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Dipartimento di Scienze della
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(D.L.S.C.LI.C.)

QUADERNI DI PALAZZO SERRA

18

ABSTRACTS

MILTON E ALCUNI SUOI TRADUTTORI ITALIANI

Massimo Bacigalupo

Abstract: A new Italian translation of Paradise Lost, generously annotated, appeared in 2009 in the series Early Modern and Modern Studies. Though set as verse, its primary intent was to convey Milton's sense in modern Italian. The translator Flavio Giacomantonio has not always succeeded in this, given the many difficulties of Milton's poem, yet his attempt is notable in the context of Milton's Italian reception. The paper offers in brief a comparative reading of the principal Italian translations of Paradise Lost, starting with Paolo Rolli's excellent verse rendering, while also touching on Milton's position in the canon four centuries after his birth. New perspectives are opened by an even newer verse translation, by poet Roberto Piumini (also 2009), who has mostly been able to transmit Milton's difficult meaning in agile and perspicuous lines. Thus the Italian reader of the 21st century is given a new purchase on Milton's magnificent poem, of which most translations capture at least some aspect..

VOM DUMMDEUTSCH ZUM SCHAUMDEUTSCH. SPRACHKRITISCHE BUCHPUBLIKATIONEN ALS SPIEGEL DER DEUTSCHEN SPRACHKRITIK UM DIE JAHRTAUSENDWENDE

Michaela Bürger-Koftis

Abstract: In the ten years either side of the turn of the millennium, a large number of books was published which, either in the narrower or broader sense of the term, pursued a language-critical agenda. Taking as its starting point Bastian Sick's bestseller Der Dativ ist dem Genitiv sein Tod, this paper seeks to divide these publications systematically into various subgroups and to establish which of the works are properly scientific and which are popular-scientific. The paper then goes on to clarify the question whether what has been announced, and indeed by Jürgen Schiewe promoted, as a trend-reversal in the tense relationship between language criticism and linguistics has already taken place or whether what Zimmer has termed the „Bewertungsallergie“ (allergy to value judgements) that still characterises German structuralist approach to linguistics continues to

stand in the way of the formation, for example in the field of applied linguistics, of a linguistics-based language criticism. So far there is admittedly no evidence of true “crossovers”, or linguists venturing to write books that take a popular-scientific, language-cultivation approach. Nonetheless, there is an increasing readiness on the part of linguistics to enter into dialogue with popular language-critical circles, as witnessed by replies from the linguistics camp to Bastian Sick’s successful works (now accorded the status of schoolbooks) which have been published under the meaningful title Sick of Sick. Ein Streifzug durch die deutsche Sprache als Antwort auf den „Zwiebelfisch“.

**SCRITTI TEATRALI DI
CECCARDO ROCCATAGLIATA CECCARDI**

Francesco De Nicola

Abstract: Ceccardo Roccatagliata Ceccardi (Genoa, 1871-1919), one of the most important Italian poets of the early twentieth century, acted as a mediator between the Italian classical tradition and French symbolist poetry, and was one of its first translators and champions. Appreciated by Montale, who dedicated a poem to him, as well as by Sbarbaro and later by Caproni and Carlo Bo, Ceccardo led a difficult and poverty-stricken life, which forced him to take on all kinds of work, including the writing of a libretto for a three-act musical version of Don Chisciotte which was performed at the Carlo Felice opera house in Genoa on 4 March, 1916. The article draws on letters to reconstruct the various phases of the difficult process of writing the libretto. Begun in 1910 and finished in 1913, it was printed a little later in a longer version than the staged one.

**UNA VACANZA MICIDIALE:
LA “MORTE” A VENEZIA DI THOMAS MANN**

Roberto De Pol

Abstract: This article suggests that the connection between Death and Venice might be seen as a result of Thomas Mann’s denial of the ascetic way of life which, as a practitioner of literature, he shares with Aschenbach. Mann’s celebrated novella underscores the consequences of such a life-

style, when pushed to excess, which makes death a sort of extreme form of holiday.

NARRATIVE STRUCTURE: A CONTRASTIVE CASE STUDY

John Douthwaite

Abstract: This paper scrutinises the narrative discourse of two films, The Deer Hunter and East is East. It will be argued that the former film has a classic narrative structure, with a beginning, a middle and an end, while the latter film consists simply of a set of scenes which are juxtaposed in order to set side-by-side differing viewpoints on the same topics. The lack of causal value of the “events” in East is East symbolises a lack of change in the characters in the course of the film. Instead, the narrative development in The Deer Hunter indicates that the events have causal value – the world-view of the main characters change as a result of experience. Thus, the different narrative structures of the two films embody two different messages or ideologies.

