images (Petrowskaja), or resorting to ekphrasis and invitations to visual imagination (Woolf). Comparing two different works in light of the same research questions - which practices are suggested for a successful empathetic reading? How do they relate to other arts? How do these practices interact with discourses on 'empathy' as a concept? - will allow me to develop a richer argument, focusing more on literary techniques than on authorial poetics.

Bintoudis Christos, *For an Inclusive Society. The Cavafian Model Between Past and Future*

Cavafy (1863-1933) has always been considered one of the most representative poetic voices of the Greek diaspora during a crucial period of European history and culture. By trying to overcome the patriotic romantic model of the 19th Century, in his oeuvre he built an increasingly inclusive model of society; this model is inclusive both from a chronological point of view (his characters, who are sometimes historical or mythological figures and sometimes invented by the poet himself, form a diachronic mosaic that embraces a vast period, spanning from antiquity until his times), and from a cultural (linguistic, social and ideological) point of view. The paper will retrace Cavafy's poetic course, with a particular focus on the famous poems *Ithaka* (1911) and *Miris – Alexandria, A.D. 340* (1929) that represent two fundamental milestones of Cavafy's path towards an inclusive society.

Bolici Martina, Zambelli Chiara, *Théorie et praxis du canon littéraire franco-italien entre deux siècles (XIXe-XXe)*

Notre proposition vise à retracer une tradition littéraire foncièrement transnationale et bilingue qui accompagne les narrations des littératures « nationales ». Par ailleurs, la « littérature franco-italienne » a été mise de côté, voire passée sous silence, puisqu'elle viole les fondements monolingues et l'ancrage profond dans l'histoire, la culture et l'identité d'un peuple dont se targuent les littératures nationales. Les intellectuels qui donnent vie à cette culture transnationale, partagent un ensemble de valeurs et d'expériences communes dont leurs expressions sont le reflet. Avec ce cadre théorique nous analyserons une époque déterminante pour la structuration des littératures nationales : la deuxième moitié du XIXe et le début du XXe siècle. À cette époque on observe une posture intellectuelle qui se situe dans une mouvance biculturelle chez certains hommes de lettres, dont des exemples paradigmatiques sont représentés par Luigi Gualdo, Filippo Tommaso Marinetti et Alberto Savinio. Cette approche est présente également chez les intellectuels et les universitaires actifs en France et en Italie à la même époque, au point que l'on pourrait parler de communauté savante franco-italienne. Les pratiques artistiques et intellectuelles menées par ce réseau d'intellectuels franco-italiens forgent des valeurs supranationales – qui ne sont pas exemptes de contradictions – sur lesquelles se fonde un nouveau regard et idéal esthétique et des nouvelles formulations théoriques vis-à-vis du concept de littérature nationale. Est ainsi généré un canon littéraire transnational, voire franco-italien.

Bosco Alessandro, *Il ruolo del Diogenes Verlag di Zurigo per la circolazione europea delle opere di Federico Fellini*

È in fondo abbastanza curioso che l'editore di Federico Fellini, un'icona per eccellenza della cultura italiana nel mondo, sia uno svizzero e, più precisamente, uno svizzero tedesco, ovvero Daniel Keel fondatore del Diogenes Verlag di Zurigo. Tra Keel e Fellini c'era un'amicizia vera e molto sentita, fatta di frequenti viaggi a Roma o, viceversa, a Zurigo. Fu durante uno di questi incontri che Fellini, scontento del proprio editore italiano, propose a Keel di diventare il proprio editore. E fu così che a partire dai primi anni Settanta il Diogenes Verlag di Zurigo cominciò a pubblicare, in tedesco, gli scritti di Fellini: sceneggiature, interviste, saggi, articoli, appunti, lettere. Non solo: è infatti sempre all'editore zurighese che si deve la divulgazione dell'opera iconografica di Fellini, disegni e dipinti che sono parte integrante della sua arte cinematografica. A tutt'oggi il Diogenes Verlag detiene i diritti mondiali dell'opera letteraria e iconografica di Federico Fellini. Nel contesto della tematica del convegno, il caso Fellini-Keel si pone come un interessante oggetto di indagine per sondare il ruolo che l'editore zurighese ebbe nel recepire e nel far circolare a livello europeo e mondiale la parte meno appariscente, ma non meno decisiva, dell'opera di Fellini. Dato che non esistono fino ad oggi studi sull'argomento, l'intervento si baserà sullo studio delle carte d'archivio consultabili a Zurigo.

Bragato Stefano, *L'Actor-Network Theory al confine: Italo Calvino e la Svizzera*

L'intervento si sofferma sui diversi significati assunti dal termine "italianità" nel dibattito intellettuale tra Italia e Svizzera dal 1935 al 1965, mostrando come tali significati individuassero posture differenti in relazione al tema dell'appartenenza e dell'inclusione di comunità culturali, in

particolare di quella svizzero-italiana. Si vedrà inoltre come nel dopoguerra tale dibattito italo-elvetico si ampliò fino a includere le possibili modalità di coabitazione di comunità diverse su scala europea. Si isoleranno tre macro-prospettive prevalenti sul tema: quella italiana, quella elvetica, e quella – più specifica – della Svizzera italiana. Soprattutto dalla metà degli anni '30, la definizione del termine “italianità” fu uno degli strumenti usati dal regime fascista per mettere in moto una vera e propria operazione di conquista culturale della comunità svizzero-italiana, rappresentata come priva di autonomia e quindi a tutti gli effetti inclusa nell'orizzonte culturale italiano. Tale posizione era invece osteggiata dagli “elvetisti”, intellettuali appartenenti soprattutto alla Svizzera tedesca (Giuseppe Zoppi, Fritz Ernst, ...), i quali consideravano invece l'italianità come un insieme di valori spirituali atemporali che si attuavano di volta in volta in modi diversi: in tal modo, essi includevano culturalmente la comunità svizzero-italiana nella più grande nazione svizzera anziché in quella italiana. Soprattutto negli anni del dopoguerra, inoltre, gli “elvetisti” promossero l'idea della Svizzera (composta da tre distinte comunità culturali) come una “Europa in miniatura”, ossia un modello di integrazione e inclusione europea. Ancora diversa era poi la posizione di alcuni intellettuali ticinesi (come Guido Calgari o Arminio Janner), che consideravano la comunità svizzero-italiana come autonoma sia dall'Italia sia dal resto della Confederazione. L'intervento mostrerà inoltre come lo scontro sul significato del termine non si limitò solo al campo delle idee, delle definizioni e del dibattito accademico, ma ebbe conseguenze concrete sulla politica culturale dei Paesi e degli enti coinvolti, nonché sulle comunità stesse, da una parte e dall'altra del confine.

Brandlechner Daniel, *Imagine World Literature as Seismography: Global Dimensions of Local Fragility in Hugo von Hofmannsthal's The Poet and this Time*

In 1906 Hugo von Hofmannsthal wrote a speech about the place literature occupies within modern societies. As the text did not come “from any happy epoch” in his life, Hofmannsthal was increasingly critical of the speech “The Poet and this Time”. However, in the context of cultural exchange of local and global in Viennese Modernism it is of great interest. Hofmannsthal sketches the idea that world literature speaks from a latency from where it would operate and exert its influence on the world and culminates this concept in the metaphor of literature as seismography: “He [the poet] is the place, where the forces of time demand to balance each other out. He is similar to the seismograph, which every quake, even a distant one, sets into vibration.” The seismograph is a technical instrument that measures earth movements on the surface. The metaphor represents, on the one hand, the processing of old topoi, which originate from religious or classical sources, in order to adapt to the needs of modernity. On the other hand, the seismograph, as the product of a concealed cultural transfer, uncovers cross-cultural relations. After a brief overview of this transfer, my presentation will focus on the seismograph metaphor to trace how Hofmannsthal integrates the inventions and discoveries of modern scientific culture into his poetics, by intertwining the concept of seismography with world literature. In his speech, Hofmannsthal repeatedly refers to the works of Jewish and other oriental traditions, as well as the classical myths from Greece, Italy and Egypt. Of particular importance, for example, is the *Gesta Romanorum*, a late medieval collection of examples. In this way Hofmannsthal reflects and justifies his own fragile situation as a Jewish writer living in Vienna, whose ground beneath his feet is constantly moving.

Brunetti Cristiana, *Translation and Rewriting: cultural Building and Change*

This paper focuses on translation that serves purposes of cultural building, interpretation and representation, reflecting on its function within given contexts. Most translations, in particular

literary ones, are seen as “the most obviously recognizable form of rewriting” (Lefevere, 1992). The original text is manipulated to reflect ideologies and poetics, eventually influencing a given society, and often even helping one culture to exert power on another. While rewriting can require innovating, bringing a text back to life, and coming to terms with changing sets of canons and values, it also frequently expresses repression, distortion, and persuasion. We will focus on many concrete factors at the bases of acceptance, reception and rejection of literary texts and we will discuss cases of rewriting in which liberties have been taken in order to improve the original text, orienting its consumption by the general public, making it conform to the expected social, literary and cultural conventions of the of the time. Through the explorations of various case studies, we will see how the concept of ideology, power and change are at the very core of the translation process and as translation can function as a shaping force. We will notice how the progress of globalization has brought forth a cultural and multicultural and transcultural dynamism in which translation has played an important role in introducing new aesthetic essence and spirit into target languages and cultures, playing a fundamental role in intercultural dialogues and settings. In this study we will especially refer to the contributions of Susan Bassnett, André Lefevere, Lawrence Venuti and Itamar Even-Zohar.

Cao Claudia, *Rethinking the Family Institution: Narrative Patterns and Gender Roles From the Classic Family Novel to Television's Family Saga*

The classic family novel is considered a bourgeois and patriarchal genre *par excellence*: the focal theme is the transmission of property, and it is usually centred on a *paterfamilias* on which depend the roles of each family member. For critics, a key aspect of this genre is that family history provides an expedient path to talk about the life of a specific society (see Polacco 2005, Welge 2015), and that the novel reflects a specific historical period on both the narrative and allegorical levels. The early twentieth century – an era of economic and political crisis – is the moment in which the production of family novels intensified (see Yi-ling 1992): see as an example *Buddenbrooks* (1901), *The Forsyte Saga* (1906-1921), *The Turbulent Trilogy* (1906-1940), *Les Thibault* (1922-1940). After a brief overview of the traditional schemes of the classic family novel (with particular attention to the dialectics between male and female characters and to the thematic roles of the protagonists in *Buddenbrooks* and *The Forsyte Saga*) this paper will illustrate some examples of family sagas written after the turn of the century which question traditional narrative patterns in order to redefine female roles. In particular, starting from Virginia Woolf's anti-family novel, *The Years* (1937), and Rebecca West's “Aubrey trilogy” (1956-1985), this paper emphasises the contribution of feminist thinking in the formal revision of the genre: the passage from traditional narrative linearity – an expression of the genealogical imperative, the quintessential patriarchal form (Tobin 1978; and Hirsch 1989) – to more elliptical and fragmentary forms, and the transition from dichotomous schemes based on the dialectic between male and female characters (which reflects the oppositions between old and new, tradition and modernization, family norm and self-determination) to the creation of in-between female figures, which question traditional gender roles. Finally, I argue that the TV genre of the family saga (such as *Downton Abbey*) provides a natural path of continuity for these novels. In fact, through certain narrative and iconic solutions, family sagas rethink the family institution as an inclusive form, in which female figures acquire central roles in family management.

Bruera Franca, *La force centrifuge du plurilinguisme au temps des avant-gardes historiques: Guillaume Apollinaire, un modèle paradigmatique d'errance linguistique*

Une attitude au va-et-vient heuristique d'une langue à l'autre en totale syntonie avec toute une génération d'écrivains qui, dans les années autour de la grande guerre, « parlaient européen », caractérise l'écriture de Guillaume Apollinaire. Notre communication se propose d'aborder le phénomène du métissage linguistique dans le cadre des avant-gardes historiques et de suivre tout particulièrement de près les traces de la langue italienne et de ses dialectes dans l'œuvre d'Apollinaire. Cette approche permettra de montrer qu'Apollinaire a mis en œuvre une stratégie d'écriture portant sur le nomadisme linguistique et visant aussi bien son positionnement dans le champ littéraire français, que son espace identitaire personnel.

Calvete Ana, *Community-Building in Travel Narratives*

This presentation aims to investigate the ways contemporary travel writers imagine, access, and affect the communities they visit. Travel writers may plant seeds of doubt that challenge the way communities have imagined themselves. Scholars point out a shift in the perception of self- and community identity, which occurred when the explorations of the non-European world started. Benedict Anderson claims that the “unselfconscious coherence” of (religious) imagined communities in Europe vanished around the time Marco Polo reported that more than one faith existed and relocated the nation (and its faith) in a new, expanded field of “competitive, comparative” religions, territories and cultures (16-17). The anthropologist Charles Lindholm also identifies “the voyages of trade and exploration that began in the fifteenth century” as historical cause of a greater need for personal and collective narratives of authenticity, in response to a shift in the way Western people perceived their position in the world (5).

To delineate the conditions, locations and limits of community-building in contemporary travel narratives, I shall focus on a wide sample of European authors, including British writers Colin Thubron, Sara Wheeler and Pico Iyer. Firstly, I propose to examine the ambiguity of the traveller's relation to communities. Often ‘betrayers’ of their own community, they aim *not* to grow roots, yet try to ‘go native’, and commune with the foreign communities. Secondly, I shall address the hindrances to the travellers' inclusion, as some get caught in exclusive communities of expatriates, despite efforts to mingle with all social classes, and others face the rejection of suspicious micro-communities, like Sara Wheeler on the English Antarctic base in *Terra Incognita* (1996). Lastly, this communication will point to the soothing role of the biotic community, which extends beyond frontiers of nation-states and invites reflections on a global environmental community, and on the adjoining mutualisation of risk and responsibility.

Campofreda Olga, *Exploring the Topos of Female Friendship in Women's European Bildungsroman*

Studying the literary representation of the coming of age means – according to Carol Lazaro-Weiss – to interact with a male dominating canon (*The Female “Bildungsroman”*: *Calling It Into Question*, 1990). In one of the main contributors to the genre, Franco Moretti shapes his definition of *Bildungsroman* on two novels, Goethe's *Wilhelm Meister* (1796) and Austen's *Pride and Prejudice* (1813); in doing so, the scholar shows a pattern that relates the social sphere to the men, while relegating women to the private. On the way to social integration, the classic model of the *Bildungsroman* sets a series of stages for the young (male) protagonist, such as an education, a job, a marriage and a family. In this context, there's little room left for women, portrayed either as

daughters or wives. Acting, living and developing their identities within institutions based on patriarchal values, the classic female coming of age is a structure that doesn't define women as social individuals, but it qualifies them on the category of sex (Wittig, 1980). In the following paper I aim to analyze the disruptive role of female friendship in women's *Bildungsroman*, a literary topos that I would define as an act of resistance in the female version of the coming of age genre. I will mainly focus on two novels, *Nessuno torna indietro* (1938) by Alba De Cespedes and *Mémoire de fille* (2016) by Annie Ernaux. Despite the period of time between the two publications, both of them well represent the crucial development years of young women within the closed microcosm of the boarding school (De Cespedes) and the summer camp (Ernaux). The powerful connection of female friendships nurtured within closed institutional spaces works as a secret network that contributes to create awareness on gender based issues, anticipating the representation of women as a social class and political subjects.

Carnevale Davide, "*Ils sont fous ces européens*": *Real and imaginary Communities in Goscinny and Uderzo's Astérix Comic-Book Series*

Since the early 1960s, the Belgian René Goscinny and the Italo-French Albert Uderzo have proposed to the readers of the magazine «Pilote», with the successful series *Astérix le Gaulois*, a light-hearted comic reinterpretation of the world of the 1st century BC, as seen from the perspective of the funny inhabitants of a small village of Brittany, the last bulwark against the hegemony in Gaul of the Roman Empire thanks to the secret of a magic potion that makes them invincible. An imaginary past that, far from giving an accurate or even plausible historical context, is presented from the first episodes as a dimension "out of time", a deforming lens through which the two authors let pass the many contradictions of a Europe that, archived the experience of the Second World War, nourishes the dream of being a united country. The first ones to be pilloried, thanks to the desecrating humor of the texts and the caricatural power of the drawing, are the stereotypes and prejudices that define the image of the different communities that make up the European mosaic, according to the principle – explained by Goscinny in a 1973 interview – of «forcing certain characteristics to the bitter end in order to better demonstrate their falseness».

Moving from Pageaux's reflections contained in the essay «De l'imagerie culturelle au mythe politique: *Astérix le Gaulois*» (1980), this work aims, then, at analyzing the significantly high (even for a humor comic series) concentration of *images* detectable in *Astérix* books, paying particular attention to the textual and figurative modalities through which the authors operate their demystification.

Carretta Simona, *L'Europa del romanzo. Un'altra Weltliteratur*

In un suo celebre saggio (*L'arte del romanzo*, 1986), Milan Kundera definisce il romanzo come «l'arte più europea». Ciò non solo per le sue origini, che diversi studiosi – da Ian Watt a René Girard – concordano nel collocare in Europa all'inizio dell'era moderna, ma per lo stesso sviluppo della sua storia. È stata la varietà dei quadri socio-politici che hanno caratterizzato i diversi paesi europei nei primi secoli della modernità, e il confronto culturale che ne è derivato, a permettere al romanzo la conquista di quella «saggezza dell'incertezza» che, a partire da Cervantes, rappresenta il suo più importante elemento distintivo. In virtù dell'elaborazione di questa particolare forma di conoscenza, il romanzo per Kundera è «il paradiso immaginario degli individui (...) il territorio in cui nessuno possiede la verità, né Anna né Karenin, ma in cui tutti hanno diritto ad essere capiti, Karenin non meno di Anna». Figlia dell'Europa, la civiltà del romanzo non può però riconoscersi

nel volto tecnocratico che rischia di contraddistinguere l'Europa di Bruxelles né costringersi nei suoi confini geografici. Se però la sua storia non è terminata, è grazie all'apporto di romanzieri che, dalle più diverse latitudini (intra ed extraeuropee, dall'Olanda di Dubravka Ugrešić al Giappone di Kenzaburō Ōe), continuano a coltivare lo spirito del dubbio ereditato da Cervantes. È allora possibile supporre che esista un'Europa del romanzo i cui confini non coincidono con quelli dell'Europa fisica o politica, ma la cui ricognizione è in grado di stimolare una riflessione su alcuni aspetti dell'identità europea. Il mio intervento punta ad inquadrare i tratti distintivi, a partire dalla concezione di romanzo europeo presentata da Milan Kundera nei suoi saggi critici, in particolare *L'arte del romanzo, I testamenti traditi* (1993) e *Il Sipario* (2004).

Cartoni Flavia, *Najat El Hachmi, narratrice e saggista in Spagna*

Nell'ambito dell'identificazione di un'identità europea, quale caratteristica o immagine può aggiungere un paese come la Spagna? Cosa rappresenta la penisola iberica - se eventualmente volessimo aggiungere anche un'identità portoghese (paese poco preso in considerazione dalla popolazione spagnola) - all'interno dell'Europa? Inoltre, parlare di identità spagnola presuppone una generalizzazione, dal momento che ogni regione di questo paese possiede caratteristiche e peculiarità differenti. Le 17 regioni che compongono il territorio spagnolo sono affiancate da due città autonome, (sedi distaccate?) che si trovano in Marocco: Ceuta e Melilla. Il Marocco è dunque paese lontano culturalmente, ma vicino geograficamente; separato dall'Andalusia da un piccolo stretto, è invece legato da un vivace scambio commerciale con la Spagna in genere. La scrittrice di origine marocchina, Najat El Hachmi (1979), vive fin da bambina in Spagna, in Catalogna. I suoi romanzi, i saggi e la sua esperienza di vita possono essere considerati come un'interessante espressione della letteratura migrante, dal Marocco in Spagna. I suoi testi mostrano accordi e discrepanze con il paese di accoglienza; anche delle profonde cesure con la cultura di origine e con la considerazione - in generale - degli eventuali riferimenti all'islamismo. La cultura religiosa dei suoi antenati nulla ha a che vedere con la fede islamica così come viene considerata - e temuta - oggi, in Europa. El Hachmi non ha mai nascosto l'espressione del suo pensiero più sincero, affrontando, tra l'altro, il tema del femminismo e della identità di genere. La scrittrice si oppone ad essere considerata come esempio di una comunità e rivendica il suo diritto a essere considerata come "persona, individuo e cittadina". È autrice di circa sei libri, tra romanzi e saggi (il primo, del 2004, dal titolo *Yo también soy catalana*, l'ultimo invece, del 2019, *Siempre han hablado por nosotras*) vincitrice anche di prestigiosi premi letterari catalani. Si prenderanno in considerazione i suoi scritti relativi al maschilismo nella religione dell'Islam, la narrativa e le sue determinate posizioni rispetto al ruolo della donna -marocchina e non- nella società attuale e nell'Europa in continuo cambiamento.

Castellini Remo, *L'imagologia letteraria negli scritti di guerra di Oreste Ferrari* → abstract not received: See Moll Nora - Proietti Paolo

Cerrón Puga María Luisa, *Mare chiuso e mare aperto: viaggi e conversioni in Cervantes*

Uno dei tratti più salienti che caratterizzano la concezione spaziale dei romanzi e delle novelle di Cervantes è che le diverse azioni (o *casos*) in esse contenute si sviluppano in un vasta estensione geografica che ha due assi: uno storico, conosciuto, *reale*, l'Europa meridionale; uno

ignoto, *immaginato*, il Settentrione. Il primo si percorre per mare (il Mediterraneo da Barcellona a Roma, alla Sicilia, Algeri, Cipro e Costantinopoli), o per terra (la Spagna, il Portogallo, l'Italia), e non mancano spostamenti verso Nord (le Fiandre) e traversate atlantiche verso le Indie, o da Cadice all'Inghilterra. Questa è la geografia della *Galatea* (1585) del *Quijote* (1605-1615) e delle *Novelas ejemplares* (1655), mentre nel *Persiles* (1617), opera modellata sul romanzo bizantino, cambiano scenario e finalità del viaggio: i personaggi non navigano, naufragano o vengono rapiti nelle acque del Mediterraneo, ma solcando le onde dell'Atlantico occidentale e intraprendono un pericoloso pellegrinaggio dalle remote terre di Tule verso Roma; il viaggio si snoda in due tempi, dal *finisterrae* settentrionale (Tule, Frislandia, isola Barbara, Danimarca, arcipelago Britannico, Norvegia, mare Glaciale), a Lisbona, e da lì, per terra, a Roma.

Si è identificata questa doppia azione nella geografia settentrionale e meridionale con il romanzo idealista o d'avventura e con il romanzo realista o di *costumbres* rispettivamente, e le conseguenze di tale polarizzazione pongono una vecchia questione, quella del *doppio* Cervantes (l'idealista *versus* il realista). La ricerca proposta non intende seguire questa linea critica, ma affrontare il problema dal punto di vista religioso: l'incontro/scontro nel Sud fra cattolici (e qualche protestante), *moriscos*, conversi, rinnegati e *gitanos*, e il raggiungimento dell'armonia grazie alla conversione al cattolicesimo post-tridentino dei nordici pagani.

Chi Haonan, *Rewriting the Anti-Footbinding Movement: Alicia Little's T'ien Tsu Hui and Qiu Jin's Revolutionary New Woman*

In the industrial late-Victorian Britain, the image of Asian countries such as China would be misrepresented exotic and backward. For British New Woman writers, a group of feminist advocates for women's suffrage rights, equality of education and working, had a complex perception of China. Some writers such as Sarah Grand (1854-1943) would present this country as a poverty-stricken one where the practice of footbinding added a mysterious yet alluring tint in her writing of China. This era saw an increasing number of western missionaries, businessmen and writers visiting China, whose writings could either reinforced or contradicted the established Western conceptions of footbinding and Chinese people. Alicia Little, a female missionary and travel writer, offered her readers a fresh perspective on Chinese women and footbinding in her travelogues such as *Intimate China: The Chinese as I Have Seen Them* (1899), and *The Land of the Blue Gown* (1902). From a foreigner's perspective, Little shows footbinding as a reprehensive exploitation of women's body but she also underscored the superior position of Western Christian and feminism in the anti-footbinding movement. Footbinding would be presented with a new political value for Chinese New Woman writing. Chinese feminist writer Qiu Jin counterbalanced the Western projections of Chinese women's passivity by presenting an anti-footbinding revolutionary female student Huang Jurui in her novel *The Pebbles of Jingwei Bird* (1907). In doing such a cross-cultural exploration of footbinding writing, this paper could reveal an underlying feminist Euro-centric consciousness in Little's portrayal of footbinding women and Qiu's political activism for combining anti-footbinding movement and political reform. In comparing their portrayal of foot-bound women, I explore the role of Western missionaries and Chinese reformists in the development of Chinese anti-footbinding movement, revealing their subtle relationship with colonialism, imperialism, and racial politics.

Chichi Anna, *Comparative Literature Stands for Europe*

When Goethe coined the expression *Weltliteratur* in 1827, he likely never imagined how it would have crystallized both into "a literary approach and a new cultural awareness" (Damrosch).

Since then, the notion of World-Literature has been at the center of literary theory. Over the past two decades in particular, there has been a surge of publications arguing for and against this concept. Increasingly, the question of multiculturalism, the disciplinary critique of Eurocentrism, the (western) canon and translation theory - each an integral part of the world-literature discussion - seem of the utmost importance in a world in which both globalization and nationalism dominate the public discourse. Indeed, the emerging global landscape could not help but to challenge Comparative Literature and justify Gayatri Spivak to declare, already in 2003, the *Death of a discipline*. The first part of this paper will show that a deeper understanding of the problem of 'world' literature sheds light on the real essence of 'comparative'. In particular, I argue that World-Literature is a mode of circulation and reading of a text, whether translated or not, beyond its culture of origin. Instead, Comparative Literature is made of texts conceived in different languages, coming from different cultures that still paint a single, cohesive tradition. For that reason, it offers the possibility of learning a specific method of reading, one that is able to run over the countless paths that have shaped European identity in time and throughout history. In a world where globalization grows hand-in-glove with nationalism, Comparative Literature stands for Europe, allowing us to read the narrative (and the beauty) of the 'small' Old World unified in its multiplicity. The second part of the paper provides an account of the study of Comparative Literature in Western Academia and focuses on the following questions: to what extent the current debate on world literature is modifying the study of Comparative Literature? What is the situation of Comparative Literature departments in the United States? How does this affect the field of literary studies in Europe? What is different and why?

Chiurato Andrea, *Distopia e mixofobia: le soglie d'Europa tra la fine del Novecento e gli anni 2000*
→ abstract not received. See the general description of the panel under the name: Moll Nora - Proietti Paolo

Cichetti Francesca, *Archaeologies of Inclusiveness: The Suppliants, Trojan Women and their Re-Staging in the 20th Century*

During the 20th century, critics have widely investigated how fictional narratives contribute to reinforcing a social group's cohesion by constructing other social groups as hostile or "inferior". On the other hand, much work remains to be done in order to understand how the narrative representation of cultural differences can function as a tool for promoting inclusiveness.

My paper focuses on two early occurrences of such function in the classical world and their reception in the 20th century. Since the V century b.C., ancient Greek theatre has explored the differences between the Greeks and the so-called "Barbarians". Nevertheless, works like Aschylus' *The Suppliants* and Euripides' *Trojan Women* seem to propose inclusive, rather than contrastive, representation of otherness. In *The Suppliants*, the Argives welcome and protect a group of dark-skinned women fleeing Egypt. In *Trojan Women*, the representation of the fall of Troy from the point of view of the defeated trojan women deconstructs the cultural boundaries between Greeks and Trojans, forcing the spectators to rethink the very notion of 'barbarity'.

I will analyze how modern performances of *The Suppliants* and *Trojan Women* tap into motifs of inclusiveness and cultural openness in order to represent immigration or to promote antiwar and anti-colonial messages. I will focus, in particular, on Franz Werfel's *Die Troerinnen* (1915) and Jean-Paul Sartre's *Les Trojennes* (1965), which both took place in a time of war--WW1 in the first case, the Algerian war in the second. In order to highlight the sometimes problematic and contested reception that such works can face, I will finally examine Sorbonne Université's decision of

cancelling Philippe Brunet's play *The Suppliant* (2019), in which the women fleeing Egypt were represented using black masks, after protests by the *Conseil Représentatif des Associations Noires* and the *Union Nationale des Étudiants de France*.

I will examine the plays from the perspective of performance studies—particularly of the works of Richard Schechner—which show how theatre, being nothing but the performance of alterity, is *in itself* an inclusive practice through which actors can take on every identity they wish to embody.

Coluzzi Federica, *Communities of Knowledge. Women's Participation in the Dante Societies of London and Manchester*

Founded at the beginning of the Twentieth century, the Dante Societies of Oxford, London and Manchester promoted the reading and study of the Florentine's poet through the upper and middle echelons of the British public. The paper will explore how the London and Manchester Societies distinguished themselves as inclusive communities of knowledge, welcoming the active participation of women writers, scholars and artists to their activities as both invited speakers and ordinary members. The paper will discuss how they negotiated their position within a traditionally male-centric environment, and gained recognition as popular mediators and interpreters of Dante for the broadening British readerships.

Contamina Sandra, *Le jardin et sa faune: quelles limites au modèle inclusif?*

Le jardin est un espace de nature domestiquée imaginé et conçu par l'homme, un lieu à habiter dans la sérénité. L'introduction d'animaux pourrait modifier cette relation apaisée de l'homme à la nature. A moins qu'elle ne soit involontaire, voire indésirable, la présence animale, qu'elle soit d'agrément ou d'utilité, doit aussi se soumettre au principe de domestication. Car le jardin, ni ferme ni parc zoologique, se doit de conserver pour l'homme sa qualité immersive qui fait de lui un lieu à habiter. Dès lors se pose la question de la place accordée à l'animal lorsqu'il est « invité » à partager ce lieu : de la sélection des espèces autorisées, des modalités de gardiennage et de circulation, des fonctions spécifiques attendues. De l'homme aux animaux, et de l'animal à l'autre animal (autre individu ou autre espèce) de quelles façons se dessine la cohabitation interespèces à l'intérieur du jardin, entre rivalité, alliance, indifférence. C'est à cette question que nous tenterons de répondre à travers des textes des XVI^e et XVII^e siècles, en travaillant la notion d'inclusion.

Cordiner Valerio, «Une patrie pas comme les autres». *La France des étrangers dans Les Voyageurs de l'impériale*

Certaines nations fondent leur identité sur une continuité dynastique ou de gouvernement, voire sur l'homogénéité ethnique présumée de leurs citoyens. Ce n'est pas le cas de France, dont la population sort en principe du métissage entre les éléments celtiques et romains, et où 1789 a brisé d'un coup et le régime monarchique et la chaîne capétienne. Cela enjoint la mise en forme d'un nationalisme d'un autre genre, d'après lequel l'identité se bâtit et se conserve autour d'un ensemble de principes et de valeurs partagé par les citoyens.

Cette théorie française de la nation plurielle et dans les souhaits universelle, inspire le grand roman d'Aragon de l'après Munich: *Les Voyageurs de l'impériale*. Elle est notamment illustrée par le parallèle entre le processus de dénationalisation qui intéresse Pierre Mercadier, Français de souche

ayant tourné le dos à l'esprit communautaire et à l'intérêt national, et l'assimilation poursuivie contre vents et marées, et au beau milieu de l'Affaire Dreyfus, par le Juif alsacien Georges Meyer, se voulant plus français que les français indigènes et parvenant à une pleine citoyenneté de fait et de droit grâce à sa fidélité tenace à la France de Voltaire.

Cette idée de France, qui soutient les efforts de Meyer et de sa famille et qui inspire ce beau rêve d'inclusion républicaine, est de toute évidence consonante avec la ligne frontiste du PCF, auquel Aragon a adhéré en 1927. Nous verrons également qu'elle a un précédent direct, quoique surprenant pour ceux qui ne connaissent pas l'œuvre ni la pensée du grand romancier lorrain, dans la théorie barrésienne de la nation française comme «conglomérat de pierres diverses» et, en l'espèce, dans l'éloge vibrant de l'héroïsme des poilus israéliques de la Grande Guerre dressé par Barrès dans ses *Diverses Familles spirituelles de la France*.

D'Amico Flavia Dalila, *Al Di Qua - Alternative Disability Quality Artists*

Il contributo si propone come un'ipotesi di un approccio alternativo alle prospettive, il lessico e le narrazioni dominanti nella lettura della disabilità nella scena teatrale. Numerose le performance negli ultimi anni che hanno violentato gli stereotipi legati alla disabilità. Per citarne alcuni: *The Way You Look (At Me) Tonight* (2016) di Claire Cunningham che coinvolge drammaturgicamente la Lingua dei Segni. *Face in* (2019) della coreografa Yasmeen Godder che pone in questione i costrutti sociali su ciò che riteniamo o non riteniamo accettabile. *Gentle Unicorn* (2018) di Chiara Bersani che esplora il passato lacunoso di una figura mitologica come l'unicorno schiudendo nella sua inafferrabilità la tensione tra l'esporsi e l'essere guardati. Spettacoli che ci trascinano con forza fuori dalla scena perché la loro comprensione è inscindibile dalle pratiche e delle tecniche incarnate dei soggetti che si muovono sul palco e che pongono interrogativi che sfondano il regime dell'estetica per entrare in quelli dell'etica, del diritto, della (bio)politica e dell'economia. Tuttavia, a fronte delle istanze che pullulano sulla scena contemporanea, la scatola degli attrezzi della critica teatrale appare ancora un po' desueta. Ecco l'urgenza allora di un confronto diretto con i soggetti direttamente interessati, non tanto per il timore di correre dei rischi, disturbare le terminologie, arrestarsi di fronte al non conosciuto, quanto piuttosto per la necessità, oggi più che mai indispensabile, di ascolto e alleanza. Per tale motivo si è scelto di fondare l'analisi a partire dalla personale esperienza di osservazione partecipante (Lindeman, 1924) presso il raggruppamento di artist* e lavorat* dello spettacolo con disabilità "Al Di Qua - Alternative Disability Quality Artists". Le riflessioni del gruppo, di recente costituzione, rimandano all'urgenza di rivedere termini, stereotipi e rappresentazioni della e sulla disabilità, tanto nel contesto delle arti performative e cinematografiche quanto nella nostra quotidianità, in una prospettiva intersezionale e inclusiva che tenga conto contemporaneamente delle urgenze di altre comunità attiviste (comunità queer, femme, trans, non binarie, black, precar* dei lavorat* dello spettacolo, ++).

Daija Pauls, Kalnačs Benedikts, *The Unstable Inclusiveness: The 1819 Debates of the Courland Society of Literature and Arts on Germanisation of emancipated Serfs*

The transcripts of the debates held at the Courland Society of Literature and Arts in 1819 and published in *Jahresverhandlungen der Kurländischen Gesellschaft für Literatur und Kunst* two years later reveal vibrant and at the same time confused feelings of the representatives of the Baltic German middle class after the abolishment of serfdom in the Baltic provinces of the Russian Empire (1817 in Courland, 1819 in Livland). The former serfs were ethnic Latvians who now became citizens legally equal to dominating Baltic German elites. As a result the previously marginal issue of their assimilation among the Germans or Russians—a 'national metamorphosis'

or ‘amalgamation’ as it was described in contemporaneous debates—gained a new significance. In our paper, we demonstrate how the concept of linguistic assimilation was rejected in these debates and the ideas of an imagined inclusive society developed instead. By turning attention to non-fictional works related to this topic (including articles in periodicals and private correspondence), we will explore how the attempts to merge Johann Gottfried Herder-influenced ideas of the significance of language and folk culture with late Enlightenment concepts of civilizing the ‘uncultured’ serfs led to the prospect of culturally, but not linguistically assimilated Latvians who would adopt German culture along with the Lutheran belief in order to create a culturally and religiously united multi-lingual and multi-ethnic Baltic society. While the concepts developed in these discussions and represented in works of fiction remained in the realm of imagination and were never implemented in real life, they nevertheless are significant not only for the political history of Baltic society, but also with regard to literary analysis, as they showcase how socio-political debates were related to fiction. This relation also demonstrates the often peculiar ways of how the issues of national belonging were approached before the era of nationalism.

