

# CROSSING BOUNDARIES

Literary and Linguistic  
Intersections  
in Modernist Studies

22-24 May 2024



ROMA TRE UNIVERSITY

Department of Foreign Languages,  
Literatures and Cultures

Via del Valco di S. Paolo, 19, 00146, Rome

## PLENARY SPEAKERS

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### Whose Boundaries?

In her essay “Translation at the Checkpoint,” Emily Apter argues that the metaphor of border crossing has become so ubiquitous in discussions of translation, “that its purchase on the politics of actual borders – whether linguistic or territorial – ha[s] become attenuated.” This plenary presentation is motivated by an analogous concern that the language of “crossing boundaries” (which appears in the conference title) might prevent us from remembering boundaries themselves – their physical existence and the incontestable (because non-discursive) effects they have on anyone who is without the privilege of an effective passport. Accordingly, the talk focuses on a range of texts and artworks from the last century that take as their primary subject the material reality of border walls, fences, and barriers. It asks: how can a work present the boundary as a site of impermeability or untranslatability, while at the same time challenging its capacity for asserting sovereignty, separating people, and limiting freedom? What kinds of translation allow us to think boundaries themselves, translationally, without eroding their quality of being real boundaries? And in turn, how have such material treatments of boundaries been used to trouble the advance of Global English or “Globish”?

A native of the north of England, *Václav Lucien Paris* has taught at the City College of New York since 2014. Currently, he is working on a project about outsiders in 20th century literature. His first academic book, *The Evolutions of Modernist Epic*, came out with Oxford University Press in 2021. Václav is also a translator from Czech into English. His translations include Zdeněk Kratochvíl’s *The Philosophy of Living Nature* and, with others, Petr Vopěnka’s *The New Infinitary Mathematics*. In his free time, he is a walker, birdwatcher, and proud father of a four-year-old.

Violeta Sotirova  
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### Simultaneity in the Representation of Experience in Modernist Texts

This paper will discuss the linguistic mechanics of representing experience in a verisimilar way in Modernist texts, with all its discontinuities, its chaotic and fragmented nature and most importantly the simultaneous layering of different kinds of experiences. That our consciousness can process different kinds of experience simultaneously is a well-known fact to philosophers and psychologists – what Hogan (2013) calls “parallel processing”. Commonly defined as “the temporal coincidence of events” (Jammer 2006: 8), simultaneity presupposes that several different experiences occur at the same time. And indeed this is the reality of our everyday existence in the world: we are hardly ever confined to a single process of consciousness or a single experience. More typically, we deal with several experiences simultaneously:

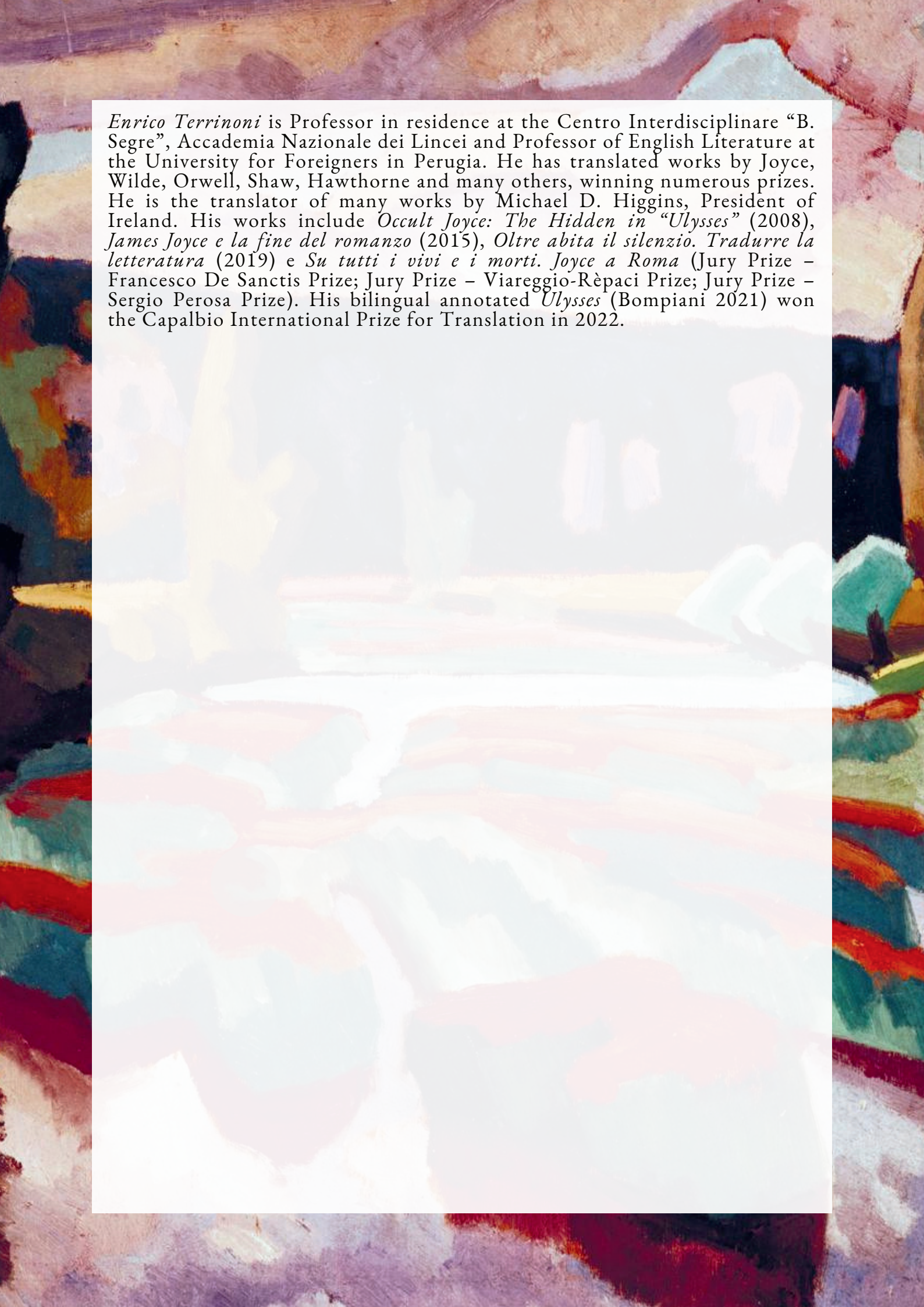
perceptions, which can be simultaneous in and of themselves, and added to them, thoughts, reflection, memory, physical action. The temporal coincidence of different kinds of experience should strictly speaking encounter a barrier, if attempted to be represented linguistically, because language and text are linear. As Dick explains: “The painter, the playwright and the film-maker have a much less difficult time with simultaneity than the novelist” because “Literature is a *time* art as opposed to painting which is a *space* art and theatre and film which are *time/space* arts” (1979: 426). Through a careful stylistic analysis, I will show that one of the most significant achievements of Modernist writers is the representation of simultaneous facets of consciousness and experience which they manage to graft onto the linear text in such a way so as to evoke their simultaneity. I will study syntactic arrangement and linguistic structures, such as free modifiers, considered to be “the very mainstay of modern fiction” (Tufte 1971: 159; also cited in Adamson 1999: 639) and exemplified for instance by non-finite progressive clauses; parentheses; embedded and interrupted modes of consciousness representation; syntactic discontinuities. The analysis will seek to illuminate a very important practice of Modernism – its attempt at iconic representation that mirrors the actual experience in real life and the way it was experienced by a subjective consciousness. Drawing on examples from Virginia Woolf, Katherine Mansfield, James Joyce and some poetic texts, as well as critical essays by Modernist writers, this paper will aim to demonstrate that the strive towards extreme mimesis was part of the Modernist aesthetic (Sotirova 2013; Auerbach 1991[1945]).