RILKE IN SCANDINAVIA SULLE TRACCE DI JACOBSEN

Davide Finco

Abstract: Rainer Maria Rilke, who was born in Prague and travelled extensively in Europe, was deeply impressed by Scandinavian culture and literature, as his letters, reviews and works show. In 1904 he spent over five months in Denmark and Sweden, where he visited Copenhagen and experienced the Swedish countryside, drawing inspiration above all for his novel The Notebooks of Malte Laurids Brigge. The knowledge and admiration for Scandinavian artists was quite common in German culture between 1880 and 1910, but Rilke’s interest in the North entailed a sharp observation of the literary context as well as the idea of those countries as models for the future evolution of European society. Among the many people he considered and wrote about, one poet in particular stands out: Jens Peter Jacobsen, who devoted the first part of his short life to the natural sciences and the second part to literature. From Rilke’s first period in Munich to his last

years we find references to Jacobsen, his role in Rilke's development as an artist and the values Rilke found in him. .

**EXORZISMUS ODER ETIKETTENSCHWINDEL?
SPRACH- UND STILWANDEL
IN DER DEUTSCHEN NACHKRIEGSPROSA**

Joachim Gerdes

Abstract: This article addresses German literature in the period after World War II, namely several young writers who made their literary debut after 1945. In the wake of the material and cultural destruction of their native country caused by the Nazi era and the war, writers such as Heinrich Böll, Wolfgang Weyrauch and others came to the fore with their demands for a new literary language. They claimed that literary language like history had to start from scratch, in order to be basic, realistic and descriptive without any kind of pathetic or ambiguous tone. This paper seeks to establish whether those stylistic and linguistic literary programmes were realized in the short prose of the post-war era by comparing several of these texts with others from the pre-war period. The tentative conclusion is that the authors themselves fail to follow their own requirements – probably due to the average reader's lack of sufficient readiness to cope with a radically new literary language. Indeed, young post-war authors were largely deploying the very same stylistic methods that – according to their theories – had to be discarded. Their programmatic statements seem to have provided a sort of (intentional?) obfuscation of this fact.

**ZUR REZEPTION DES NIBELUNGENLIEDS
IM 20. JAHRHUNDERT.
JOACHIM FERNAUS *DISTELN FÜR HAGEN:*
BESTANDSAUFNAHME DER DEUTSCHEN SEELE UND
HORST PILLAU *MUSICAL-LIBRETTO LAß DAS, HAGEN!***

Claudia Händl

Abstract: This essay examines two interesting examples of the 20th century reception of the MHG Nibelungenlied. In both texts the evident purpose is

that of entertaining the reader/audience. In the case of Fernau's book, in my opinion, the effect is to obscure the fact that the author is trying to make excuses for an extremely deplorable period in German history by offering a peculiar interpretation of old heroic myths. Pillau's musical, by contrast, may be seen as an attempt to unmask such an abuse of the Nibelungenlied tradition for ideological reasons.

**„DIE GANZE NEUE EUROPÄISCHE LIEBE“.
RAHEL LEVIN VARNHAGENS „GRÖßTE TÜRPIßTÜDE“**

Ursula Isselstein

Abstract: Rahel Levin Varnhagen needed at least eight years to overcome her dramatic love affair with the Spanish diplomat Don Rafael de Urquijo. This paper tries to retrieve the psychological and social background leading to this devastating passion and follows the process of self-healing on the basis of Rahel's numerous self-descriptions in her letters and diaries. The last section presents hitherto unknown data on the biography of Urquijo.

**EUROPEISMO E LETTERATURA.
UN ITINERARIO CULTURALE NE *IL BARETTI* (1924-1928)
DI PIERO GOBETTI**

Emanuela Miconi

Abstract: Il Baretti was the last review written and managed by Piero Gobetti in the few years before his untimely death. At that time, due to Benito Mussolini's dictatorship, Italians were unable to voice dissent against Fascism. By basing his conception of liberalism on history and culture, Piero Gobetti thought that at the time literature could provide the only means to spread different opinions and points of view, which could be read between the lines of his journal. What I propose here is an account of Gobetti's cultural experience: he was greatly interested in foreign literature and criticism. Gobetti's strength lay in envisaging a new Italian culture, pervaded by a philosophy of life inspired by the principles of individual freedom and moral and political independence, which he recognized in European pluralism, in opposition to the "Italian national identity" codified by Fascism.