Dahan-Gaida Laurence, *La communauté à venir: posthumaine ou simplement humaine?*

Dans *La Communauté qui vient* (1990), Giorgio Agamben a esquissé les contours d’une « communauté » inédite, qui serait formée de « singularités *quelconques* », donc ni individuelles ni universelles mais déterminées de telle sorte « que jamais un concept ou une propriété (ne) puissent leur servir d’identité ». L’homme quelconque ne cherche pas son identité “dans la forme désormais impropre et insensée de l’individualité”, de “telle ou telle identité biographique particulière” mais dans “cette impropreté comme telle”, dans “une singularité commune et absolument exposée” (p 67). On voudrait confronter cette hypothèse d’une communauté à venir à l’imaginaire posthumain qui se déploie actuellement dans la littérature et oblige à repenser les frontières admises entre l’humain et le non humain, le naturel et l’artificiel, etc. Or si l’on considère que toutes les formes que l’espèce humaine sera appelée à prendre dans le futur font partie de l’évolution, alors l’opposition entre homme et machine tombe pour faire place à l’idée d’une communauté humaine qui ne cesse de changer de forme et dont l’identité est profondément plastique, malléable, changeante. Cette hypothèse sera mise à l’épreuve du dernier roman de Ian Mc Ewan, *Une machine comme moi*, qui interroge l’appartenance des robots à la communauté humaine et révèle ainsi en creux les frontières de l’humain dans nos sociétés contemporaines.

Dasca Maria, *Towns in Transition. The Representation of Local Communities in Present Day Iberian Fiction*

The notion of community is inseparable from space. New orientations in the humanities such as the spatial turn have given relevance to the analysis of the place as an epistemological paradigm from which to review the relationship between communities and identities (Arias & Warf 2008). The space has been gaining a presence in contemporary fiction and has been key in the interpretation of the literature on memory, the city, and the migrant experience, among others. With globalization, the increase in mobility has meant a development of cultural forms of identity and belonging attached to local places and communities (Brennan 1997, Prazniak & Dirlik 2001). One of the most discussed issues in the creation of local communities has been the opposition between rural and urban space. As is well known, the rural exodus that began in the 19th century resulted in the progressive depopulation of rural areas and the concentration of the urban population (Lefevre 1970, Williams 1973). From the 1940s onwards, narratives about rural space lost weight in the Western collective imagery and it would not be until the 1970s that they would be vindicated, often

in relation to environmental movements (Heise 2008) or anti-depopulation activism (Del Molino 2016). This paper aims to analyze some representations of local communities in rural literature (Resina & Viestenz 2012). Our analysis will focus on several novels and short stories published in the Iberian Peninsula between 1985 and 2005, written in Galician, Basque, Asturian, Catalan, and Spanish. It intends to determine what thematic and formal elements are common to these works which share a similar spatial imagery. In all of them, although the identity of the community has been associated with static geographical elements (mountains, rivers or coasts), it has also been deeply altered as a result of processes of globalization, migration and relocation.

Delodder Maxim, *Sida & communautarisme. Contre une fausse dichotomie* (Guibert, Collard, Dustan)

La vie politique européenne serait en danger à cause d'une rupture entre la collectivité et certains groupes « minoritaires ». La « grande » communauté se veut inclusive, et les « minorités », par rapport à elle, sont accusées de se mettre délibérément en dehors des intérêts collectifs. En France, ce débat se focalise sur le communautarisme. Le philosophe Roberto Esposito dans ses travaux oppose la « communauté » au « communautarisme ». La première est fondée sur le manque et la dette, le second vise une fausse plénitude, donc cherche à exclure tout ce qui est différent, qui n'entre pas dans la case identitaire. Toujours selon Esposito, cette réaction identitaire peut être comparée à une forme d'auto-immunisation. On cherche à bannir le virus de la différence, on nie la dette que l'on a vers autrui. Le résultat est que, dans nos sociétés individualisées, un véritable être-ensemble est rendu à peu près impossible. Toujours est-il que littérature nous offre des exemples de communautés que l'on peut à bon droit appeler « communautaristes » et où le distinguo que propose Roberto Esposito n'est donc pas fonctionnel. Nous voudrions en effet analyser en ce sens une série de témoignages littéraires en rapport avec l'épidémie du sida chez les hommes *queer*. Quel vivre-ensemble dans ces communautés que menacent la maladie et la mort, où le communautarisme (chez Dustan, cela s'appelle le « ghetto ») est effectivement revendiqué et où il est aussi vécu comme une chose qui protège ? Contre quel virus est-ce qu'on lutte ici ? Quelle « immunité de groupe » vise-t-on ? À partir des écrits de Hervé Guibert, Cyril Collard et Guillaume Dustan, nous chercherons à décrire à quoi peut ressembler une communauté « communautariste ». En d'autres mots, il s'agit de prendre position, dans un débat en cours, et qui « nous » concerne tous, quel que soit notre « genre », par le biais de la littérature.

Deotto Francesco, “*Se vedi immondizia dappertutto è perché è davvero dappertutto*”. *Sul rapporto tra letteratura e rifiuti. A partire da Georges Bataille, Don DeLillo e Nada Gordon*

Se ogni civiltà ha inevitabilmente prodotto dei rifiuti, è solo negli ultimi decenni che la questione dell'immondizia si sta imponendo nel dibattito pubblico con tutta la sua gravità e urgenza: un'urgenza che è ben osservabile nelle opere di numerosi scrittori contemporanei quali Pennac, Tournier, Sinclair, Cheever, Saviano, DeLillo, Pamuk. In questo contesto, cercherò di tematizzare il rapporto tra letteratura e rifiuti attraverso un percorso in due tappe. In primo luogo, adottando inizialmente un punto di vista più teorico, considero un testo dei primi anni Trenta, “*La valeur d'usage de D.A.F. de Sade*”, nel quale Bataille ha elaborato una proposta che è stata pressoché ignorata dai suoi contemporanei: l'idea di sviluppare una nuova scienza (strettamente connessa alla sua concezione della letteratura) che avrebbe dovuto avere per oggetto “tutto ciò che è altro”. Bataille l'ha chiamata principalmente *eterologia*, ma ha anche proposto per essa il nome di *scatologia*, sottolineando come essa corrisponda a una “scienza dell'immondizia” (“*science de l'ordure*”). Alla luce di questa prospettiva, esaminerò allora anche il lavoro di due autori

contemporanei – DeLillo e Nada Gordon – che, pur praticando delle forme di scrittura molto diverse da quella di Bataille, hanno a loro volta prestato grande attenzione ai rifiuti, non considerandoli come un semplice problema di cui occorre sbarazzarsi, ma come un aspetto essenziale della nostra forma di vita. Da un lato, in *Underworld* (1997), DeLillo arriva a celebrare l'immondizia affermando ad esempio: "Waste is a religious thing" (affermazione che, decontestualizzata, potrebbe facilmente essere attribuita a Bataille). Dall'altro, Nada Gordon ha tematicamente integrato nei propri poemi (ad esempio in "Poetry is Junk", 2013) degli elementi di scarto. Attraverso il confronto con DeLillo e Gordon cercherò sia di mettere in evidenza alcuni rischi e ambiguità della posizione di Bataille, sia di comprendere meglio come la letteratura possa rilevarsi essenziale per pensare criticamente – al di là di ogni stereotipo e luogo comune – il nostro rapporto coi rifiuti.

Di Maio Cristina, *Hope Between the Color Lines? History and Community in Mary Bucci Bush's Sweet Hope and Igiaba Scego's La Linea del Colore* → Panel: *When the Margins of Space and Time Write Back: De-Centered Historical Narratives as a Potential Space for Inclusiveness*

As a site of 'incredulity towards metanarratives' (Lyotard 1979), literature has frequently been a field in which dominant universalizing historical accounts were reversed, as well as the site in which the opportunity of narrating historical facts was declared lost forever. In fact, the well-known and often-fraught relationship between postmodern and post-postmodern literature and historical fiction has developed over several decades and offered a variety of standpoints which have very often countered each other. In more recent times, the discussion about the role of History has been revamped by the surge of historiographic metafictional texts (Hutcheon, 1989) which have introduced another element to this discussion: that of postcolonial and/or diasporic subjects, who – also through their status as 'new nomads' (Braidotti, 2002) – not only question whether or how notable historical facts and events should be narrated, but urge to construct brand-new paradigms to describe individual and collective experiences speaking from the margins. In fact, new nomadic subjectivities embody the need to overcome binary oppositions from the vantage point of their naturally fluid position in space and time; the stories they tell question geographical, historical and disciplinary borders in a way that requires a renegotiation of our notion of "experience" in epistemological terms. The papers collected in this panel investigate the conceptual collision between the reconfiguration of history and literary texts, exploring the extent to which this intersection may foster the constitution of inclusive communities across borders and national affiliations. Our contributions examine narratives pertaining to different disciplinary fields (Italian Literature, Postcolonial Theory, Anglophone Literature, Comparative Literature and American Studies) and different genres; by putting such frameworks and perspectives in conversation, we seek to delve into (and problematize) the ways in which such counternarratives respond to the hegemonic configurations of History in the European context.

Distefano Gianvito, *Making that Wall Porous: Practices and Representation of Crossing in The Carceral Space*

Prison walls establish, by authority, a severe limitation of social interaction, and impose a strict bipartition between a secluded space of exclusion and the public one, open (supposedly) to sociality. Yet, the presence of a wall is a necessary condition, and actually a sufficient one too, for someone to be able and willing to cross it, to exit as well as to enter the enclosed space, and to try to include that which has been excluded. Crossing practices of this kind encompass predefined forms of social relation (mail correspondence, phone and video calls, relatives meetings, work and social activities), as well as actions in the fields of education (school and university carceral programmes,

volunteer initiatives), research (carceral studies inquiries), art (collaborative art projects, theatre workshops and companies, prison narrative by incarcerated and non-incarcerated people), and political commitment (site visits by institutional and political representatives, actions of epistolary and material support, decarceration and abolitionist campaigns). What these practices have in common is that they are all forms of reaction against the rigid partition of carceral space, aiming to make it less impenetrable. To make porous a barrier designed to be watertight. Along this perspective, the contribution will investigate a heterogeneous selection of works, aiming to compare different forms of representation and to identify recurrent thinking patterns, narrative motives and metaphorical expressions related to the semantic field of crossing. Primary sources will include direct observation, from my personal experience as a teacher and cultural activist in Italian state prisons, novels (Valeria Parrella, *Almarina*, 2019; Javier Cercas, *Las leyes de la frontera*, 2012), TV series (*Prison Break*, 2005-2017; *Mare fuori*, 2020), and underground music compositions (Malarnese feat. Franti32, *Fuori dalle mura*). Drawing a complex and disturbing conception of jail, these works shed light on its archetypal role for the ubiquitous devices of confinement that structure the society in modern carceral states, putting them into question and opposing a challenging attitude in favour of mutual interconnection. The critical inquiry of their narrative and imaginative potential will therefore bring a crucial contribution to the shaping of new inclusive paradigms for our communities.

Dović Marijan, *Imperial Censorship and the Press in Carniola during the Pre-March Period* → Panel: *Censorship, Print, and Nations in the Habsburg Monarchy (ca. 1789–1914)*

This two-part panel will examine the multiple roles of imperial censorship (which in the mid-eighteenth century was ultimately transferred from the Church to the state and its bureaucracy) in the various literary cultures of the Habsburg Empire. It will focus on censorship in the sense of institutionalized forms of control over the circulation of texts, the essential dimension of which is the capacity to sanction (implemented by the repressive apparatus of the state). The major temporal focus will be the “long nineteenth century”, the period between 1789–1914, which the revolutionary year of 1848 divides almost symmetrically into two phases: the phase dominated by preventive (or pre-publication) censorship, and the phase determined mostly by retroactive (or post-publication) censorship.

Special attention will be given to the relations between censorship practices and growing nationalisms (and national movements) within the monarchy. As demonstrated by numerous censorship cases (often in the form of legal disputes, prohibitions, seizures, and imprisonments), nationalism became an increasingly burning issue especially after 1848. How did the official censorship cope with these growing tensions in its attempt not only to imagine but also to establish (or at least preserve) a model of an “inclusive community” in Habsburg Central Europe – a colorful community consisting of diverse languages and ethnicities? As shown by the recent research on the Empire (Judson) and its censorial apparatus (Bachleitner, Wögerbauer et al.), this dynamic was more complex than the prevailing post-World War I national(ist) narratives tended to acknowledge. This complex issue will be addressed by a group of experts from individual key areas of the Habsburg Empire.

Dupont April, *Babelio et Lovelybooks: des communautés de figures littéraires et d’individus?*

Depuis leur popularisation au milieu des années 2000, les réseaux socionumériques de lecteur-rices forment un lieu primordial d’échange littéraire et une mine d’informations non-négligeable pour

comprendre ce que sont les expériences de lecture. Entre de nombreuses autres fonctionnalités, ces plateformes numériques ont pour principale utilité de pouvoir voir et partager des avis sur les œuvres lues en y publiant des critiques littéraires libres, plus ou moins personnelles, portant aussi bien sur l'analyse de contenu ou de style que sur le ressenti de lecture ou l'identification aux personnages du récit. Ces réseaux socionumériques confèrent à l'utilisateur·rice une certaine anonymité ou la possibilité de se créer une identité virtuelle presque uniquement axée sur les goûts littéraires : ainsi, permettent-ils au lectorat de faire un retour sur son expérience personnelle, intime de lecture, et laissent-ils entrevoir les conséquences d'une telle expérience sur la vie réelle de l'individu ? Nous tenterons de répondre à ces questions en comparant les réseaux francophone et germanophone Babelio et Lovelybooks, plus particulièrement grâce à l'analyse stylistique de recensions de *Vernon Subutex*, de *Schoßgebete* et de la trilogie d'Angelika Klüssendorf. Même si l'instance s'exprimant majoritairement dans les avis est celle du lecteur, position critique du/de la lecteur·rice identifiée par Michel Picard, la première partie de cette étude montrera que certain·es internautes se confient sur leur expérience personnelle de lecture, en dévoilant notamment une identification forte aux personnages des romans. La seconde partie, quant à elle, tentera de déceler le lien entre cette identification aux figures littéraires et l'expression d'une volonté de communauté universelle entre individus, à l'image de celle formée avec les personnages de littérature.

Dżabagina Anna, *Reclaiming Sapphic Modernism in Eastern Europe. Inclusive History of Women Writings from the Areas of the Russian Empire (Polish, Russian, and Ukrainian Literature)*

Although sapphic modernism (and lesbian literature more broadly) is a phenomenon thoroughly examined and described in Western European cultures, East European women writers were marginalized or almost wholly excluded from global queer studies and local literary histories. This paper aims to present my research on women's writing from the Russian Empire's territories (mainly Polish, Russian, and Ukrainian literature), which seeks to fill that gap. Three selected areas illustrate three different variants of locational specifics: hegemonic, imperial Russia; Poland, which despite being colonized, has its rich literary tradition and memory of own imperial past; and colonized Ukraine, which only begins to formulate its national demands and national identity, for which the key factors are the language and developing national literature. Combined, they create a unique comparative field, allowing for questions on the relationships between the literary expressibility of female same-sex desire and the demand put on given literary domains in the period when modern cultures and national identities were shaped. Therefore, apart from recovering previously hidden part of literary history, my research aims to investigate the relationship between sapphic literature and the conditions for the expression of nonheteronormative experiences and identities with a variation of the particular writers' location within the same imperial structure (thus: access to a shared print culture on the one hand; on the other, the intrinsically tense relationships between the hegemonic center and colonized peripheries) in the "long nineteenth century." In my paper, I will present the case by employing a "cultural parataxis" of writers such as i.e. Narycza Żmichowska, Olha Kobylańska, Lydia Zinovieva-Annibal, Lesia Ukrainka, Sofia Parnok to shed light on mechanisms and characteristics of local variation of sapphic modernism and the conditions for building inclusive communities and searching new languages that would make it possible to express nonheteronormativity.

Eiben Ileana Neli, *(Dé)Construction du mythe de l'Occident chez les écrivain.e.s roumain.e.s d'expression française*

Dans un pays d'où il est difficile de partir, en l'occurrence la Roumanie (post)communiste, et dont les habitants manquent de tout, en dépit des mythes savamment construits par la propagande (comme, par exemple, celui de l'« époque d'or ») et des images des membres de la famille Ceausescu qui voulait passer pour des protecteurs, « parents » du peuple, l'Occident devient synonyme d'eldorado. A la pénurie, une constante de l'existence triste et morne des Roumains, correspond à l'Ouest, des images de l'abondance (des aliments dans les rayons des magasins, des gens heureux et souriants, etc.) qui animent des rêves d'évasion. Or, une fois arrivés dans un nouvel environnement, les « exilés » découvrent une réalité bien différente de celle imaginée lorsqu'ils étaient encore au pays. C'est l'écart entre ce qu'ils imaginent et ce qu'ils découvrent à l'étranger que plusieurs écrivain.e.s roumain.e.s d'expression française, porte-parole de tous ceux qui ont quitté la Roumanie avant ou après 1989, surprennent dans certains de leurs livres écrits en français. Par conséquent, en considérant le mythe non pas comme une histoire relatant des événements passés *in illo tempore*, mais dans un sens plus large comme „construction de l'esprit, fruit de l'imagination, n'ayant aucun lien avec la réalité, mais qui donne confiance et incite à l'action.” (TLFi), je me propose dans cette communication d'enquêter les œuvres de plusieurs écrivain.e.s roumain.e.s d'expression française (Dumitru Tsepeneag, Felicia Mihali, Alina Dumitrescu, Irina Teodorescu, Florentina Postaru) pour analyser les représentations « idéalisées » que les Roumains se faisaient de l'Occident à l'époque communiste et même après 1989 et l'expérience, souvent décevante et traumatisante, vécue dans un nouvel univers culturel.

Eilittä Leena, *Conflict of Local and Global in Beer-Hofmann's Der Tod Georgs*

In this paper I will analyze Beer-Hofmann's novella *Der Tod Georgs* (1900) in which the contrast between local circumstances and global items has a significant role to play. The story, which is focalized on Paul's perspective, depicts a sudden death of his friend George which puts him into a psychic turmoil. His isolated situation echoes the writings of Cohen who has shown that the alternatives of a Jewish person at that time in Central Europe were either a total assimilation or a life in isolation. While choosing isolation Paul becomes a melancholic, inactive intellectual who separates himself from his surroundings and suffers from difficulties in personal relationships. It is particularly through his dreams that Paul grows towards maturity in which he becomes aware of his Jewish background. In the dream he is confronted with a myth of Astrates which allows him to gain distance from his life as fin-de-siècle intellectual and to get in touch with Oriental sources about life. Beer-Hofmann's novella depicts Paul's development towards Jewishness as allowing him to gain a deeper relation with the unconscious, which C.G. Jung has theoretically discussed in his writings. In this development towards more satisfying life it is nature which allows Paul to feel and express metaphorically his new form of belonging to the world.

Ellison Ian, *Senescence, Obsolescence, and Re-enchantment in Modern European Literature: Late Europeans*

Many European novels written and published in various linguistic and cultural contexts towards the close of the twentieth century and the start of the twenty-first evince an undeniable strain of melancholy aesthetics. We need look no further than the work of writers such as Peter Handke, Karl Ove Knausgård, Imre Kertész, László Krasznahorkai, Javier Marías, Patrick Modiano, Antonio Muñoz Molina, Péter Nádas, Dušan Šarotar, and – perhaps most emblematically of all – W. G.

Sebald. These writers' work variously grapples with the separation of the past from the present, and with the irreconcilability of the two, thus encapsulating what Peter Fritzsche calls 'the melancholy of history'. By grouping these authors together as an historically and geographically contingent literary genre, while also reflecting on the implications of doing so, this paper coins the term 'melancholy cosmopolitans' in an attempt to best encapsulate the tensions inherent to such a collective of writers. It aims to suggest, however, that this group of authors points beyond its apparent exclusivity and biases towards the possibility of imagining a re-enchanting, more inclusive European literary community. While acknowledging the limitations of a collective that predominantly comprises white, middle-class, university-educated male writers, this paper moves beyond perfunctory classifications of melancholy cosmopolitan authors as merely 'pale, male, and stale', taking seriously the idea that European cultural disenchantment with precisely such a canon as this may yet prove to be the catalyst for its own renewal. In construing European melancholy aesthetics as a form of literary cosmopolitanism, then, this paper suggests that the genre of European fiction it proposes embodies a potential for the melancholy of history to be overcome and for a new form of European literature that transcends its inherent preoccupations with senescence and obsolescence to be imagined. Building on recent research into European literature's intrinsic sense of its own lateness, irrelevance, and inadequacy with respect to the past, along with its implicit desire for cultural reinvigoration, this paper asks whether it might be possible to imagine a collective of canonical melancholy authors as providing an impetus for re-enchantment or whether the promise of a new lease of life is only ever a lease.

Engélibert Jean-Paul, *L'utopie contemporaine de la communauté de tous les vivants. Une lecture des Furtifs d'Alain Damasio*

Les Furtifs, dernier roman en date de l'auteur français Alain Damasio va de la dystopie à l'utopie et aboutit à la perspective d'une communauté utopique de tous les vivants, que le récit ne détaille bien sûr pas, mais qu'il conduit à imaginer et sans doute à désirer. Contre l'idée de l'utopie comme chimère, on se propose d'analyser comment ce roman construit l'alliance des humains et d'une espèce vivante imaginaire, les *furtifs*, dans laquelle il voit l'essence même du vivant. Pour sortir de la dystopie sociale et écologique du futur proche, Damasio propose de reconnaître et d'accepter, en nous et hors de nous, la dimension irréductible de la vie.

Fabbri Giulia, *Afrofuturism Between the United States and Italy: Recovering Memories and Imagining New Futures*

In the last 30 years, the philosophical, literary and artistic project called Afrofuturism has developed in the United States with the aim to challenge the historical exclusion of Black people from the symbolic space of modernity, future, technology and science fiction. Even though Afrofuturism was defined as a specific field of studies only at the beginning of the 1990s, cultural traits pertaining to it appeared in the works of African American writers, musicians and artists already in the 1970s (Octavia E. Butler, Sun Ra, Alondra Nelson, Jean-Michel Basquiat etc.). Recovering the history of slavery, these authors claimed their right to be included into the discourse on future and technological progress. Through the symbology of the alien, the robot and the spaceship, Afrofuturism reveals the historical origin of power relations based on race, gender and class, emphasizes the connection between colonialism, slavery and capitalism, and projects Black subjectivities into alternative space-times, where racism and sexism do not exist and, if they do, they can be challenged.

In recent years, the work of a number of Black Italian artists has been ascribed to Afrofuturism in literature, music and visual arts. This paper intends to analyze the elements of continuity and discontinuity between American and Italian Afrofuturism, emphasizing the specific features of the latter. Italian Afrofuturism evokes elements of the American Afrofuturist paradigm while, at the same time it is rooted in the Italian postcolonial condition. This means that its discourse on future and technology is articulated within the Italian racial and colonial history and in close connection with transnational migrations. This paper focuses specifically on the work of three Italian Afrofuturist authors: the musical and visual project of the Italian-Liberian singer and beatmaker Karima 2G, the short story *Zeta* by the Afroitalian writer Lucia Ghebregiorgis and the webserie *Zero* by the Italian-Angolan writer Antonio Dikele Distefano.

Faia Tatiana, *Communities of C. P. Cavafy and Fernando Pessoa*

In *The Foreigner: Two Essays on Exile*, Richard Sennett traces the history of two distinct foreign communities, the Jews in the Ghetto in Venice in the 1600s, and the foreigners in 19th-century Paris to argue that the state of being a foreigner is the precursor and quintessential condition of modernity, as it diversified and changed the fabric of cities, strengthened and rendered more conspicuous by the practice of flânerie. In my talk, I want to take this framework, in its specific connection to modernism, as a starting point to consider the foreigners and outsiders that form the urban and literary communities that inhabit the poems of C. P. Cavafy (Alexandria, 1863-1933) and *The Book of Disquiet*, attributed by Fernando Pessoa (Lisbon, 1888-1935) to his semi-heteronym Bernardo Soares.

One of the most conspicuous points of comparison between these two major writers is their confinement to the cities of Alexandria and Lisbon. Both returned, in their youth, to their cities of origin never to leave again, and yet both have conceived literary works of extraordinarily cosmopolitan breath, not the least through the depiction of outsiders and foreigners from different communities, often seen from a flaneur-like perspective. By comparing and discussing some of these figures, my aim is to create an inventory that allows for a discussion of the extent to which such characters give way not just to a varied reflexion on the communities that inhabited the fabric of their (literary) cities and how these were formed, but how their presence creates a web of allusions crucial in rendering present in their work the cosmopolitan literary communities in which both authors strived to inscribe themselves.

Festić Fatima *Post-Diasporic Dispersion, Gender, and Societal Inclusion: Interactive Spaces of the New Europe*

I will present an outline of my new, larger-scale research project on post-diasporic dispersion that analyzes the cultural manifestations of individuals disconnecting from ethnic groups in the wake of collective traumatic events; and then specifically, how gender aspects illuminate the relation of dispersion and the pertaining societal inclusion.

This topic requires a thorough reappraisal in view of increasing cognitive mobility, global migrations, clashing worldviews and concerns with identification/belonging in changing spaces of habitation. I propose a clarification of the concept of (social) dispersion as a form of movement that allows us to describe individual rather than collective experiences. To that aim, I use a comparative approach to study cultural/artistic manifestations of movement from Croatia and Bosnia-Herzegovina within the European continent in/after the 1990s.

Until now dispersion is not clearly differentiated from diaspora (group migration), or theorized in humanities or social sciences in general. As I propose, dispersion refers to movement and knowledge production; it implies the transforming role of memory and its political materialization.

Thus theorized dispersion explains the processes of departing from group traumas and reworking the critical points of ethnic memorabilities. I offer key insights into dispersive creative interventions dealing with the effects of ethnic violence/rifts, and the huge potential of affirmative-affective thought/production that bolster Europe's integrative processes. Moreover, I analyze the responsiveness of the incomers and West-Europe-host-milieus to cultural and political inclusions. The project employs the insights of nomadic philosophy at the intersection of movement and memory studies, explaining the relation of dispersion to memory production in literature, literary theory, and other art-media.

For this conference, I focus on the work of four women cultural producers: the authors Jasna Šamić/Dubravka Ugrešić and visual/film artists Ivana Franke/Ena Sendjarević. I discuss how their cognition/vision redirect the (violence) memory traces to art production in migration, balance that with concerns of their adopted localities, and reflect the global in their complex, yet affirmative ethico-political moves.

Feyereisen Justine, *Afropea. An Inclusive Utopia in Leonora Milano's Cosmopoethics of Repair*

Afropean refers to Afro-descendants who grew up in Europe and embrace the idea of diasporic unity facing similar issues of identity and alienation. Trapped in the imaginary of migration from which they come, this hybrid community has built itself up in a racialized minority situation: considered by Sub-Saharan Africans and Europeans alike as apart, Afropeans see their ability for political intervention in the *Cité*, and therefore responsibility for their own fate, made inaccessible. Yet those who have given themselves a name – Afropeans – oppose to the logics of exclusion a relational, post-imperialist and post-racist political project for a non-colonial society where every life matters. Promoting a cosmopolitan condition in a Europe prey to nationalist ideologies and protectionist policies conducive to partitioning, the Afropean perspective appears to be a utopia, whose method involves a shift in cultural, historical, media and political representations of black communities. Among those participating in this movement of reflection, protest and solidarity, Leonora Miano challenges the European citizens' perceptions on Afropeans in order to abolish domination and for everyone to listen / manifest themselves fully. This narratological and rhetorical analysis of Miano's work, starting from her last essay *Afropea* (2020), observes the dialectic of utopia in her political meditation to renew the collective imagination for an inclusive society. My assumption is that the Cameroonian writer (long based in France) multiplies the utopian narratives to create a cosmopoethics: an ethical poetics of care and repair focused on a postcolonial politics of the living. Through utopian narrative and formal engagement with collectivity, her contemporary works demonstrate how literature can propose pragmatic alternative to current debates on identity withdrawal in the European Union with the power of literary imagination.

Folie Sandra, *The White Continent of Night: Black female Communities of Fate in the Fictionalized New Slave Narratives On Black Sisters' Street and Joy*

The title of Chika Unigwe's *On Black Sisters' Street* (2007/2009) refers to the temporary Antwerp address of the novel's four main characters, Ama, Efe, Joyce, and Sisi, who are not exactly friends but rather form a community of fate. Just like Joy and Precious in Sudabeh Mortezaei's film *Joy* (2018), which is loosely based on the reportage *Ware Frau* (Milborn/Kreutzer 2008). These young female characters came from Africa (mostly Nigeria) to Europe (Antwerp and Vienna respectively) for a 'better life', some with and some without the knowledge that they would have to earn it through sex work, paying back the immense debts for their journeys to their 'Madames'.

The fictionalized contemporary slave narratives are relevant to this panel for two reasons: On the one hand, they belong to a new literary genre that reverses the gaze of 'the (white) European' at 'the

(black) African', providing a deeply ambivalent image of Europe/ans. As much as their protagonists are fascinated by the prosperity in Europe, they only seem to see it at night. This can be understood literally, as they work at night and sleep during the day, but also figuratively: especially male white Europeans show themselves to be corrupt, hypocritical, violent, and racist. On the other hand, the narratives portray a black inclusive and almost exclusively female community of "black sisters" without idealizing them. The women support each other, but they are also competitors and tough business partners.

In a comparative text and film analysis of *On Black Sisters' Street* and *Joy* (with occasional reference to its predecessor *Ware Frau*), informed by imagology and intersectional theory, this paper discusses the ambivalences of black female sex workers' communities of fate that owe their inclusiveness in large part to their shared precarious situation in both Europe and Africa.

Friedman Bianca, *Approaching Animal Agency in War Horse: An intermedial Study on Inclusiveness*

The concept of inclusiveness is relevant in the deconstruction of the boundary that is supposed to separate humans from animals. This paper will examine a case of study, which allows us to understand, through the agency of an animal, the crucial value of cultivating human and human-animal connections. The novel *War Horse*, written by Michael Morpurgo in 1982, has become a global success. In 2007, it was adapted for the stage and the show has since been released in several major theatres around the world. Moreover, in 2011, Steven Spielberg turned the story into a largely distributed movie. First of all, *War Horse* allows us to analyse the semiotic means employed in the interaction between animals and humans and in the human interpretation of animals. Furthermore, it shows how, from an extraneous perspective, human violence and wars between nations become more and more absurd and how they can actually be overcome. By referring to the novel, the theatrical show and the film, I will investigate how the experience of the equine protagonist's agency allows the reader/audience to broaden her/his own construction of inclusive community. This paper will combine methodological approaches from human-animal studies and queer studies, focusing on works by Harvey Sacks, Frans de Waal and Carmen Dell'Aversano, and it will aim to demonstrate how the representation of an animal agency can help us experience the disruption of species and national borders.

Fusco Serena, *American Innocence on The Color Line: Henry James' and Curzio Malaparte's Racialized Italy*

In the European context, the idea of Italian identity – especially Southern Italian identity – as suspended between Europe and Africa, whiteness and blackness, dates back to at least the eighteenth century. In the early twentieth century, such idea takes on new meanings and nuances with relation to historical events: on the one hand, the Italian colonial enterprise in Africa; on the other hand, the massive Italian migration to America and the subsequent problem of defining Italian immigrants in ethno-racial terms. WWII and the arrival in Italy of the racially composite Allies add another layer to the Italian confrontation with "race" – the Italians' own "race" as well as others'.

Through a reading of Henry James' *The Golden Bowl* (1904) and Curzio Malaparte's *La Pelle* (1949), this paper attempts to demonstrate the existence and persistence of an intertwining of two narratives: one, a construction of Italianness informed by a necessity to rethink, and possibly redefine, Italy's racial components; two, the cultural myth of American innocence. It will be discussed how, across a space of four and a half decades and two world wars, both authors tackle,

and radically re-elaborate, the cultural topos of a racially problematic Italianness; and how they entwine this re-elaboration with a problematization of a pre-existing mythical narrative: namely, the myth that narrates of an innocent (white) American man (or also, in James' case, woman) who explores the Old World and acquires experience – in the double sense of learning about a different cultural context and reaching a new self-awareness. Finally, some reflections will be offered on the historical transits that have facilitated the transposition of this “educational/racial” entwinement; among such “passages” is the circulation in Italy of motifs and stylistic features borrowed, adapted, and translated from the American literature and culture, also thanks to the work of Italian antifascist intellectuals during the 1930s and 1940s.

Fusillo Massimo, *Melodramatic Inclusiveness: Sirk, Fassbinder, Heynes*

Melodrama is certainly an elusive and pervasive category: born as a theatrical genre in the crucial age of the French Revolution, it has developed into an expressive, transmedial mode, largely disseminated among realistic novels (Brooks 1972), musical theatre, movies and TV series (Gledhill and Williams 2018). Thanks to its «cognitive democracy» (Vittorini 2020), melodrama has always been a popular form, often criticized because of its excessive theatricality, but also appreciated for its powerful strategies and extreme emotionality, which also result in voicing significant issues of gender and ethnicity.

After an introduction on melodrama as an inclusive mode, the paper will deal with a case study which brilliantly exemplifies its political potential. Taken from Harry and Edna Lee's homonymous novel, Douglas Sirk's classical movie *All That Heaven Allows* (USA 1955), a woman's film (Gledhill 1987), offers a significant example of two lovers fighting against social prejudices and gender norms. The same narrative pattern was adapted by German director Rainer Werner Fassbinder in *Angst essen Seele auf* (1974) in a Brechtian and provocative way, directly referencing the problems of Turkish immigration in Germany; it was then rewritten and transformed by Todd Haynes in *Far from Heaven* (2002), a stunning *pastiche* of cinematic melodrama (and an explicit homage to Sirk) which shows the potential for this genre's expanding inclusivity, as it deals explicitly with some taboos of classical Hollywood movies such as interracial love and homosexuality.

Gallenne Rosanne, *Être/Penser l'Autre : l'identité (trans)culturelle en temps de conflit chez Sheila Wingfield et Andrée Chedid*

Ayant évolué dans des milieux différents – quoique privilégiés – Sheila Wingfield et Andrée Chedid se détachent des autres poètes irlandais et français du vingtième siècle du fait de leur éducation et leur environnement familial pluriculturel. Née en 1906 d'un père d'ascendance juive et d'une mère anglo-irlandaise, Sheila Wingfield est éduquée en Angleterre et en France mais s'installe en Irlande après son mariage en 1932. Elle vit ensuite entre les Bermudes, la Suisse, Londres et Dublin où elle meurt en 1992 après avoir caché toute sa vie ses origines juives. Andrée Chedid, quant à elle, naît au Caire en 1920 dans une famille syro-libanaise. Elle intègre l'université Américaine du Caire avant de partir en Angleterre avec son époux où elle publie sa première collection, avant de s'installer définitivement à Paris en 1946.

Marquées par leurs expériences vécues au contact de différentes cultures, Sheila Wingfield et Andrée Chedid refusent de se plier aux normes d'un milieu littéraire non-inclusif et adressent délibérément des sujets politiques, à contre-courant de la pensée dominante. Conscientes que la mythification des conflits préserve une société patriarcale et un ordre mondial eurocentré, leur approche poétique place les femmes à l'avant-garde d'une nouvelle lecture beaucoup

plus inclusive de l'Histoire. Sensibles à leur position d' « Autre », de par leur genre et leurs origines,

Sheila Wingfield et Andrée Chedid toutes deux déconstruisent les bordures géographiques et culturelles de leur temps. Reconnaisant que les conflits qui ponctuent le vingtième siècle sont des moments charnières dans la redéfinition de l'identité individuelle, les deux femmes poètes cherchent à rétablir la communication entre cultures. Leurs poèmes deviennent alors un environnement où la reconnaissance des torts mais aussi des points communs peut s'effectuer dans une démarche de durabilité en appelant à l'empathie de leur audience en la mettant face aux dégâts environnementaux et humains.

Gallerani Guido Mattia, *How Law and Literature Helps to Rethink Lyric Community*

Within the interdisciplinary field of Law and Literature, poetry has been an underrepresented, even neglected object of analysis. However, recent research on this topic accounts for a more varied approach than the one offered by lyric studies, especially in considering lyric personhood. Person is the central category of analysis in the field of lyric studies as well as legal personhood is one of the most important fundamentals of the law in an international context, in particular in Human Rights law. This paper aims to explore such connection by considering two aspects: first, the resume of the state-of-the-art of Law and Literature studies in the context of comparative poetry, second, the useful role of some concepts such as legal subjectivity, lyric personification and anthropomorphism in rethinking lyric discourse. I will argue that there is not a political autonomy embedded in lyric subjects. The representation of victims by some works of poetry (e.g. Charles Reznikoff, Alberto Bellocchio, Frédéric Boyer) does not account for a community either. The word "person," instead, can include, within the legal context, corporations, companies, associations... communities. Definitely, anthropomorphism is not the most effective way to imagine lyric communities within the text of poetry. We should instead think more properly of the poetic community, both in a legal and literary sense, as a specific relationship between the author, the text and the readers: in short, a rhetorical structure.

