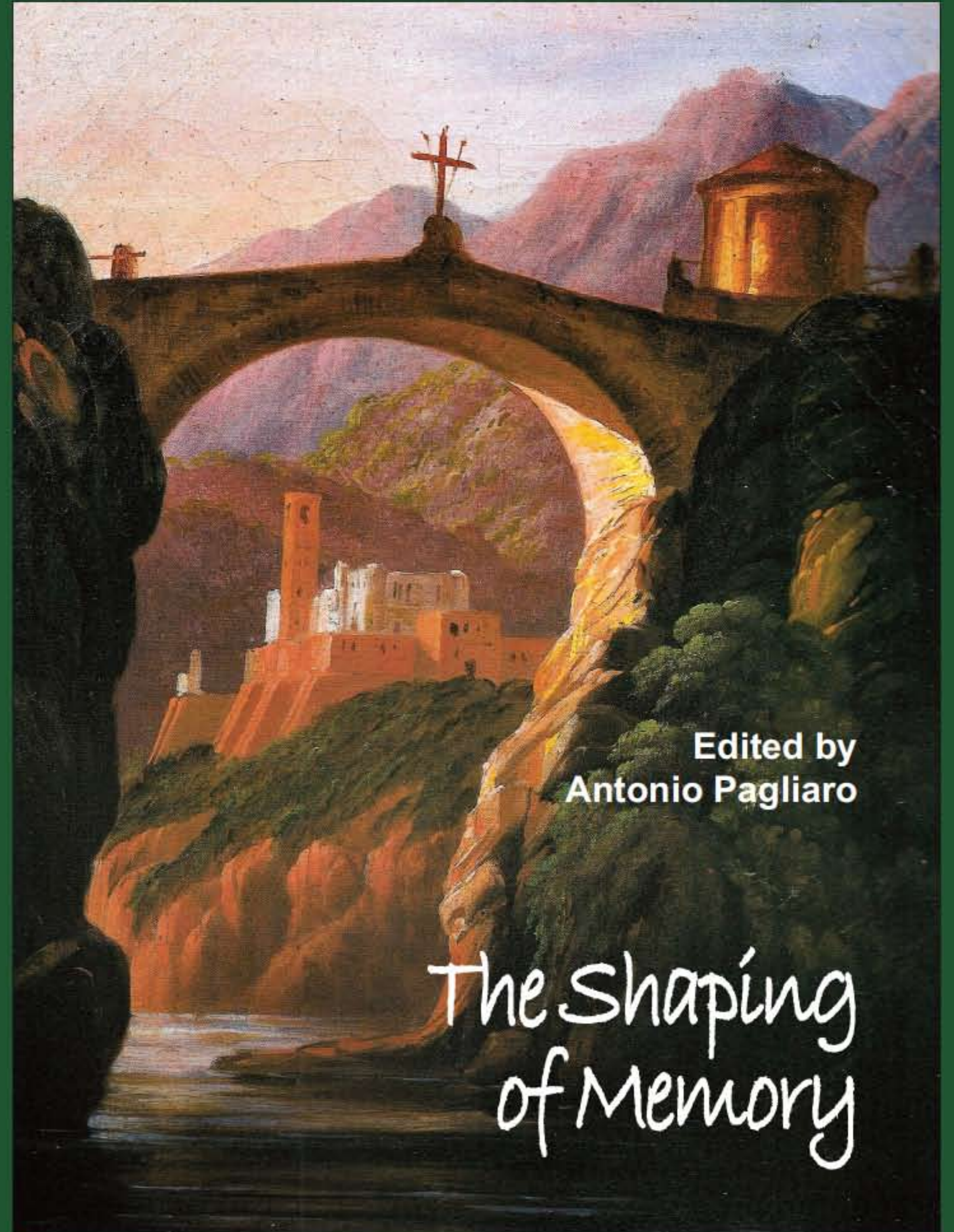




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Antonio Pagliaro

The Shaping
of Memory

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ABTRACTS

Mirna Cicioni. "Telescopes, Microscopes and Film Reels: Memory and History in Three Testimonies of Jewish Childhoods in Italy, 1938–45."