*Violeta Sotirova* is Associate Professor in Stylistics at the University of Nottingham, UK. Her research focuses on narrative consciousness, point of view, Modernism, the history of free indirect style. She has published two books on *D.H. Lawrence and Narrative Viewpoint* (Bloomsbury, 2011) and *Consciousness in Modernist Fiction* (Palgrave, 2013) and is the editor of *The Bloomsbury Companion to Stylistics* (Bloomsbury, 2015) and a co-editor of *Linguistics and Literary History* (John Benjamins, 2016). She is currently writing a book on *The Language of Modernism*.

**Enrico Terrinoni**  
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### **A *Finnegans Wake* Quantum Translation: “Strangelating” Joyce’s Book of Changes**

Joyce’s last publication was the Italian self translation from Book I, Chapter 8 of *Finnegans Wake*, a work which is itself in many ways a translation. It is in fact composed in a language resembling a sort of English “colonised” by a high number of less global idioms. The very idea of translating it poses problems, for it calls for utter recreation. The *Wake* is “a book of changes”, whose form and shape keeps mutating in front of the readers’s eyes. It is based on superposition and simultaneity, concepts which have a function also in quantum theory. The talk will investigate how and why the *Wake* can be considered a quantum book, by looking at the ways in which it was or it can be translated, i.e. changed.

An abstract painting with vibrant, textured brushstrokes in shades of purple, red, orange, yellow, green, and blue. The composition is layered and expressive, with a central white rectangular area containing text.

*Enrico Terrinoni* is Professor in residence at the Centro Interdisciplinare “B. Segre”, Accademia Nazionale dei Lincei and Professor of English Literature at the University for Foreigners in Perugia. He has translated works by Joyce, Wilde, Orwell, Shaw, Hawthorne and many others, winning numerous prizes. He is the translator of many works by Michael D. Higgins, President of Ireland. His works include *Occult Joyce: The Hidden in “Ulysses”* (2008), *James Joyce e la fine del romanzo* (2015), *Oltre abita il silenzio. Tradurre la letteratura* (2019) e *Su tutti i vivi e i morti. Joyce a Roma* (Jury Prize – Francesco De Sanctis Prize; Jury Prize – Viareggio-Rèpaci Prize; Jury Prize – Sergio Perosa Prize). His bilingual annotated *Ulysses* (Bompiani 2021) won the Capalbio International Prize for Translation in 2022.