García Ramón y Cajal Patricia, *Alien Citizens – the Modern Supernatural and its Poetics of urban Exclusion*

This presentation focuses on the monster and its intersections with the urban in the modern European context. Several supernatural short stories from the late nineteenth-century published in English, French and Spanish periodicals coincide in their representation of a figure that can be called 'the anti-revenant'. Far from being frightening and acting somehow clumsily, these spectres arrive to the city and want to fit in. Their unremarkable characteristics, modern attire and frustrated efforts to scare the haunted victim provide a humorous take on the classic trope of the revenant. At the same time, their alien perspectives on city life offer an alternative angle from which to analyze themes of inclusivity and exclusion in the urban environment. In my analysis, I will compare different fantastic characters within the ghost story tradition whose traits relate to the modern discourse on progress and to the complex concept of "belonging to the city."

Geiser Myriam, *Mises en scène de résistance féminine dans le cinéma de métissage en Allemagne et en France*

Le cinéma est une archive par excellence d'images et de représentations de faits sociaux marquants qui se produisent au sein de nos sociétés contemporaines et qui imprègnent les discours dominants. Les migrations d'après-guerre deviennent un objet cinématographique dès la fin des années 1960 (avec R.W. Fassbinder en Allemagne et Med Hondo en France). Se développe par la suite un cinéma de métissage reflétant l'évolution transculturelle des sociétés. Parmi les réalisateurs, on trouve plus d'hommes que de femmes, souvent issus de l'immigration (les plus célèbres étant sans doute Fatih Akin et Abdellatif Kechiche). Si « l'homme migrant montrant (ou 'performant') sa masculinité à travers sa mobilité fut longtemps l'image même de la migration », comme l'a rappelé récemment l'historienne Nancy L. Green, la découverte de la femme immigrée en tant que protagoniste de récits filmiques change le regard. D'un point de vue sociologique, les femmes migrantes sont *a priori* perçues « comme actrices d'un processus d'intégration tranquille » (Nacira Guénif-Souilamas). Leur visibilité au cinéma contribue à la construction d'identités migrantes féminines qui reflètent ce que Green décrit comme le glissement d'un « pessimisme des structures » vers un « optimisme de l'agentivité ».

Dans son évolution la plus récente, le cinéma devient le terrain d'un *empowerment* féminin. On y observe notamment des formes de résistance féminine face aux discriminations raciales, misogynes ou économiques provenant tantôt des communautés d'origine tantôt de la société majoritaire dominante. Ma contribution propose l'étude croisée de deux films allemands et deux films français qui mettent en scène chacun à sa manière des protagonistes s'opposant à leur condition de subalterne : *Die Fremde* (*L'Etrangère*, 2010) de Feo Aladag, *Gipsy Queen* (2018) de Hüseyin Tabak, *Fatima* (2015) de Philippe Faucon et *Divines* (2016) de Houda Benyamina. Une approche intersectionnelle et l'analyse des stratégies narratives permettront de mettre en lumière la valeur symbolique de ces récits d'un contre-pouvoir féminin suggérant des modes alternatifs d'appartenance et d'inclusivité au-delà du déterminisme social.

Gennaro Tommaso, *Di Eva e di Ares: poesia postbellica e lingua d'esilio*

Nel pieno della crisi radicale che in Europa ha investito il concetto di nazionalità, alcuni scrittori provenienti dai margini più periferici del vecchio continente sono stati imprigionati dal gorgo della Seconda guerra mondiale e attratti verso il cuore di quel territorio martoriato dal conflitto. A fronte di una simile esperienza, dopo il 1945 quegli stessi scrittori hanno maturato o coniato una nuova poetica, imperniandola sul ripensamento della loro lingua materna: così l'equilibrismo esistenziale volto a costituire una letteratura sovranazionale praticato da Samuel Beckett (che dalla neutrale Irlanda si unì alla Resistenza francese per poi insediarsi definitivamente a Parigi); così la scelta di scavare nel tedesco degli aguzzini una lingua perduta da salvare tentata incessantemente da Paul Celan (scampato per un soffio ai lager e, dalla Bucovina, stanziatosi anch'egli a Parigi); e così l'irredentismo geolinguistico, ovvero il tentativo di ritrovare l'italiano conosciuto attraverso le lingue dell'erranza, di Amelia Rosselli (nata in esilio per vent'anni in viaggio, fino al rientro definitivo nella sua patria elettiva).

Il nesso più evidente che è possibile riconoscere fra questi autori è il tentativo di costruire attraverso una nuova lingua un territorio comune, uno spazio abitativo riconciliante. Allorquando cioè i nazionalismi avevano dimostrato la loro faccia più spietata, laddove non era più possibile riconoscere una patria, Beckett Celan e Rosselli hanno fatto della loro opera, attraverso la lingua, la dimensione di un incontro possibile, la terra di un riscatto – perché ciò che andava riscattato era anzitutto la lingua stessa, in passato strumento di trasmissione privilegiato di quelle brutalità.

Questo intervento intende analizzare la politica e le poetiche linguistiche di Beckett, Celan e Rosselli per mettere a fuoco il senso e le implicazioni di una delle soluzioni alla crisi storico-culturale culminata con la Seconda guerra mondiale.

Giannuzzi Mariaenrica, *Mutualist Animal Communities in-Between Celan and Kropotkin*

Interpretations of Paul Celan's 'obscure,' and yet, scientifically precise, poetry, included an early pride of place offered in the "hermetic canon" by Hugo Friedrich; T. W. Adorno's sibylline analyses of Celan's "inorganic" language; the immanent reading of Peter Szondi, who engaged with Celan's *Sprachlandschaft*; and, Jacques Derrida's *Shibboleth*, an homage to his friend and collaborator at the *Cahiers du Sur*. Celan's poetry has interested cultural anthropology (Werner, 1998) and epistemology, too (Tobias, 2006)—a combined perspective that I practice in my comparatist approach to Celan's appropriation of Piotr Kropotkin's ecology. The Russian naturalist developed a mutualist understanding of Darwin's natural selection, drawing on dynamics of animal communities, rather than on competitive models of analysis. Contemporary political ecologists such as Anna Tsing, thanks to the works of evolutionary biologists Scott Gilbert and Lynn Margulis, have consistently expanded on notions of *sympoietic* behaviors, namely, interactions which curve the frame of symbiosis, to include actors from the biome at large. This environmentalist perspective does not limit interdependence, or "co-dependence," to a relation between two isolated organisms, a host and a guest, outlining a productive reverberation with Kropotkin's animal communities in *Mutual Aid: A Factor of Evolution* (1902). I detail the theory of mutualist ecological communities, as it emerges through Celan's invitation to reconstruct how Kropotkin's ecology shaped both his political views (cf. *Der Meridian*, 1960), and his *textsapes*, in continuity with the studies of two Germanists: Rochelle Tobias—who researched Celan's appropriations of specific works in geology, like Roland Brinkmann's *Abriß der Geologie* (1956) and Eberhard Brockhaus's *Die Entwicklungsgeschichte der Erde* (1955), which implicitly challenged politics of the *ius sanguinis*, by naturalizing animal migrations, as I argued before (Giannuzzi, 2016). As well as, in continuity with the studies of Germanist and comparatist Camilla Miglio, on the geosemiotics of Celan's speech acts (Miglio, 2005).

Giboux Audrey, *Le festival de Salzbourg selon Hugo von Hofmannsthal, un projet sud-allemand aux ambitions européennes et transnationales*

Cofondateur en 1920, avec le metteur en scène Max Reinhardt, du festival de Salzbourg, Hugo von Hofmannsthal a toujours eu à cœur, depuis les années de guerre, de redonner sa place à l'Autriche au sein d'un équilibre européen totalement bouleversé par le conflit mondial. Les textes de présentation qu'il a laissés (*Deutsche Festspiele zu Salzburg*, 1919 ; *Die Salzburger Festspiele*, 1919 ; *Festspiele in Salzburg*, 1921 ; *Das Salzburger Programm*, 1926 ; *Das Publikum der Salzburger Festspiele*, 1928 ; *Zum Programm der Salzburger Festspiele*, 1928) témoignent de son désir d'articuler pour ce festival un ancrage local (« sud- allemand »), populaire et patrimonial, et une ambition internationale quant à la fréquentation et à la programmation des festivités. Il s'agit en effet de raviver un héritage culturel classique considéré comme l'un des ferments de la reconstruction européenne. L'étude de ce corpus mérite ainsi d'être articulée à la réflexion que conduit Hofmannsthal après-guerre sur la nécessité de refonder en Autriche un répertoire à la fois national et européen, dans la lignée de la Weltliteratur prophétisée par Goethe dans les Entretiens avec Eckermann, et à la mission diplomatique de refondation européenne qu'il confie à l'Autriche, en laquelle il reconnaît, en raison de la dimension cosmopolite de l'Empire déchu, une sorte d'Europe en miniature.

Giovannone Daniele, *Historical Characters and Family Memories in T. Cooper's Lipshitz Six and Antonio Scurati's Il Tempo Migliore della Nostra Vita* → abstract not received. See the general description of the panel under the name: Di Maio Cristina

Giusti Francesco, *Gestural Communities: The Lyric and the Suspension of Action*

Community formation is usually explained based on reciprocal identification as a group, communal systems of knowledge and beliefs, shared interpretive strategies, joint goals or interests, or collective affects and moods. This paper, instead, asks if it is possible to conceive of communities based not on pre-established identities (group, knowledge system, interpretive strategy, interest, place, position, or practice), but rather on the shareability and repeatability of certain verbal *gestures*. Their members can re-enact those historically available gestures as independent actors in their own particular context. When performed in a context in which they acquire a meaning and a goal, those gestures can become social and political actions.

In their recent work, Jonathan Culler and Jahan Ramazani have advocated the transhistorical and transnational repeatability of the “memorable language” of the lyric. Yet, neither Culler nor Ramazani explain what linguistic features make repetition across languages possible. Looking at three poems that re-enact or reject a particular gesture (Petrarch, Rimbaud, Brecht), the paper intends on the one hand to provide an explanation for this repeatability based on the notions of deixis and open referentiality, on the other hand to look at the lyric as a repertoire of gestures which can reach the status of Baudelaire’s “cliché”, and maybe even of “poetic kitsch” as described by Daniel Tiffany. The notion of gesture will be developed departing from Bertolt Brecht’s, Walter Benjamin’s and Giorgio Agamben’s reflections. Following Brecht, in fact, Benjamin is well aware that gestures cannot be re-enacted a-historically. Their viability depends on the social, cultural and political conditions of the poet and their epoch, and different gestures contribute to the formation of different communities.

Gjurčinova Anastasija - Kapuševska-Drakulevska, Lidija, *Europa tra locale e globale: riflessioni sull’identità transnazionale nelle opere di Goran Stefanovski*

Scrittore macedone di fama internazionale, Goran Stefanovski (1952-2018) ha spostato i limiti del teatro contemporaneo anche dal punto di vista della costruzione delle identità ibride, creole, plurime e transnazionali. La sua carriera letteraria inizia a Skopje e raggiunge alcuni dei suoi apici nel periodo tra gli anni 70 e 80 del Novecento, quando Stefanovski è stato particolarmente amato e premiato in Macedonia e nei vari ambienti dell’ex-Jugoslavia. Dopo la migrazione di Stefanovski in Inghilterra, a Canterbury, all’inizio delle guerre jugoslave degli anni 90, il suo lavoro letterario continua anche in lingua inglese. Dalla prospettiva di uno scrittore migrante l’autore inizia a riflettere sulle sue appartenenze culturali, sulle sue origini, sulle sue posizioni di intellettuale europeo e balcanico, e infine anche sulla sua identità transnazionale.

Il presente intervento intende analizzare la saggistica e le opere teatrali di Stefanovski che trattano in modo più evidente le tematiche sopraccitate, in particolare i saggi *Le storie del selvaggio Est* (2005) e i drammi *Casabalkan* (1997), *Euroalien* (1998) e *Hotel Europa* (1999-2000). Verrà interpretato in particolare il concetto dell’alterità in relazione alle realtà balcaniche ed europee, il trattamento degli stereotipi e dei pregiudizi, e le rappresentazioni imagologiche delle culture diverse. Un’attenzione particolare verrà prestata alla costruzione e alla decostruzione della nozione dell’identità (Maalouf), soprattutto dal punto di vista della creolizzazione (Glissant) e della transculturazione (Gnisci).

Questi processi trasformativi verranno interpretati in particolare riguardo all’idea dell’Europa, un argomento onnipresente nelle opere letterarie di Stefanovski, meglio disegnato dall’autore stesso nella sua sincera immaginazione del vecchio continente: “Vorrei un’Europa con una mente aperta”, scrive lui, “un’Europa dove la mia diversità non sarà un *problema*, ma una *soluzione!*”

Grall Catherine, *Méditations romanesques sur la nature : refaire communauté avec tous les vivants*

Les romans de Nastassja Martin, ancienne étudiante de Ph. Descola (*Croire aux fauves*, Verticales, 2019) et d'Anatoli Kim (*Notre Père la forêt*, 1996, trad. du russe par Ch. Zeytounian, Actes Sud, 2020) renouent les rapports entre l'humain, les animaux et les végétaux, par le biais du panthéisme. Ils nous semblent répondre ainsi à quelques romans préhistoriques du XXe siècle (Vercors 1952 ; William Golding 1955 ; Roy Lewis 1960...) qui ont pensé les origines de l'homme pour mieux accuser les débuts destructeurs de *Sapiens*. Un beau produit du réalisme magique estonien, *L'homme qui savait la langue des serpents* (Andrus Kivirähk, 2007) nous semble articuler parfaitement ces romans allégoriques ou puisant dans la prose poétique et les deux ouvrages plus récents. On interrogera ainsi les formes littéraires utilisées pour penser une nature des vivants.

Guglielmi Marina, *Murs de l'esprit. Les limites matérielles et immatérielles des services psychiatriques au cinéma et dans les séries télévisées*

En Europe, à partir du XVIIe siècle, on assiste au phénomène d'internement social massif dans les hôpitaux psychiatriques. Jusqu'au milieu du XXe siècle, des milliers de personnes ont été exclues de la société civile, ont été placées dans des institutions spécialement construites et ont formé des agglomérations humaines destinées à devenir invisibles pour le reste du monde. Les asiles modernes sont nés comme une utopie démocratique dans laquelle il aurait été possible «d'expérimenter des dispositifs d'une nouvelle socialisation pour des individus considérés comme séparés d'eux-mêmes et du reste du monde» (Fiorino 12). Mais en même temps, les hôpitaux psychiatriques sont le meilleur exemple des organisations collectives les plus terribles sous une forme totalitaire. Le monde de l'internement dans les hôpitaux psychiatriques et les pratiques souvent cruelles des systèmes de contention et de «traitement» ont été largement étudiés par des philosophes, des psychiatres et des historiens. Parallèlement à l'attention scientifique portée au sujet, une réponse esthétique et créative s'est également développée. L'imagerie de l'asile s'est répandue de manière exponentielle dans les productions cinématographiques et télévisuelles à partir de 1901 lorsque Georges Méliès a dédié l'un de ses courts métrages aux fous de Bicêtre. Les séries télévisées et les films ont largement revisité l'imaginaire de l'asile et du fou, l'étendant aux genres de l'horreur, de la fantaisie, de l'érotisme et de la science-fiction. Mon discours analysera un corpus de telles productions visuelles en étudiant le thème des frontières matérielles et immatérielles dans les contextes d'asile.

Hacıyeva Aygul, *Common Values of Woman in the Medieval Folklore Monument "Kitabi Dada Gordub"*

There are many examples of medieval, classical literature showing women's social status freedom in social backgrounds. Among them is the medieval literary monument of Azerbaijani folklore, "Kitabi Dada Gorgud," which is considered the common Oghuz (Asian and European Turkic) epic. Soviet orientalist V.M. Zhirmunski counts myths in the text back to IX-X centuries to Central Asia, Sir-Darya, and Transcaucasia in the XIII-XIV centuries. He argued that most of the plots were born in Central Asia in the XI century, and when Seljuks arrived in the Caucasus, they were further developed.

Azerbaijani researcher A. Nabiyev compared "Kitabi Dada Gorgud" with the ancient folklore epic "Alpamish", highlighting similarities between the "Alpamish" and "Bamsy Beirak" chapter in

episodes, subjects, motifs such as childlessness of the hero's parents and help of sacred force to solve this matter, to reach hero's fiancé on the wedding days. In both epics, there is a close connection with the names of the heroes. According to the researcher, Bamsy Beyrek of "Kitabi Dada Gorgud" should be older and "Alpamish" version later was adapted by Uzbek people into dastan.

Similarities are also tracked in "Kitabi Dede Gorgud," a common literary monument of Central Asia and the Caucasus, in common values such as the position of women in society, respect and esteem, respect for the mother, the father, and the woman's preference for the death of husband and wife is threatened. This paper is focused on these shared values of Azerbaijani's Central Asia ancestors.

Halsall Alison, *Looking to Belong: Moving across Boundaries in Zenobia and They Called us Enemy*

Increasingly, firsthand experiences of people from the Global South who seek asylum and/or legal immigrant or refugee status in North America, south-western Europe, and Australia are a particular focus of comics for young readers. These texts humanize experiences of migration from the perspectives of young people and affirm their experiences of displacement and diaspora in the process. Crisis comics about displaced persons, their experiences of immigration, migration, and exile, often feature moments of deep trauma, distinguished by the separation of family, disappearance, and death. But these comics also "find hope in people's resilience, generosity, solidarity, efforts to build new lives" (Rifkind "Spotlight"). Crisis comics, like *Zenobia* (2016 in Danish; 2018 in English) and *They Called Us Enemy* (2019), that foreground such experiences of displacement have the potential to encourage young readers to make connections between themselves and the lived experiences of other people around the world; to raise consciousness about episodes of traumatic history; and to refuse to consider displacement and migration through the lens of invisibility, misinformation, or bigotry.

Comics about particular geopolitical crises, including the growing global migration crisis, have become a potent vehicle for advancing human rights' claims and campaigns. Humanizing a global crisis that too often gets caught up in the political crosshairs of particular regions of the world, these comics do so from the perspectives of young people, who too rarely are featured in migrant and refugee stories. Both *Zenobia* and *They Called Us Enemy* foreground experiences of deep trauma, but more importantly focus on the personal experience of a young person on the move who is in a state of profound transition. Rather than reiterating the victimization of these people, their focus is almost uniformly given to the child's resilience. Ultimately, these two comics remind readers that young people are already political, and that their subject positions are shaped by the politics of the countries and communities in which they live.

Haquette Jean-Louis, *La communauté rêvée : le modèle narratif du jardin comme forme inclusive, entre Lumières et romantisme*

De *La Nouvelle Héloïse* aux *Affinités électives*, en passant par à *Paul et Virginie* et bien d'autres romans moins connus, le jardin est, au tournant des XVIIIe et XIXe siècle, un modèle de communauté alternative, face aux stratifications d'une société d'ordres. En même temps, dans la pratique de l'art des jardins, un certain nombre de domaines, adoptant le style du jardin paysager, s'instaurent en modèle de communautés qui rêvent, à défaut de l'accomplir vraiment, d'installer de nouvelles relations entre les êtres. La communication examinera les significations mais aussi les contradictions de ces communautés alternatives, dont le rêve d'inclusion n'est pas sans ambiguïtés.

Loin d'appartenir à un passé révolu, ces représentations éclairent certaines configurations culturelles actuelles.

Hayes Jack, *Between Communities: Homosocial Lyric Strategies in Joachim du Bellay's Latin Poetry*

Following the murder of a Roman noblewoman in 1554, the French poet Joachim du Bellay (1522-60), then living in Rome, wrote a fourteen-line Latin verse on the case. Using this poem as a case study, this paper considers the use of lyric as a means of sustaining pre-existing homosocial literary relationships whilst attempting to make simultaneous overtures towards a new lyric community. In Du Bellay's case, this involved negotiating the division between French poets at the Valois court and an Italian literary circle in Rome formed around Cardinal Alessandro Farnese (1520-89). By treading a line both lyrically and linguistically between two communities and two places, Du Bellay deftly addressed a double audience in order to construct and maintain his identity as a French lyric poet whilst appealing to new Roman readers. This paper thus highlights Du Bellay's use of French and Italian vernacular sources in his Latin text as a strategy for appealing to these two communities of readers and writers, using Latin as "neutral" vehicle to do so. From this small case study, this paper will thus consider how lyric poetry enabled early modern poets' participation in multiple textual communities, and how homosocial bonds could be forged and negotiated within these different communities using the same lyric texts.

Helton Tena L., *Queering The Little Mermaid in Trung le Nguyen's The Magic Fish*

Trung Le Nguyen's debut graphic novel, *The Magic Fish* (2020), reveals the power of fairy tales in bridging both generational and cultural gaps. As thirteen-year-old Tién struggles to articulate his sexual identity to his immigrant parents, his mother Hiên/Helen struggles to come to terms with her separation from and eventual death of her mother in Vietnam. Nguyen uses iterations of both European and Vietnamese fairy tales in parallel plot lines to illustrate the characters' conflicts as well as their anxieties, fears, and loves. Through remixes of "archetypal stories available for re-use and recycling by different ages and cultures" (Sanders 105), the novel fosters a "dissonant and dissident rupturing of ... value-systems and hierarchies" (12). *The Magic Fish* culminates with an assimilation of Hans Christian Andersen's "The Little Mermaid," although Nguyen adjusts the storyline, particularly the ending, to disrupt the idea that the mermaid's unsanctioned or "unnatural" love of a human requires noble self-sacrifice. His version includes details similar to Andersen's, but is a radical departure from the traditional tale and its heteronormative tropes. As part of a larger project, this presentation focuses on how Nguyen uses the textual-visual medium of graphic narrative to address both Tién's and Hiên's plot lines simultaneously. Through perspective shifts and coloration, setting details of Hiên's "visual imagination," (Nguyen 236) and layering additional plot points within the re-imagined fairy tale, Nguyen deepens the novel's impact. He not only depicts a touching connection and sympathetic understanding between mother and son and mother and daughter, but also shows that reformulated fairy tales are an effective vehicle for nuanced cultural and generational communication.

Hermetet Anne-Rachel, *Des jardins urbains au « jardin planétaire »*

L'intervention interrogera l'évolution des jardins urbains en Europe dans les dernières décennies du XXe siècle et au début du XXIe siècle, en croisant l'examen de jardins réels et de représentations littéraires. Si ce lieu clos, isolé de la ville qui l'entoure, constitue un refuge pour les citadins, il s'agira de montrer comment sa conception et ses usages en font un espace commun pour une/des communautés effectives ou fantasmées. Dans la perspective des essais de Gilles Clément, on envisagera aussi l'extension de ce modèle du jardin à la planète : comment la littérature contemporaine prend-elle en charge la notion, *a priori* oxymorique, de « jardin planétaire » ?

Hiddleston Jane, *Transculturalism and Ecology in Francophone North African Poetry: Human/Nonhuman and Global/Local Communities* → abstract not received

Hibbit Richard, *Transnational Receptions and the Creation of Communities*

The first paper will consider how theories of reception have developed in response to geopolitical and technological changes. It will look in particular at how these changes have affected European culture in what might be described as a gradual shift from a postcolonial to a transnational cultural space, where the term 'Eurocentric' is sometimes replaced by 'Westerncentric', or by the global north in a relational pair with the global south; the loci of economic and symbolic capital in a polycentric world are no longer restricted to Europe or the United States. What are the implications of this shift in economic and cultural power for intra-European transnational reception? To what extent do the overlapping dual processes of globalisation as identified by Fredric Jameson – diversity and homogeneity – affect the ways in which communities of readers, viewers and spectators receive works of art in a Western European context? How do these political and technological developments intersect with questions of ethnicity, gender or sexuality? The opening paper in our panel on Transnational Receptions sets out the conceptual framework for the discussion of examples drawn from diverse fields of cultural production: theatre, visual culture, and literature. It will also consider two specific examples of recent transnational reception in the UK. The first is the 2020 television adaptation of Sally Rooney's novel *Normal People* (2018), which received widespread critical acclaim and commercial success, creating a community of readers and viewers sharing in a cultural phenomenon enhanced by lockdown during the pandemic. This intralingual adaptation of an anglophone source text is also an example of transnational reception: an Irish novel televised by the BBC and watched by a global audience. The second example is Emily Wilson's 2017 translation of *The Odyssey*, the first into English by a female translator, which was heralded for its exposure of 'masculinist readings of the poem'. The reception of Wilson's translation exemplifies the ways in which shifts in power on the macro and micro levels – here at the level of the sentence – can lead to the creation of new communities of readers.

Hudzik Agnieszka, *Retropia, Media Awareness, and Community. From Modernist Novel to Contemporary Video Art*

My paper aims to reconstruct the imageries of community in modernist novel and contemporary literature and art. It is worth considering how the writer's/artist's awareness of media shapes his/her thinking about the ways of being together. How have the literary representations of the communal life changed in the context of media history? How have they been influenced in the times of the dominance of the print culture or in the digital era? How have the audiovisual communications technologies shaped the images of community?

I would like to explore the changes in the imagery of community in selected novels written around the turn of the 20th and 21st centuries. This timeframe reflects the transition from the primacy of book print into audiovisual and digital culture. It also marks the turning points within the community discourse: the intensification of the narrative about the loss of community, related to the modernization, e.g., in the sociological theory by Tönnies, and the revival of the idea of *communitas*, especially in philosophical approaches, for example, in the writings of Nancy, Agamben or Esposito.

I analyse two exemplary visions of an inclusive community: the “New Society” in *Altneuland* (The Old New Land) by Theodor Herzl and “The Nature Theatre of Oklahoma” in *Der Verschollene* (Amerika) by Franz Kafka. My main focus lies on the media reflection in these texts. I would like to compare Herzl’s and Kafka’s imageries of community with those enclosed in the novels by Philip Roth, Eshkol Nevo, and video artworks by Yael Bartana. Reflecting these literary and artistic visions or retrotopias, located in the “lost/stolen/abandoned but undead past” (Bauman), I try to examine the modifications in imagining community in relation to changing media landscape. What do literature and video art tell us about collective life in our post-modern, mediatized world?

Imamoglu Alaner, *Worlds in the Margins: Deviational Reading*

Comparative literature is, since a good time, trying to deal with the question how to approach to works that have been producing in a cultural sphere. Recent tendencies seem to underscore the adoption of a position for a more inclusive consideration of culture, language, and a more accurate discussion regarding the transmission between cultures and languages. In the context of the question of inclusivity, the term “deviational reading” designates here a divergent approach to a kind of narrative which creates places of expression in the margins of the central or highly accepted conventional narrative. As a consequence of their state of manifestation, those worlds in the margins become an alterity that represents the less visible part of a cultural sphere. To observe inclusivity from those worlds in the margins and not from the center itself would allow to see, therefore, a more evocative image of that same cultural sphere, as it may contain a high level of mixture and diversity, dissimilar to the central narrative which tends to expose permanently a conservative, consistent and unvarying image of it. That being so, this paper will argue about the presentation and reception of that less visible universe of expression to make understand the inclusivity from a diverse position which would translate the margin and not the center or the potential center. And to develop the argument through examples, as concrete evidences, Turkey will be taken as a given cultural sphere from which selected contemporary visual and expressional elements will be discussed according to their representation or transmission inside or outside Turkish cultural sphere, more specifically, Europe. Through a general consideration about Comparative Literature and a particular inspection concerning Turkey, this paper will thus make a point on the progressive character of a deviational reading which would make way to get visible the outlying places of expression. Keywords: Turkey, Comparative Literature, world literature, deviational reading, alterity.

Irenze Mariachiara, *L'inclusione della “materia reale” e “l'evoluzione a rovescio” nelle lezioni dantesche e negli scritti su Zola di Francesco de Sanctis*

Il contributo intende individuare la ricerca che Francesco De Sanctis compie attorno alla presenza di forme letterarie, storiche e filosofiche che rispondono a un'idea di inclusione nell'ambito dello sconfinato spazio occupato dalla definizione di «realismo».

Nelle lezioni dantesche, tenute a Torino tra il 1854 e il 1855, il «brutto» viene riconosciuto nella sua autonomia estetica e in un tentativo di comprendere tutto ciò che è «risecato» e «ripugnante», dove invece risiede la «verità della vita». «L'inferno dantesco è pittura potentissima dell'animalità umana», alla discesa negli inferi corrisponde un'inversa salita verso la conoscenza, un'«evoluzione a rovescio» dunque, come quella riscontrata nei romanzi di Émile Zola (F. De Sanctis, Studio sopra Emilio Zola, 1877; Zola e «L'Assommoir», 1879). I «gradi della depravazione» danteschi, così come il «principio ereditario» di Zola, sono anche la dimensione stessa dell'architettura letteraria. Il rapporto costruito tra le diverse narrazioni consente a De Sanctis di stabilire un dialogo con la contemporaneità attraverso l'indagine di ambienti storici e viventi, nei quali in qualche modo l'idea di «vita collettiva» trova una sua significativa declinazione. Allo stesso modo l'impianto filosofico, rintracciabile con particolare evidenza nella nozione di «limite», supporta la ricerca costante dell'identificazione di una comunità che possa costruirsi sulla «percezione» del proprio spazio individuale all'interno della struttura sociale.

Jabri Youssef, *Le roman judéo-maghrébin : du récit messianique à l'utopie*

Le roman judéo-maghrébin, où l'on peut inclure les récits écrits par des écrivains juifs d'origines maghrébines, est un « genre » qui représente les difficultés de la vie intercommunautaire au Maghreb. Souvent, la trame narrative met en scène les exactions dont sont victimes les Juifs qui ont hérité du statut du *dhimmi*, cristallisant l'impossibilité de participer à la vie et à l'histoire des nations où ils sont nés.

Cependant, les perspectives narratives ne sont pas toutes homogènes. Si certaines tendent à justifier le départ historique des Juifs, la vision du marocain Edmond Amran El Maleh s'oppose à cette perspective tensionnelle. Son œuvre représente la communauté juive qui participe pleinement à la vie sociale et politique de son pays.

Pour mettre en valeur la vision inclusive d'El Maleh et expliciter la lucidité de sa position endogène, nous la mettrons en regard avec celles de ses coreligionnaires (Albert Bensoussan et d'Albert Memmi). A cet effet, nous étudierons les œuvres de fiction de ces trois écrivains. Nous expliquerons les particularités du contexte historique de la production du roman judéo-maghrébin et la place qui lui est réservée par la réception dans le champ littéraire francophone, avant de développer les thématiques et les procédés esthétiques qui traduisent la volonté d'El Maleh de témoigner, d'une époque paradisiaque de la cohabitation entre Juifs et musulmans.

Jakimovska-Toshic Maja and Stojmenska-Elsezer, Sonja *The Controversies of Slavic Intercultural Community in the Past and in the Present*

Slavic peoples have contributed a lot to the common European values through the history. We will just remind of the great mission of Slavic educators Cyril and Methodius in 9th century, mission that had an extraordinary cultural meaning; then, the great Byzantine art, the specific Slavic written tradition from Middle Age, the Bogomil movement - early anticipation of European reformation, the famous folklore, renewed and popularized in the time of Romanticism. Looking at the work of Saint Cyril and Methodius from one contemporary perspective, we can conclude that the transfer of some attitudes, ideas, ideologies, aims through diplomatic means, valid for a period of more than 1100 years, in its basic form can represent expansion and mutual perception of the values and the gains of the civilization for the European nations today. Balkan also had in some historical moments the role of irradiation center, but after the anonymous position of Balkan's cultures during the

Ottoman period, they had to make great efforts to reestablish the interrupted connections with the European matrix.

Migrations and exile are also common points in Slavic cultures. Being the root of the modern European civilization, and also a crossroad between western and eastern influences, the crossing-point of various religions, philosophies and comprehensions of the world, the Mediterranean transcontinental cultural zone is a model of intercultural compendium, which conserves the European cultural memory, but also participates in the European current cultural movements and creates its contemporary profile. In this frame there is also a Slavic element (the cultures of South-Slavic peoples) which is important and worth of discussing.

Slavic community is changeable and dynamic, and the position of Macedonian literature as Balkan Slavic literature in it is very unstable, sometimes emphasized, sometimes slightly neglected or even ignored. The comparative approach is especially important for the research of the Slavic intercultural community, which remains one of the most contradictory and most provocative communities with strong but at the same time fragile links.

Understanding comparative literature as a “discipline of decolonization,” Italian scholar Armando Gnisci suggested the elimination of the opposition between small and great literatures, powerful and weak cultures. He realizes the interliterary process as a *colloquium* among all the various cultures and literatures in the world. It is also the case with the cultures integrated in the Slavic community. In one of his texts he writes: “If it is true that all of us live in one ‘postcolonial’ world, in that world the ex-colonists have to learn to live as equals and together with the ex-colonized”. This relates with the Slavic community, in the boundaries of which also exist, in a special way, ex-colonists and ex-colonized cultures. Their task is to learn to live together with the necessary respect for each other and to improve their communication in order to familiarize themselves with their respective differences or similarities.

Jullien Dominique, *Reading Monsters*

Giving a voice to the non-human is both an act of writing, as texts from the 19th century on focus on non-human agency alongside or against more traditional human heroes, and increasingly, an act of reading (or reading as writing), as readers interrogate the non-human in stories that predate the Anthropocene, yet can be read in light of our current awareness and reassessing of human agency. I propose to look at stories that give a voice to the non-human as a character dominated and defeated by a human hero: stories that give a voice to the victim rather than the victor and make readers upend or distort the traditional perspective. Particularly eloquent are stories that give a voice to monstrous, hybrid characters, blurring the accepted boundary between human and “animal”. Such hybrid characters are serviceable devices not only for crossing the divide, but also for complicating and undermining any heroic national narrative, such as the foundation myths of a nation, city, or people built on the defeat, captivity or death of a bestial other. Flipping the point of view leads readers to question this triumphant narrative. The rewriting renders the traditional version “uncanny”—unrecognizable, or uninhabitable like a house unfit for living. “The House of Asterion” one of Borges’s most kafkaian stories, is a retelling of the story of Theseus from the point of view of the Minotaur, a pathetic lonely monster captive in his labyrinth and welcoming his killer as his redeemer. The Borgesian twist upends and deflates the heroic monster-slaying narrative. As a founding national myth of Greece, and more particularly Athens, the story of Theseus dwells on familiar tropes (human vs. animal, combat against a fierce monster, Athenian deliverance from Cretan bondage, victory of the clever Greek over the childish and illiterate Barbarian, etc.)—but the way Borges tells the story sets readerly expectations adrift. The story has elicited yet also defeated multiple interpretations (as a political allegory of Argentine fascism or German Nazism; as an autobiographical and/or erotic confession, as an illustration of the Kristevan theory of abjection, among others). This points to a Kafka-like undecidability of meaning. Cross-reading the story

alongside Kafka's similarly over-interpreted stories about hybrid human-animal monsters (Gregor Samsa from the *Metamorphosis*, the half-human ape from "A Report to an Academy", as well as Kafka's own revisionist rewritings of Greek myth) not only challenges the human-animal divide by making the non-human animal more human than the human (emotion and empathy being humanity's essential markers) but also resonates in an age of radical rethinking of the notion of agency (as Jemma Deer recently argued). Reading the legend of Theseus as told by Asterion, or written by Kafka, enables a productive protocol that relies on paradox & reversal, a decentering practice advocated by Borges in fictional mode in "Tlön, Uqbar, Orbis Tertius" and theorized in the ground-breaking essay "Kafka and his Precursors"

Juvan Marko, *Censor's Paradox: The Habsburg Empire and the Literary Field*

During the Pre-March Era, the censor in the Habsburg Empire was paradoxically both an instrument of imperial thought control and an educated predecessor to the modern literary critic. At this time, the institution of the censor in the Empire underwent a significant change: it was individualized according to the subjective aesthetic judgment and symbolic capital of the censor in question, as well as the contingent power relations in the local literary field. It was not only the official political, religious, and moral concerns that guided the decisions of the censor: his assessment of texts also played a decisive role in the hidden agenda of national movements and the aesthetic or scholarly stratification of the public discourse. As such, it contributed to the institutionalization of the dominant aesthetic conventions. A case in point is Jernej Kopitar's censorship of the Carniolan poetry almanac *Krajnska čbelica* (Carniolan Bee) in the 1830s. Kopitar's judgment was influenced not only by his literary taste and philological knowledge but even more so by his Austro-Slavic and Herderian strategy of national revival, which assigned only a subordinate role to aesthetic and individualist high literature. Thus, Kopitar's culture planning contradicted the Romantic universalism of France Prešeren and Matija Čop and its elevation of the importance of poetry for the early national movement. As a result, Kopitar's censorship is a case of the individualization of the anti-Romantic censor as a counterbalance to the Romantic individualization of the writer.