Memory has a central place in Holocaust studies. I look at the role of memory and testimony in three autobiographical texts by Italian Jewish writers who, in their sixties, retrieved memories of their childhoods after the 1938 anti-Semitic laws: *Una bambina e basta* (*Just a Young Girl*; not translated into English) written in 1994 by Lia Levi, born in 1931; *Per violino solo* (translated into English as *For Solo Violin* in 2004) written in 1995 by Aldo Zargani, born in 1933; *Di razza ebraica* (translated into English as *Of Jewish Race* in 2014) written in 2005 by Renzo Modiano, born in 1936. The elderly narrators look back with compassion and humour at their experiences of exclusion, danger and fear, with occasional moments of human solidarity and childish playfulness.

Rossella Riccobono. "'Il filo di Arianna'. *La stanza del figlio* and the Healing Value of Nanni Moretti's Cinema of Poetry."

In this essay Nanni Moretti's *La stanza del figlio* (2001) is studied through the deployment of symbols belonging to several artistic languages. By interpreting the references made by Moretti in *La stanza del figlio* to Raymond Carver's poetry and to Brian Eno's song 'By this river', and by adopting the concept of 'cinema of poetry' as conceived by Pier Paolo Pasolini, this study will introduce the image of the river and its elements of horizontality and linearity to the poetics of Moretti's cinema. This will enable us to better evince the possibility of poetry and its healing effects within his cinematic language and, fundamentally, to assist in reading *La stanza del figlio* in an original way.

Sonia Floriani. "Verso la costruzione di una memoria postcoloniale italiana? Linee di analisi fra letteratura e sociologia."

In Italia si è recentemente affermata una *letteratura postcoloniale* mossa perlopiù da un duplice intento di *testimonianza*. Da una parte, un intento di *ricostruzione storica* del dominio italiano imposto sulle colonie da cui gli scrittori e le scrittrici, inscrivibili in questo filone letterario, provengono. Dall'altra, un intento di *rappresentazione della realtà postcoloniale*.

Il carattere *testimoniale* di queste narrative le rende una fonte adeguata per l'analisi sociologica che si propone in questo saggio. Attraverso la lettura e interpretazione de *La mia casa è dove sono* (2010), un romanzo-memoir della scrittrice somalo-italiana Igiaba Scego, la contemporaneità italiana viene interpretata come *condizione postcoloniale* che, perpetuando pratiche e rapporti di dominazione tipici della fase coloniale, si profila come una *condizione neocoloniale*.

Sergio Russo. "Un'indagine nella memoria: per una lettura de *Il soffio della valanga* di Santo Piazzese."

Questo saggio prende in esame *Il soffio della valanga* del palermitano Santo Piazzese e ne analizza alcuni aspetti significativi. Tra questi emergono l'influenza del giallo classico nelle tematiche dell'autore, declinate verso soluzioni che riecheggiano le lezioni di Dürrenmatt, Simenon e Sciascia; la Memoria come musa ispiratrice e la narrazione come *nostos* che si sovrappone all'indagine; la scissione fra Verità e Giustizia da un lato e la fusione di Caso e Destino dall'altro; infine, una rappresentazione e una comprensione del reale sempre parziale, mai totale. Tutto questo porta a considerare il giallo, nei suoi paradossi e nelle sue dialettiche interne, uno strumento conoscitivo della realtà.

Maria Sergi. "From Raw Emotions to Narrative Transformations: a Psychoanalytic Interpretation of the Horse Trope in Gianna Manzini's Literature."

This article advances the argument that Gianna Manzini's oeuvre is best appreciated as an overarching autobiographical text in which the subject is not a pre-determined simulation drawn from memory. I argue, rather, that the aesthetics of her subjects' constant coming-into-being throughout her writing constitutes an over-arching autobiographical account. The horse is one of Manzini's recurring narrative tropes. I explore the evolution of the horse character through the psychoanalytic lens of Antonino Ferro's theory of "narrative derivatives", which are understood to sponsor "narrative transformations".

I examine four horse characters drawn from four separate stories and argue that they contain and reflect hitherto unrecognised traumatic responses embedded in her father's memory. I argue that in this way she accomplishes a narrative transformation of previously mute traumata.