## PANELISTS

**Aktener, Ilgin and Yetkiner, Neslihan**

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**Recontextualizing the Modernist Novels in Turkish Context: Visual Paratexts of *An American Tragedy* by Theodore Dreiser**

This study is based on two premises: (1) Modernist novels are ideologically-loaded as they emerged as a reaction against the moral values and norms prevalent in the Victorian novel and have been subjected to various forms of censorship on the grounds of obscenity, and (2) front covers of books as visual paratexts serve as a multimodal dimension where textual and visual elements work together to convey meanings and thus, create prospects for (re)contextualization/(re)presentation of translated books for the target culture. In the light of these premises, and to shed light on the ideological dynamics at play in the processes of (re)contextualization/(re)presentation, it aims to examine the language of visuals through an analysis of the front covers of 6 Turkish (re)translations of *An American Tragedy* by Theodore Dreiser. In doing so, it employs Halliday's (1978, 2004) systemic functional grammar and Kress and van Leeuwen's (2006) visual semiotic theory. Kress and van Leeuwen (2006) argue that similar to language, images have a grammar, through the use of which meaning can be constructed. They further discuss that meaning of images have three metafunctions, i.e., representational meaning, interactive meaning and compositional meaning, which are used in the analysis of the front covers in question. The findings reveal that visuals on the front covers of the six translations of *An American Tragedy* differ in ideological function (i.e., narration, displacement, etc. [Thompson 1990]), but unite in hinting at certain literary elements of the novel (i.e., plot, the setting, etc.). The study concludes that as the visuals on the front covers of books (re)contextualize the (re)translated versions by (re)presenting specific elements through different strategies to the target audience, they have their own language conveying different information regarding *An American Tragedy* to the Turkish audience.

*Ilgin Aktener* studied translation and interpretation, and public relations and advertising at Izmir University of Economics. She received her MA degrees in the fields of American Culture and Literature and American Studies from Ege University and Heidelberg University (Germany). She undertook her PhD studies in translation at the Department of Languages and Intercultural Studies at Heriot-Watt University. She previously worked at Izmir University of Economics as a research assistant, Heriot-Watt University as a research/teaching assistant, and Yaşar University as a lecturer. She has international translation and interpreting experience. Her research areas of interest are literary translation, sociology of translation, translation of children's literature and corpus-based translation studies.

**Armstrong, Patrick** ([p.armstrong947@gmail.com](mailto:p.armstrong947@gmail.com))

**Proust's Way: Translations, Intersections, Legacies**

Beginning with early responses to C. K. Scott Moncrieff's 1922 translation of *À la recherche du temps perdu* (1913-27), this paper will trace the translation and reception of Proust by English-speaking writers and thinkers in the 1920s and 1930s through to contemporary, neo-modernist responses. Expanding on

Daniel Karlin's study of the "English world" in Proust's work (*Proust's English*, 2007), this paper explores the latest translations of Proust into English, such as Brian Nelson's *The Swann Way* (2023) and Lucy Raitz's *Swann in Love* (2022), leading to questions concerning the invisibility of translators, broader translation issues – including Proust's own exploration of translation from English to French – and the potential untranslatability of *À la recherche*. Through these examples, I will reflect on how translation studies might intersect *at* and *with* literary and cultural studies today. Engaging with current questions concerning creative, multifaceted and intermedial legacies, this paper will also begin to map out the more populist reception of Proust across a range of media. This will include television and film – via Harold Pinter's *Proust Screenplay* and Luchino Visconti's abandoned film adaptation – radio, and the graphic novel, through an exploration of Arthur Goldhammer's translation of Stéphane Heuet's condensed, graphic adaptation of *À la recherche*. Engaging with recent scholarship that thinks about modernism, and its complex legacies, in terms of constellations, relations, and international networks, I will then consider recent intertextual engagements with Proust's work from around the world, taking examples from Anne Carson's playful "The Albertine Workout" (2014), Gerald Murnane's "Invisible Yet Enduring Lilacs" (1990), and Jacqueline Rose's *Albertine* (2001).

*Patrick Armstrong* completed his PhD at the University of Cambridge in 2022 with a thesis entitled *Microscopy and Modernist Fiction from Hardy to Beckett*. His research focuses on nineteenth- and twentieth-century literature, modernism, and the intersections between science and literature. He has published work on Thomas Hardy (in *The Thomas Hardy Journal*) and Samuel Beckett (in *Textual Practice*). His debut monograph, *Microscopy, Magnification, and Modernist Fiction: Micro-Modernism from Hardy to Beckett*, is forthcoming with Bloomsbury Academic in 2024. He has taught at the University of Cambridge and at the École Normale Supérieure de Lyon.

**Balossi, Giuseppina (g.balossi@libero.it)**

**Who is Mrs. McNab? Characterisation in Virginia Woolf's "Time Passes" from *To the Lighthouse***

Virginia Woolf was at the forefront on experimenting on a new method of creating her characters in the novel, which however made and make them hardly accessible to the large public for her experimental narrative techniques. The case study of the present paper focusses on the use of discourse presentation in the middle section "Time Passes" of the triadic novel *To the Lighthouse* (1927). In this novel, as in most of Woolf's novels, the major characters are predominantly upper middle-class, though other minor characters from the lower-class are also present. If the presence of the lower-class is downplayed in the first and last section of the novel, it is foregrounded in the central section "Time Passes". Although this section has often been analysed by literary-stylistic criticism from a non-anthropocentric worldview, my aim here is to present the various modes of presentation of the major and minor characters, and then focus on the servant Mrs. McNab by taking into account how viewpoint blending and discourse presentation between the narrator and character affect our perception of this character.

*Giuseppina Balossi* currently teaches English language and literature at Liceo Scientifico e Musicale 'GB Grassi', Lecco. She holds a BA in foreign languages

and literatures from Bergamo University and a MA and PhD in stylistics from Lancaster University, UK. Her research interests are rooted in stylistics and corpus stylistics applied primarily to modernist fictional narratives. She has a long-standing interest in characterization and has published *A Corpus Linguistic Approach to Literary Language and Characterization: Virginia Woolf's The Waves* (2014) with John Benjamins, articles with *Umanistica Digitale*, Serra Editor and Pala (proceedings). She is a member of AISCLI (Italian Association for the Study of Cultures and Literatures in English), PALA (Poetics and Linguistics Association), and AIUCD (Associazione per l'Informatica Umanistica e la Cultura Digitale).