Khalonina Anna, *Le discours cosmopolitique européen est-il inclusif ? Exemple de débats sur le Brexit, 2016-2019.*

Au premier abord, il peut sembler paradoxal de remettre en question l'inclusivité des discours cosmopolitiques, du moment que l'engagement cosmopolite présuppose « une action ayant comme inscription ultime l'humanité entière » (Cicchelli 2016 : 237). Il n'est toutefois pas rare de voir l'idée cosmopolite associée aux élites eurocentrées, à ces « frequent travelers » (Calhoun 2003), coupés des problématiques du reste de la population. A l'autre pôle, on insiste au contraire sur la possibilité d'un cosmopolitisme « ordinaire » ou « subalterne », loin des aspirations (Lamont et Aksartova 2002, Bhabha 2007, Werbner 2008, entre autres).

En partant de ce constat de plusieurs contradictions traversant la conception du cosmopolitisme, je propose dans cette communication une réflexion sur la nature ambivalente des discours cosmopolitiques contemporains sur l'exemple du débat public au Royaume-Uni au sujet du Brexit. Ces discours ont fait partie de la polémique engagée par Theresa May qui a prétendu, dans son discours du 5 octobre 2016, qu'un « citoyen du monde » est un « citoyen de nulle part ».

En s'intéressant aux propos contestant cette idée, issus de médias (nationaux, régionaux, blogs, portails web) britanniques, on étudiera dans cette présentation la présence des marques linguistiques (choix lexicaux et grammaticaux) et des procédés discursifs (positionnement de la personne, réflexivité) qui confèrent aux discours cosmopolitiques un caractère tantôt inclusif tantôt exclusif

selon la place accordée aux différents Autres de la communauté nationale : étranger-e-s, migrant-e-s, réfugié-e-s. Cela permettra de dégager la figure type du « citoyen du monde » qui émerge du corpus et qui est, à l'image des discours cosmopolitiques eux-mêmes, multiface et ambivalente.

Kopf Martina, *The Corona-Anthology: "Quick-response literature" and creating communities*

As the COVID-19 pandemic spreads all over the world, writers are racing to produce timely accounts of the breakout, with texts that range from reported narratives to poems and short texts which resemble more spontaneous snapshots than well composed short stories. Short texts which can not necessarily be assigned to a genre but fit well into a diverse anthology seem to be a trend as some recently published anthologies on COVID-19 show. In March, the editors of The New York Times Magazine created The Decameron Project

<https://www.nytimes.com/interactive/2020/07/07/magazine/decameron-project-short-story-collection.html> bringing together texts on the Pandemic from all over the world "to gather a collection of stories written as our current pandemic first swept the globe" in "an anthology with a simple, time-spanning goal". The collected short stories are not only available immediately with just one click, they are also for free – thus accessible for everyone and made to easily create a (Corona) reading community. The recently published anthology *And we came outside and saw the stars again: Writers from around the World on the covid-19 Pandemic* edited by Ilan Stavans stresses inclusion already in the subtitle: the pandemic becomes the topic of "writers from around the world" writing down their thoughts and feelings about the virus. Here the ephemerality of some thoughts mostly written in March catches the eye: Mario Vargas Llosa for example praises Spain's health system as one of the best over the world. It is obvious that on the one hand the Corona Pandemic – as the prefix "pan" already indicates – creates community but on the other hand divides society into fragmented individual groups as for example Corona deniers, conspiracy theorists or also risk groups. Besides the questions what "quick-response literature" thus means regarding genre and whether "quick-response literature" might be already outdated shortly after publication, this contribution also wants to examine how literature responds to this ambivalent movements of inclusion and exclusion in Corona times.

Kostner Anna, *Community in Atopia: Ingeborg Bachmann's dream of Bohemia*

Ingeborg Bachmann's poem *Böhmen liegt am Meer* (1964) takes as a starting point Shakespeare's reference for the stage directions in the third scene of *The Winter's Tale* (1609): Bohemia's positioning by the sea. Shakespeare's line is appropriated as a metaphor for Bachmann's belief in the absolute necessity of maintaining hope. The poem's last sentence says: "Ich grenz noch an ein Wort und an ein andres Land"², and the word "noch"³ emphasises the fleetingness, the imminent end of this lively connection.⁴ Coming from Klagenfurt, a provincial city in small Southern Austria, Bachmann suggests an atopian vision of Europe, one not born of politicians and bureaucrats, but envisioned by "alle, Seefahrer, Hafenhuren [...] Illyrer, Veroneser, und Venezianer alle."⁵ My presentation aims to show how Bachmann celebrates community without constructing an idyll of rural life, but rather suggests a new beginning that refers to the past, to the cradle of civilisation. Although much of Bachmann's writing is set in the Austrian countryside, she bestows the former areas of Alt-Österreich⁶ with holding the key to atypical self-understanding. The author's attention to the territories of the former Habsburg Empire may be described as an attention to the periphery that propagates a view arising from the ground up. "Ich will nichts mehr für mich. / Ich will zugrunde gehn. [...] Zugrund gerichtet, wach ich ruhig auf. Von Grund auf weiß ich jetzt, und ich bin unverloren."⁷ It will be argued that going to ground is the end point as well as a directionality

that Bachmann's protagonists repeatedly undertake in order to reach a new conception of Austrian identity.

Kristeva Irena, *Identité, ma souffrance : Julia Kristeva et l'étrangéisation de la langue maternelle*

S'inscrivant dans le sillage du texte de Thomas Mann "Allemagne, ma souffrance" dans lequel l'écrivain vit, dans une "position dehors-et-dedans", le drame de son pays, Julia Kristeva réfléchit, dans son essai "Bulgarie, ma souffrance" (1995), sur son identité d'origine, en confrontant les composantes de celle-ci, à savoir la langue, la foi, le goût et la mentalité des Bulgares, avec la langue, la foi, le goût et la mentalité des Français. La communication cherchera à relever les marques du conflit entre l'identité d'origine et l'identité actuelle de l'intellectuelle à travers la juxtaposition de cet essai et de son roman fantastique *Le Vieil homme et les loups* (1991). A partir de la prémisse que l'*éthos* déchirant de Kristeva se laisse représenter par une schize qui la fait sortir hors de soi et rend impossible de penser son identité comme totale et immuable, nous allons essayer de prouver que cette identité est plutôt la fusion que la relation entre l'identité bulgare, l'identité française et l'identité américaine. Ainsi, lorsque le moi du passé et le moi du présent se reconnaissent dans leur expérience, toutes les barrières rigides fixant l'identité de son être s'écroulent. Alors, dans l'oscillation du dedans, se libérant des multiples altérités hétérogènes qui à ce moment arrivent à se scruter dans leur intrication, résonne l'*anagnôsis*. Somme toute, l'identité tourmentée de Julia Kristeva lui permet de percevoir sa langue maternelle comme étrangère à elle-même, l'étrangère qui vit en France depuis 1966 et qui déclare se sentir « bulgare de naissance, française de nationalité, américaine d'adoption ».

Kriza Elisa, *'Our Sixth of the Earth': Narratives of Belonging by Minority Writers in the USSR*

Russia, the USSR, and the Russian Empire have always been diverse nations: Due to territorial expansion, society in this territory has traditionally included well over a hundred different ethnic groups and languages. During the Soviet period, the territory covered by this country amounted to one sixth of the Earth. In the USSR, changing ethnic policies aiming at creating a cohesive society marked by a "friendship of the peoples" brought mixed results. In my paper I will discuss how some minority writers described their place in Soviet society and how they dealt with the perception of Russian as the common denominator in the USSR. The Soviet writer Yuli Daniel, who was the son of a Yiddish writer, explained in the 1970s that if there ever was a "friendship of the peoples" in his country the closest it gets is what he experienced during his term in the gulag in the 1960s. Daniel had been imprisoned for publishing satires critical of the USSR in Russian in the West. His widely publicized trial served as a calling card in the camps, as many of his fellow inmates respected him for it. The fact that he was acquainted with the languages and cultures of several of the peoples of "our sixth of the Earth", as he put it, helped him bond with inmates from the Caucasus and other regions. Daniel, a Muscovite, wrote in Russian and is unsurprisingly regarded as simply a Russian writer. But Soviet authors with a mixed background such as the Tajik-born Serbian-Jewish Vladimir Voinovich or the Abkhazian-Iranian Fazil Iskander also described themselves as Russian writers. Yet the bilingual Iskander also saw himself as an Abkhazian poet and he introduced an Abkhazian perspective into Russian letters. His preoccupation with the fact that Stalin, like himself, stemmed from the Caucasus, was important to his work and it shows how, despite being a widely recognized Russian writer, his background played a role in his writing.

Krzywkowski Isabelle, *Les jardins partagés et la refondation d'un commun urbain au XXème siècle*

Il s'agira, à la convergence des pratiques contemporaines des jardins partagés et des leurs représentations, d'examiner les liens complexes qui s'établissent entre des univers potentiellement antinomiques, la ville et le jardin, le minéral et le végétal. Le jardin partagé apparaît comme un tiers intermédiaire qui vise à une recomposition de la ville comme lieu commun.

Kuliyeva Rahilya, *Horse as a Sacred Image in Turkic Mythology*

The article deals with the cult of the horse in Turkic mythology, where this image is filled with ritual and sacred meaning. Horse as a symbol and animal is presented in the ancient Turkic epic legends "Ural-Batyr," "Olonkho," and others. Azerbaijani decorative and applied artworks the image of a horse widely submits a horse image starting with carpets, copper utensils, and tombstones. The attitude towards horses in Azerbaijan combines both utilitarian nature and ritual and sacred meaning. Hasan Kuliyev, in his book "Archetypical Azeri: Faces of Mentality" (Baku, 2002), expressed a rather interesting idea: "The Turks... cannot and should not write and think about a horse indifference; a horse was a symbol of their valor and glory, honor and respect, and the absence or loss of a horse symbolized the most negative - shame and humiliation".

Larini Gloria, *Alla ricerca di un'epica europea: le narrazioni dell'ospite nell'Odissea di Omero e in Tolkien*

L'analisi delle funzioni psicologico-ermeneutiche di ogni narrazione permette di individuare, considerando le tre dimensioni genettiane della storia, del racconto e della narrazione, le caratteristiche retoriche e di contenuto scelte dal narratore per un fine relazionale, che può essere, genericamente, inclusivo o esclusivo a seconda delle intenzioni del narrante. La mia ricerca, di tipo sperimentale e non compilativo, ha come fine lo studio dei meccanismi delle *mise en abyme* narrative presenti nell'*Odissea* di Omero e delle micronarrazioni in particolare de *Lo Hobbit* di Tolkien, ma anche del *Signore degli Anelli*, quando esse si trovano inserite in un contesto di ospitalità, che prescinde dalla conoscenza pregressa dello straniero, futuro narrante, ma che prevede/pretende in cambio il dono della narrazione di sé. Si cerca infatti di dimostrare che quest'ultimo diventa una sorta di scambio rituale, che compensa il dono dell'accoglienza e i doni concreti che ad essa si accompagnano. Dopo la narrazione, sotto lo stigma dell'*alétheia* del *lògos*, che prevale sulla verità del corpo, lo straniero non è più tale. Il donare la propria storia personale, l'anticipare le intenzioni future, diventa, così, parte integrante di un rito sociale fortemente inclusivo, che da Omero giunge fino a Tolkien per vie carsiche, delle quali si cercherà di fornire testimonianze letterarie tratte da opere norrene, celtiche, germaniche, dall'epopea latina e medievale, che sono provatamente alla base del mondo epico-fantastico di Tolkien. Si dimostra, attraverso una comparazione sia narratologica che filologica, che la potenza inclusiva della narrazione del sé in contesti di accoglienza sacra dell'altro, dell'estraneo, si fonda proprio sul principio condiviso di verità assoluta della narrazione: l'aspetto etico della narrazione del sé da parte dell'ospite all'ospitante si svela allora come uno degli archetipi antropologici che si possono collocare alla base di una proto-epica europea, incentivando ulteriori riflessioni sia di tipo letterario, sia di tipo politico.

Lassiter Tracy, *An Alternate View of U.S. History: Contemporary Native American Comic Books and Heroes*

In August 2020, Marvel Comics announced that in November it would release a “landmark special issue” entitled *Marvel Voices: Indigenous Voices #1*. In so doing, it builds upon the successful launch of its earlier anthology created by and highlighting other people of color. With this release, the company hopes to “explore the legacy and experiences of Marvel’s incredible cast of Indigenous characters.” Marvel is timing the release of *Indigenous Voices* to coincide with U.S.’s national recognition of Native American Heritage Month, and the collection features renowned artists and writers like Jeffrey Veregge and Rebecca Roanhorse. In some respects, though, a release like this one is long overdue. Historically, Native American comic book characters have been locked into what scholar Michael Sheyahshe calls “sepia-toned prison,” or a stereotype that allows them to be seen as “historical figures only, with no hope of their continuing presence into modern times.” However, that view is changing as Native American comic book writers present what Sheyahshe describes as “a more modern and more revisionist image of Native Americans.” Characters like those in Jon Proudstar’s *Tribal Force* move these figures from a static and stereotypical past of wearing warbonnets and buckskin and speaking in Tonto’s broken English into modernity. Beyond Marvel’s superhero universe, moreover, is an array of other graphic narratives written by, about, and for Native Americans. In this presentation, I compare the historical depictions of Native American characters in comic books and graphic novels with today’s new artists and stories. Importantly, I show how changing that artistic perspective allows for a different way of viewing the U.S.’s history and its treatment of its Indigenous peoples.

Le Juez Brigitte, *Anges, pirates, perroquets et la parole féminine retrouvée*

La littérature a, de tout temps, construit des imagotypes, exploitant des préjugés traditionnels sur l’identité de divers groupes. Ce procédé s’effectue alors au détriment de communautés et des individus les représentant. Cependant, s’ils sont empreints d’ironie ou de philanthropie, l’effet de ces imagotypes au contraire provoque une meilleure compréhension des groupes et des personnes, qui encourage acceptation, compassion et/ou sentiment d’amitié chez les lecteurs, dans un esprit d’inclusivité. L’imagologie analyse les procédés, l’historique et la fréquence de répétition de certains stéréotypes. Les phénomènes socio-politiques qui influencent ces perceptions sont passés au crible grâce à des méthodes interdisciplinaires, ce qui permet à l’imagologie d’élargir ses horizons et, en particulier, plus récemment, de se pencher sur les études de genre. Cette communication se propose d’étudier les imagotypes concernant les femmes, en particulier le rapport entre parole et sexualité, à travers la figure du perroquet dans la littérature et les arts visuels européens. En prenant des exemples du Moyen-Age jusqu’à aujourd’hui, il s’agira d’examiner comment le récit permet de renverser des hétéro-images classiques afin de donner aux personnages féminins une forme d’expression nouvelle. Longtemps occultée, dénigrée, voire ridiculisée, la parole des femmes est aujourd’hui en train de se libérer grâce aux récents mouvements sociaux qui ont été mondialement suivis. L’imagologie permet, par le biais de l’art, de démontrer la progression de ce changement phénoménal dans les mentalités et comment les femmes, en développant un esprit cosmopolitique, parviennent à combattre certaines orthodoxies asphyxiantes pour elles et communes à toutes les cultures.

Lévêque Laure, *Fédérer par le cénacle: la communauté européenne imaginée par Mme de Staël dans Corinne (1807)*

À l'heure où les armées napoléoniennes imposent à l'Europe la domination d'une France qui, depuis 1789, se vit comme la « Grande Nation », déterminant un éveil du sentiment national, l'idée qu'est trahi l'idéal universaliste proclamé par la Révolution se fait également jour dans la France impériale où l'opposition est muselée, mais où la censure échoue à étouffer toute voix discordante.

Incarnation du cosmopolitisme des Lumières, Mme de Staël en est, dont le salon rallie tous les beaux esprits, qui y commercent sans souci de nationalité. Frappée d'exil pour avoir condamné les dérives césaristes du libérateur de l'Italie, elle n'est pas réduite au silence puisqu'elle retrouve sur les bords du Léman un réseau international où Stendhal voit « les États généraux de l'opinion européenne ».

Si Coppet acclimate une sociabilité à contre-courant de l'Europe française, un *Buon Governo* par l'esprit qui plaide pour d'autres rapports que de force, il est un lieu qui, plus encore, sert de laboratoire d'idées à Mme de Staël : son roman de *Corinne*, entrepris en 1804.

Il campe une femme de génie, cosmopolite et polyglotte qui tient pour Shakespeare, Alfieri et l'esprit national contre Racine. Délaissant les espaces manichéens de l'essai, Mme de Staël coule dans la forme dialogique du roman un cheminement réflexif qui roule sur trois pôles : Italie/France/Angleterre. À ce jeu, l'Italie (qui sous-titre le roman), terre des origines, de la Renaissance et, bientôt, du Risorgimento et la moderne Albion éclipsent une France reléguée dans une analepse au point que Napoléon taxa *Corinne* d'être « anti-français ».

Si le roman est moins « anti-français » qu'anti-bonapartiste, il repose sur une dialectique du même et de l'autre qui interroge, sous la question des nationalités, la construction européenne. Multipolaire, ce roman-forum qui évolue entre États italiens, Grande-Bretagne et France saisit les impasses de l'intégration à marche forcée à laquelle conduit l'impérialisme, et propose des voies originales d'intégration de l'altérité qui font toute leur place à la multiculturalité dont est porteuse l'Anglo-Italienne Corinne et au rôle de la « classe pensante » pour peser sur les choix qui orientent la construction communautaire.

Loddo Mariarosa, *Lo sguardo femminile sulla storia: le contronarrazioni di Jenny Diski e Annie Ernaux*

La scrittura autobiografica tende a inglobare al suo interno e a contaminare sempre più generi del discorso di per sé estranei al racconto personale in prima persona, quali il saggio e la biografia. Di simili ibridazioni sono esempio gli affreschi storici offerti in tempi recenti da scrittori e/o intellettuali che hanno fatto esperienza dell'epoca da essi raccontata. A tale ambito vanno ricondotte due opere al centro di questa comunicazione: *Les années* (2008) della francese Annie Ernaux e *The Sixties* (2009) dell'inglese Jenny Diski. Si tratta di testi che si contraddistinguono per il protagonismo di un'ottica, quella femminile, tradizionalmente marginalizzata e non autorizzata a farsi portavoce della Storia. Sia Diski che Ernaux, con la loro (ri)lettura e (ri)scrittura delle atmosfere e degli eventi che hanno animato lo scorso secolo europeo (per Ernaux dal secondo dopoguerra a oggi; per Diski gli anni Sessanta) contribuiscono ad arricchire di voci ed esperienze femminili la memoria e l'identità di un passato condiviso. Oggetto di analisi sarà pertanto il modo in cui la materia storica viene interpretata e assimilata dalla soggettività femminile, in particolare facendo riferimento allo sguardo demistificatore che Diski getta sugli anni Sessanta e alla costruzione di un'auto-socio-biografia da parte di Ernaux. Si presterà attenzione, inoltre, alla dinamica di inclusività posta in atto dalle autrici sul piano dei generi letterari, dal momento che nei due testi di Diski e Ernaux coesistono convenzioni e linguaggi di varia provenienza, in grado di dar vita a inedite commistioni di memoir, documento, saggio e romanzo, secondo un'estensione dei confini espressivi pienamente postmoderna.

Lombardi Chiara, *“Nothing but love-matters”: Eros as a Philosopher and Architect at the Roots of Western Culture*

At the beginning of Plato's *Simposium*, when Eryximachus invites the other characters to tackle the theme of love, Socrates accepts by answering: “I do not see how could I myself decline, when I set up to understand nothing but love-matters” (τὰ ἐρωτικά, 177d-e, ed. C. Lamb). This declaration could appear paradoxical, as we would expect to read “nothing but philosophy”. Socrates' implication, that philosophy coincides with love-matters (obviously according to his theory of love), nevertheless, leads to reconsider the building of western thought and culture from its roots. Accordingly, my contribution aims at exploring the way in which love has been revealing the nature of things and of the human beings. In acting as a first principle and as a model of interpretation of reality, moreover, throughout time love has been building and forging the image/images of a transnational cultural community, playing the role of both a philosopher and of an architect. This image can be drawn from literary models in their developments, as the changing of a literary paradigm with its illusionistic power and “horizon of expectation” (*Erwartungshorizont* for H. R. Jauss) often corresponds to the changing of a love paradigm, and vice versa. Therefore, starting from the contemporary theoretical debate on love, and following the Pre- Socratic and Platonic tradition up to early modern culture, I will read this “imagined community” trying to provide new approaches and perspectives.

Lopez Marie Lucie, *Imaginer des communautés inclusives dans la culture européenne*

Se dit inclusif un groupe ou une personne qui n'exclut personne et qui vise à réunir toutes les sensibilités, à inclure chacun dans un tout. De cette façon, l'Irlande est reconnue davantage comme une civilisation inclusive, qui reconnaît l'importance de tout ce qui constitue sa nation depuis les mœurs de la capitale jusqu'au celtisme des campagnes. Depuis des décennies, et surtout depuis l'an 1800, c'est une nation dont les identités socio-politique et culturelle ont été bafouées par l'empire britannique. Une langue disparaît, un patrimoine disparaît, tout ce qui définit un pays se met à disparaître sous la domination de l'ennemi. De nombreux pays ont sombré sous le pouvoir de la colonisation mais l'Irlande ne fait pas partie de ces naufragés. Cela est rendu possible sur le plan politique grâce à une profonde ferveur patriotique menée par les irlandais contre la couronne et aussi sur un plan culturel grâce à la puissance volonté d'un poète et dramaturge nationaliste : William Butler Yeats. Accompagné de ses plus fidèles compagnons (Lady Augusta Gregory, John Millington Synge et bien d'autres) il érige un théâtre nationale et poursuit sa fabrication d'identification culturelle grâce à la l'écriture poétique. La littérature permet de recréer une unité ethnique (ou comme le poète l'appelle, une Unity of Culture) qui sont la définition même de symboles nationaux. Cette flamme communautaire est alimentée par des mythes religieux, des légendes insulaires, des contes pastoraux, d'une géopoétique locale mais aussi d'une grande influence qui va au-delà des frontières pour bâtir une inclusion interculturelle. William Butler Yeats étudie les valeurs fondatrices de l'empire Byzantin, de la philosophie hindouiste ou encore de l'aristocratie japonaise pour offrir redonner le pouvoir à son patrimoine. Cette alliance intergénérationnelle, interculturelle et interlinguale permet la survivance d'une communauté nationale en perdition et contribue à faire perdurer des alliances culturelles.

Lucchesi Giulia, *Il Don Quijote di Avellaneda: la lotta all'eresia nella società spagnola del XVII secolo*

Il XVII secolo vede il radicale cambiamento della società spagnola sotto diversi punti di vista, ma quello forse più impattante è quello religioso. Sia per mezzo della “depurazione” della penisola da ogni altra etnia (secondo la legge della *limpieza de sangre*) con la cacciata dei *moriscos* (1609) sia con la lotta all’eresia riformista, che si stava diffondendo in tutta Europa. La letteratura coeva rispecchia tali cambiamenti attraverso il punto di vista degli autori, talvolta favorevoli talvolta contrari alle discriminazioni razziali e religiose. Un romanzo controverso ma estremamente rappresentativo del suo tempo è il *Don Quijote* di Avellaneda (1614), pseudonimo dell’autore ignoto. Le vicende vedono il noto protagonista, *Don Quijote*, viaggiare per la Spagna in compagnia del suo fido scudiero *Sancho Panza* incontrando una moltitudine di personaggi dalle classi sociali e storie più diverse, alcuni dei quali *moriscos*, come ad esempio Don Álvaro Tarfe, un gentiluomo discendente (come ci dice il narratore anch’esso moro *Alisolán*) dei mori di Granada. Ancora, le *novelas intercaladas* raccontano vicende dallo sfondo prettamente cattolico e antiriformista, fungendo da *exempla ab contrariis* per peccatori e riformisti, attraverso le funzioni del *docere et delectare*.

Maccioni Antonio, *La Rivoluzione del 1917 e il fenomeno migratorio tra «Russia oltreconfine» e «la Russia che è in noi»*

In seguito ai fatti del 1917, categorie sociali piuttosto variegata si ritrovano a ricomporre la società russa prerivoluzionaria al di là della madrepatria. Gli emigrati rappresentano il proprio Paese, sono persino una Russia all’estero, continuando a condurre una vita essenzialmente russa. In occasione della ricorrenza della memoria di san Sergio di Radonež, nel 1925, essendosi stabilito in Francia, il filosofo Sergej N. Bulgakov considerava: «Anche qui, in un paese straniero, noi siamo in Russia, [...] la Russia è in noi, [...], la Russia è solo una tenda in cui vive la santa Chiesa ortodossa, dove vive talvolta sotto forma di schiavo, ma talvolta anche vittoriosamente». All’estero, dove confluiscono numerosi intellettuali, nascono iniziative editoriali ma anche veri e propri circoli letterari e filosofico-religiosi: anch’essi si presentano come una conseguenza del rifiuto dell’integrazione o, perlomeno, del rifiuto della perdita della propria identità. I loro promotori sono la *zarubežnaja Rossija*, cioè la “Russia oltreconfine”, uomini dediti a preservare sé stessi e persino la Russia stessa. Nel contesto migratorio, non pochi dei maggiori intellettuali di quel tempo vengono espulsi dal Paese per disposizioni governative: oltre al caso di Bulgakov, si ricordano in particolare quelli di Nikolaj Berdjaev e Semën Frank. Quali furono le dinamiche politiche e sociali da cui scaturirono le loro storie? Quale politica adottava al riguardo l’Unione Sovietica in quegli anni e negli anni successivi? Al contempo, una pur sempre notevole quantità di intellettuali e scienziati impegnati in vari ambiti e invisibili al regime decide di rimanere nel proprio Paese: è il caso del sacerdote ortodosso Pavel A. Florenskij, ingegnere, teologo e filosofo tra i più grandi del suo tempo, ucciso dopo una lunga deportazione presso il gulag staliniano dello Solovki, sulla cui vicenda ci soffermeremo.

Maggi Marco, *Napoli capitale del XIX secolo “Porosità” di Neapel di Walter Benjamin e Asja Lācis*

Tra le più influenti figurazioni letterarie di comunità inclusive del XX secolo, l’immagine di pensiero della *porosità* viene elaborata da Walter Benjamin e Asja Lācis in *Neapel*, testo pubblicato nel 1925 ma redatto a Capri l’anno precedente. La centralità di questa «immagine di città» nell’opera di Benjamin (ma occorre ribadire che la prosa fu scritta in paritaria collaborazione con la scrittrice lituana) è stata a più riprese sottolineata, da ultimo da Martin Mittelmeier, che ne ha evidenziato le tangenze (la dialettica paradossale di sacro e profano come matrice dell’allegoria; la teatralità come compenetrazione di *intérieur* ed *extérieur*) con il saggio sull’*Origine del dramma*

barocco tedesco, redatto in parallelo a *Neapel*. Da altra prospettiva, sinora inedita, la centralità di *Neapel* si lascia cogliere in quanto vi appaiono per la prima volta le impalcature che reggeranno il grande progetto, incompiuto, su *Parigi capitale del XIX secolo*. I *passages* di Napoli (nel saggio vengono ancora denominati *Galerien*) – la Galleria Umberto I e la Galleria Principe Principe di Napoli, come del resto la stessa via Toledo, descritta come un *passage* a cielo aperto – ispirano una riflessione sulla metamorfosi del *passage* in grande magazzino (*Warenhaus*), la quale risulterà centrale nel *Passegenwerk*, con decisivo anticipo sui fondativi saggi di Louis Aragon (*Le Paysan de Paris*, 1926) e di Siegfried Kracauer (*Abschied von der Lindenpassage*, 1930) e sull'inaugurazione vera e propria del cantiere “parigino” (1928).

Magnone Lena, *Imagining a transnational community of modernist women writers in Central Europe*

While the turn of the 19th and 20th century constituted throughout Central Europe a period of unprecedented participation of women in literary life, as well as the moment when – after rejecting the previous formula combining into one the categories of gender and nation – new themes and distinctive poetics appeared in the literature written by women, from the perspective of national literary histories the fin-de-siècle female authors have hardly ever mattered: local modernisms within the Habsburg monarchy have all a ‘masculine face’. In my current research project, *Transnational Female Modernism in Central Europe at the turn of the 19th and 20th century*, I propose to remove women modernists from national contexts and to place them side-by-side, thus constructing a sort of separate literary movement, with its own chronology and dynamics. Although Central European modernist female writers never created an artistic group, did not formulate a common programme or establish a literary magazine – in effect, they hardly ever knew each other – just imagining such a transnational community can substantially transform the paradigm of thinking about literary periodicity and temporality of modernist changes in the region. In this paper I shall focus on what I perceive as a main common characteristic of this imagined group, that is its short fiction, ranging from the works of Maria Komornicka (who as early as 1894 demanded Polish literature should break up with realism and focus on the analysis of a character’s psyche), through short stories by Olha Kobylanska (which marks, according to Solomiia Pavlychko, the true beginning of Ukrainian modernism) or bilingual Slovenian-Croatian collections by Zofka Kveder (whose name appear under the programmatic article ‘Mlada Hrvatska’ published in 1900 on the pages of *Svjetlo*), to Isidora Sekulić’s volume *Самућници* (1913), which remains actually the only example of Serbian modernist prose.

Manzari Francesca, *Poètes américains à Londres*

En 1914, deux mois après son arrivée à Londres à la recherche d’un lieu où devenir le poète qu’il désirait être et s’y installer, sur le conseil de son fidèle ami Conrad Aiken, T. S. Eliot rend visite à Ezra Pound et à son épouse. Pound vivait à Londres depuis plus de cinq ans et y avait déjà publié cinq volumes de poésie. Eliot dira de cette rencontre que les manières intimidantes de Pound lui rappelaient celles de Irving Babbitt. À son tour, Pound se moquera de l’américanité d’Eliot : «He has it perhaps worse than I have». Ce sont les premiers moments d’une longue histoire d’amitié entre deux poètes qui deviendront les plus illustres des modernismes américains et européens. Cette amitié, qui crée d’emblée une communauté, naît d’un objectif poétique partagé : «They were both seeking traditional cultural authority, and a sense of their own worth, in Europe». Après avoir lu *Prufrock*, *Portrait* et d’autres poèmes, Pound écrit à son amie Harriet Monroe, poétesse et éditrice de la revue *Poetry* de Chicago : «[Eliot] has sent in the best poem I have yet had or seen from an

American... He has actually trained himself and modernized himself on his own». Entraînement à la poésie et modernisation de l'expression poétique sont à l'époque l'obsession de Pound qui travaille de façon acharnée à la traduction et à l'édition des troubadours et de Guido Cavalcanti. Pound initie immédiatement Eliot à la fréquentation du répertoire poétique médiéval européen. D'une communauté de lectures et du partage des valeurs poétiques de cette tradition, les deux amis font naître une communauté de poètes avec William Carlos Williams, nonobstant les positions opposées en termes de poétique entre Eliot et Williams, Hilda Doolittle et John Gould Fletcher. Cette amitié comme communauté de poètes américains à Londres au début du XXe siècle fera l'objet de notre communication.

Mallette Karla, *Posthuman bawdy*

This talk analyzes a short list of works in a number of languages that take a similar approach to framing extended prose narratives. The *Hikayat Abi al-Qasim* by Abu al-Mutahhar al-Azdi; *Liber Macaronices* by Teofilo Folengo; Rabelais's *Gargantua and Pantagruel*; Sterne's *Tristram Shandy*; and *al-Saq 'ala al-Saq* by Ahmad Faris al-Shidyaq: these works share a unique narrative structure. All feature a protagonist who is (in some ways) grotesque, monstrous and larger than life, and (in all cases) bawdy. All link the figure of the protagonist to the narrator, implicitly or explicitly: they are written in the first person or from the perspective of the protagonist. Most important, all of them avoid psychological realism and instead focus on language and rhetorical play. Rather than generate interest by relating a sequence of events, these works derive their narrative energy from translingual and intralingual pyrotechnics: their authors mine the lexical and rhetorical reserves of their language and its literary history to produce a performance that generates its own pseudo-narrative tension. This talk will raise a number of questions about these works: What makes this formula appealing, for authors working in so many different eras, places and languages? Do these works constitute a literary genre? If so, what conventions characterize the genre? Is it specific to pre-modern literature, or are there modern avatars? Do women write works of this type? How does the approach to language change from language to language? The talk will focus on two linked questions, relevant to the panel topics: Can human language, abstracted from emotion and individual psychology, become or be made posthuman? In the absence of emotional affect, what draws us to these works: what accounts for the success of this genre?

Manciati Silvia, *Migrazione, ibridazione e assorbimento di forme teatrali italiane nella cultura francese del Settecento*

La storia della Comédie-Italienne di Parigi descrive il compiersi del processo di migrazione e, successivamente, inglobamento nella cultura teatrale francese di uno dei più grandi fenomeni teatrali italiani, la Commedia dell'Arte. Dai primi inviti di compagnie di comici alla corte francese nel 1570 fino al loro definitivo stanziamento nella sala dell'Hôtel de Bourgogne, nel corso di oltre due secoli si assiste al lento processo di ibridazione e adattamento delle forme teatrali italiane, da forte componente identitaria, percepita come tale nella cultura d'accoglienza e nobilitata dall'acquisizione del privilegio reale, a pericoloso stereotipo sempre più sclerotizzato, fino a divenire un «giocosso ornamento non strutturale». Tale processo, che vide il suo definitivo tramonto alle soglie della Rivoluzione francese, è registrato dal repertorio della Troupe des Italiens, che rispecchia la grande capacità di adattamento mostrata dagli attori italiani, in grado di mantenersi nell'instabile equilibrio fra salvaguardia della matrice identitaria e sperimentazione di nuove forme, fino al completo e inevitabile assorbimento nella cultura teatrale francese. Si cercherà di descrivere, dunque, tale parabola, anche attraverso l'analisi dei testi drammaturgici maggiormente esplicativi;

si porrà l'attenzione anche su alcune figure emblematiche di attori che, mescolando irrimediabilmente homo fictus e homo sapiens, furono in grado di segnare l'ambiente culturale parigino per tutto il corso del Settecento.

Marinara Isabella, *Teaching World Literature in English at Italian Schools*

Providing Italian school students with a globalised view of English-speaking literatures can encourage them to open up to ideas of pluralism and cosmopolitanism, thus attaining a target for European inclusiveness of culture.

It is imperative to start this discussion of inclusiveness in teaching English literature at school level. School is the traditional pillar of any society. It is the compulsory passage in everybody's life where young people, or future generations, receive education. The content learnt at school and the experiences lived during the long years of attendance represent life-long guidance for each of us. Overhauling the syllabi and teaching methods used with students is therefore of paramount importance.

Traditional pedagogy of English literature may gain insights from World Literature in English (WLE). The current pedagogy of English literature in Italian *licei* mainly allows teachers to tackle British literature in class. The subliminal message then is that despite the immense numbers of non-British writers in the world who write in English in comparison to the very limited number of British writers, British literature is the only reality, which is worth the name of "English literature", and the only country which deserves to be represented and studied in Italy is the UK. Yet the "National Indications" (It. *Indicazioni Nazionali*) issued by the Ministry of Education still leave a wide margin for teachers to enrich the English literature syllabi with contributions from World Literature in English, such as, e.g., Joyce with Ha Jin and Chimamanda Ngozi Adichie, or Shakespeare with Elif Shafak.

Marino Valeria, Università di Torino, *Comment peut-on être grec ? Gisèle Prassinos, André Kedros et Vassilis Alexakis à la croisée des imaginaires nationaux*

Plus que d'autres pays, la Grèce apparaît, dans la modernité, comme un mirage de l'Occident. En renversant la célèbre question formulée par le Prince persan de Montesquieu, dans le cadre de notre communication nous voudrions alors nous demander : comment peut-on être grec en France au XX^e siècle ? Existe-il un lien entre ce qui s'écrit et se lit sur la Grèce et la réception des auteur.e.s d'origine grecque ayant choisi le français en tant que langue d'écriture ?

Ces questions nous voudrions y répondre en croisant l'analyse de la réception de quelques œuvres de Gisèle Prassinos, André Kédros et Vassilis Alexakis, et l'examen de leurs trajectoires littéraires. En suivant une approche diachronique, nous nous proposons de mettre au jour les liens entre imaginaire national et réception littéraire pendant trois macro-périodes cruciales : l'entre-deux-guerres, l'après-guerre et la fin de la dictature des colonels. Existe-il un imaginaire social lié à la Grèce structurant non seulement la demande des lecteur.rice.s français.es, mais également les différents accomplissements des œuvres ? Change-t-il au fil du temps ? Les propriétés formelles des textes, les choix thématiques et leurs implications idéologiques sont-ils orientés à satisfaire un intérêt expressif latent du champ littéraire ? Quelle est la marge de création et d'auto-création dans un univers de pratiques socialement pré-contraintes ?