**“BEATI I POVERI DI SPIRITO
PERCHÉ LORO È IL REGNO DEI CIELI”:
WOYZECK, IL POVERO DIAVOLO DI BÜCHNER E BERG**

Elisa Rampone

Abstract: The story of the soldier Woyzeck, who is brutalized by his Captain, experimented upon by a grotesque Doctor, betrayed by his lover and whose insanity eventually breaks forth and leads him to murder, appealed both to Büchner and Berg. Though Berg assimilates Büchner's text with almost no manipulations, a different attitude towards the humiliated Woyzeck can be spotted in the two works. Motivated by his revolutionary ideals, Büchner selects the character of the barber as a symbol of the oppressed people who are led to crime by inhuman life conditions. Berg keeps little of Büchner's polemic and focuses on Woyzeck as a devastated human being, who is almost forced to commit murder to escape an otherwise unbearable life of humiliation. This gives an account of these two interpretations of Woyzeck's tragedy and revisits one of the most moving works in German literature.

**OGNI COSA È ILLUMINATA
DALL'UMORISMO RUSSO-EBRAICO**

Laura Salmon

Abstract: A recent theoretical model on mechanisms of humor is applied to a double-headed, hybrid masterpiece of contemporary Jewish-American verbal art: Everything is Illuminated. Written and directed by L. Schreiber in 2005, the movie was inspired by the novel by Jonathan Safran Foer, first published in 2002. The American film, mainly in Russian (a courageous choice), gives evidence of the deep difference between vertical and horizontal humor. While the former is typical of jokes and comedy (somebody mocks somebody else thanks to rigid mental frame scripts), the latter is typical of sceptical, emphatic “laughter through tears”, capable of inhibiting scripts (somebody is sharing with others the nonsense and paradoxes of the human condition). The bilingual movie shows how Jewish horizontal humor can be mostly considered a heritage of East-European Yiddish culture, which widely hybridised Euro-American verbal arts during the 19th

and especially the 20th centuries. Derision of the human condition is presented as a reflection of the Self in/on the Other. In opposition to the Freudian Unheimliche, this phenomenon can be defined das Unfremde.

**GENOVA 1815 E IL “ROMANZO NAPOLEONICO”
DI JOSEPH CONRAD**

Giuseppe Sertoli

Abstract: As if analogous to its title, Suspense, Conrad's last and (supposedly) unfinished novel occupies a position of great uncertainty in his canon. After a summary of the facts concerning its composition and a brief account of its main source, the Memoirs of the Comtesse de Boigne, the paper focuses on the representation of the city of Genoa in the crucial weeks preceding Napoleon's flight from Elba. The protagonist's conflict between different loyalties and choices of life, both personal and political, are also examined. Some thoughts on the significance of the Napoleonic theme for the late Conrad place Suspense within the wider context of his life and work.

**“DALLE MACERIE DELLA «BANCAROTTA DEI VALORI»”.
AFORISMI IN FORMA DI DIARIO DI KARL KRAUS.***

Serena Spazzarini

Abstract: The basic aim of this paper is to illustrate why the thought of Karl Kraus is still relevant today. Behind the words in which his aphorisms are couched one can find evidence of his quest after truth and the unmasking of lies, namely the basic trait characterising his work.

**ASCOLTO, INTERPRETAZIONE E GESTO
IN LUCIANO ANCESCHI**

Stefano Verdino

Abstract: *The paper discusses some of the most important aspects of Luciano Anceschi's critical work, uniting his lifelong interest in new forms of poetry, his anthological practice, and his tackling problems of textual interpretation and literary history. Comparisons are also drawn between Anceschi's critical approach to Sinisgalli's Campi elisi and those of Carlo Bo and Gianfranco Contini.*

**SULLA SOGLIA DEL NOVECENTO:
THEY DI RUDYARD KIPLING – INTRUSIONI BIOGRAFICHE**

Luisa Villa

Abstract: *They is one of the many stories written by Rudyard Kipling in the early years of the twentieth century, after he had completed Kim, had moved to Bateman's and had entered his Sussex phase. It is a story about children-ghosts and mourning, narrated in the first person by the protagonist, and revolving around a "House Beautiful" and its owner, a blind and solitary lady who is in touch with the world of the dead. In my paper I analyse They, underscoring its thematic links with some of the other tales included in Traffics and Discoveries (the Sussex setting, the fascination with cars, the connection between modern technology and the supernatural) as well as its stylistic eccentricity among Kipling's works. I try to use the biographical frame of reference to cast new light on the dynamics of mourning and reparation which drive the plot to its cruelly beautiful (though to some readers perplexing) close.*