**Bartolotta, Simona (simona.bartolotta@mansfield.ox.ac.uk)**

### **Science Fiction and Modernism: Imperfect Correspondences Between Fictional Languages**

In a recent article, Nick Hubble suggests that “if we conceive of modernism primarily... as an invitation to step outside the normative mainstream confines of public discourse and representation into a transformed future, then it becomes indistinguishable from SF [science fiction]. SF writers also disrupt linguistic norms in order to explode symbolic ones” (2022). This paper takes its cue from recent theorizations of SF as a specifically modernist form (for example in studies by Philip Wegner and Paul March-Russell), but it diverges from these in focusing primarily not on thematic and/or structural concerns (Wegner’s analysis chiefly revolves around the utopian impulse, whereas in March-Russell’s takes centre stage the notion of transcendence), but rather on the genre’s signification strategies, in relation to what Umberto Eco calls the “symbolic mode” (“modo simbolico”). Eco has argued that a symbol differs from a metaphor because whereas a symbol hides a secondary meaning behind a perfectly coherent literality, a metaphor taken literally is “false, bizarre, or devoid of sense” (2022, 168). But if SF is “literalized metaphor,” as numerous SF theorists have suggested (for example, Samuel R. Delany and, more recently, Seo-Young Chu), it follows that SF highly problematizes the “symbolic mode” that structures our experience of the literary, because it conflates symbol and metaphor. Is it possible to establish a historically and critically relevant parallel or continuity between SF’s literalization of metaphor and staples of modernist aesthetics such as Eliot’s objective correlative and Joyce’s epiphany (a possibility that Eco seems to allow for in noting that these devices herald modern literature distinct “symbolic valence” [2018, 275])? Engaging with recent discussions of modernism’s ambivalent relationship to realism (i.e., Stasi 2022), this paper seeks to explore connections and meaningful divergences between SF’s and modernist fiction’s “modes of meaning-making.”

With degrees from the University of Bologna and Ca’ Foscari University of Venice, *Simona Bartolotta* is currently a DPhil Candidate in English at the University of Oxford. Her doctoral dissertation seeks to develop a postcritical approach to science fiction through a revision of the historical roots of SF studies in critical theory and its often-ambiguous involvement with the concept of cognition. She has published papers in English and Italian on topics from science fiction, to cognitive studies, to ecofeminism, and her work has appeared or is forthcoming in *ELH* and *Science Fiction Studies*.

**Bugliani, Paolo (paolo.bugliani@unipi.it)**  
**Budding Consciousness: Katherine Mansfield's Romantic Child**

Building on a wider research on the legacies of Romantic poetry on Modernist prose fiction, my proposal aims to shed new light on the recurrent figure of children in Katherine Mansfield's stories. For a writer as experimental as Mansfield, the model of Wordsworth would have appeared as rather outmoded, yet, many critics have recognized the Wordsworthian framework of *Kezia* (Fullbrook 1986: 68) in *Prelude*, a story that has many Romantic and specifically Wordsworthian aspects (Cappuccino 2020). With these insights in mind, I aim to expand my reflection to the whole range of Mansfield's literary children (Kimber 2021), and to retrace, even from a stylistic point of view, the import of Wordsworth in their genesis and development as fictional characters. A specific focus will be the way in which Mansfield represented the child's thoughts and consciousness.

*Paolo Bugliani* is a Tenure-Track Lecturer in English Literature at the University of Pisa. He has been postdoctoral researcher at the University of Pisa, Visiting Scholar at the Oxford Centre for Life Writing (Wolfson College) and Tenure-Track Lecturer in English at the University of Rome "Tor Vergata". His main research area is the study of the representation of the self in literary nonfiction, with particular attention to the Early Modern, Romantic and Modernist periods. During his post-doctoral years at the University of Pisa he has also been active in the study of Anglo-Italian and Anglo-French literary relations during the late 18th and early 19th centuries. While at Oxford he has started a project on the legacy of Romanticism on Modernist writers.

**Calanchi, Alessandra (alessandra.calanchi@uniurb.it)**  
**Detecting the Soundscape in the "Age of Noise": Alcott, Green, Campbell, Gilman**

In June 2023 a conference called "Sounding Modernism" was held at King's College London, and this gave me the idea for my proposal, which is based on soundscape studies, something which I did not find mentioned in the call. I hope this was unintentional, since, beyond the much-discussed aspects of sight and vision, the modernist period witnessed a radical reconfiguration as far as sound is concerned. This was partially due to new technologies and new media, but in all cases the frontiers of literature and the arts were opening to experimentation and innovation as had never happened before. The new array of sounds and noises in big cities, as well as the more intimate expressions of voices and silences in families, together with the sound-marks of war, religion, and racial/gender segregation, gave rise to new cultures of listening, so that sensorial perception started to become a new paradigm of knowledge. I will concentrate on some literary works by Anna Katharine Green (1846-1935), a poet and novelist, who is considered the mother of American detective fiction. In her works the soundscape (or sonic environment) is pervasive and usually challenges the hegemony of sight in all of its declinations. Whether or not she was aware of being a modernist writer, of writing in a personal yet modernist style, and for a modernist readership, I will try and convince my audience of the great importance of this author, who truly deserves a place among the most renowned modernist writers. Moreover, I intend to associate her works with soundscape theories, by underlining such typical practices as overhearing, eavesdropping, crying, whispering, 'hearkening', and silencing (or being silenced) which are clearly and sometimes dramatically linked to gender issues.