Martinoska Ana, *The Death's Waiting Room is Bright and Beautiful (Old Age and Women's Identity in Invisible Women and other stories by Slavenka Drakulic and Double Glazing by Halldora Thoroddsen)*

If the feminist struggle in the previous decade led us to increased visibility of female authors, greater number of female characters in literature, along with equal treatment in publishing, awarding and reception of women's literature, now comes a time when we need to focus more on the diversity of female experiences represented in literary works. European literature is becoming more and more gender inclusive and open to all nuances of gender diversity, including all the other groups or individuals that do not confine to the stereotypical gender roles and patriarchal expectations, such as single mothers, elderly women, victims of family violence, people with mental health issues etc. Hence, the focus of this paper will be to examine the latest literary works of two authors who belong to the same age group, but with different backgrounds – Slavenka Drakulic, the renowned Croatian author living in Sweden and Halldora Thoroddsen, an awarded author from Island. What they have in common is that they boldly engage in the revelation of aging as a taboo topic. The paper will try to locate all the levels at which this topic is addressed, starting from the matters of the body, memory loss and awareness of the transience of time, through the issues of isolation, loneliness and adaptation to the modern times, to the right to independence, happiness and future. Breaking down quite a few well-known stereotypes on how does it feel to grow old and the expected behavior of elderly women, Drakulic and Thoroddsen question personal dilemmas on relationships with themselves and the others, including falling in love on certain age. In their articulation of growing old, these two authors deal with the psychological, emotional, economic and social context of this process. On top of that, they are problematizing the social attitude towards elderly people in the present day culture, the restrictions they're facing, their status and well-being. We hope that such literary works can increase the visibility of this sensitive topic in public discourse and initiate some changes to rethink the meaning of aging, respond to the needs of the elderly and improve their social inclusion. That is profoundly needed in the liberal countries such as Island and Sweden and even more in the conservative parts of Europe.

Masiero Francesca, *Inclusive education from the fifteenth-century classroom in the Veneto to globalized digital schooling*

My paper explores the teaching and learning practices adopted in Latin and vernacular schools in the Veneto during the early Renaissance (1405-1509), the period when Italy became the most literate society in Latin Christendom, and how the humanist curriculum can be readapted to improve digital schooling in the current globalized pedagogical system. In particular, it describes the methods used by teachers in and around Venice, ones that, it was believed, would provide towns and cities with the educated citizens on whom their political and economic prosperity depended and presents how Renaissance practices can contribute to create a more inclusive and effective teaching and learning environment in the digital era by applying local civic and cultural awareness to develop a critical and collaborative educational environment.

My paper has two sections. The first summarizes the educational structure adopted in the Veneto and identifies the subjects and texts taught at secondary level in Venice and Verona. It presents how interdisciplinary training impacted on the intellectual upbringing of the new ruling class by analyzing the teaching guidelines provided by Guarino Guarini (1374-1460), the most prominent teacher in Verona, in a private letter to his closest pupil, Martino Rizzoni, where he outlines a pedagogical method which would spread across Europe after his death. The second explores how the humanist literary curriculum can be redesigned to meet the current pedagogical challenges in secondary schools within a global framework by combining the cultural and linguistic

contributions of local texts with those of a plethora of diversified literary communities. In order to do so, it investigates how the curriculum conceived by fifteenth-century *magistri* that included texts from classical antiquity, the medieval tradition and incorporated new disciplines such as modern languages and Italian literature can serve as a model to create an equally advanced and effective digital schooling system.

Mattei Alessandra, *Funzione di reciprocità. Studio di un caso di acclimamento tra Italianistica stanziale e produzione poetica italoфона contemporanea*.

L'osservazione di alcuni comportamenti ricorrenti, propri della produzione della comunità poetica brasiliana residente ed operante in Italia a partire dal periodo postbellico ad oggi, ha evidenziato la centralità di alcuni fattori ed autori capaci di fungere da facilitatori nell'acclimamento di questi nella letteratura italiana stanziale.

In particolare, il costante attraversamento della produzione e riflessione di Ungaretti sviluppata nel lustro brasiliano da parte dei poeti translingui agevola la teorizzazione dell'esistenza di autori, movimenti o tematiche che incarnano una *funzione* di passaggio dalla cultura letteraria d'origine a quella d'approdo. Inoltre, il concetto di *funzione*, non meramente riconducibile alla sola autorialità, lega il prodotto letterario del singolo nell'economia generale della letteratura nella quale, dalla quale e verso la quale si muove. Esso veicola quindi una identità complessa all'interno del processo creativo e culturale, che lega in una dimensione olistica peculiarità proprie della relazioni e reciprocità in interazione all'interno dei diversi piani che l'attraversamento transculturale o translingue pone in contatto. Il concetto di *funzione* risulterebbe dunque caratterizzato da un valore vettoriale, che direziona e pone in concomitanza le diverse tradizioni sollecitate nel contatto e nei processi dialettici che derivano dai processi di relazione, ma anche dalla rinegoziazione di posizioni e gerarchie all'interno della letteratura d'approdo.

Caso esemplare ne è la ricerca e riflessione di Leonardo Sciascia degli anni Quaranta e Cinquanta, interna ad una personale ideazione letteraria meridionalista. Essa si declina in una specifica produzione incentrata intorno al fenomeno della emigrazione storica italiana; e confluisce in una produzione trasversale e diversi generi (novellistica/romanzo saggio/ editorialistica) che agevola e attiva le forme primitive della produzione translingue poetica registrata in Italia consentendo la pubblicazione della silloge *Siciliana* di Murillo Mendes. D'altro canto, questa medesima produzione translingue si avvia da un *immaginario* del contatto che si emancipa dall'idea popolare e postmigratoria dell'Italia meridionale da cui partiva.

Mauffrey Tristan, *Réinventer l'Europe en la quittant : Ella Maillart, Annemarie Schwarzenbach et l'écriture du voyage dédoublée*.

Quand les voyageuses et écrivaines suisses Ella Maillart et Annemarie Schwarzenbach entament en juin 1939, à la veille de la guerre, leur traversée de l'Eurasie, en voiture de Genève à l'Afghanistan, elles se lancent dans une expérience personnelle et littéraire qui engage physiquement, moralement et culturellement leur rapport à l'Europe, dans une période de crise et d'incertitude extrême. Les textes que l'une et l'autre publieront à partir de cette expérience, *Alle Wege sind offen* pour Annemarie Schwarzenbach (publié en français sous le titre *Où est la terre des promesses ?*) et *La Voie cruelle* pour Ella Maillart (d'abord écrit en anglais sous le titre *The Cruel Way* avant d'être traduit en français par l'autrice) se répondent, d'une langue européenne à l'autre, et se prêtent non seulement à des lectures croisées mais à une lecture ensemble, pour l'Européen d'aujourd'hui : c'est

en tout cas ce que l'on se propose de faire, en partant du principe que l'écart manifeste entre les points de vue adoptés par l'une et par l'autre appartient rétrospectivement à l'expérience intellectuelle et existentielle du voyage à deux. En effet, cette entreprise de dépaysement forcé apparaît explicitement, et tout à la fois, comme une quête de lointain, une exploration intérieure partagée mais asymétrique, et une fuite de l'Europe menacée par le nazisme, contre lequel Annemarie Schwarzenbach, avec ses amis Klaus et Erika Mann, s'était personnellement levée. On fera l'hypothèse que le voyage vers l'Orient relève ici d'un anti-orientalisme, au sens où il s'agirait pour les deux femmes de questionner, pour la repenser, l'existence politique et culturelle de l'Europe, en la traversant, en en outrepassant les frontières et en en transportant avec soi une trace jusque dans l'Asie centrale. Mais c'est aussi, plus radicalement, à une remise en cause de toutes autres assignations identitaires que le compagnonnage des deux voyageuses et écrivaines donne lieu, comme nous nous efforcerons de le montrer à partir de ces réinventions du récit de voyage.

Mazzarisi Pietro, *Diacronia dell'immagine del migrante nella crime fiction camilleriana*

Obiettivo è la presentazione di una ricerca diacronica sulle rappresentazioni della migrazione generate nella produzione letteraria dello scrittore di origine empedocline Andrea Camilleri. Nell'Italia repubblicana il primo vero movimento migratorio avviene negli anni Sessanta dalle ex colonie italiane e dall'Africa settentrionale; da lì, per esempio, la genesi di una comunità tunisina stabile a Mazara del Vallo in provincia di Trapani, forza lavoro del principale porto di pescherecci italiano. La presa di coscienza da parte italiana segue negli anni Settanta e Ottanta, con gli interessi in ambito istituzionale e scientifico: il primo rapporto Censis sull'occupazione straniera del 1978 e la legge Foschi del 1986. Con la caduta del muro di Berlino il fenomeno migratorio diventa strutturale nella storia italiana (Colucci 2018) e nelle narrazioni repubblicane appaiono le prime immagini del migrante (Il polacco lavatore di vetri di Edoardo Albinati, 1989; Gli sfiorati di Sandro Veronesi, 1989); diventate, negli ultimi trenta anni, strutturali nel rapporto di riferimento dell'identità italiana. Andrea Camilleri è tra i pochi autori a passare, quasi integralmente, in rassegna le tematiche della migrazione in Italia. Nella sua narrazione figurano la comunità tunisina di Mazara del Vallo, la criminalità magrebina nello stretto di Sicilia, i lavoratori, gli spacciatori e gli sfruttatori dall'ex Jugoslavia, lo sfruttamento della prostituzione dall'Africa e dall'ex Unione Sovietica, i recenti flussi dalla Libia. Una narrazione che risulta un adeguato banco di analisi per le evidenti implicazioni date dall'origine geopolitica dell'autore rispetto alla tematica. La ricerca è svolta sul corpus di 101 testi, 29 romanzi e 72 racconti, pubblicati tra il 1994 e il 2020 che formano il più noto filone di crime fiction dell'autore. L'approccio metodologico è di natura mixed methods, una alternanza circolare tra close e distant reading; i testi sono analizzati dapprima in close reading, segue una analisi linguistica e semantica attraverso modellazione con tecnica di text mining (Kwartler 2017) della tematica tramite il software statistico R (Jockers 2014); quindi l'analisi delle associazioni linguistiche alla tematica.

Mazzucchelli Sara, *Le traduzioni dal russo della "Medusa" e dei "Quaderni della Medusa" Mondadori* → abstract not received. See the general description of the panel under the name: Paladin Nicola

Mende Jana Katharina, *Multilingual and Monolingual Strategies of Inclusion and Exclusion in 18th-an 19th-Century Literature*

Both multilingualism and monolingualism can be used to include or exclude different groups of people speaking or listening to one another. In literature, those strategies appear in the text and can become a powerful tool to construct characters in a text through their linguistic behavior. Linguistic choices also influence the reception of texts in different languages or in one specific language, enabling an easy reading or hindering it. This contribution aims to analyze linguistic strategies of inclusion and exclusion in 18th- and 19th-century literature, the time in which national languages emerged, and a modern understanding of multilingualism began to develop. The French Revolution propagated monolingualism as a linguistic instrument of inclusion and democracy. Romanticism meanwhile linked mother tongue and identity not only of individuals, but also between nations and national language (Herder). In both cases literature played a decisive role to negate linguistic political arguments of exclusion and inclusion through language. The ambivalences in monolingual and multilingual strategies of authors and readers alike will be investigated in several small case studies of multilingual authors who wrote either in several or in one language, among them Georg Forster (German, French, English), Adam Mickiewicz (Polish, French), Therese von Jacob (TALVJ) (German, English, Serbian), and others. In addition to those case studies, the discourse on monolingualism and multilingualism in the 18th and 19th centuries regarding its functions of social, linguistic, cultural inclusion and exclusion will be analyzed. Thus, the paradox development of multi- and monolingual exclusion and inclusion strategies will be investigated as a historical literary-linguistic phenomenon.

Mijatović Aleksandar, *Imagining Time of Community: Tracing the Temporality of Meanwhile and Plot in Benedict Anderson's Concept of Nation*

Benedict Anderson's still trailblazing classic is composed along the epistemological and ontological rift. Anderson's book accounts for how is nation concocted as an imagined community. Yet the imagining of imagining is charged with the epistemological tensions. He charts the nation as a community in temporal terms. Indeed, he displays the passage from the community to the nation as a mutation in temporality structure. Although Anderson defines the nation in temporal expressions, he still does not conceive it as the temporal concept. The temporal structure of the imagined community is depicted by the notions of simultaneity and meanwhile. Anderson uses Walter Benjamin's concept of homogenous, empty time to delineate the nation as a simultaneous alignment of anonymous individuals. This temporal structure of an imagined community is rendered according to the plot structure of the novel. The coequality between unknown individuals is concomitant to the plot of the novel. However, it is ambiguous whether the links between individuals in nation dovetail characters in the novel or the latter rehearse entwined strands of unknown nation members. This ambiguity leads to incompleteness in the account of the nation. Whereas it explains how a community is transformed into the nation, it remains unanswered how the nation burgeons and flips into the community. In the presentation, I discuss Anderson's notion of meanwhile and its relationship to the community's temporality. In departing from the György Lukács' *The Theory of the Novel*, I contend Anderson's subordination of the plot to the nation's building. I will argue that Anderson uses notions of simultaneity and meanwhile to synchronize fragments of the nation. Due to this synchronization, inclusiveness and nation are considered as incompatible terms.

Mintaurs Mārtiņš, *Building an Imagined Community: The Beginning of the Latvian National Movement, 1849 – 1869*

In the paper, the period in the mid-19th century when the Latvian national movement was established will be explored within the connections of significant transformations in the social status of the Latvian community and emergence of new cultural practices in everyday life. After the abolishment of serfdom in the Baltic provinces of Russian Empire (in Courland and Liefland in 1817 and 1819), the preconditions for social, economical, and political emancipation of Latvian population gradually developed. In this process, significant role was played by Liefland peasant law, announced in 1849, which created legal and social grounds for establishing the class of Latvian landowners. Exactly this part of society during the second half of the 19th century became the main demographical resource of Latvian national movement. At the same time, a class of urban citizens developed that belonged to Latvian culture. A turning point in this development was the establishment of Riga Latvian Society in 1869 when Latvian national movement gained an institutional framework for further development. In the period explored in the paper (1849–1869), the activities of Young Latvians gained paramount significance by emancipating Latvian culture, establishing and developing national literature and Latvian language. The preconditions of cultural emancipation had been created already in the late 18th and early 19th centuries thanks to Baltic German educated elite's (mainly Lutheran parsons') systematic interest in Latvian language and activities in the spheres of Latvian literature and media. The Young Latvians based their activities on similar emancipatory aims; however, they understood the results of emancipatory process differently. Following the concepts of nationalism of J. G. Herder and J. G. Fichte, Young Latvians viewed Latvian cultural nationalism as their main goal. In the Russian Empire it developed specific traits: the development of national language and literature had to be merged with the aims of economical emancipation, and here a significant inner discrepancy of Latvian national movement emerged. The context of European-scale events was especially significant in the first phase of the national movement—most importantly, the aftermath of the 1848 revolutions or the 'spring of nations' and the opportunities opened by the liberal reforms of the 1860s in the 'national frontiers' of the Russian Empire.

Mitterbauer Helga, *Elfriede Jelinek's The Suppliants (2013-2016) – a Play of Postmigration*

Recently, scholarly discussion has moved towards the notion of postmigration, putting a new spin on literature of migration by focusing on new forms of representing migrants and refugees. Particularly in performing arts, refugee theatre has become popular: An antecedent was Christoph Schlingensief's performance *Ausländer raus!* (2000); by adapting the tv-format *Big Brother* he made asylum seekers stay in a container in the centre of Vienna where they could be observed by passers-by and voted out of the country; this performance at a public space triggered very controversial discussions which also became part of the event. Elfriede Jelinek who cooperated several times with Schlingensief participated in *Ausländer raus!* and took repeatedly position on the European refugee politics. From 2013 to 2016, she wrote the "parasitic drama" *The Suppliants* including several annexes. Her innovative aesthetic concept of the "parasitic drama" results in collages of phrases and ideas taken from every-day discourse, the news, advertisement, political statements as well from literary texts, philosophy etc. Thus, her writing produces a polyphonic hubbub comparable to Milo Rau's autoethnographic theatre of self, e.g. *Empire* (2016), where the actors are themselves people concerned by migration. In both cases, events such as the escape from war zones are remembered from different individual perspectives resulting in many voices on the specific topic. Both, Jelinek and Rau, make reference to Greek myths in their plays: Jelinek to Aeschylus' drama *The Suppliants* where King Pelasgus of Argos gives shelter to the Danaids to protect them from the Egyptians, and Rau to Medea as the eternal female refugee. The integration of antique mythology not only refers to the long history of asylum seeking, but also refers to more human solutions for the crisis. By connecting her play on recent incidents (the drowning of refugees in the Mediterranean e.g.) with the antique narration of the 50 Danaids who were fleeing forced

marriage, Jelinek directs the observer's eye to the vulnerable situation of female refugees and thus shows that inclusion and exclusion from a community often is strongly related to gender.

Moll Nora, *Is a nation-based Imagology still possible? Writing and analysing contemporary migratory experiences* → Panel *Représentations culturelles des communautés européennes (Imagologie)*

Ogni atto di scrittura passa attraverso un processo di pensiero, di investigazione dell'immaginario e di successiva trascrizione. Il testo letterario si configura in tal modo come uno spazio formidabile nel quale entrano in relazione, completandosi, da un lato istanze letterarie, poetiche, linguistiche, dall'altro forme ed espressioni di matrice culturale, storica, sociale. Le immagini letterarie sintetizzano ed esprimono questa dialettica; esse sono altresì un importante operatore formale che agisce all'interno del testo grazie alla possibilità di collegare strettamente processi cognitivi e processi creativi. Nel quadro più ampio di un'Europa che si mostra da un lato sensibile alle tematiche identitarie, dall'altro incerta nel proiettare il proprio sguardo sull'altro, fra percezioni, decostruzioni e ricreazioni identitarie, l'imagologia è un valido strumento critico. Nel contesto degli studi di comparatistica letteraria l'imagologia permette di entrare nei meccanismi attraverso i quali lo sguardo sull'altro è all'origine di condizionamenti mentali ricevuti e alimentati.

Ogni lettura imagologica parte infatti da un interesse storico-culturale e si apre naturalmente all'interdisciplinarietà, inserendosi in un progetto di circolazione delle idee senza per questo dimenticare di penetrare nel testo letterario attraverso l'analisi propriamente poetica e il processo ermeneutico collegati alle immagini. Partendo da queste premesse, questa sessione di interventi, raccoglie l'idea di una cultura comunitaria europea inclusiva e plurale e ne indaga la portata in una prospettiva imagologica aperta alla riflessione metodologica, alla relazione con le altre arti, con la traduzione, in una prospettiva interdisciplinare. La prima parte del panel prevede una serie di interventi di natura principalmente teorico-metodologica, mentre nella sua seconda parte saranno proposti alcuni case studies, nel tentativo di accogliere, discutere e sviluppare nuove proposte di intersezione dell'imagologia con altre aree degli studi letterari.

Tout acte d'écriture résulte d'un cheminement de la pensée, d'une investigation de l'imaginaire avant d'aboutir à une transcription. Le texte littéraire représente un espace par excellence où se rencontrent et se complètent d'une part les instances littéraires, poétiques, linguistiques, mais également les formes et expressions d'origine spécifiquement culturelle, historique et sociale. Les images littéraires ne sont que la synthèse et l'expression de cette dialectique; elles agissent d'ailleurs en tant qu'opérateur formel à l'intérieur du texte grâce à leur capacité d'unir étroitement les processus cognitifs et créatifs. Dans une Europe qui se dit sensible aux thématiques identitaires mais reste frileuse lorsqu'il s'agit de diriger son regard vers l'autre, dans un cadre de perceptions, déconstructions et créations identitaires, l'imagologie se révèle être un outil précieux de critique. Dans le cadre des études de littérature comparée, l'imagologie permet de pénétrer les mécanismes à travers lesquels le regard porté sur l'autre est en fait à l'origine des conditionnements mentaux reçus et alimentés.

Toute lecture imagologique part d'un intérêt historique et culturel et s'ouvre tout naturellement à l'interdisciplinarité s'inscrivant ainsi dans un projet de circulation des idées: sans pour autant l'empêcher d'aller au coeur du texte littéraire à travers l'analyse proprement poétique et le processus herméneutique liés aux images. C'est sur la base de ce principe que cette session d'interventions accueille l'idée d'une culture communautaire, européenne, inclusive et plurielle et se propose d'en étudier l'envergure dans une perspective imagologique ouverte à la réflexion méthodologique, à sa relation avec les arts, avec la traduction, dans une perspective interdisciplinaire. Dans la première partie de la session s'inscrit une série d'interventions d'ordre théorique et méthodologique; dans la seconde seront proposés des études de cas dans la tentative de

déceler, discuter et développer de nouvelles propositions d'intersection de l'imagologie avec d'autres domaines des études littéraires.

Moulin Joanny, *English Romantic Radicals in Italy*

In the decade that followed Waterloo, around 1820, there was in Italy a loose but strong community of British writers, the spearhead of the Romantic Left in voluntary exile. They formed a group of like-minded young geniuses, of which the most popular figurehead was certainly Byron, whom the Shelleys had followed in Switzerland, where Mary first wrote *Frankenstein*, then in Venice, and later in Pisa and Genova where Byron joined the Carbonari Gambas. Keats was on his way to join them when he died of tuberculosis in Rome. Hunt joined them to found *The Liberal*, a newspaper intended to be an ideological transmission belt conveying their ideas to the wider public. But Shelley drowned in the bay of Spezia. Byron engaged himself with Mavrokordatos in the Greek war of Independence and died in Missolonghi. It was a very loose community on the factual plane, but it was a very strong one, albeit in embryo, as a community of ideas. This small band of Romantics in rebellion against the reactionary political order of which Britain was the epitome in Europe after the Congress of Vienna, were the exalted guardians of the great narrative of the Revolution, of which other would write the following chapters in the course of the nineteenth and twentieth centuries. They revisited the paradigm of the correspondence societies and the groups of radical set up one generation earlier by Mary Wollstonecraft and the team of writers around publisher Joseph Johnson in London, that continued the ideal of the Republic of Letters. Each in their own style, Mary Shelley with her Promethean revision of the Gothic tale, Percy Shelley with his psychomachiae, Byron with his narrative poems from *The Giaour* to the unfinished cantos of *Don Juan*, Hunt with his journalism: they exemplify the militant formation of ideological communities operating as narratives in the superstructure, inclusive in the sense that they federate the aspirations of the masses to retroact on political history at the next occasion.

Musayeva Fidana, *The Asian Component of the Azerbaijan National Identity (Based on the Novel Ali and Nino)*

Along with to introducing any idea in a literary work, the text also presents related society to a reader. As the novel *Ali and Nino*, written in 1937, gives some historical, ethnographic, socio-political insights about Azerbaijan through described events of the 1915-1920s. In this work, through the lenses of the early 20th century are represented many features of the psychology and worldview of Azerbaijani people, including national identification which comprises Azerbaijanism, Shiism, Turkism, along with Asian identity. The latest draw particular attention because it was highlighted in ideology platforms of the Azerbaijani media at the period. Throughout the novel, the writer compares the European and Asian continents in the context of the environment. He points out Azerbaijan's transformation into a European country along with a contradictory effect on people's interpretation and social psychology. This identity question –European or Asian dilemma appears from the novel's first pages. This paper focuses on the novel's moments that highlight the Asian component in the sense of national identity and analyze the reasons for the feeling. The protagonist Ali in the story is obviously European by his social lifestyle dress. However, in the critical turns of his life, he is definitely "Asian," and he is proud of being Asian. We will analyze related episodes and explore the reasons from the author's position, who wrote *Ali and Nino*.

Musayeva Bella, *Omar Khayyam: Impact from Tajikistan to the Caucasus*

One of the authors, who divide the Central Asian-Tajik and Middle Eastern-Iranian national identifications, is Omar Khayyam, who has a special place in the horizon of Eastern poetry. Although he was born in Nishapur and spent his childhood in the territory of modern Iran, he studied in Samarkand and Bukhara, which were the center of Islamic science of that time. Therefore, Soviet literary criticism defines him as an Iranian-Tajik poet, as well as Firdovsi. The poetry of O. Khayyam had a definite influence on Azerbaijani poets. This influence was especially pronounced in the work of an outstanding 12th-century Azerbaijani poetess Mehseti Ganjavi. Her poetry is related by a rebellious spirit with Khayyam, a protest against hypocrisy and hypocrisy, the glorification of the joy of earthly life. The similarity is not limited to content. Mehseti's favorite genre of poetry, like Khayyam, was rubai (quatrain). Rubais of Omar Khayyam was intensively translated in Azerbaijan in the twentieth century by Mikil Mushvig, Akram Jafar, Mirmekhti Seyidzade. If Mushvig translated only part of the rubai, A. Jafar translated all Khayyam's rubai, preserving the rhythmic structure and rhyme, and published them as a separate book. In 2009, a very original edition of Khayyam rubai was published, where an art miniature was revealed to each quartet and quatrain, revealing its meaning. The image of Khayyam inspired the outstanding Azerbaijani playwright Huseyn Javid to create the *Khayyam* tragedy. This presentation will analyze the parallels and the influence of Omar Khayyam's work on Azerbaijani literature and will focus on discussions on the national identity of medieval authors.

Mussnug Florian, *Posthuman Parenthood*

My contribution explores narratives of parenthood, reproduction and care in the context of the unfolding global environmental crisis. I will discuss changing attitudes towards procreation in a set of recent, darkly speculative novels that have been grouped together under the label of feminist dystopia, e.g. Clare Morrall, *When the Floods Came* (2016); Louise Erdrich, *Future Home of the Living God* (2017); Sophie Mackintosh, *The Water Cure* (2018). I suggest that these novels move the debate around parenthood in new, speculative directions that are centred on shared vulnerability and kinship, and which remain fully attentive to human and non-human relations and shared responsibilities on a warming planet. I further argue that human reproduction is not in itself an inherent good and that a carefully reasoned case for the permissibility and desirability of procreation can and must be made. Several issues are at stake here: the conflict between individual rights and our entangled planetary future; mass extinction; the complexity of large social and ecological systems and the challenges they pose to demographic forecast, concerns about global inequality and about the abuse of state power. At an individual level, fears and hopes for our future and the future of our children also play a central role. Humans live, die and reproduce in the company of other beings. In light of this, my analysis of parenthood affirms the importance of versatile practices that hold the power to support planetary life and the more than human world, not as a mere backdrop or context for human stories, but as a co-constitutive presence that intersects with human culture and society in a single material and ethical force field. In light of this, my paper calls for a redefinition of parental responsibility that is grounded in an egalitarian, transcultural and post-anthropocentric ethics of planetary care.

Natta Herbert, *Spazio urbano e immaginazione letteraria: i nuovi volgari e la città ibrida*

L'immaginazione letteraria è una delle strategie alla base del processo di produzione di località definito da Arjun Appadurai come socializzazione dello spazio e del tempo all'interno di una comunità. Nella forma del racconto fondativo" (Augé) la comunità immagina e descrive la propria relazione genetica con il luogo che abita, appropriandosene, e, attraverso luoghi comuni (topoi), la

comunità si rappresenta e si immagina come entità spazializzata. Tuttavia, la fine dello spazio (Farinelli), inteso come spazio sociale, dovuta alla sua frammentazione, alla moltiplicazione delle comunicazioni e dei movimenti, alla trasformazione/sostituzione delle comunità locali in comunità temporanee, ha cambiato e sta cambiando il ruolo della letteratura come strumento di immaginazione sociale. Da un lato, depotenziandone il valore mitologico-sacrale, dall'altro restando, nel caso di comunità dislocate e deterritorializzate, l'unico/ultimo strumento di sopravvivenza/esistenza. Gli spazi urbani in particolare, locus letterario tradizionalmente deputato alla rappresentazione del potere normativo e omologante del centro, si trasformano in luoghi ibridi, palinsesti linguistici, Babele attraversate da comunità nomadi, aggregate da parametri di prossimità, ma svincolate da rapporti genetici con il luogo. In questo contesto, hanno origine i cosiddetti vernacoli urbani contemporanei (Rampton) e forme letterarie che trasformano queste lingue ibride in strumenti di immaginazione e spazializzazione. Il contributo intende verificare, attraverso un approccio comparativo a un campione di autori e testi della più recente produzione dialettale italiana, come le forme dello spazio, e l'immaginazione spaziale della comunità, sia trasformata, influenzata, determinata dall'ibridazione linguistica.

Oholi Jeannette, *Afropean Futures: A Comparative Literary Perspective* → abstract not received

Orlandi Daphne, *An Imagined Humanitarian Community: Margaret Fuller's Europe*

In the nineteenth century several communities started their political fight hoping to find a more precise delineation, both in geographical and political terms. As many nation-states started coming of age, Margaret Fuller, an intellectual with a precise and revolutionary role in her own community in New England, looked across the Atlantic with a social, cultural and political interest that was arguably unmatched by those of her contemporaries. In this paper, I contend that through her journalism, which Leslie E. Eckel brilliantly defines as “conversational”, she found a way of contemporarily impacting the two sides of the Atlantic, of meaningfully situating herself at the crossroad of two liminal spaces and communities, that of Revolutionary Europe in the mid-nineteenth century and that of her America which, she thought, had to come to terms with all her contradictions. The choice of analyzing what Fuller wrote for the New-York Tribune (1844–50) is motivated by Benedict Anderson's famous argument of the powerful role played by newspapers in building the “imagined community” of the modern nation. Building on this notion, this paper focuses on her journalistic pieces that cover her years in Europe, her friendship with Mazzini and Mickiewicz, and her involvement in the emergence – and disbanding – of the Roman Republic, to demonstrate that her passion and commitment in European politics and culture, never meant an exclusion of the United States from the scope of her writing. By acting as a transnational public intellectual who believed in an imagined humanitarian community – in a group that she described as “those among us who take an interest in the cause of human freedom” (Dispatches, 98) – Fuller aimed at shaping two nations, the US and Italy, thus deconstructing mutually ideological categories that imposed an unfruitful *aut-aut*, irreconcilable with her views.

Kroonenberg Saskia, *Multiplying the Mother Tongue from Within. Multilingual Relationalities in Italian Postcolonial Literature*

Historically, the notion of the ‘mother tongue’ has served to strengthen European ethno-linguistic and national communities, by expressing the idea that people in one territory ‘naturally’ speak one

language (cfr. Yildiz 2012; Bonfiglio 2010). In the postcolonial and ever globalising present, such a singular vision of humans' relation with language and territory is inadequate: other ways of creating linguistic communities are required. In this contribution, I reflect on the possibilities of re-thinking the notion of the mother tongue, in order to constitute a 'we' without recurring to monolingualism. To this end, I turn to Italian postcolonial literature. Specifically, I explore how the authors of the volume *Future* (2019), edited by Igiaba Scego, create a sense of community by mixing multiple African languages with Italian. The authors of *Future* share certain aspects that mark them as 'other' on the levels of gender and other-than- Italian roots: they are eleven Italian women writers of African descent. On the other hand, they vary significantly in their personal and linguistic histories, being of different generations and places of birth. Hence, the authors of *Future* exemplify ways of relating in Italian that is simultaneously both one and multiple, multiplying standard Italian from within. Building on the theoretical accounts of Glissant (1997) and Derrida (1998), in combination with the narratives in the volume *Future*, I wish to contribute to finding linguistic and narrative strategies that create a sense of community based on multilingual relationalities, which multiply the notion of the mother tongue from within.

Pageaux, Daniel-Henri. *L'imagologie face à la création littéraire: la question de la logique de l'imaginaire* → abstract not received. See the general description of the panel under the name: Moll Nora - Proietti Paolo

Paladin Nicola, *La letteratura americana in "Medusa": fatti e interpretazioni* → Panel Una collana come 'comunità inclusiva' in tempi di autarchia: il repertorio internazionale della "Medusa" Mondadori

Il nostro panel si propone di considerare l'insieme delle traduzioni pubblicate in una collana – in questo caso la "Medusa" Mondadori (1933-1971), ma il ragionamento può essere generalizzato – come una 'comunità' di testi, prodotto del lavoro collettivo di una comunità di mediatori. La proposta si colloca in un più ampio orizzonte di ricerca volto a indagare il repertorio della letteratura tradotta come parte integrante della produzione letteraria italiana (www.ltit.it), superando il paradigma nazionalistico secondo cui la letteratura viene tradizionalmente normalizzata.

"Medusa" costituisce in questo senso un caso di studio assai significativo poiché si presenta fin dalla sua fondazione come un repertorio programmaticamente inclusivo, secondo la logica universalistica della letteratura, in un'Italia che la politica del fascismo rappresentava come una comunità sempre più esclusiva, avviata all'autarchia culturale. Con l'intento di presentare ai propri lettori inediti romanzi di letteratura straniera contemporanea, "Medusa" applica su più larga scala il modello di collane pionieristiche dei tardi anni '20, come "Scrittori di tutto il mondo" o "Narratori nordici", e produce ciò che a posteriori risulta uno dei più efficaci tentativi di inclusione della letteratura internazionale nella cultura nazionale. Nei suoi 38 anni di vita, la collana contribuisce infatti a consacrare numerosi autori e propone traduzioni di opere appartenenti a oltre 30 diverse letterature: da quelle "dominanti" dell'Europa continentale e dell'area angloamericana, ad autori come Juan Rulfo (Messico), Yukio Mishima (Giappone), Catherine Mansfield (Nuova Zelanda) e V.S. Naipaul (Trinidad e Tobago). Analizzando le forme di manipolazione dei testi (Hermans 1985) nel contesto delle operazioni sociali che lo fanno esistere in una nuova cultura (Bourdieu 1990), si cercherà di far emergere i criteri che portano alla costituzione di una 'comunità inclusiva' di opere.

Per questo sarà opportuno ricostruire, attraverso documenti d'archivio, la comunità dei mediatori, l'organizzazione del lavoro in seno alla casa editrice, e le poetiche che orientano il lavoro di redattori, consulenti letterari e traduttori.

Paryż Marek, *The Use of Genre and the Reinvention of History in Do Not Forgive by Marianna Strychowska and Kuba Ryszkiewicz: Depicting the Interwar Polish Borderlands through the Lens of the Western*

In the Polish context, the name “Borderlands” (*Kresy*) refers to the territory that extends from southern Lithuania down to western Ukraine. It became a part of Poland when Polish statehood was re-established after the First World War and was taken over by the Soviets in the aftermath of the invasion of Poland by both Germany and the Soviet Union in September 1939. Now this territory lies within the borders of Belarus and Ukraine. The Eastern Borderlands have powerful resonance in Polish historical and cultural legacy, as they have been associated with imaginings of the rural idyll, a state of harmony and serenity. However, cultural representations of the Borderlands, inspired by such imaginings, veil class and ethnic tensions in this area: the Poles who lived there usually belonged to the landed gentry and considered themselves as representatives of a superior culture. A recent graphic novel *Do Not Forgive! (Nie przebaczaj!)* by Marianna Strychowska and Kuba Ryszkiewicz (three parts, 2014-2018) offers a revision of the myth of the Borderlands through the lens of the Western. It envisages the Borderlands as the “Wild East” and tells the story of revenge, undertaken by a young Pole named Tadeusz whose parents were killed by the Ukrainian bandits. *Do Not Forgive!* portrays a time of chaos and anarchy between the collapse of an old order and the invasion of a new one, and a time of violence, as emphasized by Strychowska’s and Ryszkiewicz’s graphic depictions of a range of brutal deeds.

Passa Davide, *Genderlessness in Translation. A “Cross Study” of the Italian and Spanish Translations of Jeanette Winterson’s Novel Written on the Body (1993)*

The elements a translator must beware of are innumerable, and gender is certainly one of them. *Written on the body* by Jeanette Winterson (1993) is a genderless first-person narration, whose translation into languages showing completely different gender systems turns out to be a real challenge. In *Translation and Gender. Translating in the “Era of Feminism”* (1997), Louise von Flotow – a leading figure in issues of gender and identity in translation – declares that ‘experimental feminist writing [...] has foregrounded the issue of gender in language and caused translators to respond to the resulting technical and theoretical challenges’. *Written on the body* (1993) by Jeanette Winterson is an example of experimental writing in that the narrator has no name, no gender and no age. This ‘cross study’ focuses on gender as a grammatical category, and seeks to analyse and compare the procedures that have been used to deal with and convey *genderlessness* in the Italian and Spanish translations – *Scritto sul corpo* (Giovanna Marrone, 1995) and *Escrito en el cuerpo* (Encarna Castejón, 1994) – from both quantitative and qualitative perspectives. The framework within which this research has been carried out is Andrew Chesterman’s translation theory.

