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ABSTRACTS

Gianluca Caputo

L'approdo al segno ed il commiato della funzione: l'analisi metamitologica di *Cipangu* nelle *Alcine* dell'*Orlando Furioso*

Principiando dagli studi pionieristici di Simone Fòrnari (1549), il dibattito critico riguardante l'evenienza che Alcina, nella duplice veste di isola e personaggio, possieda in sé echi del mito poliano di *Cipangu* è un tema che ha suscitato l'interesse critico nel lettore del *Furioso* sin da epoche prossime all'uscita della terza edizione. Concentrandosi sull'analisi delle fonti alternativamente letterarie o cartografiche del poema, la ricerca ha indagato le assonanze formali che l'ente ariosteo mostra nei confronti dell'antecedente poliano. Valutando l'ambiente intellettuale e i rapporti culturali privati che il poeta ebbe nella sua vita, il presente articolo indaga le forme e le funzioni assunte dal mito veneziano di *Cipangu* nel delineare la dialettica che intercorre tra l'impiego formale dei miti passati nei canti VI e VII e l'analisi mitopoietica dell'azione creatrice e della volontà interpretante che della prima ne è necessario complemento. La lettura si concentra in modo particolare sulla strategia dissociativa che Ariosto applica nei confronti delle proprie fonti e poema, evidenziando come al movimento centrifugo coinvolgente le sfere del significante corrisponda specularmente la disseminazione centripeta dei suoi significati.

Margherita Ganeri

The Double Bind of the Historical Novel and the Italian Postmodern Debate

This article addresses the following theoretical questions: is the postmodern historical novel new or is it just the same as the nineteenth century genre, granted the obvious innovations resulting from the different historical context? Is there a link, a multiplicity of ties between the Postmodern genre and the previous ones? Or do they have nothing in common?

After careful consideration of several theoretical aspects and problems, the author concludes here that the Postmodern historical novel is not a new genre, because it is defined in very much the same way in Postmodern times, as it was formerly. This definition is strongly connected with the concept of the double bind, since the historical novel is based on a contradictory mixture between truth and fiction, reality and invention. The content and form vary according to the circumstances, but the identity of this empty frame doesn't change in space and time. Between Manzoni, Tomasi or Eco, important differences are envisaged related to both style and period, as indeed there are between Manzoni, D'Azeglio, Guerrazzi or Nievo. Genre is not a monochrome: it denotes, as the word itself signifies, a generic background in which it is possible to detect several and often hidden links.

Luigi Gussago

***Time's Arrow or the Nature of the Offence* (1991): Martin Amis rilegge Primo Levi**

Nella postfazione al suo romanzo *Time's Arrow or the Nature of the Offence* (1991), Martin Amis fa esplicito riferimento all'importanza dell'opera di Primo Levi e delle sue riflessioni sull'olocausto. In questo substrato testimoniale, espresso soprattutto in *Se questo è un uomo* e

ABSTRACTS

I sommersi e i salvati, e ripreso dal personaggio principale di *Time's Arrow*, con finalità retoriche a volte diametralmente opposte, si inserisce un impianto narrativo tipicamente picaresco, in cui la memoria individuale, poco attendibile, di un criminale, si fa promotrice di un ambizioso progetto di rivisitazione grottesca della storia dell'olocausto visto a ritroso. Nel tentativo di appropriarsi del linguaggio degli internati, fulcro della narrazione di Levi, e del gergo dei carcerieri, con l'asetticità crudele di perifrasi come "soluzione finale" o "trattamento speciale," il picaro mette in guardia il lettore sulla confusione dei ruoli fra vittima e carnefice, e su come questo fatto fornisca una giustificazione alle forme più astruse di revisionismo e perdonismo storico. Mentre Levi combatté con la ragione e la logica dello scienziato ogni tentativo di mitizzare la storia della persecuzione ebraica (rifiutando persino il termine "olocausto", da lui considerato troppo conciliante), il protagonista di Amis, tradendo il libero pensiero picaresco, finisce col ricercare le radici mitologiche, e quindi una giustificazione ritualistica, del male.