*Alessandra Calanchi* is Associate Professor of Anglo-American Literature and Culture at the University of Urbino Carlo Bo. Her publications in the field of sound studies include: “Tender Is the Wild: Subliminal Soundscapes and the Aural Sublime in Charles Brockden Brown’s Proto-Crime Fiction” (Journal article, 2014); *Soundscapes and Sound Identities* (Volume, 2017, ed.); “The Sound of the Baskervilles: Sonic Clues to a (Literary) Crime Scene” (Journal article, 2018); “Sonic Wastelands and Off-Key Tunes in Angloamerican Literature, with Two Case Studies” (Book chapter, 2018); “Ushering in the Soundscape: For a Poetics of Listening across Time and Space” (Introduction to journal issue, 2020); “The more, the merrier: sounds of apocalypse in American Literature and Cinema” (Book chapter, 2021); “Murder by Sound: Listening to crime scenes in Anna Katharine Green’s Short Fiction” (Journal article, 2022).

**Castiglione, Davide (davide.castiglione@fif.vu.lt)**  
**Difficulty or Obscurity? Settling a Long-Standing Aesthetic Issue in Modernist Poetry**

Studies on modernist literature often emphasize its difficulty and obscurity, as if the two terms were synonymous. Some scholars opt for *difficulty* (e.g., Steiner 1978, Diepeveen 2003), others favour *obscurity* (Riffaterre 1978, White 1981, Mellors 2005) and others still (notably, Yaron 2002, 2003, 2008) oscillate between the two. In my work (Castiglione, 2019: 53-57), by contrast, I characterize the two concepts in terms of oppositional pairs: difficulty is process-oriented, being based on the DIFFICULTIES ARE IMPEDIMENTS TO TRAVEL conceptual metaphor, whilst obscurity is goal-oriented, being based on the UNDERSTANDING IS SEEING conceptual metaphor (Lakoff, Espenson, and Schwartz 1989). In difficulty, it is basic online comprehension processes (e.g., word recognition, syntactic parsing, reference attribution) that are thwarted; obscurity, by contrast, emerges through higher-level inferential operations, such as theme construction and the attribution of iconic or cultural significance. In this paper, I re-examine some early 20th century Modernist poems through the lens of such re-conceptualization. My aim is to demonstrate that the difficulty vs. obscurity distinction, far from being intellectual pedantry, is crucial in better understanding the diverging aesthetics of various strands of modernism – in particular, its expressionist and constructivist poles (Perloff 1981: 22). Wallace Stevens’s *Anecdote of the jar*, for instance, can be described as obscure because it triggers weak implicatures through which critics try to derive extra significance – a significance warranted by the anecdotal schema of the poem, the iconicity of its repetitions, and the symbolic potential of key words such as ‘jar’ and ‘wilderness’. Stein’s prose poems in *Tender Buttons*, by contrast, pose immediate threats to processing by disrupting syntactic parsing and reference attribution: it therefore primarily qualifies as difficult. After this comparative analysis, I outline the broader taxonomic consequences this model may entail for the stylistics and poetics of modernist poetry.

*Davide Castiglione* is Associate Professor at Vilnius University and specializes in the stylistics and poetics of poetry. He has published the monograph *Difficulty in Poetry: A Stylistic Model* (Palgrave, 2019) and various articles in international journals such as *Language and Literature* and the *Journal of Literary Semantics* and in edited essay collections. Between 2020 and 2022 he was the recipient of a post-doc fellowship to develop a model of imagery in poetic discourse. He is also a published poet in Italian, having authored three collections to date.