Paul Salomé, *Troie, la cité de l’Autre?*

Le mythe de la cité de Troie occupe une place paradoxale dans la tradition littéraire européenne. Il a souvent été mobilisé par les poètes afin de donner une origine noble à certaines civilisations européennes au cours de l'histoire, et dont l'exemple le plus populaire est l'*Énéide* de Virgile. Toutefois, Troie est dans la littérature tragique la cité de l'Autre. Dans ses deux tragédies contant la chute de Troie, *Les Troyennes* et *Hécube*, Euripide use du terme *barbaros* pour établir une distinction entre les Troyens et les Achéens, un terme qui se charge d'une sémantique raciste et xénophobe après les Guerres Médiques. Or, le terme *barbaros* est absent de l'*Iliade* d'Homère qui dépeint deux peuples semblant partager la même langue et les mêmes coutumes politico-religieuses. Toutefois, Euripide ne conçoit les Troyens comme des *barbaroi* qu'en vue de critiquer l'hégémonie impérialiste d'Athènes, une perspective dont se sont saisis les dramaturges contemporains.

Le mythe de Troie comme cité de l'Autre a été mobilisé par Sartre dans *Les Troyennes* (1962) pour critiquer la politique coloniale occidentale, par Brendan Kennelly dans *The Trojan Women* (1993) afin de dénoncer l'oppression des femmes dans la société postcoloniale et patriarcale de la République d'Irlande, par Tony Harrison (2005) pour réagir à l'invasion américaine de l'Irak dans *Hecuba*, ainsi que par Marina Carr dans *Hecuba* (2015) afin d'évoquer le sort des femmes au sein des conflits qui ont ébranlé le Moyen-Orient ces dernières années. Dans ces transpositions, l'emploi du mythe de sa destruction apparaît comme une vive critique des systèmes de domination, notamment impérialiste et patriarcaux, qui régissent l'Occident, et plus particulièrement l'Europe, appelant de ce fait à la constitution de sociétés plus inclusives et donc plus égalitaires.

Perquin Jean-Charles, *The Victorian Monologue as Inclusive Reading*

The concept of inclusiveness is highly illustrated in the Victorian monologue, at least contrariwise, especially in the poetical works of Robert Browning in which the tension at work in the poems leads the readers to deconstruct the speech of the speaker in his back, and to take sides with the silent dominated addressee in the monologues. In other words, in the context of every dramatic monologue, the only speaker in the monologue (hence the qualification of "monologue") has to speak in a situation of emergency in order to convince or seduce a seemingly passive audience (without the silent suggested presence of the addressee, the monologue would be a soliloquy). But this "audience in the poem" to quote the title of a seminal book by Dorothy Mermin, is only superficially dominated by the discourse of the unique speaker, and this apparent domination is only indicated by the addressee's silence. Indeed, as was formulated by Peter Langbaum in *The Poetry of Experience*, the scandalous discourse of the reprehensible speaker is an ironical invitation for the reader to deconstruct his speech in his back and feel closer to the excluded audience in the poem, whose only presence in the dramatic monologue was a verbal justification and reason to be for the domineering speaker. As a consequence, the purpose of this new form of poetry in the Victorian age was a way of throwing indirect light on unspoken speech and silent voices, and implicitly questioning and deconstructing dominant discourses. It is certainly all the more fascinating with Robert Browning's works as the social and cultural contexts of those monologues were often Italian art and politics of the Renaissance. With the background of Giorgio Vasari's *Lives of the Painters*, the Victorian poet invited his readers to reread the lives of the great Renaissance artists in the light of the oblique staging of the Victorian monologue.

Pesarini Angelica, *Writing, Resisting. The Use of Memoir as a Subaltern Form of Counter Narrative*

Racialisation of Italian citizenship and identity traces back at least to the beginning of the 20th century when the first citizenship law of the unified state was approved. At a time when Italy partook in the imperialist race of European nations to colonise Africa, race explicitly appeared as a legal category of the country's statehood. The end of WWII brought about a gradual withholding of both the use of such legal categories and of a critical discussion in the public sphere of their legacy. This paper critically considers to what extent "race" is at the core of the legislative and discursive foundation of Italian national identity and citizenship. It underlines some country-specific reasons why the use of "race" in today's Italy appears to be particularly problematic and why the erasure of "race" supported by a colour evasive approach not only contributes to the perpetuation of white privilege but also widens the colour-line divide and enhances systemic racism.

Petricola Mattia, *Intermediality as Art Criticism: Peter Greenaway and Rembrandt's The Night Watch*

Over the course of the last fifty years, Peter Greenaway has experimented with painting, drawing, installation art, film, video, television, opera, digital art, and museum curatorship. The evolution of his style in film and video, in particular, has been driven by a constant research for new contaminations between media. Between 2006 and 2008, Greenaway's baroque explorations of intermediality focused on his life-long obsession with Rembrandt. This led to the creation of a performance in which a computer-generated video is projected on the actual surface of Rembrandt's *The Night Watch*, a fiction film on Rembrandt and the events surrounding the realisation of *The Night Watch* (*Nightwatching*, 2007), and a documentary on this same painting (*Rembrandt's J'Accuse*, 2008). The three projects stem from and are centred on a new and original interpretation of *The Night Watch*: according to Greenaway, the painting is far more than a simple group portrait, as it contains the key to solving a murder.

This paper proposes to analyse the peculiar role played by intermediality in Greenaway's "Rembrandt cycle". Intermediality can be seen here as both an artistic practice *and* an actual hermeneutical tool that vehiculates new and original meanings on an old painting through a new work of art. In this sense, intermediality can work as a form of art criticism. In the first half of this paper, I will explore how Greenaway's interpretation of *The Night Watch* in 'adapted' into three different art forms—video, fiction film, and documentary. In the second half, I will focus on the reception of Greenaway's works as art criticism: can an intermedial work of art propose an interpretation of a canonical work of Western art that can be seriously taken into account from academia? Or will it be considered just a work—no matter how fascinating—of fiction and speculation?

Pichnicka-Trivedi Patrycja, *21st century Vampire Narration as a Domain of Inclusive Projects*

Vampire fictional narration debuted in Western culture in 19th century. Its structures aimed to show the perfect Other as an abject creature which must be eliminated from within the society. However, the narration evolved. 21st century Vampire Narration is a realm of different discourses, including the discourse of social inclusion of the Other.

Researchers put a lot of attention on the figure of the Vampire, few attention on the figure of its slayer, but neglected the structural analysis of whole narration, which is based on three figures and their relations: vampire - victim - slayer. This structure creates and expresses semiotic meaning of each narration and of the Vampire narration complex in general. This general meaning is the description of the modernity as it was defined by Giorgio Agamben: the rule of sovereign power on the bare life, embodied in the figure of *homo sacer*.

Each narration, however, defines sovereign and *homo sacer*, the hero and the abject, differently. Vampire Figure is a domain of intersection of all the Otherness: racial, social, gender, class, nation. In 19th century it was a subaltern trying to revolt, and destroy social order (symbolised by the victim), which had to be protected by the hero. In some of 21st century Vampire narrations, Vampire, while remaining the Other, is accepted and included, and the social order is reshaped, sometimes even reversed, with the Other being the hero, the sovereign.

There are different strategies of social integration, embracing, from the point of view of majority, the strategies: from assimilation to the distinctiveness and queer; and from the point of view of the Others: strategies from assimilation to the resistance. All of those strategies find their incarnation in 21st century Vampire narrations, which reflect, perform, create and promote different social visions.

Piepoli Angelo, *Representations of the Other in Popular Historical Italian Comics*

The theme of exotic travel is quite recurrent in contemporary literature. The adventure novel, which especially in children's literature has long constituted the main strand, is often set in locations far from the heroes' places of origin, and more generally far from the context to which the reader belongs. Contact with different cultural realities has always offered scope for fascination with novelty, mutual acquaintance or conflict. As is evident, the question of the exotic travel concerns a phenomenon that has characterised man since his origins, namely his relationship with the other.

In the Italian comics of the 20th century, and in particular in the historical comics, the representation of the other has undergone considerable changes. In this presentation, we will focus in particular on the representation of the Other in the graphic novels from the series *Un Uomo Un'Avventura*, published by Sergio Bonelli's Cepim, which featured great artists and storytellers such as Sergio Toppi, Hugo Pratt, Gino D'Antonio and many others of the same calibre.

Pietrapertosa Federica, *Lignes postmodernes: identités rhizomatiques et communauté dans le théâtre de Bernard-Marie Koltès*

Cette communication se développe dans le sillage d'une réflexion qui voit étroitement liés les données culturels propres à une spécifique période historique et des récurrences en termes de formes et genres littéraires (aussi bien que la présence dans les œuvres de certains lieux ou personnages – dans ce cas, personnages liminaires, ceux qui bougent sur des frontières physiques ou symboliques). À partir de l'analyse des lieux et des relations spatiales dans l'écriture de Bernard-Marie Koltès, cette communication vise à montrer comment une idée réticulaire d'espace, en affectant les notions d'identité et altérité, engendre des solutions dramaturgiques spécifiques, témoins d'un renouvelé lien entre littérature et société, identités et communauté.

L'image du « réseau », qui vient de la dissolution de la ligne progressive de l'Histoire, contribue à créer ce que Christian Ruby définit pensée de l'altérité (fin des métarécits, présence des hétérotopies, réalité modulaire sous forme de archipel). Si on suit Foucault, pour qui l'effacement de l'histoire concerne « l'activité synthétique du sujet », on arrive à comprendre l'émergence, dans les années 1980, de formes et procédés propres à cette subjectivité postmoderne, comme l'autofiction, le néo-lyrisme ou la narrativisation du texte théâtral.

Le spatial turn, ou tournant spatial, affecte profondément le théâtre. De plus, pour Koltès les espaces ne sont pas un simple décor. Il les considère la *condicio sine qua non* de l'action dramatique. Ils sont toujours « poreuses » : leur surface dépende des trajectoires opérées par les

personnages. Montrer l'esthétique postmoderne (et donc la nature réticulaire) de l'espace dans l'œuvre de Koltès me permettra d'abord de démontrer la corrélation entre cette idée d'espace et l'émergence des forms littéraires que Marc Gontard³ définit comme poétiques du discontinu et de l'altérité ; ensuite d'établir les caractères et les possibles limites de la relation postmoderne qui lie la littérature à la société. Bien que dans les années 1980, les utopies communautaires semblent perdre leur puissance et la littérature

est considérée comme « non-militant » les formes et les genres propres à la postmodernité rendent manifeste une renouvelée conscience historique. Afin d'analyser ce processus j'utiliserai l'approche philosophique de Jean- Luc Nancy (*La Communauté désœuvrée*, 1986) et le concept élaboré par Michel Serres de « tiers espace », qui cesse d'être un non-lieu (Augé, de Certeau) pour devenir un tiers lieu d'utopie.

Pinto Isabella, *How to Construct New Communities through Women's Storytelling and Gender Inclusive Translational Strategies. The Works of Elena Ferrante*

At the intersection of literary theory and political philosophy, I focus on an initial excursus that examines the link between social movements of subaltern subjects in Europe, and the literary theories that question the author's power – from Postmodern to Posthuman, thus focuses on the case of Elena Ferrante as a paradigmatic example that allows to grasp the intersection between mythopoietic writing, diasporic subjectivities and performative authorship, starting from the unexpected encounter between “difference feminism”, “cyberfeminism” and “postfeminism”.

Consequently, the issue of patriarchal violence – which has regained relevance at a time when the social and institutional structures are once again in crisis, as the feminist and transfeminist #metoo and *ni una menos* movements have shown globally, and in Europe too – it will be analyzed from the perspective of an alternative temporal order, which overturns the narrative order in which the narration of the becoming of subjectivities is rooted.

In the transcultural and transmedia context of European reception, Ferrante's work can be viewed as a diffractive self-fictional prism through which “self writing” can be investigated as a point of encounter between technologies of the self, political practices and machinic subjugation, where the connection between “historicization of female genealogies”, “*autofiction* fantasy” and “translator narrator” emerges. In this frame, “frantumaglia” and “smarginatura”, key concepts in Ferrante's work, are read as operators of the multiplicity of a faceless storyteller, who is constructed through the act of gathering, translating and transmitting other people's life stories, which the author is paradoxically able to embody thanks to her absence, and at the same time could help to construct new forms of communities, against patriarchal violence.

Pireddu Nicoletta, *Euroglottogonia: Re-Building Europe Word by Word*

Already in Stoic philosophy, the overcoming of the State went hand in hand with the assumption that all human beings were citizens of a single, worldwide homeland, kept together by a bond that was not only juridical but also moral. In the footsteps of Seneca, who stated “the whole world is my country,” Dante effectively resumes this double belonging, at once political and ethical, presupposing the maximum unity of mankind and the compatibility between the local and the universal dimension. Significantly, the allegiance to the *polis* as both *heimat* and *cosmos* in Dante's claim that, notwithstanding his love for his native Florence, “the world is our home, like the sea to the fish” has offered contemporary intellectual Claudio Magris the premise to endorse a European consciousness and homeland precisely as a shared community and polity functioning according to a common order and animated by civic duty.

By focusing on the blurring of boundaries between the particular and the global, my paper redefines Europe as a space of self-transformation and polyvocality, and substantiates the possibility of communal identity negotiations within Europe by taking this polyvocality *verbatim*. I explore community building through multilingualism in selected literary works by European authors (native or naturalized) who, I argue, through linguistic grafts and allophone writing offset the alleged “crisis of the European subject” that Julia Kristeva equates to a crisis of symbolization because of the language division and fragmentation entailed by the resurgence of nationalist cults of languages and cultures, on the one hand, and by the threat of international nihilism on the other.

From Ghislanzoni and Mantegazza to Brooke-Rose and Marani among others, I foreground the opportunities and challenges of what I define as a European “bounded cosmopolitanism,” not “rooted” in a particular home(land) as in Appiah’s argument but, rather, acting multidirectionally and non-hierarchically within and across the mobile, porous borders of the Old Continent.

Platelle Fanny, *Victor Léon et l'internationalisation de l'opérette viennoise*

Les travaux de Linhardt, Spohr ou Zumbusch-Beisteiner ont montré ce que l'opérette viennoise doit au théâtre « local » des faubourgs, dont, interprétée par des artistes au début formés dans celui-ci et jouée en partie sur les mêmes scènes, elle reprend certains motifs, personnages, formes musicales. Au tournant du XIX^e et du XX^e siècle, une opérette « moderne » succède à l'opérette viennoise « classique ». Victor Léon en devient le principal librettiste.

Se focalisant sur l'évolution de conceptions locales à des caractéristiques « modernes », reflétant les nouvelles tendances de l'époque davantage que l'attachement à un lieu, la contribution s'intéresse aux modalités et enjeux de l'internationalisation de l'opérette viennoise dans les livrets de Léon.

Trois domaines seront étudiés : i) le choix et l'adaptation de sources étrangères, notamment françaises ; ii) les nouvelles thématiques et esthétiques, en particulier la sensualité et l'érotisme, la « découverte » de la « psyché », le changement de fonction de la musique et de la danse (qui transmettent l'« intériorité » caractéristique de cette opérette « psychologique ») ; iii) le jeu et l'évolution de l'emploi de l'acteur Louis Treumann, en qui Léon voit le représentant par excellence de l'opérette moderne et pour qui il écrit plusieurs rôles. Les caractéristiques de l'acteur (d'origine juive comme Léon), telles que Felix Salten les décrit dans un article de *Die Zeit* en 1906, ne sont pas sans évoquer les stéréotypes attachés aux Juifs à la fin du XIX^e et au début du XX^e siècle. Une place particulière sera réservée à l'analyse de *Die lustige Witwe* (1905), l'un des plus grands succès du duo Lehár/Léon, qui illustre la transition entre les deux dimensions, « locale » et « globale », de l'opérette viennoise au tournant du siècle.

Pontillo Corinne, *Verso est: la rappresentazione dell'Europa nei testi di Magris, Rumiz e Stanič*

«Il Danubio scorre grande, e il vento della sera passa sui caffè all'aperto come il respiro di una vecchia Europa che forse è ormai ai margini del mondo e non produce ma solo consuma storia»: così afferma la voce narrante in una delle sezioni che compongono *Danubio* di Claudio Magris, edito da Garzanti nel 1986. Sospeso tra narrazione finzionale e scritto saggistico, il testo ripercorre le tappe di un viaggio compiuto dall'autore lungo i territori mitteleuropei attraversati dal fiume – cronotopo e luogo di convergenza di stratificazioni storiche e culturali – che dà il titolo all'opera. Partendo da questo caso di studio, il contributo intende proporre un'indagine della rappresentazione dell'identità europea e del concetto di confine tramite la geografia ‘sommersa’ delle sue regioni centrali e orientali tratteggiata all'interno di una selezione di testi letterari contemporanei. Alla lettura del volume di Magris verrà dunque affiancato il confronto con altri punti di vista; oltre ai più immediati riferimenti a testi del giornalista scrittore Paolo Rumiz, come il reportage di viaggio

Trans Europa Express (Feltrinelli, 2012), a costituire un termine di paragone sarà il racconto della ex Jugoslavia dove Vesna Stanić, scrittrice di origine croata e migrante ‘dall’Europa all’Europa’, ha ambientato il suo testo autobiografico *L’isola di pietra* (Aiep, 2000). Punto di osservazione privilegiato, comune all’autrice e agli autori citati, è una terra di frontiera e di incontro di civiltà, la città di Trieste, luogo di nascita sia di Magris che di Rumiz e di approdo, invece, per Stanić, ormai stabilmente trasferitasi in Italia.

Popal Mariam, *The Rhythm and Pleasure of Pain at the Limit – Todessehnsucht, Desire and Agency in the Texts of May Ayim and Amy Winehouse*

In view of the idea of “Sketches of Black Europe”, this paper considers on the one hand, Gilroy’s suggestion to invoke a more complex unit of analysis for investigations of (post-)modernity. Gilroy proposes ‘the Atlantic’ as such a unit (1993), which is seen here as a metaphor for an infinite space of transposable and transformative utterances, encounters and exchanges between ‘ethnically’ different and differently othered European Peoples. On the other hand, the paper explores the stickiness (Ahmed 2004, 2014) of these different forms of othering and responses to it in Jewish and BIPOC counter narratives (Kanneh 1993, Ahmed 2009, Goetschel/Quayson 2016, Tate 2016). By pondering upon some texts of May Ayim and Amy Winehouse the poetics of (the othered) self-construction in the pleasure and pain of the text are explored, within what I call Todessehnsucht, as not only the desire for death, but also the desire for an other space, and as a critical in(ter)vention of Nichtwissen in the liberating sense of “the most elaborate form of knowledge” (Geisenhalzlücke 2015) from within (historically driven) unbearable (material/psychical) conditions. It is thereby argued that Ayim and Winehouse interfere through painful (intersectional) inventions and interventions within the realm and rhetoric of language and thereby avert schemas of selfhood and otherhood and negotiate their transfer at the liminal of an un/uttered desire for change, so deep, that it faces death. The texts are discussed as interrupting spacings, gaps and overcomings within the machinery of centripetal metalanguage and its materiality. In doing so, the paper re-examines notions of auto- and hetero-perceptions and proposes to consider them in (post-)modernity as co-dependent philosophical, embodied and dynamic outcomes of European colonialism and its manifest (Said 1978) coloniality (Quijano 2000) that are at work through the dispositive web of the concept of ‘race’.

Potjans Anne, *Night Shift – Race and Sexual Citizenship in Guy Nzingha St. Louis’s Gedichte einer Schönen Frau*

In 1983, two years prior to what is widely considered the new Afro-German movement, the Berlin-born Black German poet Guy Nzingha St. Louis’s published a poetry volume entitled *Gedichte einer Schönen Frau* (‘Poems of a beautiful woman’). In this volume, they thematize life in Germany as a Black queer person involved with the S&M scene, earning a living as a care worker, becoming at the same time infatuated with and repulsed by sexual partners, falling in love, and feeling lonely. As such, the poet opens up a broad spectrum of imagery and life worlds that seem at once contradictory and coherent; both abject and appealing. Referring to St Louis’s work, Maisha Auma writes that it can be considered an important stepping stone towards “opening up a substantial field in which intense discussions ensued about the challenges and possibilities of anti-heteronormative self-definitions, self-concepts, and self-designs” (Auma, “Knowledges of (Un-)Belonging,” p.36). Such self-concepts and self-designs, as queer theorists like Michael Warner, Lauren Berlant, Pat Califia and Roderick A. Ferguson have argued, talk back to normative ideas about national identity, citizenship, and inclusion that “disperse [s] heterosexual privilege as a tacit but central organizing

index of social membership.” (Berlant/Warner, “Sex in Public,” p.555) Theorizing from a queer of color perspective, in this paper I will look at the ways in which forms of social membership are negotiated in Guy Nzingha St. Louis’s work. How do race, space, sexuality, and gender identity intersect and pertain to matters of inclusion and exclusion? How does race as an analytic category complicate “the architecture of queer space” (ibid., 552) in the heyday of Berlin’s S&M subculture?

Proietti Paolo, *Le passage des cultures: dialogues entre imagologie et traduction*

Ogni atto di scrittura passa attraverso un processo di pensiero, di investigazione dell’immaginario e di successiva trascrizione. Il testo letterario si configura in tal modo come uno spazio formidabile nel quale entrano in relazione, completandosi, da un lato istanze letterarie, poetiche, linguistiche, dall’altro forme ed espressioni di matrice culturale, storica, sociale. Le immagini letterarie sintetizzano ed esprimono questa dialettica; esse sono altresì un importante operatore formale che agisce all’interno del testo grazie alla possibilità di collegare strettamente processi cognitivi e processi creativi. Nel quadro più ampio di un’Europa che si mostra da un lato sensibile alle tematiche identitarie, dall’altro incerta nel proiettare il proprio sguardo sull’altro, fra percezioni, decostruzioni e ricreazioni identitarie, l’imagologia è un valido strumento critico. Nel contesto degli studi di comparatistica letteraria l’imagologia permette di entrare nei meccanismi attraverso i quali lo sguardo sull’altro è all’origine di condizionamenti mentali ricevuti e alimentati.

Ogni lettura imagologica parte infatti da un interesse storico-culturale e si apre naturalmente all’interdisciplinarietà, inserendosi in un progetto di circolazione delle idee senza per questo dimenticare di penetrare nel testo letterario attraverso l’analisi propriamente poetica e il processo ermeneutico collegati alle immagini. Partendo da queste premesse, questa sessione di interventi, raccoglie l’idea di una cultura comunitaria europea inclusiva e plurale e ne indaga la portata in una prospettiva imagologica aperta alla riflessione metodologica, alla relazione con le altre arti, con la traduzione, in una prospettiva interdisciplinare. La prima parte del panel prevede una serie di interventi di natura principalmente teorico-metodologica, mentre nella sua seconda parte saranno proposti alcuni case studies, nel tentativo di accogliere, discutere e sviluppare nuove proposte di intersezione dell’imagologia con altre aree degli studi letterari.

Tout acte d’écriture résulte d’un cheminement de la pensée, d’une investigation de l’imaginaire avant d’aboutir à une transcription. Le texte littéraire représente un espace par excellence où se rencontrent et se complètent d’une part les instances littéraires, poétiques, linguistiques, mais également les formes et expressions d’origine spécifiquement culturelle, historique et sociale. Les images littéraires ne sont que la synthèse et l’expression de cette dialectique; elles agissent d’ailleurs en tant qu’opérateur formel à l’intérieur du texte grâce à leur capacité d’unir étroitement les processus cognitifs et créatifs. Dans une Europe qui se dit sensible aux thématiques identitaires mais reste frileuse lorsqu’il s’agit de diriger son regard vers l’autre, dans un cadre de perceptions, déconstructions et créations identitaires, l’imagologie se révèle être un outil précieux de critique.

Dans le cadre des études de littérature comparée, l’imagologie permet de pénétrer les mécanismes à travers lesquels le regard porté sur l’autre est en fait à l’origine des conditionnements mentaux reçus et alimentés.

Toute lecture imagologique part d’un intérêt historique et culturel et s’ouvre tout naturellement à l’interdisciplinarité s’inscrivant ainsi dans un projet de circulation des idées: sans pour autant l’empêcher d’aller au coeur du texte littéraire à travers l’analyse proprement poétique et le processus herméneutique liés aux images. C’est sur la base de ce principe que cette session d’interventions accueille l’idée d’une culture communautaire, européenne, inclusive et plurielle et se propose d’en étudier l’envergure dans une perspective imagologique ouverte à la réflexion méthodologique, à sa relation avec les arts, avec la traduction, dans une perspective

interdisciplinaire. Dans la première partie de la session s'inscrit une série d'interventions d'ordre théorique et méthodologique; dans la seconde seront proposés des études de cas dans la tentative de déceler, discuter et développer de nouvelles propositions d'intersection de l'imagologie avec d'autres domaines des études littéraires.

Pucherová Dobrota, *Growing up Afro-Czech during the Cold War: Tomáš Zmeškal and Obonete S. Ubam*

The narrative of the African travelling to Europe is typical of the African postcolonial Bildungsroman such as Cheikh Hamidou Kane's *L'Aventure ambiguë* (1961) or Tayeb Salih's *Season of Migration to the North* (1966). What makes the 21st century novel of migration different is that Africa and the West are no longer seen in a dialectical opposition, with Africans as the victims of (neo-)colonialism and the West as a soulless, atheist, materialist society. Instead, they are perceived as part of one world, complementary rather than in irreconcilable cultural conflict, operating with the same or similar references, worldviews and values. The protagonist – in the past exclusively male, nowadays both male and female – is typically a young, high-achieving African professional with a Western education who moves fluidly between the West and Africa and fits almost seamlessly into both. As Achille Mbembe sees it, this is a “new age of dispersion and mobility” (2010) that de-centers Africa, which becomes a place of passage similar to other continents through which Africans pass. This presentation will analyze the shift in the perception of Europe and Europeans in 21st-century African novels of migration by authors such as Chimamanda Adichie, Sefi Atta, and others. Their position as African novelists who live outside of Africa and publish in the West poses a number of questions: of African identity, cultural authenticity, intended audience, and the politics of representation. In a context where external forces of economics and cultural capital force these writers to publish their novels outside of Africa, how does this problematize their position as public intellectuals and historical witnesses? How does it shape their writing ideologically? Is their vision of postmodern African identity relevant to Africans located in Africa?

Puglisi Giovanni, *Identità e complessità: fra imagologia e sincretismi* → abstract not received: See Moll Nora - Proietti Paolo

Raffini Daniel, *Il dibattito sull'europeismo nelle riviste degli anni Venti e Trenta*

Durante il ventennio fascista si assiste in Italia a un acceso dibattito nel mondo della cultura. La debolezza del modello proposto dal regime lascia aperti spazi di dibattito sulla natura dell'arte e della letteratura. Le riviste diventano il luogo deputato per questo dibattito. Tra le questioni principali c'è quella dell'europeismo. Nonostante come afferma Cannistraro l'unica indicazione forte del regime in campo culturale fosse quella del nazionalismo, molti intellettuali cercarono di proporre per la letteratura italiana una via europea, un confronto che portasse la letteratura italiana a essere al passo con le grandi tradizioni europee che andavano sviluppandosi a quel tempo, in particolare con il modernismo e la poesia pura. Ciò che risalta è la volontà di mettere in accordo modernità e tradizione, principalmente in risposta alle avanguardie e ad altre tendenze considerate svilenti per la letteratura. Il dibattito sull'europeismo nelle riviste degli anni Venti e Trenta mira alla creazione di uno spazio per la letteratura italiana nel contesto della letteratura europea, inserendo l'Italia in una dimensione che il regime tentava in quegli stessi anni di negare dal punto di vista ideologico e disgregare dal punto di vista politico. Il dibattito ebbe una certa risonanza, interessando

le maggiori riviste dell'epoca, come «La Ronda», «Il Convegno», «La Fiera Letteraria», «Il Baretto», «900», «La Cultura», «Solaria», «Circoli», «Letteratura», «Campo di Marte» e «Meridiano di Roma». La questione dell'europeismo venne affrontata sia dall'interno del fascismo che dal fronte antifascista, con differenti soluzioni proposte, e destò l'interesse dei maggiori intellettuali dell'epoca. Attraverso una panoramica sugli articoli pubblicati in queste riviste, l'intervento vuole dare conto del dibattito sull'europeismo e dei diversi esiti ottenuti, tenendo conto anche della traduzione come mezzo effettivo di ricezione.

Rahimi Gohar Parissa, *Feminist Manifestoes. Challenging Heteropatriarchy through Pop Culture*

After the first three waves of Feminism which took place in the 20th century, Feminism has gained a great deal of popularity in Western societies in the 21st century, as shown by the success of mediatic campaigns such as #MeToo and #YesAllWomen. Pop-feminism has been strongly criticised by scholars who identify it with a process of commodification and de-politicisation. The interconnection between feminism and mass culture has been seen as an extreme simplification of a complex set of ideals and as a fracture with the past feminist thoughts. Yet, the popularisation of feminism has also contributed to the requalification of its public image and to its dissemination, especially amid young people. The increasing number of contemporary feminist manifestoes constitutes a case in point. Strictly embedded in the mass culture and related to digital activism, they contribute to the construction of new feminist communities. Intended as informative texts, manifestoes use a plain language—in contrast with the elitist academic one—which is easily understandable and has the power to draw masses to the feminist political struggle. However, feminist manifestoes are also part of the pop-feminist phenomenon and thus occupy an ambivalent position in between a support of political activism and subjugation to the dominant culture. In this paper, I will start with a reflection on the nature of feminist manifestoes and on the ways in which they resist/reinforce dominant cultures. I will then present two case studies: Chimamanda Ngozi Adichie's *Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions* and Espérance Hakuzwimana Ripanti's *E poi basta. Manifesto di una donna nera italiana*. I will argue that, whereas some feminist manifestoes reinforce existing hierarchies of power, others—such as the ones examined in this paper—openly challenge dominant heteropatriarchal discourses and their paradigms about gender, sexuality, race and class through an intersectional approach.

Rahimzada Durdana, *The Oghuznamas as Central Asia and Azerbaijan Common Monuments*

The Oghuznamas are written examples reflecting the epic form of thoughts and socio-political views of the Oguzs, containing everything related to the Oghuz people: myths, stories, proverbs, sayings, verses.

Oghuznames are available in different languages such as Arabic, Persian, Turkish and Chinese and various forms (epic, historical, literary). The oldest one is considered the Karluq-Uyghur version from the XII-XIV centuries. This manuscript is protected in the French National Library. The statements about the Oghuz are reflected in the "Divanu lughat-at-Türk" (XI) by Central Asia scholar Mahmud Gashgari. The Rashid al-Ad-Din's "Collection of the Chronicles" is also regarded as an Oguznama version, dating back to the late XII century and the beginning of the 14th century. Khiva khan Abulgazi created the Muslim version of Oguznama in the XVII century as a genealogy of Turkomans. Twelve parts of "Kitabi Dada Gorgud" are also called Oguznama.

This research examines the role of the Oguznamas as a historical source in the investigation of the history, states, governance system, ethnicity and other important aspects of the Oguzes and other Turkoman, Turkic people.

Rákai Orsolya, *Cult, Criticism, Economy: Censorship as a Multilevel Tool and Language in the Emergence of Modern Social Subsystems around 1800*

According to Niklas Luhmann's systems theory, the secularization of society around 1800 can be interpreted as the gradual disappearance of the integrative center that characterized the societies before functional differentiation. Functional differentiation leads to the state where social systems have each their own limited role, and modernizing societies increasingly see it as an anomaly and premodern regression when, for example, religion or economy try to play the role of science or politics.

The censorship of the Habsburg Empire took part in this process in an exciting way in the late eighteenth century. First, it helped create the modern individualizing and totalizing state power in Foucauldian sense, which is a structural feature of all modern social subsystems. On the other hand, the main feature of the new, sensitive *belles lettres* is the unmarked fictionality and the aesthetic effect that can result in unpredictable social processes, the prevention of which will be the task of censorship. The censorship of the era attempts to regulate this process very meticulously: measures divide recipients into groups according to how much they are suspected to read in the so-called emotion-driven way.

The notion of the author and the demarcated work appears in contemporary censorship as well. The purpose of censorship of the era is twofold: it wants to rule out undesirable political effects, but it also wants to optimize the economic benefits of aesthetic effects. In doing so, it contributes greatly to the development of the critical discourse that surrounds works of art as a professional network, regulating the ways and spaces of the valid utterance.

Rossi Umberto, *Ticonderoga, or A Colonial Reading of an Apparently Classical Adventure Comic*
→ Panel: *Stories, History, Communities and Comics: Questioning Historical Graphic Narratives*

In his influential text *Imagined Communities*, Benedict Anderson argues that concepts of nation, nationality, and nationalism are cultural artifacts that can be traced and studied, particularly for how their meaning changes over time and take on greater degrees of political significance. Reflecting similar thinking, we argue that communities tend to consolidate and/or legitimize themselves based on shared narratives. Their members are told and retell the story, or history, of the community, how it came to be, what challenges it faced, what goals it achieved or failed to achieve, what threats endangered it, and so on. This is particularly evident when we talk about nations, but it is true for such smaller territorial entities as regions, cities, districts, neighborhoods, or more fluid groups as peoples, political movements, religions, families, clans, diasporas, nomadic populations, and more. This has of course been true since the earliest civilizations: one may recall how an epic poem like the *Iliad* became a cornerstone of the ancient Greek civilization by telling the story of a war which took place in a by-then far past. But one may wonder if newer forms of narratives can play a similar role, either striving to build a collective identity, or questioning a received narrative that has acted as a foundation of a common identity. One of these newer forms is graphic narratives, aka comics. Of course, the retelling of historical past in such forms may not be faithful to facts as they really took place: authors of historical comics may have invented, altered, or fictionalized such narratives, even positing imaginary past communities. For example, Uderzo and Goscinny's *Asterix* comes to mind, as well as the sanitized and Manichean war comics published by Fleetway.

Besides, historical reconstruction (or—to some extent—construction) has a complex relation with the times in which it is produced: the artists' ability to conjure up a long gone world, to resurrect the dead, to unearth forgotten stories, places, cultures, is of course conditioned by the cultural, social, political background of those artists. What is shown and what is hidden; what is told and what is

withheld; to what extent the historical graphic narrative is faithful to the facts, and to what facts; all these features of historical comics may reveal much, if properly questioned, about the times of the artists, not only the times they depict with words and sequential images. And when it comes at stories/histories of communities, or narratives playing a role in the construction of a community's identity, this relationship may be even more complex and ideologically, politically, and ethically charged.

The presentations in this panel will thus question the political, cultural, ideological subtexts of old and new historical comics, and the theoretical and methodological issues raising from such a questioning, which will hopefully pave the way for a long-term research on this area of graphic narratives.

This panel stems from a special issue of the journal *Status Quaestionis* edited by the chairpeople, which will be published in June 2021, and is sponsored by the ICLA Research Committee on Graphic Narratives.

Rufat Hélène, *Avec le fragnol de Pas pleurer (L. Salvayre): "L'imaginaire hétérolingue" subversive*

L'abondante présence du fragnol dans le roman *Pas pleurer* de Lydie Salvayre a déjà suscité l'intérêt de la critique quant à sa signification politique, affective, intertextuelle voire même quant à ses répercussions dramaturgiques. Pour cette étude, nous orientons surtout nos analyses vers « l'imaginaire hétérolingue » car, comme le remarque Myriam Suchet, l'hétérolinguisme insiste davantage sur la différence plutôt que sur la diversité des langues (ce qui reviendrait au plurilinguisme). Il s'agit ainsi de s'intéresser à cette langue qui se représente comme *une autre*, dans le contexte très normatif de la langue française.

L'étude des représentations (affectives) de l'environnement et des relations, par les personnages qui adoptent le fragnol, permettra d'établir un croquis de l'imaginaire à l'œuvre qui va au-delà de la « surconscience linguistique » (Lise Gauvain). Cependant, étant donné que dans *Pas pleurer*, la mère de la narratrice, Montse, est celle qui emploie le plus cette « langue mixte et transpyréenne » (Lydie Salvayre), il serait préférable de parler de l'imaginaire de l'exilée espagnole en France, et donc de prendre en compte sa dimension féminine.

Moins que les dispositifs linguistiques mis en place dans le roman, c'est le fait que la forme de l'écriture est porteuse de la subversion des idées exprimées par des femmes qui va retenir notre attention dans cette étude. Le fragnol pourrait être le reflet linguistique et littéraire de la subversion des idées républicaines espagnoles, et des valeurs humaines qu'elles intègrent. Le fait d'établir un rapport défamiliarisant avec la langue officielle contribue alors paradoxalement à « francophoniser » (P. Aron et A. Viala) la littérature française, de manière originale, en adoptant ces autres formes d'expression étrangères.