John J. Kinder

Italian as a Language of Communication in Australia before Mass Migration: The Case of Western Australia

When do we date the beginning of the history of Italian language and dialects in Australia? Statistics on the *presence* of Italian and other languages before 1950 rely on counts of birth place in more or less reliable censuses. This article argues for an examination of the archival record in order to access the *use* of Italian in the century before mass migration. A case study examines a sample of personal correspondence written by Italians in Western Australia to other Italians also resident in Western Australia. Examples range along the continuum of a linguistic repertoire from formal, written Italian of an intermediate register through regional and popular Italian to Italianized dialect. The heritage of former diglossia explains why all letters examined are in Italian, not dialect.

Sharmistha Lahiri

A Contemporary Reading of the Amorous Subject in Lyrical Tradition: Cavalcanti and Rudel Intertexted in Petrarch

The essay explores the intertextual links that connect Petrarch's lyrics of love with the poetry of interiority of Guido Cavalcanti in trying to understand some of the founding concepts and uses which informed the lyrical tradition, and traces their beginnings in romance poetry. While the areas of intersection between Cavalcanti and Petrarch are probed through the readings of a selection of lyrics from Cavalcanti's *Rime* and Petrarch's *Rerum...*, a consideration of the troubadours' poetry and its engagement with the trope of distance, for example, in the *canzo* of Jaufré Rudel, provides useful sources from which some of the key themes and motifs of the lyrical tradition can be gleaned. To this end, Roland Barthes's *A Lover's discourse: Fragments* provides an interesting model for the analysis of the discourse of the amorous subject. As Barthes shows, distance plays a crucial role in creating the space of yearning and absence is an essential figure in this discourse. In the lyrical tradition, a narrative is thus formed in which, as Calvino would have said, Jaufré Rudel creates voyage as the form to which Cavalcanti adds fragmentation as the concept and Petrarch develops introspection as its language.

Gregoria Manzin

Colonising the Novel: Voice and Chorality in Ghermandi's *Regina di fiori e di perle*. Moving beyond to Redefine the Boundaries of Italian Literature

In Gabriella Ghermandi's first novel, *Regina di fiori e di perle* (2007), multiple voices narrate the stories of the Ethiopian people. These stories are collected by a *cantora*, Mahlet, a little girl at the start of the novel who grows into a young woman leaving Ethiopia to study in Italy. When Mahlet returns to her home country to mourn the death of the elder Yacob, she becomes the unaware recipient of her people's heritage, consigned to her custody in the form of stories and memories. Echoing the long tradition of African story telling, Ghermandi's novel traces a collective history in which constituent voices remain capable of asserting their own unicity. This paper argues that Ghermandi's novel moves beyond the traditional paradigm of (post-) colonial literature and is instead predicated on a transnational dimension, one that seeks to defeat the barriers of Otherness erected during the historical moment of encounter between the two countries. While Ghermandi's novel can be looked at as a *Bildungsroman*, the journey through Ethiopian history sketched by the writer places *voice* in sharp relief. Through a theoretical framework drawing on Adriana Cavarero's *filosofia della narrazione* and *filosofia dell'espressione vocale*, this paper explores the function of combined voices, stories and memories in the shaping of Mahlet's own identity journey, while unravelling the role they play in the process of rewriting the colonial experience in Ethiopia.

Ivan Pupo

Narrare l'Inquisizione: Appunti sul «paradigma indiziario» in Ginzburg e in Sciascia

The essay studies the convergence between the narrator-historian Leonardo Sciascia and the historian-narrator Carlo Ginzburg. It highlights the fact that both give a 'circumstantial' reading of the inquisitorial documents, paying meticulous attention to detail. The paper offers suggestions for a reinterpretation of the famous essay by Ginzburg dedicated to the "circumstantial paradigm."

Rossella Riccobone

Montale's Echoic Poetic Voice(s)

'Montale's echoic poetic voice(s)' analyses the nature of the speaking voice(s) and studies its possible effects within some poetic texts by Eugenio Montale, offering a reflection on whether the model can be extended more widely to the whole poetic body. This is pursued by analysing the poet's texts, not only from a syntactical and lexical point of view, but also by examining the dynamics of the Montalean voice and understanding how these dynamics function linguistically within each poem in order to observe whether the voice dynamics create a system within which the lyrical *I* has been disembodied ('scarnificato'). Analysis will start from some considerations on poems from both seasons of production, i.e. the so called 'first' and 'second Montale', in order to point out the dynamics of the Montalean poetic voice(s) of the second season, from *Satura* (1970) onwards, and compare them to those of the supposed 'single voice' in the poetry from *Ossi di seppia* (1925) through to *La bufera e altro* (1956).