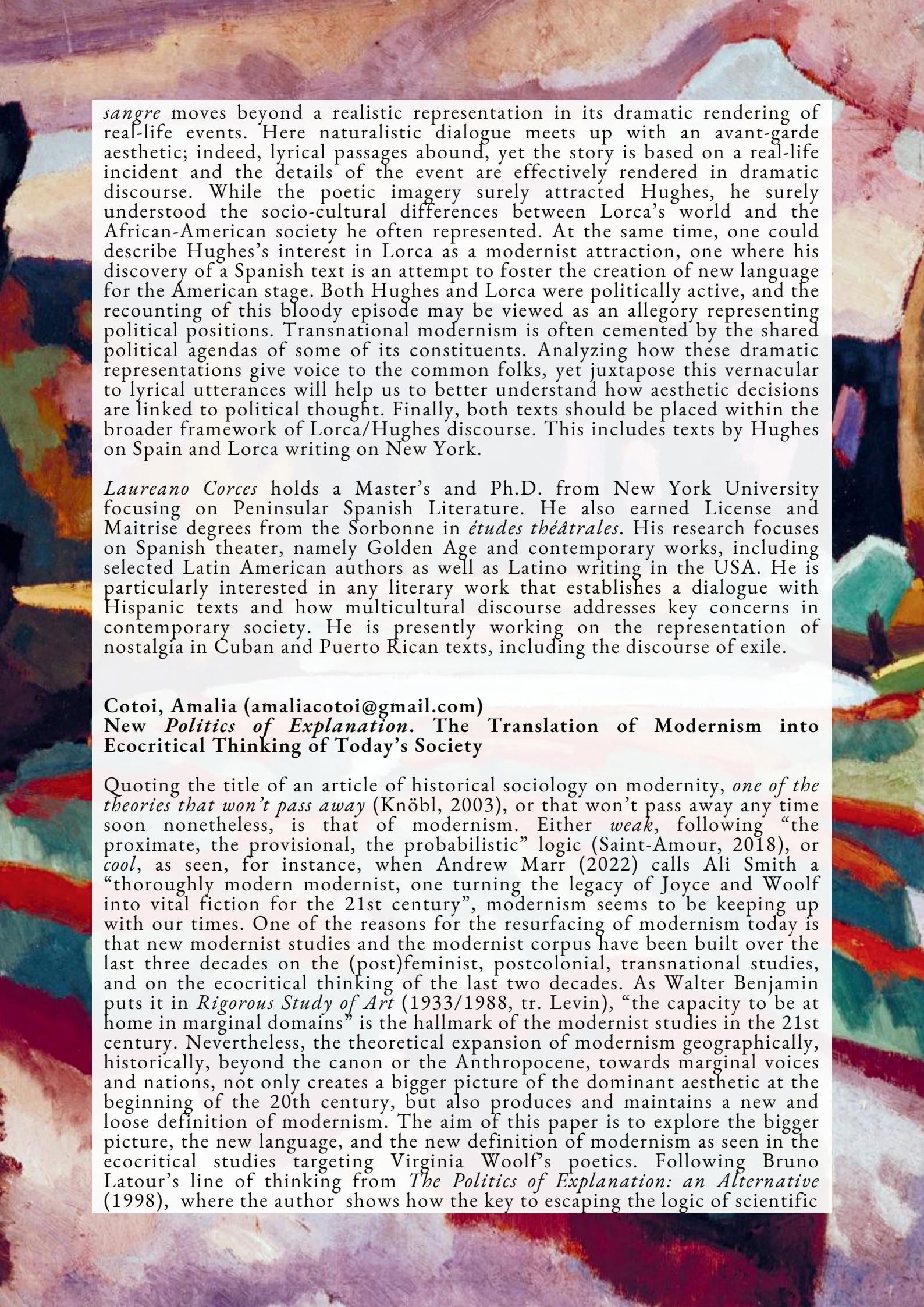
**Cinerari, Rachele (rachelecinerari@gmail.com)**  
**Mathematics as Modernist Knowledge: Virginia Woolf's *Night and Day* and Hermann Broch's *Die unbekannte Größe***

"If mathematical thinking is defective, where are we to find truth and certitude?" (Hilbert, 2008 [1925], 187). This is how David Hilbert, the founder of mathematical formalism, commented on the situation of mathematics at the beginning of the 20th century, at a time when mathematics was undergoing a crisis in its foundations but at the same time trying to find new theories to renew itself and continue its research. As Nina Engelhardt states in her book *Modernism, Fiction and Mathematics*: "maths does not only become modern but modernist, that apart from undergoing a process of modernisation, it is part of modernist culture" (Engelhardt 2018, 2). Starting from this assumption, the paper intends to focus on the analysis of two novels written at the beginning of the 20th century: *Night and Day* (1919) by Virginia Woolf and *Die unbekannte Größe* (1933) by Hermann Broch. The focus of the paper is to observe the role that mathematics plays within the novels and the way in which it is metaphorised as a cognitive process. For Katharine Hilbery and Richard Hieck, the main characters of the two novels, mathematics does not only manifest itself as a statuesque and objective discipline that helps analyse the world in a univocal way, but rather as a movement of thought, as a construction of forms and, finally, as a mixture of different languages. The analysis will be carried out paying close attention to the formal and stylistic construction of the works examined, to show that in modernist literature mathematics is often used as a model of thought and knowledge, and also as a language – sometimes also an asemic one – to take inspiration from.

*Rachele Cinerari* studied at the University of Pisa and Turin and has a PhD in Theory of Literature (University of Pisa). Her doctoral thesis focused on French and German literary texts written in the early 20th Century and dealt with the relationship between literature and mathematics, mainly in order to observe how mathematics is used metaphorically as gnoseological tool. Her research interests also focus on the use of the fragment in literature, the Essayism, literature as a form of knowledge, space and tool for subverting the norm and maintaining dialectical tensions. Some of her writings can be found here: <https://pisa.academia.edu/RacheleCinerari>. She also works as freelance translator and editor from German and English.

**Corces, Laureano (corces@fdu.edu)**  
**Langston Hughes and Federico Garcia Lorca's Blood Weddings**

The international and transcultural sensibility inherent in many modernist texts is evidenced by the interest in translations as part of the modernist project. While an original text has roots in a specific time and place, the translation of the text allows it to cross international boundaries and opens it up to greater reception and additional interpretation. This paper studies, with close readings of Federico García Lorca's *Bodas de sangre* and Langston Hughes's translation *Fate of the Wedding*, how these texts illuminate the dynamics of cross-cultural exchange. The decisions made by both authors, how something is often lost/gained in the process of translation, will be studied within the socio-historical contexts framing both texts. While Lorca's *Bodas de sangre* (1931) is well-known internationally, Langston Hughes's translation does not share a similar fate. *Fate of the Wedding* (1938) was lost for over fifty years, and only discovered toward the end of the twentieth century. *Bodas de*



*sangre* moves beyond a realistic representation in its dramatic rendering of real-life events. Here naturalistic dialogue meets up with an avant-garde aesthetic; indeed, lyrical passages abound, yet the story is based on a real-life incident and the details of the event are effectively rendered in dramatic discourse. While the poetic imagery surely attracted Hughes, he surely understood the socio-cultural differences between Lorca's world and the African-American society he often represented. At the same time, one could describe Hughes's interest in Lorca as a modernist attraction, one where his discovery of a Spanish text is an attempt to foster the creation of new language for the American stage. Both Hughes and Lorca were politically active, and the recounting of this bloody episode may be viewed as an allegory representing political positions. Transnational modernism is often cemented by the shared political agendas of some of its constituents. Analyzing how these dramatic representations give voice to the common folks, yet juxtapose this vernacular to lyrical utterances will help us to better understand how aesthetic decisions are linked to political thought. Finally, both texts should be placed within the broader framework of Lorca/Hughes discourse. This includes texts by Hughes on Spain and Lorca writing on New York.