Sabato Milena, *La traduzione della riforma. L'interpretazione dell'opera di Carlantonio Pilati nel Settecento europeo tra interesse e priorità ideologiche*

A poche settimane dalla pubblicazione (nel 1767), anonima e con falso luogo di stampa, la Riforma d'Italia dell'illuminista Carlantonio Pilati (1733-1802) è considerata da più parti un testo di sicuro interesse e, allo stesso tempo, attira gli interventi censori laici ed ecclesiastici. Era un'opera di forte impatto già dal titolo, con un programma riformatore, per nulla utopistico, pensato per l'Italia del 1766; ma conteneva pagine giurisdizionaliste e anticuriali, dunque ad alto rischio di sanzione, che sfidavano coraggiosamente la censura, ignorando anche le dinamiche della comunicazione politica che dello stile facevano sostanza. Un libro come questo avrebbe presto trovato il suo traduttore (del resto, Voltaire lo dava per scontato). Le prime a uscire furono le versioni francesi, attraverso due iniziative editoriali autonome: la prima pubblicata a Parigi, la seconda ad Amsterdam. Si trattava di iniziative editoriali accomunate dall'interesse nei confronti del testo italiano e delle sue potenzialità,

ma diversissime per stile traduttivo e priorità ideologiche. Una versione in lingua tedesca dell'opera sarebbe uscita invece solo nel 1775, a Zurigo. Si trattava questa volta di una traduzione fedele, in un ambiente che scommetteva sull'attualità dei contenuti anticuriali e giurisdizionalisti dell'opera di Pilati. Il paper, soffermandosi sulle traduzioni francesi, intende mostrare come queste prime traduzioni siano l'esito di selezioni drastiche e di interventi tali da imprimere al testo un accento nuovo e più o meno radicalizzante, che si spiegano considerando soprattutto i particolari contesti politico-istituzionali. L'edizione parigina, in particolare, riflette, da una posizione anti-parlamentare, i bisogni dell'area francese, dove una riforma della giustizia è paralizzata da anni da un grave conflitto che oppone i tribunali (parlamenti) alla Corona. E come molti altri libri, anche la Riforma d'Italia conosce il destino di essere letto e utilizzato con obiettivi diversi, quando non opposti.

Sabljo Mirna Sindičić, *Branding the Immigrant Author. Velibor Čolić and His Exile for Beginners*

Velibor Čolić (1964), a writer born in Bosnia and Herzegovina, has been living and working in France since 1992. He is a professional writer and freelance journalist who writes mainly in French language. Gallimard has published his novel *Exile for Beginners (Manuel d'exil)* in 2016. The novel, whose subtitle is "How to Succeed in Exile in Thirty-Five Lessons" begins with the arrival of a young hero in Rennes. He speaks clearly about his everyday life upon the arrival in France, a country in which he does not know anybody and whose language he does not speak.

Exile for Beginners could be labelled as migrant literature, a literature that tells the story of migration experiences and "seeks success in one culture while talking about another" (Xavier 2016). Čolić's work capitalizes on the experience of migration while calling into question the national foundations of literature. Oana Sabo (2018) argues that migrant texts are best understood as cultural commodities that mediate between literary and economic forms of value, academic and mass readerships, and national and global literary markets.

The aim of this paper is to analyze mainstream media promotion of *Exile for Beginners* in France and Croatia (especially the marketing strategies used by the author himself) and to show that the path to literary consecration, in this case, leads to Paris, the world capital of literature (Casanova 2008).

Saez de Adana Francesco, *Terry and the Pirates as a Chronicle of the Sino-Japanese War*

In the first half of the twentieth century, American comic strips very often reflected the historical events that were happening at the same time of their publication in the newspapers. The most paradigmatic case happened during the years of Second World War in which practically the plot of almost every strip was involved, in one way or another, in the war effort. The case of *Terry and the Pirates* by Milton Caniff is particularly relevant because the series was a historical chronicle much before the entering of the United States in the war. The strip started as one more of the adventure strips that appeared due to the necessity of entertainment derived from the Great Depression. However, Caniff's obsession for the realism transformed it in a chronicle of the life in China during the 1930s. In this situation, when the Japanese invaded China of 1938, Caniff could not avoid involving his characters in this conflict in he wanted to continue being faithful to the reality. In this way, before the official support given by the US government to the Chinese resistance after Pearl Harbor, the American protagonists of *Terry and the Pirates* were helping the members of that resistance against the Japanese invader. This presentation shows how this conflict was narrated in the series. The most interesting thing is that the events narrated in *Terry and the Pirates* were contemporary to the real conflict and that the series was published in the newspapers together with

the news of that period. The paper will prove that some Americans did not have a lot interest in the foreign news at that moment, but they followed the comic strips fervently. Therefore, *Terry and the Pirates* became of the sources of information about that international conflict as this presentation will show.

Samaha Dima, *Lieux et non lieux européens, entre mémoire et imagination*

Ma communication portera sur une lecture de *Exit West*, de Mohsin Hamid. Il s'agit de voir comment la fiction littéraire aborde les questions de l'espace et de la migration dans un monde contemporain au sein duquel nouvelles technologies, modernité et misère humaine s'entremêlent sans cesse. J'interrogerai le choix du format (chapitres courts, style factuel troisième personne du singulier), le recours au fantastique, les références voulues à une multitude de lieux réels.

Je proposerai une réflexion sur la fonction nouvelle de ces lieux, en ayant recours à des concepts comme le non-lieu qui permettent d'envisager la migration humaine et l'identité au sein de la communauté sous un nouvel angle.

Ma communication s'intéressera également à la fonction du récit et de sa contribution à la construction de nouvelles représentations spatiales et identitaires. *Exit West* envisage-t-il les espaces européens (camps de réfugiés, îles grecques, squats londoniens, etc.) comme des lieux de transits ou des lieux d'imagination (au sens donné par Arjun Appadurai) tournées vers le futur ? Cette question et la réponse qu'on tentera d'y apporter à travers notre lecture du roman de Hamid nous permettront d'aborder la question des lieux, des frontières, et des identités en territoire européen, à travers la perspective migratoire.

Sampagnay Louise, *Construire une communauté de penseurs, chercheurs et autobiographies plurilingues au XXe siècle: des vies entre les langues, de Leonard Forster à Elias Canetti*

Le plurilinguisme en littérature a largement été exploré depuis les travaux fondateurs de Leonard Forster dans les années 1950 ; du changement de langue opéré par des auteurs monolingues dans le cadre d'un exil aux considérations épilinguistiques ou aux occurrences hétérolingues multiples et enivrantes d'écrivains plurilingues, le mélange des langues n'est plus considéré comme une aberration. Toutefois, un préjugé monolingue (Pavlenko, 2006) semble prédominer du côté académique : chez Claude Hagège, Michel Serres ou Jacques Derrida se dégage une tendance à considérer le plurilinguisme comme altérité radicale d'un monolinguisme perçu comme normatif, même par des chercheurs et penseurs plurilingues.

Cependant, on relève chez ces auteurs ce que l'on pourrait nommer un « moment autobiographique » au sein des travaux - même parmi les plus académiques - portant sur la multiplicité des langues. Tout se passe comme si seul un rapport forcément affectif aux langues pouvait justifier d'un intérêt personnel et de recherches scientifiques sur le multilinguisme. Notre contribution vise à montrer qu'un filet intertextuel parfois presque invisible rassemble les locuteurs plurilingues, qu'ils parlent plusieurs langues depuis l'enfance (Hagège, Canetti, Hugo Hamilton) ou que leur plurilinguisme ait été acquis tardivement (Forster, Ó Cadhain). Cet élan autobiographique caractérise à la fois les essais académiques de Forster par exemple (*The Poet's Tongues*, 1968) et les textes littéraires, autobiographiques notamment : que l'on songe à *La Langue sauvée* de Canetti (1977) et au plurilinguisme « flamboyant » (Demet, 1998) de ce dernier. À travers quelques exemples, nous montrerons en quoi l'énonciation d'un je plurilingue n'est pas qu'une affaire personnelle ni un cas de narcissisme linguistique. Certes, chaque plurilinguisme est nécessairement unique puisque chaque combinaison de langues, mode et moment d'apprentissage, choix de langue(s) d'écriture est singulier. Toutefois, nous postulons que se crée au XXe siècle, en littérature comme dans la

recherche, une communauté de locuteurs plurilingues, notamment par le biais d'une relation autobiographique intertextuelle.

Santovetti Olivia, *Elena Ferrante and the Book of No One; or How to Create Communities of Readers with an Agenda*

Few other novels of contemporary literature have managed to create communities of readers as passionate and as globalised as Elena Ferrante's Neapolitan novels. Cohesion developed because her books seemed to offer not only a compelling read but also a shared and sharing experience. The result was the 'Ferrante fever': book launches, book clubs, book parties and, most interestingly, collaborative and creative exchanges between readers, translators and critics (the most recent example of this is *The Ferrante Letters: An Experiment in Collective Criticism*, 2020).

This paper will first retrace Ferrante's own reflection on readers, reading and reception (as formulated in her essay 'The Book of No One'). It will then analyse and ponder the way in which the Elena/Lila model as 'creative couple' (which deliberately embodies Luce Irigaray and Luisa Muraro's feminist concept of 'female genealogy') has generated a cascade of 'creative and creating' female collaborations (in primis that of Ferrante/Goldstein) which is energising and empowering her community of readers. 'Community' should be interpreted as a broad category: readers, interviewers, scholars, critics, film directors and translators, who, in their own way, all contribute to the co-creation of the novel. And the 'novel' too should be taken as a broad category to include Ferrante's text and that of her readers, the continuation of her novel outside her text: or, as Ferrante writes in 'The Book of No One', 'the book that is created in the relationship between life, writing, and reading'. The coming to the forefront of readers, translators and critics will be linked to Ferrante's choice to remain anonymous, or rather, absent ('I didn't choose anonymity; the books are signed. Instead, I chose absence').

Schmich Niklas, *Continuity as a Resolution of Crisis? The (Re)imagination of Culture in the Postwar Periodicals Les Temps Modernes, Merkur and Realidad*

There are undoubtedly different basic forms from which to think, in general and free from any disciplinary boundaries, the resolution of a profound cultural crisis. Thus, those writers, sociologists, cultural philosophers and other intellectuals who have lived and live through such crises have always argued not only about an adequate diagnosis or genesis of the inhibiting causes and inherent social, historical and cultural dynamics of their crises, but also about whether they can be overcome more by transformation (in the sense of a shape-changing transition), metamorphosis (in the sense of a revolutionary overthrow) or by the notion of continuity (as a more even continuation and constant superior context).

These were also the very questions that the editors and contributors of the cultural magazine *Les Temps Modernes*, founded in 1945 by the philosophical heavyweights Jean-Paul Sartre, Maurice Merleau-Ponty and Simone de Beauvoir; the "Deutsche Zeitschrift für europäisches Denken" (subtitle) *Merkur*, headed by the editors Hans Paeschke and Joachim Moras since 1947; and the "Revista de Ideas" *Realidad*, published in Buenos Aires from 1947 to 1949 by the Argentine cultural philosopher Francisco Romero and the exiled Spaniards Francisco Ayala and Lorenzo Luzuriaga, asked themselves.

There is no direct contact between the editors of these three projects that is worth mentioning in terms of intellectual history. However, they do have one thing in common - apart from their integration into the broader historical context of the post-war period and the crisis-agenda that goes with it: their relationship to the past... Each of these three magazines fill a gap in their own cultural field, which resulted from the (interim) disappearance of renowned publications of the interwar

period - the *Nouvelle Revue Française* was banned from publication from 1944 to 1953, the *Europäische Revue* disappeared in 1944 and the *Revista de Occidente* ended its first publication phase with the beginning of the Spanish Civil War in 1936.

But does this legacy also mean that these magazines are trying to tie in with the concept of cultural of their predecessors? To answer this question we will, firstly, look at the influence of their predecessors; secondly, examine the three publications' concepts of culture by analysing their specific editorial dynamics; and thirdly, compare their understanding of what culture means in terms of the different conditions in which they operate. While interwar intellectuals such as the German Romance scholar Ernst Robert Curtius and the Spanish philosopher of life José Ortega y Gasset were still in a direct exchange to activate a crisis-ridden Europe, the question is how post-war intellectuals of the Second World War relate to this legacy in order to (re)imagine culture – for example in terms of continuity?

Seidler Sophie Emilia, *Monsters Beyond Exclusion: Hybrid Bodies Connecting Species, Genders, Times, and Genres*

Monsters, beasts, freaks, and hybrids have haunted literature, arts, fantasy, myth, science, and theory from antiquity to the present day. “They can be pushed to the farthest margins of geography and discourse, hidden away at the edges of the world and in the forbidden recesses of our mind, but they always return,” as Cohen argues in *Monster Theory* (1996). The Enlightenment in Western thought established criminalization and medicalization as standard approaches towards the impure, imperfect, and unruly Other.

Since the 1970s, literary and critical theory paved the way for a positive reading of extraordinary bodies: demonization, fixation, stigmatization, and abandonment were replaced with the empowering embrace of alterity and individuality. From the poststructuralist fascination with difference to newer trends in critical theory (3rd and 4th wave gender and queer studies, disability studies, posthumanisms, inter-disciplinary monster studies), the attitude towards hybrids now strives for integration, cohabitation, and imitation.

Yet such assertive readings of monstrosity and hybridity are not without precedents: Ovid’s *Metamorphoses*, a textual monster and multi-generic hybrid that also features numerous extraordinary creatures, anticipates contemporary claims about fluidity and porosity of categories (identity, sex, shape, status). Far from disparaging hybridity and deformation, Ovid’s transgressive text opposes the alleged human exceptionalism, subverts hierarchies between genders and species, and teaches respect towards others, be they human, animal, inanimate, or mixtures thereof. Two-thousand years later, the Ovidian monstrous discourse reemerges in Georgi Gospodinov’s postmodernist novel *Physics of Sorrow* (2011). Taking the image of a Minotaur-like, deformed child as a starting point, the narrator reflects upon normativity and subversion, myth and history, until Ovid’s diegetic world and post-Soviet Bulgaria gradually merge into each other.

Against the backdrop of contemporary critical and feminist theory, my paper analyzes the appreciative monstrous and hybrid discourses in these two literary works that subvert politics of exclusion, marginalization, and categorization.

Seiler Sascha, “*The Centre Cannot Hold*”. *Reflections on an Ever-Faster Response Culture*

While the world around us is revolving ever-faster, it was only a matter of time that literature would start to take up that speed. In the age of globalization, we are confronted with digital and technical developments that make it possible to reflect current political and social issues in real time. But how does this affect the aesthetics of writing as such? Is what might be referred to as “quick-response literature” a creative process that stresses inclusiveness in the context of an ongoing globalization of

technology, business and culture? Must we perhaps overcome an idealized vision of culture – and especially literature – as a form of quiet, slow and thoughtful introspection? Or should we rebel against this trend (which can currently be observed with texts – even printed as physical books – reflecting the *Covid 19*-pandemic), which basically mirrors the unreflected white noise emerging from social media? The difference – for instance – to the literary reaction to another social event of global consequences like 9-11 twenty years ago, is especially striking. In my paper I want to deal with these questions from the perspective of a literary scholar and critic as well as from the perspective of an editor of a large literary magazine.

Sottilotta Elena Emma, *“I Was Told by an Islander”*: *Constructing Imagined Communities in Nineteenth Century Folk and Fairy-Tale Collections by Women Writers in Italy and Ireland*

The surge of folk and fairy-tale collections became a preponderant cultural phenomenon in the European shifting panorama of the nineteenth century. In this historical phase, intellectuals, scholars and popular culture enthusiasts devoted their time and skills to transcribing, editing and collecting traditional narratives from the ‘mouth of the people’. The phenomenon of folkloric collection in the long nineteenth century revolved around a crucial process: the relationship between outsiders and insiders, between ‘foreign’ upper-class collectors and the ‘folk’, who belonged to a lower social class and to a well-defined community. While acknowledging the central influence of renowned male figures to the burgeoning field of folklore studies, the role that women played in the gathering and publication of folkloric narratives at this specific historical juncture, when most of the opportunities for cultural and civic engagement were still precluded to them, can offer an alternative perspective on this phenomenon.

This paper is primarily concerned with the recognition of women’s contribution to folklore studies in the late nineteenth century, with a comparative focus on Italy and Ireland. The twofold focus on the Italian and Irish national contexts allows to acknowledge the similarities and differences between two emerging nations that faced radical political and social changes towards the end of the nineteenth century, a period when questions of identity assumed a pivotal dimension in intellectual circles and cultural debates. By exploring the folkloric writings penned by pioneering women who worked in, and were inspired by, Italian and Irish insular contexts – namely Laura Gonzenbach (1842-1878), Grazia Deledda (1871-1936), Jane Wilde (1821-1896) and Augusta Gregory (1852-1932) –, this paper seeks to frame the influence of these women writers and collectors on the perpetuation of folkloric insular narratives, by relocating them within a broader transcultural and transnational framework.

Štimec Marina Protrka, *Censor’s Scissors in Croatian Literature: Shaping an (Inter)national Community*

Considering some of the most well-known examples from Croatian literature, this paper will consider the influence of the censor’s power in shaping the literary field in the second half of the nineteenth century and the first decades of the twentieth century. Comparing dominant narratives produced mainly in Romantic literary periodicals with those produced by modernists at the turn of the century, it becomes obvious that transformations in the literary field are interrelated with the field’s understanding of its own community. At the begging of the twentieth century the walls of national imaginations began to have a broader sense of communal and wider understanding of politics in young literary movements. The usual aim of censorship as a political intervention in the literary field at the time was to determine the scope of literacy as well as what Rita Felski has called the uses of literacy. However, linearity of this intention was abolished with the transformative

nature of the aesthetic and its ability to change the public or political space by allowing the invisible to be seen, giving, in Jacques Rancière's sense, the part to those who have no part. With their manifestos, movements, assaults, and revolutions, young literary movements in Central, East, and South Europe at the end of the nineteenth century were in the position of collective deterritorialization of language and the individual connection to a political immediacy, as well as the collective assemblage of enunciation. Their attempt to make themselves visible in a public domain could be compared to that of their forefathers from the age of Romanticism. Following some of their poetic and political choices, the Youth introduced a step further, the step towards generational difference. The most distinguishing in that line was their secession from their ancestors and their way of imagining, speaking, and writing toward an (inter)national community.

Stojmenska-Elzeser Sonja and Maja Jakimovska-Toshic, *The Controversies of Slavic Intercultural Community in the Past and in the Present*

Slavic peoples have contributed a lot to the common European values through the history. We will just remind of the great mission of Slavic educators Cyril and Methodius in 9th century, mission that had an extraordinary cultural meaning; then, the great Byzantine art, the specific Slavic written tradition from Middle Age, the Bogomil movement - early anticipation of European reformation, the famous folklore, renewed and popularized in the time of Romanticism. Looking at the work of Saint Cyril and Methodius from one contemporary perspective, we can conclude that the transfer of some attitudes, ideas, ideologies, aims through diplomatic means, valid for a period of more than 1100 years, in its basic form can represent expansion and mutual perception of the values and the gains of the civilization for the European nations today. Balkan also had in some historical moments the role of irradiation center, but after the anonymous position of Balkan's cultures during the Ottoman period, they had to make great efforts to reestablish the interrupted connections with the European matrix.

Migrations and exile are also common points in Slavic cultures. Being the root of the modern European civilization, and also a crossroad between western and eastern influences, the crossing-point of various religions, philosophies and comprehensions of the world, the Mediterranean transcontinental cultural zone is a model of intercultural compendium, which conserves the European cultural memory, but also participates in the European current cultural movements and creates its contemporary profile. In this frame there is also a Slavic element (the cultures of South-Slavic peoples) which is important and worth of discussing.

Slavic community is changeable and dynamic, and the position of Macedonian literature as Balkan Slavic literature in it is very unstable, sometimes emphasized, sometimes slightly neglected or even ignored. The comparative approach is especially important for the research of the Slavic intercultural community, which remains one of the most contradictory and most provocative communities with strong but, at the same time, fragile links.

Understanding comparative literature as a "discipline of decolonization," Italian scholar Armando Gnisci suggested the elimination of the opposition between small and great literatures, powerful and weak cultures. He realizes the interliterary process as a *colloquium* among all the various cultures and literatures in the world. It is also the case with the cultures integrated in the Slavic community. In one of his texts he writes: "If it is true that all of us live in one 'postcolonial' world, in that world the ex-colonists have to learn to live as equals and together with the ex-colonized". This relates with the Slavic community, in the boundaries of which also exist, in a special way, ex-colonists and ex-colonized cultures. Their task is to learn to live together with the necessary respect for each other and to improve their communication in order to familiarize themselves with their respective differences or similarities.

Stryjakowska Anna, *The Feeling of Uprooting as a Factor of Inclusive Identity in Olga Breininger's Prose*

The article is devoted to the problem of inclusive identity in Olga Breininger's autofictional novel 'В Советском Союзе не было аддерола' ('There was no Adderall in Soviet Union') and several accompanying short stories. The interdisciplinary methodological basis of the investigation is formed by the theory of autofiction and literary subject, as well as the studies on identity. The analysis focuses on the protagonist, a Harvard PhD student born in the Kazakh SSR, who recalls the experiences of transnational migration that formed her. It is claimed that the consequent feeling of uprooting, no matter how traumatic, help her construct an inclusive identity. The character's solitude has a liberating nature, making her a flexible person, open to the diversity of people and cultures, capable of making any place on earth her home. Nevertheless, all stages of life (childhood in Kazakhstan, refugee camp in Germany, studies in Oxford, a trip to the Balkans, a brief stay in Chechnya), are not just blurred postmodern episodes, but, like a palimpsest, they contribute to the protagonist's original identity, strengthening her extraordinary intelligence and inner strength. The analysis will not ignore the negative effects of constructing global identity, emphasized by Breininger. The constant movement – initially forced by political factors, later voluntary, motivated by an internalized need – puts the protagonist in a state of distraction, physical and mental crisis. Still, the ability for mature, in-depth self-reflection allows her to question the sense of destructive ambitions and give voice to the need for introspection and finding a mental haven. The latter is not an easy goal – the analysis reveals the protagonist as a person who both craves constancy and undermines the opportunities to build it, which leads to a conclusion that Breininger emphasizes the incompatibility between a broad, global identity and a sense of belonging.

Subrizi Carla, *Arte contemporanea e processi di inclusione: i musei, gli spazi indipendenti e la creazione di nuove forme di comunità*

Negli ultimi anni il sistema dell'arte contemporanea è stato attraversato da profondi cambiamenti che hanno posto dinanzi a molti interrogativi sia il museo che l'esposizione. Una molteplice serie di nuove situazioni (collettivi, spazi indipendenti, fondazioni) sono nel frattempo nate con l'obiettivo di costruire spazi differenti sia per la partecipazione del pubblico, sempre più differenziato e non semplicemente costituito da specialisti del settore. Il museo stesso sperimenta diverse forme di partecipazione e diventa il luogo in cui il pubblico insieme all'artista (con workshop, laboratori, residenze d'artista all'interno dello stesso museo) diventa parte dello stesso processo che conduce alla produzione dell'opera. L'arte funziona così come "agente" non soltanto di trasformazione sociale ma anche di costruzione di pubblici a partire da storie, desideri, forme culturali non soltanto da conservare ma anche da sviluppare e porre in interazione con le forme e le pratiche di vita. Il bisogno di includere produce non soltanto comunità a cui partecipano persone provenienti da contesti culturali, generi, razze differenti ma anche la costruzione critica e politica di processi di condivisione esemplari che puntano a costruire prospettive e scenari culturali inediti o comunque consapevoli.

L'intervento analizzerà attraverso casi specifici cosa stia avvenendo nel mondo dell'arte dal punto di vista della costruzione di nuove forme di pubblico, partecipazione e inclusione.

Suchecka Karolina, *"Et je tends vers toi des mains impuissantes, hélas! Je ne suis plus à toi". Révéler l'émancipation d'Eurydice au sein d'une cartographie hypertextuelle numérique des réécritures du mythe*

Le projet d'édition comparative numérique des réécritures du mythe d'Orphée et Eurydice dont je

souhaite parler a pour objectif de combiner un héritage culturel spécifique avec les technologies les plus récentes et de valoriser les réécritures et l'intertextualité. Avec un recours aux outils numériques les plus récents, comme les logiciels de détection des réutilisations, il est possible d'effectuer de nouvelles analyses sur un ensemble imposant et hétérogène d'œuvres, du XVe au XXIe siècle, de contenu comparable mais très éloignées structurellement et lexicalement. La cartographie hypertextuelle du topos orphique ainsi conçue regroupe les résultats d'une comparaison intertextuelle d'un ensemble intermédial d'œuvres, de manuscrits anciens à des albums pour la jeunesse.

Nous proposons de nous pencher sur ce que ce projet révèle concernant la figure de la femme d'Orphée, Eurydice, tant de point de vue narratif que lexical, structurel et iconographique. L'émancipation de cette figure féminine est intéressante. Passive et secondaire à l'origine du mythe, Eurydice se voit attribuer progressivement une place majeure dans les textes contemporains, après avoir été dépoétisée, puis réduite à la force motrice de l'art et à la philosophie orphique, jusqu'à devenir la lyre du poète. De nombreux érudits s'étant penchés sur ce sujet⁵, nous proposons d'examiner la manière dont les outils informatiques nous permettent de nous joindre à ces propos savants à l'aide d'une interface modulable et de réseaux de relations intertextuelles qui s'avèrent aptes à apporter des preuves formelles à ce qui a été constaté jusqu'alors par des méthodes empiriques.

Une fois regroupées, les facteurs caractéristiques de la figure d'Eurydice, extraits d'une quantité importante d'œuvres et compilés au sein d'une base de données, permettent non seulement des analyses quantitatives et qualitatives de l'évolution de son rôle au sein du topos, mais aussi de concevoir un système permettant de retrouver Eurydice là où elle n'est pas nommée directement et où la réécriture devient une allusion.

Sulis Gigliola, *The "Comedy of Languages" from Renaissance Theatre to Andrea Camilleri: Multilingualism, Misunderstanding and Laughter in the Italian Literary Tradition*

This paper focuses on not knowing, not understanding, and misunderstanding languages as literary *topoi*, on their uses for comic effects and on their ideological underpinnings. The case studies are taken from the Italian literary tradition, where multilingualism has an important, uninterrupted presence since its Medieval inception and up to nowadays (from Dante's *Commedia* to both experimental writing and popular fiction of our times). Two key literary genres from two different moments of this tradition will be compared and contrasted: theatre in Renaissance times and 20th/21st-century narrative fiction. In particular, it will investigate the legacy of the 16th-century *commedia delle lingue* ('comedy of languages') in the novels by Andrea Camilleri, a contemporary writer who became the author of successful detective fiction after a long career as a theatre director and producer. In particular, the paper examines: 1) how languages and dialects are used to define characters coming from different regions, thus highlighting the national fragmentation and polycentrism; 2) how the clash of languages is functional to the development of the plot, either as a barrier that prevents communication or as a distortion of the intended message, with unexpected effects; 3) how the linguistic clashes and misunderstandings produce comic effects; and 4) how writers use creatively multilingualism to carve for themselves spaces of freedom in terms of linguistic experimentation.

Syrový Daniel, *Between Policing and Literary Criticism: Habsburg Censorship of Literature in Lombardy-Venetia*

Literary censorship was a policy concern during the Habsburg domination that was as central in Lombardy-Venetia as it was throughout the Empire. Its organizational structures and legal contexts between 1815 and 1848 can be reconstructed fairly easily in a comparative approach, but the practical side of censorship is less well known, despite a considerable amount of archival material at our disposal.

In particular, this paper asks about the role of censorship in shaping the literary field of Lombardy-Venetia beyond certain famous or infamous conflicts regarding freedom of expression and an increasing tension between nationalist tendencies and the conservative government, especially from the 1830s onward. High profile cases, such as banished “classic” books or magazines, the seizing of smuggled items (often with international diplomatic ramifications), and the punishment of writers and publishers, have been a focus of historical scholarship, and for good reasons.

However, given the way censorship was effected, all published texts had to be expressly admitted in order to be published and distributed, which made the daily work of the censors central to a functioning publishing industry. In practice, this meant that individual censors could influence for the selection of texts to be printed, and they not only sought transgressions in terms of politics, religion, and public decency, but also had an eye on the quality of the texts; in other words, they engaged in literary criticism. Many of the items under scrutiny may be forgotten today and never became part of the canon, but the censorship documents still provide important contexts for a crucial period in Italian literary history, and help us better understand how power structures in the literary field were negotiated between market concerns, literary aesthetics, and a government institution increasingly focused on conservative policies.

Szmidt Olga, *“I’m Lucky, Because Being a Polish Writer I Was Not Shaped by Poland”*. *Polish Contemporary Literature and the Quest for Second Language in the Era of Global Literature*

Research on Polish émigré literature – as well as on literary pieces written in Polish but published or created abroad – has resulted in many monographs and in-depth analyses. The issue of Polish literature in exile is also perfectly recognizable for a broader literary audience – not only due to its durability in subsequent epochs, but since the position of writer in exile was occupied by the most outstanding Polish authors, to mention only Witold Gombrowicz and Czesław Miłosz. A parallel topic would concern authors who create not in their native Polish, but – simultaneously or subsequently – in a second or even a third language as Joseph Roth or Joseph Conrad.

The incomparably little national, cultural, and linguistic diversity as compared to the pre-war period creates a homogeneous literary language. Contemporarily we would not discuss trends in multilingual literature in Poland, but rather individual idiosyncrasies; unique literary and multi-language strategies rather than literary schools. Today we would not ask: Yiddish or Polish? German/French/Hungarian/Ukrainian or Polish? But rather wonder: why Polish rather than English?

My presentation will be focused on a very small, albeit diverse, group of writers writing in Polish after 1989, for whom Polish is not the first language. I would like to reflect on the motivations behind these literary decisions. The main focus of the presentation will be, however, the linguistic and artistic consequences of this strategy. Can the analysis of such isolated cases (Żanna Słoniowska, Soren Gauger, etc.) serve a critical revision of the national canon or maybe global literature? Can these unusual constellations reveal an image of world literature beyond the topic of national identity? What can languages with no chance of becoming global ones offer to a contemporary multi- or bi-linguist writer? And finally: how to ask these questions and not be trapped in a dead-end discussion about national identities?

Taylor-Batty Juliette and Jessica Bradley, *Not Knowing Languages in Multilingual Literature*

How does multilingual literature force the reader to engage with the otherness of the writer's linguistic world(s)? How does the writer present the experience of not understanding languages, and how does the reader deal with not understanding all the languages used? Language memoirs such as Eva Hoffman's *Lost in Translation: A Life in a New Language* (1989) can help us to understand the linguistic alienation experienced by the migrant writer. Other types of experimental texts, however, engage the reader with the linguistic otherness of the writer's linguistic worlds in much more radical ways, by forcing the reader into a position of *not* knowing and *not* understanding. In this interdisciplinary paper, we will draw on literary studies, applied linguistics and translanguaging theory to argue for the significance of not knowing within multilingual literary texts.

We will focus our paper on a long poem by the trilingual modernist writer, editor and translator Eugene Jolas, *Words from the Deluge* (1941). In his autobiography, *Man From Babel*, Jolas describes the languages spoken by himself and other young immigrants to New York as a 'baragouin', 'a grotesque alloyage of primitive English and illiterate German, mingled with accents and sonorities from Balkan and Latin tongues.' (Jolas, 1998, p. 21) *Words from the Deluge* appropriates that 'baragouin', mixing and blending English, French, German, Spanish and Italian. The poem performs and enacts some productive effects of 'not knowing' languages: 'incorrect' English, blended languages and multilingual devices create poetic effects and new linguistic formations. The poem's multilingualism challenges what Yildiz (2012) has defined as the 'monolingual paradigm', and reflects a conception of language that, we argue, is much more in keeping with recent translanguaging theory. The poem also, however, presents particular linguistic challenges, even for the multilingual reader, who is forced into a position of partial understanding. In this paper, we argue that this experience is positive and productive.

Tepavac Marija, *What a Worker Can(not) Do: The Working-Class Novel Paradigm in the Dardenne Brothers Cinema*

The cinema of the Dardenne brothers with its narrative complexity contributes to the inseparability and interconnection of the study of world literature and cinema. In this presentation, the cinematic oeuvre of the Dardenne brothers will be introduced as the medial extension of contemporary working class literature, positioned as the criticism of the post-capitalist working environment and European hospitality. Every film discussed questions a capability of the society to be truly inclusive for the marginal society members. Firstly, we frame the concept of the working class literature as the communicative part of world literature (Perreira) and afterwards we observe the narratives of the chosen films through the frame of the leftist political novel (proposed by Kohlmann). The presentation focuses on the narratives that offer a camera-adjusted narratives of the ex/inclusivity of the groups that require structural and systematic support (workers, ill people, abused children, immigrants etc.) *Promise*, *The Son*, *Rosetta* and *Two days, One Night*. Those films act as a medium for the criticism of the neoliberal labour market and the position of the individuals within their everyday life (Lefebvre) represented in European culture. Aesthetic ideology and political/textual effects of the movies fit in with the new interests of the contemporary working-class fiction, while they practice Levinasian visual grammar (Melon). We believe that the cinema of the Dardenne brothers is placed in the artistic paradigms of responsible realism (Mosley) set by neo-Marxist aesthetics proposed by Lukacs, Brecht and Benjamin. Observing the cinema of the Dardenne brothers through theoretical frame of socialist literature, and especially the working-class novel, a new ground of discussion about the before-mentioned cinematic narratives is constituted. In this way they open up towards the concept of the (in)equality of the hospitality in European culture today and this work will explore its before mentioned representations.

Testa Giorgia, *Du fou à l'anarchiste. Petite phénoménologie de la marginalité dans Le Mur de J.-P. Sartre*

Les cinq nouvelles du recueil *Le Mur* (1939) mettent en scène cinq représentations différentes de l'*outsider*, de l'homme (ou de la femme) qui assume la posture de la marginalité au sein d'une société – celle de la France de l'entre-deux-guerres – encore fortement codifiée.

Il s'agira de mettre en lumière la *variatio* opérée par Jean-Paul Sartre, à savoir la modulation du thème de « l'Autre » dans les récits du recueil : du fou pathologique de « La Chambre » au fou meurtrier de « Érostrate », en passant par les anarchistes espagnoles de « Le Mur », par le féminisme boiteux de « Intimité », jusqu'à la stratification du personnage marginal de « L'Enfance d'un chef » (nouvelle que l'on peut considérer comme un véritable *Anti-Bildungsroman* à cause de la formation négative de son protagoniste, le jeune Lucien Fleurier : surréalisme poétique, pédérastie, névrose, fascisme), l'écrivain-philosophe explore les seuils de la société, en questionnant les personnages sur la « sincérité » et la « responsabilité » que le rôle de l'*outsider* comporte.

Ainsi, on pourra remarquer que le jugement sartrien sur la marginalité semble osciller entre l'admiration et le rejet, entre la volonté de réintégrer « l'Autre » au sein de la collectivité et la nécessité d'établir un « espace fermé » où reléguer tout ennemi de la société, en anticipant les réflexions sur l'engagement social que le philosophe développera dans *L'Être et le Néant*.

Thiérard Hélène, *Régionale ou mondiale? L'imaginaire de la communauté au prisme des récits multilingues*

Ma contribution explore la conduite multilingue du récit comme une stratégie narrative visant à produire un imaginaire inclusif de la communauté en déconstruisant l'idéologie monolingue qui est à la base de l'idée moderne (exclusive) de communauté : l'opposition stricte langue maternelle/langue étrangère renforce en effet le mécanisme d'exclusion des identités nationales. Je prendrai appui sur l'oeuvre d'Alexander Lenard, auteur germano-hongrois émigré en Italie en 1938 puis au Brésil en 1953 ?. Son roman *Die Kuh auf dem Bast* (1963) fait le portrait de la communauté régionale des « Allemands de Santa Catarina » dans le sud du Brésil, et raconte sa rapide absorption – linguistique, culturelle, mémorielle – dans l'état-nation brésilien entre 1930 et 1950.

Lenard présente une communauté régionale plurielle et ouverte sur le monde grâce à une narration décentrée, qui enchevêtre les micro-récits des migrations successives depuis le milieu du XIXe siècle. Mais l'analyse narrative révèle aussi un système d'échos entre le génocide des populations indigènes du Brésil et celui des juifs auquel Lenard échappe en 1938 en fuyant Vienne. Au-delà de l'attaque en règle contre le mythe national brésilien vantant une « synthèse culturelle harmonieuse », c'est toute appropriation du territoire que Lenard récuse, faisant valoir qu'un monde commun n'est concevable qu'à partir d'une humanité en migration. Je montrerai ainsi que chez Lenard, le récit centré sur la communauté régionale sert de tremplin pour penser la possibilité d'une communauté mondiale après la Seconde Guerre mondiale et la colonisation.