*Laureano Corces* holds a Master's and Ph.D. from New York University focusing on Peninsular Spanish Literature. He also earned License and Maitrise degrees from the Sorbonne in *études théâtrales*. His research focuses on Spanish theater, namely Golden Age and contemporary works, including selected Latin American authors as well as Latino writing in the USA. He is particularly interested in any literary work that establishes a dialogue with Hispanic texts and how multicultural discourse addresses key concerns in contemporary society. He is presently working on the representation of nostalgia in Cuban and Puerto Rican texts, including the discourse of exile.

**Cotoi, Amalia (amaliacotoi@gmail.com)**

***New Politics of Explanation. The Translation of Modernism into Ecocritical Thinking of Today's Society***

Quoting the title of an article of historical sociology on modernity, *one of the theories that won't pass away* (Knöbl, 2003), or that won't pass away any time soon nonetheless, is that of modernism. Either *weak*, following "the proximate, the provisional, the probabilistic" logic (Saint-Amour, 2018), or *cool*, as seen, for instance, when Andrew Marr (2022) calls Ali Smith a "thoroughly modern modernist, one turning the legacy of Joyce and Woolf into vital fiction for the 21st century", modernism seems to be keeping up with our times. One of the reasons for the resurfacing of modernism today is that new modernist studies and the modernist corpus have been built over the last three decades on the (post)feminist, postcolonial, transnational studies, and on the ecocritical thinking of the last two decades. As Walter Benjamin puts it in *Rigorous Study of Art* (1933/1988, tr. Levin), "the capacity to be at home in marginal domains" is the hallmark of the modernist studies in the 21st century. Nevertheless, the theoretical expansion of modernism geographically, historically, beyond the canon or the Anthropocene, towards marginal voices and nations, not only creates a bigger picture of the dominant aesthetic at the beginning of the 20th century, but also produces and maintains a new and loose definition of modernism. The aim of this paper is to explore the bigger picture, the new language, and the new definition of modernism as seen in the ecocritical studies targeting Virginia Woolf's poetics. Following Bruno Latour's line of thinking from *The Politics of Explanation: an Alternative* (1998), where the author shows how the key to escaping the logic of scientific

explanation is to avoid meta-language and choose the “hybridization instead of disciplinary boundaries”, this paper is meant to explore the meta-language constructed at the crossroads between modernist literature and natural sciences by authors such as Peter Adkins (*The Modernist Anthropocene. Nonhuman Life and Planetary Change in James Joyce, Virginia Woolf and Djuna Barnes*, 2024), Justyna Kostkowska (*Ecocriticism and Women Writers. Environmentalist Poetics of Virginia Woolf, Jeanette Winterson, and Ali Smith*, 2013) and Kirsty Martin (*Modernism and the Rhythms of Sympathy. Vernon Lee, Virginia Woolf, D.H. Lawrence*, 2013), to name a few.

*Amalia Cotoi* is Assistant Professor at Babeş-Bolyai University, in Cluj-Napoca. Her PhD focuses on the Romanian modernist novel. She is currently co-editing an issue on modernism and Bruno Latour (see *Philobiblon. Transylvanian Journal of Multidisciplinary Research in Humanities*), and her recent publications include *Literary Modernism and Modernity in Romania. Recomposed Community and Filiation Models of Today and Yesterday* (2023) and *Modernist Studies in the 21st Century. The Modern Condition or Why is Postmodernism Out of the Picture Today?* (2022).

**De Riso, Giuseppe (gderiso@unior.it)**

**The “Androgynous” Legacy of Virginia Woolf: Gender, Intertextuality and the Conflation of Time in Ali Smith’s *How To Be Both***

Drawing on Brian McHale’s (1987) well-established distinction between epistemological and ontological dominants, which allows the scholar to distinguish between the focus of modernist and postmodernist literature, the aim of this paper is to provide a comparative analysis between Virginia Woolf’s *Orlando: A Biography* (1928) and Ali Smith’s *How To Be Both* (2014). This examination aims to position Smith’s novel as an apt successor to Woolf’s, asserting its ability to encapsulate the “androgynous mind” envisioned by Woolf. This achievement is realised through the “metamodern” dissolution of temporal boundaries between past and present as defined by Timotheus Vermeulen and Robin van der Akker (2010), the enigmatic sexual identities of the protagonists, and, above all, through an intertextual literary paradigm. This paradigm facilitates an exploration of the imperative co-participation between author and reader, as well as the broader interplay between the literary text and the various artistic and cultural sources with which it has a necessary dialogical relationship.

*Giuseppe De Riso* is a researcher and lecturer in English literature at the University of Naples L’Orientale and holds a PhD in Cultural and Postcolonial Studies of the Anglophone World. He has authored three books on topics ranging from Salman Rushdie’s magical realism to the performative dimension of fear in Indo-English novels. De Riso has also published about thirty articles and essays dealing with topics such as ethno-religious warfare, gender issues, Post- and Metamodernism, and transmedial convergence in literature.