La conduite multilingue du récit irrigue cet imaginaire en subvertissant le « paradigme monolingue » de la modernité : chaque micro-récit où affleure l'allemand de Santa Catarina porte en effet la mémoire linguistique de la migration, cette langue hybride étant née du contact entre l'allemand et le portugais. Mais le roman fait aussi valoir le multilinguisme interne à l'allemand (avec les variantes dialectales d'émigrés du Banat, du Hunsrück ou encore de Russie) et au portugais du Brésil (avec ses mots empruntés au tupi, au guarani, ou à l'italien). Toute langue est multilingue, rappelle Lenard, seule la lenteur de l'évolution des langues européennes a pu accréditer la conception illusoire de systèmes linguistiques clos.

Tilliette Marie-Agathe, *Faire entrer les marginaux dans l'histoire nationale: la topographie inclusive des romans historiques du premier XIXe siècle*

Les vagabonds, les bandits, les Bohémiens sont, dans l'imaginaire européen du XIXe siècle, des figures suspectes, marginales. Liées à un univers illégal voire criminel, il semblerait évident qu'elles ne trouvent pas leur place dans les communautés qui prennent forme et se consolident à cette époque : les nations. Hommes et femmes errants à un moment où la citoyenneté se définit par la domiciliation, ils sont des grains de sable dans l'engrenage de contrôle de la population. Pourtant, nous voudrions étudier un corpus de textes fictionnels où ces figures ne jouent pas le rôle que l'on attendrait : les romans historiques du premier XIXe siècle, qui se multiplient à partir de 1814 sur le modèle de Walter Scott. Les enjeux ne sont pas les mêmes que dans les périodes suivantes puisqu'il ne s'agit pas encore de littérature dite sociale, mais du détournement de figures stéréotypées des bas-fonds vers un autre emploi. De nombreuses études ont montré le rôle joué par le roman historique dans la constitution et la diffusion des histoires nationales. Paradoxalement, les marginaux, loin de servir systématiquement de miroir inversé aux normes sociales, peuvent trouver une place positive dans cette entreprise : l'errant, situé dans un cadre local qu'il connaît mieux que les sédentaires, sert de guide au héros, étranger à la région, et par l'aide qu'il lui apporte, établit un lien entre la région et le pays, le local et le national. Le récit historique, intégrant dans une histoire commune les régions éloignées du centre et du lectorat souvent urbain, devient alors, par le biais des marges sociales représentées, incitation à la découverte du territoire national dans le présent. Malgré les situations politiques très différentes, les romans historiques prennent tous en charge cette question et nous nous appuyons sur un corpus européen pour étudier ce motif paradoxalement transnational : Edie Ochiltree dans *The Antiquary* de Walter Scott, le ménétrier de Hardt dans *Lichtenstein* de Wilhelm Hauff, Nichols dans *Walladmor* de Willibald Alexis, Enzel Petracchio dans *Il castello di Trezzo* de Giambattista Bazzoni... autant de personnages secondaires et marginaux qui, chacun à leur manière, illustrent la possibilité d'une communauté nationale fondée sur l'inclusion plutôt que sur la distinction.

Todorov Sashka, *L'image de la Bulgarie au 19ème siècle à travers les récits de voyage de Boué et de Blanqui*

En partant de l'hypothèse que l'image de l'Autre est une construction discursive et non pas une réalité empiriquement vérifiable, nous essayerons de saisir certaines règles de construction des récits de voyage qui font l'objet de notre communication. La tentative d'application de la méthode imagologique sur deux récits de voyage écrits dans les années 1840 par Ami Boué et Adolphe-Jérôme Blanqui nous permettra d'aborder en même temps les questions concernant la capacité du récit de voyage de construire l'identité des nations, et la contribution de deux textes analysés à la représentation de la Bulgarie dans l'imaginaire collectif des Français.

En analysant la structure et le contenu de ces récits, notre but est de démontrer les invariants, c'est-à-dire de discerner l'émergence des formes plus fréquentes, d'esquisser les procédés habituels, les catégories d'images, les unités thématiques, les homologues entre idées professées et constantes stylistiques, ainsi que les scénarios préétablis dont s'emparent ces textes qui deviennent à leur tour un modèle pour d'autres expressions littéraires. Il faut également souligner que ces récits de voyage ont une valeur plutôt documentaire qu'esthétique pour un lecteur français du 19ème siècle. Au lieu d'être une tentative d'évasion ou de divertissement, ils sont un témoignage qui aide à mieux connaître les peuples éloignés dans l'espace, mais, on peut dire aussi dans le temps, vu que la Bulgarie, en tant qu'un pays opprimé politiquement, économiquement et socialement, intouché par les lumières de l'Ouest, est identifiée comme arriérée.

Dans la présente communication, nous nous attachons à démontrer que, malgré le caractère disparate des informations offertes par ces textes différents, il existe une certaine uniformité du regard jeté sur la civilisation bulgare et une certaine logique selon laquelle se constitue l'image de la Bulgarie.

Traina Giacomo, *Vietnamese Passages: Paris as an imagined Lieu de Mémoire in Contemporary Vietnamese-American Literature*

Vietnamese-American literature carries the imprint of Việt Nam's complex colonial history no less than the tragic memory of its wars. Even as the majority of Vietnamese-American literature somehow engages with American intervention in Việt Nam, the long shadow of the French colonial rule still lingers over the cultural background of the Vietnamese diaspora. As Việt Nam was part of French Indochina for nearly 70 years, its landscape, religions, language, and alphabet still carry the mark of the French influence. Moreover, France still harbors one of the largest existing Overseas Vietnamese communities.

Because of this, the city of Paris is a recurrent presence in Vietnamese-American literature. Paris is the main setting of Monique Truong's *The Book of Salt* (2003), in which the idea of the Western genius is silently dissected from afar by the colonized Other, embodied by the Vietnamese personal chef of Gertrude Stein and Alice B. Toklas. A similar case is Aimee Phan's novel *The Reeducation of Cherry Truong* (2012), in which the petty hypocrisies of a Parisian bourgeois family sponsoring refugees are depicted as an unfortunate outcome of France trying to cope with its own colonial past without really understanding it. Lastly, Viet Thanh Nguyen *The Sympathizer* (2015) often evokes colonial France and Paris through absent characters such as the 'Parisian aunt' or the French priest that fathered and abandoned the mixed-race narrator, who perpetually carries France's colonial past in his own blood. Vietnamese-American Paris is thus not so much a realm of memory but an *imagined place* built at the intersection between the legacy of colonial violence and the suggestions of French philosophy and culture.

Travella Mara, *Grytzko Mascioni, mediatore culturale*

Grytzko Mascioni (Villa di Tirano, 1936 – Nizza, 2003) fu scrittore, poeta, saggista italo-svizzero (Premio Schiller 2000), collaboratore della Radio Televisione della Svizzera Italiana dalla sua fondazione nel 1961, direttore dell'Istituto Italiano di Cultura a Zagabria e direttore, dal 1987, del P.E.N della Svizzera italiana. Fin dalle sue prime pubblicazioni e grazie al suo ruolo pubblico, Mascioni intesse numerose relazioni con diverse personalità oltre confine, creando una rete di relazioni personali e istituzionali. Assunta nel 1991 la direzione dell'IIC nel particolare contesto delle guerre della Ex Jugoslavia, Mascioni svolse un ruolo di mediazione culturale tra la Croazia, l'Italia e la Svizzera:

organizzò manifestazioni, convegni, incontri e incentivò la traduzione attraverso numerose iniziative editoriali, arrivando a promuovere la traduzione in croato di circa una quarantina di opere della letteratura italiana.

Grazie ai preziosi materiali conservati presso l'Archivio di Letteratura a Berna (ASL), e alle testimonianze dirette di chi ha lavorato con Mascioni in quegli anni, è possibile ricostruire l'operato di Grytzko, ancora poco studiato e conosciuto, e in particolare risalire a una lista di autori, opere, case editrici, editori coinvolti nelle iniziative editoriali volute e/o sostenute dall'IIC tra il '92-'94. Da una prospettiva teorica, si approcherà il discorso attraverso l'impiego dell'Actor Network Theory latouriana, mostrando come cresce, si sviluppa e si dirama questo network (cfr. anche Buzelin 2005). Particolare attenzione è dedicata alla traduzione e alla ricezione, ancora poco

documentata per tutta l'area dei Balcani, delle opere di Primo Levi: Shemá (1992), la cui edizione contiene una nota di Grytzko Mascioni e Se questo è un uomo (1993), entrambe tradotte da Tvrtko Klarić.

van Amelsvoort Jesse, *Literature After Globalization: Reimagining Language and Nationhood in Sharon Dodua Otoo's Fiction*

Contemporary globalization challenges many tenets of the nation-state as it has come to define Europe's social and political landscape in the past two centuries. One of those is the 'standard language' ideology that Benedict Anderson pointed to in his study on imagined communities (Anderson, 2006 [1983]; see also Woolard and Schiefelin, 1994; Gal, 2006). As Yasemin Yildiz (2012) has argued, however, the continent's presumed monolingualism is only slowly giving way to a postmonolingual paradigm, in which language variety and multilingualism are recognised and valued.

My paper reads the work of Sharon Dodua Otoo as both expressive and constitutive of this new postmonolingualism. Her multilingual oeuvre, consisting of works both in English and in German, recentres questions of language, ethnicity, and nationhood in contemporary Europe. In her three novellas *the things i think about while smiling politely* (2012), *Synchronicity* (2015) and *Herr Gröttrup setzt sich hin* (2020), we find subjects easily moving between languages, cultures, and countries. The categories that once fixed people in a place are being overturned, and Otoo's fiction is created by, and in turn fosters, a crossing of once-firm borders. If Germany is changing, Otoo's fiction documents what it might just look like.

Otoo's oeuvre is an example of literature after globalization, which considers the enduring effects of national frames of mind, their collapse in the late twentieth and early-twentieth centuries, and as a response evokes a multilingual, worldly type of writing. It thus works to imagine new, inclusive communities, stretching across borders of languages and cultures.

Varga Zsuzsanna, *Multilingual Pest-Buda: Hungarians, Serbs and Germans in Literature in 1800*

My proposal addresses the multilingual literary culture in Pest–Buda around 1800. The city that became known as Budapest and the capital of Hungary in the 19th century, had a vibrant and rarely acknowledged multiethnic cultural life around 1800, supported by the rich merchant communities of Serbs and Greeks, and by the solid German speaking bourgeoisie. My presentation will focus on the theatrical culture of the twin cities, and through the examination of the repertoire of the Hungarian and German theatres respectively, will argue that the theatre offered the opportunity to the multilingual audience to experience traditional and contemporary European drama in a comparative light, while it also contributed to the rise of Serbian theatre. The paper will also attempt to understand the influence of local multilingualism on the rise of individual native language literary cultures.

Vargau Marina, *Roma nel cinema del XX secolo: un modello d'inclusione?*

Di recente è stato scientificamente provato che la città di Roma ha nel suo DNA diverse civiltà europee e nordafricane. Questo fenomeno di incrocio, manifesto durante l'ascesa e la caduta dell'Impero, continua ad essere visibile anche oggi, a tremila anni di distanza. Sempre fin dall'Antichità, Roma si è costruita come città cosmopolita, tollerante e accogliente con i suoi nuovi

cittadini. All'inizio di questo secolo, la città continua ad accogliere i migranti arrivati qui da altre parti dell' Italia e da tutto il mondo.

Questo intervento propone una cartografia di Roma nel cinema del XXI secolo attorno alla figura dell'immigrato. In sincronia con i cambiamenti geopolitici e sociali internazionali evidenti anche nella capitale italiana, i registi di tutte le generazioni si interessano a questo fenomeno, affrontandolo da diversi punti di vista e scegliendo modi eterogenei di raccontarlo. Il cinema romano del XXI secolo riflette così il fenomeno delle migrazioni interne e internazionali.

Parlando del suo film *Gente di Roma* (2003), Ettore Scola nota che, a differenza di altre capitali europee, Roma mostra una certa indifferenza nei confronti del fenomeno migratorio. Questo atteggiamento renderebbe più facile per l'immigrato trovare un posto nella terra dell'accoglienza. Se l'indifferenza è illustrata in alcuni altri film, nelle produzioni cinematografiche più recenti si tende a mostrare una reale necessità di capire e conoscere l'altro e anche di stabilire un dialogo tra romani e immigrati.

Come riflette il cinema romano questi fenomeni? Come affrontano questa realtà i cineasti che si occupano del tema? In che modo il cinema contribuisce alla costruzione di nuove narrazioni e nuove identità e come aiuta a comprendere le dinamiche sociali dettate dai movimenti migratori? Se nello specchio del cinema contemporaneo Roma si presenta generalmente come un modello di inclusione sociale, rispetto alla realtà, si tratta di un discorso ottimista, di un modello ideale o dell'immagine cinematografica di un vero modello di inclusione?

Vaupotic Ales, Augmented Reality as a Medium for Connecting Real and Literary Spaces

At the border between Slovenia and Italy there are two cities, Gorizia and Nova Gorica, connected and functioning as one, or separated by conflict in different times in history. The literatures in Slovenian, Italian, German and Friulian languages have described the complex issues that have tailored the life of people of various nationalities in this region in the 20th century. In 2018 we have participated in the EDUKA 2 project that had the goal of gathering the literary works that address the problem of coexistence in the Friuli Venezia Giulia region. Excerpts from these works were published in two text books for secondary schools, translated in all three languages. Our part in the project was building an augmented reality literary itinerary in the provinces of Trieste and Gorizia, that connected the literary works with related geolocations. The paper will present, how the existence of people of different nationalities at the same place is articulated in literature: selected examples of poetry and novels (Pahor, Madieri, Tomizza, Rilke, Pasolini, Gradnik, ...) will be discussed. The experiences described in literature were interpreted and translated into a visual form, virtual 3-D models were built and placed at selected geolocated spots. The translation between the literary and visual form will be discussed. The user experience of our literary itinerary will be compared to the existing literary itineraries in Gorizia and Trieste, there are many, and all contain historical data, images, videos and texts related to the complexities of coexistence. Finally the medium of augmented reality will be presented considering its different types that involve the user, the space, the camera of a mobile device and a projected image on the screen in different ways. This is relevant in the time, when spatial restrictions have surfaced in an unexpected way: due to the pandemic the spaces have been separated again and the virtual messages in augmented reality are considered either as intruders in a private space in the tele-communication, or as real presences in the real space that cannot be visited.

Vidmar Luka, From Rome to Vienna: Secularization of Censorship in the Habsburg Monarchy in the Second Half of the Eighteenth Century

Although censorship in the Habsburg Monarchy was an authority mechanism of the prince, it was primarily carried out by the Catholic Church, specifically, by the censorship office under the auspices of the Bishop of Vienna and the University of Vienna, which was led by the Jesuit order. Local bishops and Jesuit colleges were responsible for local censorship, while in the event of violations secular authorities could be called to account, and the Inquisition in Rome would be informed about the appearance of controversial printed material. The beginning of the eighteenth century saw the first attempts to separate the secular and ecclesiastical authorities: Emperors Joseph I and Charles VI deprived the university of the right to censor works with political content, reserving this right for their court council. But not until Maria Theresa did the Habsburg Monarchy follow the example of other European countries, especially France and Prussia, by institutionalizing, centralizing, and bureaucratizing censorship, meaning that the Church was gradually losing its direct and decisive influence. Maria Theresa initially set up a Book Censorship Commission in 1751 within her state apparatus, which took over the responsibilities of older institutions. In 1772, she even subjected works with theological content to state preventive censorship, which was a major symbolic blow to the Church. However, secularization did not automatically entail liberalization. Austrian censorship of books was restrictive, the volume of the state index, *Catalogus librorum a Commissione Aulica prohibitorum*, grew with each edition and at the end reached the volume of the Roman index, and basic tendency remained Catholic, in accordance with the views of Maria Theresa. Moreover, Austrian censors surpassed their Roman counterparts in the eagerness with which they collected titles of old and new morally controversial works, especially erotic ones.

Vittorini Fabio, *Masculin, féminin, autre: pro-creazione, ri-creazione, identità di genere e schemi sociali nel melodramma contemporaneo*

Se il modo melodrammatico si configura da due secoli e mezzo come la «forza che orchestra l'aggiustamento agli shock e alle transizioni della modernità» (L. Williams), ovvero come una struttura cognitivo-emotiva che consente di fronteggiarne e rappresentarne i cambiamenti politici ed economici, le «qualità esperienziali», «le fluttuazioni ideologiche, le ansie culturali, le controtendenze intertestuali, la demografia sociale, le pratiche commerciali» e l'«iperstimolazione» costante cui esse sottopongono l'uomo moderno (B. Singer), il melodramma letterario e audiovisivo contemporaneo sempre più spesso evoca e rimodella le esperienze, le ideologie, le ansie, e le pratiche individuali e collettive connesse all'identità di genere in una chiave costantemente «socioemotiva» (E. Deirdree Pribram), dando ampio spazio alla messa in scena della «formazione del soggetto borghese» e dell'«importanza crescente assunta per questo soggetto da sessualità definite e distinte» (L. Williams).

Il presente intervento, di carattere spiccatamente comparatistico e intermediale, si propone di indagare alcuni esempi significativi di racconto melodrammatico europeo inclini a introdurre nelle costruzioni interiori ed esteriori dei personaggi elementi di entropia che fanno dell'invenzione e della pro-creazione una ri-creazione, nel doppio senso di diversione affrontata con leggerezza e di reinvenzione profonda di sé, al di là degli schemi sociali, identitari, narrativi, alla ricerca di un'erranza e di una libertà che sono pegno di nuovi e più autentici assetti relazionali, oltre quelli imposti e spesso deludenti se non distruttivi della famiglia (biologica e/o anagrafica) borghese, col risultato di favorire la formazione (nei due sensi di costituzione ed educazione) nel pubblico dei lettori-spettatori di comunità inclusive o per lo meno sensibili riguardo la semiosfera del gender.

Vlasta Sandra, *Aesthetic and Narrative Strategies of (Inclusive) "Quick-Response Literature": Ali Smith's Seasonal Quartet (2016–2020)*

When the first books of her tetralogy *Autumn* (2016), *Winter* (2017), *Spring* (2019), *Summer* (2020) were published, Ali Smith repeatedly told the story behind the idea for the seasonal quartet: as she had been so late with handing in the manuscript of her novel *How to be both* (2014), her publisher had hardly any time to process it. Still, within only a few weeks, the book was printed. This gave Smith the idea of what she calls a 'time-sensitive experiment', i.e. novels that are written very close to their time of publication. Smith, both in interviews as well as in the form of intertextual references in her books, strongly associates her project with the Victorian way of publishing serialised fiction (*roman-feuilleton*), in particular with Charles Dickens' writing. Like Dickens' work, also Smith's "quick-response literature" is characterised by social and political engagement propagating more inclusive societies. The realtime writing/publishing, as it were, enables her to refer to social and political events that still feel 'novel' at the time of publication. At the same time, she succeeds in disclosing and creating relations between historically distanced events and persons, for instance by introducing intermedial references to artists, their biographies and works.

In the proposed paper, I will analyse the aesthetic and narrative strategies Ali Smith applies in her swiftly written novels and ask how these strategies convey, communicate with and respond to the contemporaneity of the texts. The books' closeness to time is furthermore linked to their advocacy of inclusive societies based on the acceptance of the heterogeneity of its members (e.g. with regard to age, gender, religion, sexual orientation, personal interests etc.). In my paper, I would like to show how Ali Smith in the seasonal quartet both formally and in terms of contents strongly advocates this idea of inclusion.

Waligorska-Olejniczak Beata, *Andrei Zvyagintsev's Film Banishment and Lev Tolstoy's Novel Anna Karenina. The Study of Inclusive and Exclusive Mechanisms in the Context of the Concept of Cultural Memory* → abstract not received

Welch Rhiannon N., *On Race and Belatedness in Italy*

With the explosion of protests across the peninsula in solidarity with the movement for black lives, Italy has once again arrived "late" – this time to the transnational struggle for racial justice. This paper proposes we think about time and temporality as they pertain to what Alexander Weheliye calls *racializing assemblages* in the Italian context. In opposition to the widespread reduction of black life in Italy to spectacles of (to paraphrase abolitionist geographer Ruth Wilson Gilmore's canonical definition) *state-sanctioned vulnerability to premature death*, alternative frames have coalesced around "black futures." How might Italy's perennial "belatedness" – in this case, to valorizing black life, for instance – be an advantage? What unique critical encounters might *belatedness* make possible? Will Italy simply need much more time to "get up to speed" with the so-called progress being made elsewhere? Or does the struggle for racial justice proceed along less temporally linear trajectories? By taking into account visual media that disrupt colonial modernist narratives of "progress" in favor of what anthropologist Cristiana Giordano has called "stumbling temporalities," this paper explores alternate temporalities that counter the urgent "here and now" of the crisis spectacle that limits Italy's ability to see its racial pasts and futures.

Welge Jobst, *Contemporaneity, Coincidence, and Inclusive Communities in the Novels of Pablo Martín Sánchez*

Benedict Anderson's concept of "imagined community" relies on the notion of linear, chronological time. But how is the notion of the contemporary to be imagined as a co-presence of heterogeneous, disjunctive experiences in a given moment of time? Recent conceptualizations of the present see it as a "coming together of different but equally present temporalities" (Kaakinen, *Comparative Literature and the Historical Imaginary*, 2017, 13). How, then, do contemporary novels feature such disparate co-presences of times and individuals, including the temporality of the reader? The historically and auto-fictionally inflected novels by the Spanish writer Pablo Martín Sanchez (*The Anarchist Who Shared My Name*, 2012; *Tuyo es el mañana*, 2016) reinterpret certain temporal constellations (the early anarchist movement in Spain and Europe; a certain day in the year 1977) from the perspective of multiple individuals and multiply intrerrelated human fates. As I would like to argue, as "historical fictions" these works exhibit a sense of contingent community that is radically inclusive and heterogeneous at the same time. Communities are constituted by a temporal co-presence marked not by identity and origin, but rather by coincidence, affiliation, and interrelation (such as an historical anarchist bearing the same name as the author). I therefore understand "inclusiveness" as the novel's attempt to capture an individual in a "web" of relations that transcend natural communities such as the family. I will address not only the specifically socio-historical context of Sánchez novels (including the tension between national and transnational concerns, between Spanish and "world" history), but also, especially with regard to *Tuyo es el mañana*, the work's implicit relation to previous novelistic paradigms that propose different ways to represent contingent communities in time and space (Virginia Woolf, Georges Perec). Sánchez' novels, I argue, explore the notion of community—so important to historical fiction—from the perspective of being immersed, and thereby "included," in a moment of (heterogeneous) time.

Weretiuk Rzeszow Oksana, *Exclusion under the Mask of Inclusion (Miss Fury by Grażyna Plebanek)*

One of the great tasks of the inclusive communities focuses on challenging existing barriers between peoples of different beliefs, races, orientations. *Pani Furia* (2016; *Miss Fury*), a novel by Grażyna Plebanek (1967), a writer of Polish origin, who lived for five years in Sweden (2000-2005), and currently (from 2005) lives in Brussels, is about the opposite, about how far is the 21st century Belgium to realize these wonderful ideals, how far it is from *challenging existing barriers to inclusion*. The aim of my presentation is to analyze the mechanisms of social alienation of the heroine of this novel – a child, a Congolese from Kinshasa, Alia who was five when she arrived in Brussels with her parents and brother and met a new, hostile world; Alia a schoolgirl, who had to listen from her teacher the glorious lectures about “Belgian colonialism and the bloody rule of King Leopold II”, and such nicknames as "chocolate" or "nigger" from her classmates; a “black policeman” Ali, an immigrant from Africa, who was forced to eliminate illegal immigrants in Belgium in a particularly cruel, insidious manner, hidden from others. This study would open the difficult truths about the integration between cultures in a modern thriving European society.

Werner Juliane, *Vienna, The End of the “Animal-Machine”*: Encounters with Speaking and Thinking Animals in Contemporary Speculative Fiction

The paper discusses the counterdrafts that speculative fiction creates against the irrational Cartesian *animaux machines* by endowing farm animals with speech and cognitive abilities (or denying humans such skills), and it explores the relationships between the species under these changed circumstances. Novels by Adam Roberts, Deb Olin Unferth, Michael Faber, Agustina Bazterrica, and Marie Darrieussecq, among others, illustrate the potential of contemporary fiction to transcend the boundaries of traditional animal-human communities. In contrast to similar configurations in myths or fables, the posthumanist scenarios analyzed here subvert anthropomorphizations and reflect the limitations of the human gaze and language. The superior position of humankind – depending on the alterity of animals – is put to the test by various human-animal hybrids and inversions. Given this imposed new coexistence, the paper asks to what extent and in what ways speculative genres envision positive communities and more inclusive forms of working, living and dying.

Wieszczyk Krystyna, *Cross-National Cultural Action to Surmount Exclusive Communist Policies. The Case of Poland*

The paper explores the ways in which the Polish post-war culture strove to overcome the exclusive political prescriptions imposed by the Soviet Union and include officially banned trends and subjects. It will examine them from three complementary perspectives: émigré, official and clandestine. When the USSR occupied Central Europe at the end of WWII, the countries' political life, economy and cultural production came under state control. The new culture was to legitimise the puppet authorities and the new system to the exclusion of alternative discourses. Through a comprehensive censorship system, the cultural policy attempted to re-educate the society and curb free thought by propaganda, misinformation and restrained expression. In these conditions, the Polish diaspora often felt as if they were the keepers of true Poland, a nation in exile, who ought to safeguard its heritage and develop its culture inclusive of elements disbanded by the totalitarian system. They ended up creating an important counterweight to the censored official culture as various institutions, with the Literary Institute in Paris in the lead, organised communities and published and supported intellectuals both in the West and behind the Iron Curtain. From the late 1970s, clandestine action became its partner and counterpart. In fact, nowhere else did underground printing develop on such a scale as in Poland, as it issued papers, journals and books and became 'the second circulation' alternative to the official first. It also helped unite and build dissenters' networks. Yet, we can see attempts at including officially excluded content within the closely controlled section of Polish official culture too, even though such trespassing could cost a career if not more. The paper explores thus how the three branches of one culture communicated, collaborated and complemented each other in striving to overcome the exclusive Soviet cultural policy and include disbanded matter and thought.

Wögerbauer Michael, *The "Holey" System: Habsburg Censorship, its Centralization, and its Gaps (1749–1848)*

Michael Wögerbauer is Head of the Department of the Sociology of Literature at the Institute of Czech Literature at the Czech Academy of Sciences. After defending his PhD thesis on the multilingual literary system in Prague (1760–1820) and its differentiation into national literatures, he co-wrote a two-volume history of censorship in the Bohemian lands titled *V obecném zájmu (In the Public Interest)*, Academia 2015). Together with Claire Madl and Petr Piša, he published two works on book history in Bohemia from 1749–1848: the encyclopedia *Buchwesen in Böhmen 1749–*

1848 (Book Industry in Bohemia, Harrassowitz 2019) and the monograph *Na cestě “k výborně zřízenému knihkupectví”* (Toward a “Well Functioning Book Market,” Academy 2019). He is Editor-in-Chief of *Cornova*, the journal of the Czech Society for Eighteenth-Century Studies.

Zaccone Francesca, *The Herd and the Rest: Youth Culture in Greek 1980s Literature*

Modern and Contemporary Greek literature feature various representations of migrants and foreigners characters, which are usually depicted as isolated figures, often marginalized and victimized by society. But some contemporary works present a different kind of narrative, where migrants and individuals of foreign origin are bound together in a strong and multi- or transcultural society, which power stems from inclusiveness. Some examples of these new literary communities are Theodor Kallifatides' second generation Swedes, Angela Dimitrakaki's Erasmus-like groups of friends and Gazmend Kapllani Greek-Albanian migrants. The paper intends to explore the increasingly empowering representations of multi- and transcultural collectivities produced by Greek literature during the last decades of the 20th Century and the first decades of the 21st Century.

Zambelli Chiara, Bolici Martina, *Théorie et praxis du canon littéraire franco-italien entre deux siècles (XIXe-XXe)*

Notre proposition vise à retracer une tradition littéraire foncièrement transnationale et bilingue qui accompagne les narrations des littératures « nationales ». Par ailleurs, la « littérature franco-italienne » a été mise de côté, voire passée sous silence, puisqu'elle viole les fondements monolingues et l'ancrage profond dans l'histoire, la culture et l'identité d'un peuple dont se targuent les littératures nationales. Les intellectuels qui donnent vie à cette culture transnationale, partagent un ensemble de valeurs et d'expériences communes dont leurs expressions sont le reflet. Avec ce cadre théorique nous analyserons une époque déterminante pour la structuration des littératures nationales : la deuxième moitié du XIXe et le début du XXe siècle. À cette époque on observe une posture intellectuelle qui se situe dans une mouvance biculturelle chez certains hommes de lettres, dont des exemples paradigmatiques sont représentés par Luigi Gualdo, Filippo Tommaso Marinetti et Alberto Savinio. Cette approche est présente également chez les intellectuels et les universitaires actifs en France et en Italie à la même époque, au point que l'on pourrait parler de communauté savante franco-italienne. Les pratiques artistiques et intellectuelles menées par ce réseau d'intellectuels franco-italiens forgent des valeurs supranationales – qui ne sont pas exemptes de contradictions – sur lesquelles se fonde un nouveau regard et idéal esthétique et des nouvelles formulations théoriques vis-à-vis du concept de littérature nationale. Est ainsi généré un canon littéraire transnational, voire franco-italien.

Zappalà Emiliano, *The Redefinition of the Relationship between Individual and Collectivity in the Age of Post-Truth: The Creation and Dismantling of Conspiracy Theories and movements in Contemporary Italian Fiction*

The relationship between the individual and society has undergone enormous changes in recent decades. The advent of liquid modernity has transformed the twentieth-century model, characterised by the presence of more rigid social categories and a very strong political associationism. In the

course of the 21st century, the relationship between the individual and the collective has become frayed and fragmented, losing its solid bonds, but above all declining into mediated forms and personalised narratives. The forms of the society of the spectacle had already played a primary role in shaping the individual and collective political imaginary, creating multiple parallel horizons and imaginaries, often disconnected from the reality of things. The arrival of the web and digital technologies has pushed these trends even further, fostering the emergence of bubbles of tailor-made narratives. Filter bubbles, fake news, information silos and conspiracy groups are all associated with the elusive macro-label of post-truth. In short, within this new condition, the reading of reality, the sense of collective belonging and social grouping are constructed through new and unknown mechanisms. Within this framework, literature and narrative can still play an important role in raising the alarm, deciphering new trends and shedding light on the political dynamics that determine the relationship between the individual and the political and social spheres. In the first part of my paper, I will focus on defining the concept of post-truth and analysing the transformations it has brought to the formulation of the dialectic individual/society. In the second part, I will focus on the political impact of filter bubbles and conspiracy theories. Finally, in the third part I will turn my attention to some contemporary Italian novels, including those by Walter Siti and Wu Ming 1, in which the unmasking of conspiracy theories, the investigation of conspiracy movements and the narrative creation of alternative imaginary political plots are central elements and are performed in order to create a strong political awareness in the reader.

Žmuida Eugenijus, *Folklore, The Nation Without a State and Print: The Lithuanians in the 19th Century and Illegal Imagined Community*

The Grand Duchy of Lithuania was one of the biggest states in the Middle Ages, fight against crusaders and Slavs, two centuries it was part of the Polish-Lithuanian Commonwealth, but after 1795 the country lost the independence and disappeared from the maps of Europe. In the 19th century, Poland and Lithuania took part in two political uprisings (1831, 1863) against Tsarist Russia but the events ended tragically. The Russian authorities closed the University of Vilnius in 1832, and after 1863 put the ban on the Latin alphabet, prohibited Lithuanian schools, and even renovation of Catholic churches. Tsarist's authorities sought to delate the Lithuanian nation. Another peculiarity of it was that the old Lithuanian aristocracy, i. e. the most educated people, had been influenced by Polish culture and used the Polish language, so they couldn't become the leaders of national revival. The Lithuanian language is the oldest living language of the Indo-European language family. This treasure of the world heritage might be lost in 19th century. Clio, the Muse of history, played wicked games, and the question "To be or not to be" arouse for the whole nation. How the Lithuanian manage to overcome this probably the worst and extreme situation in Europe at that time? What measures were taken to combat brutal aggression? What role did the church play in this process, why is the Irish theologian Theobald Mathew was important to Lithuanians, what role The Lithuanian language and national literature, illegal books and periodicals played in the process of creating the imaginary community, and when the nation became a political nation? Why so important the Great War was and why Lithuanians consider themselves not the "Lost generation", but the "Reborn generation" after the War – this and more could be discussed at the conference report.

Zupančič Metka, *États- Unis, Hélène Cixous, d'une langue à l'autre: les départs vers de nouveaux paradigmes*

Hélène Cixous, née en 1937 à Oran, dans un milieu multiculturel qui à l'époque paraissait comme obligatoirement inclusif, a hérité du plurilinguisme dès son jeune âge, ce dont témoigne toute son ample production scripturale. Hybride, cette écriture, entre littérature et philosophie, se situe en intertextualité avec les textes des autres, à travers les ruminations souvent très poétiques, libres de (toute) contrainte. Il se peut alors que l'immersion dans le plurilinguisme assure la continuité dans une créativité quasiment intarissable, avec le passage fréquent et fluide d'une langue à l'autre qui est la marque la plus typique de l'approche cixousienne à la parole (écrite). Souvent énigmatique, voire hermétique, cette écriture reste néanmoins ancrée en un français à la fois innovateur et déconstructeur des codes de la langue. Pour celle qui, avec son essai « Le Rire de la Méduse » (1975), a comme solidifié dans la conscience collective (féministe) la notion de « l'écriture féminine », sa manière d'échapper à la pétrification des concepts rattachés à une seule cause, voire sa « révolte », résiderait dans cette ouverture vers les « autres » qui ne peuvent se dire adéquatement une fois traduits. Dans un de ses derniers textes, *1938, nuits* (2019), le quatrième qui (à l'aide des mots) revient à Osnabrück, la ville originaire de sa mère, Cixous laisse la place à « l'événement », l'incendie de la Synagogue en 1938. À côté de l'anglais et des références à d'autres langues, elle y intègre principalement l'allemand, en se rattachant à la lignée maternelle (le français la liant à son père), pour établir l'origine, son propre « point de départ » dans la volonté (de sa mère et de sa tante) de se rendre errantes, « internationales » (p. 90), à temps, avant tous les autres départs imposés, tragiques aussi, inscrits dans la globalité du monde.

Žvirgždas Manfredas, *Mapping the Borders of Inclusiveness in Contemporary Essays and Fiction about Vilnius*

The aim of this paper is to reveal and analyse the different levels of inclusiveness of strangers and foreigners into the literary map of Vilnius which had been generally described as multicultural and cosmopolitan city and to summarize stereotypical positions of narrator towards the spatially, historically and mentally diverse communities. Vilnius was regarded as a “city of strangers” in the historical studies (Laimonas Briedis); Czesław Miłosz emphasized the stagnated provincialism of prewar Wilno and denounced isolationism of Polish intellectuals as well as “spastic nationalism” of ethnic Lithuanians; then émigré Tomas Venclova in a letter to Miłosz (1978) represented the nostalgic although topographically detailed image of Vilnius as a centre of dissent groups. Venclova was concerned about the spread of conformist *homo sovieticus* ideology in the collective consciousness of Vilnius. Today the metaphor of thermo imager may be used describing the areas of interests and “must-see” places which are important to visitors of various nationalities: there are many blank spaces in this map for all national groups yet (Felix Ackermann). The narrative testimonies still represent linguistic barriers and borders determined by historical circumstances in some areas of the city. Impressions of Vilnius are often penetrated by historical digressions and allusions to the concepts of traumatic memory in the collection of short stories *Vilniaus įkvėpti* (*Inspired by Vilnius*, 2009); a motif of Vilnius graveyards as depositories of the lost memory of communities is common in the fiction of Western European authors (Tom Bullough, Stéphane Lambert). Why is there still specific tension between collective remembrance and amnesia in the fiction and essays of visitors considering atmosphere of Vilnius? Why are native dwellers and visitors sharing different images, self-images and stereotypes? Why is Vilnius often represented as hermetic, opaque, and immersed in the reflections of the past? Answering these questions we will consider the theories of imagology, literary topography, geopoetics, and literary geopolitics (Dieter Lamping, Dmitry Zamiatin). Fiction and non-fiction texts represent specific topography of memory of a city and opposite strategies of estrangement and inclusiveness.