**Della Marca, Manlio (manlio.dellamarca@unimore.it)**

**An American Troubadour: Walking the Roads of France with Ezra Pound**

Multilingual poet, literary critic, radio speaker, Confucian fascist, conspiracy theorist, experimental translator, incendiary pamphleteer, travel writer and writing traveler, Ezra Pound (1885-1972) is one of the most visible and contro-

versial literary figures of the twentieth century. Recently, the American critic Alec Marsh has provocatively suggested that, were Pound still alive, “today he would be a hyper-active blogger.” Pound’s multidimensional career and uncompromising life encapsulate crucial questions about the role of the artist in modern society: What is the relationship between experimental art and extreme political views? Why do we make art? Can art change the world? Probably this explains why scholars with very different interests and political leanings feel still compelled to discuss his work, life, and radical politics. In this talk, I discuss *A Walking Tour in Southern France*—Richard Sieburth’s critical edition of the notes Pound took during his 1912 walking tour in France—alongside selected passages from *The Cantos* in order to show how Pound’s “epic” mode of writing owes much to his early interest in and experimentation with travel writing. The talk also examines the ways in which Pound’s modernist travel writing both derives from and reinvents a rich tradition of American travel writing that includes such notable writers as Washington Irving, Mark Twain, and Henry James.

*Manlio Della Marca* ([www.manliodm.com](http://www.manliodm.com)) holds a Ph.D. in Literatures in English from “Sapienza” University of Rome and specializes in American literature, literary modernism, and comparative media studies. Recently, he has been selected to teach American literature at the university of Modena-Reggio Emilia as part of the American Studies Initiative 2023-2024, a program co-sponsored by the U.S. Embassy in Italy, the Italian Association for North American Studies and the Rome Center for American Studies. From 2017 to 2022, he was an Assistant Professor of American literature at LMU Munich, where he was also the co-curator of the Eva Hesse Archive of Modernism and Literary Translation. His publications include essays on Ezra Pound, Edith Wharton, Thomas Pynchon, Philip K. Dick, and Maxine Hong Kingston. He is currently working on a book project titled “Homo Legens: Modes and Moods of Reading from the Puritans to Twitter” and will be co-editing a critical edition of the Pound-Hesse letters.

**Ellison, Ian** ([ian.ellison@daad-alumni.de](mailto:ian.ellison@daad-alumni.de))

### **Revenant Modernism: Kafka’s Plurimedial Afterlives Around the Globe**

Franz Kafka did not wish to be remembered. His instruction for his unpublished manuscripts to be destroyed after his death has passed into literary myth. Nevertheless, much of his writing has survived and in 2024, the centenary year of Kafka’s death, he and his work will be celebrated on a monumental scale. Kafka’s influence on global literature and culture is nigh unparalleled, while his cultural afterlives have spread across numerous media to have a life of their own. This paper proposes a timely examination of Kafka’s own writings about forms of posterity and legacy, investigating how Kafka is both remembered and forgotten in contemporary culture and society around the world. Kafka’s later work evinces an ambivalence towards questions of mortality and posterity. This ambivalence has been borne out in the fraught history of his material legacy, not least in the case of the decades-long dispute over his literary estate, the equally complex politicized history of editions and translations, and the unfortunate fate of biographical research mired in legal wranglings that delayed the release of part of Reiner Stach’s three-volume biography. Kafka’s short story “Der Jäger Gracchus” (1917) is a tale of a man returned from the dead who wanders the globe, which survives only in unauthorized and unpublished fragments whose number is disputed. This paper thus posits “Gracchus” in particular as a model that premediates the revenant modernist afterlives of Kafka today, encapsulating the dispersed

journeys of his manuscripts and other archival materials, as well as the forthcoming commemorations and other contemporary manifestations of the so-called “kafka-esque” across various media. Over the past century, Kafka’s works have been received by a vast range of what Stanley Fish called “interpretive communities”, which have responded to his works in distinct and locally specific ways. The Oxford project on Kafka’s Transformative Communities that this paper is a part of seeks to expand Fish’s notion to include “creative communities” – communities that cross boundaries of language, culture, media, and material to complement interpretation with creative transformation.

*Ian Ellison* is the incoming postdoctoral research associate of the AHRC-funded project on “Kafka’s Transformative Communities” at the University of Oxford. He holds a PhD in German and Comparative Literature from the University of Leeds and subsequently worked as a postdoctoral researcher at the Deutsches Literaturarchiv in Marbach am Neckar funded by the ZEIT-Stiftung and the Deutsche Schillergesellschaft. From 2021 to 2023 he held a DAAD PRIME fellowship during which he was affiliated with the Centre for Modern European Literature and Culture at the University of Kent and the Goethe-Universität in Frankfurt am Main. His first book *Late Europeans and Melancholy Fiction at the Turn of the Millennium* appeared with Palgrave Macmillan in 2022. His research has been published in the *Modern Language Review*, *Oxford German Studies*, *History of European Ideas*, *The German Quarterly*, *German Life & Letters*, and *Romance Studies*. Ian is the Reviews Editor of *Comparative Critical Studies* and also writes for the *Times Literary Supplement* and the *Los Angeles Review of Books*. In 2023 he was shortlisted for the Peirene Stevens Translation Prize.

**Esposito, Lucia (lucia.esposito@uniroma3.it)**  
**Modernism’s “Last Tapes”: Samuel Beckett and the Discovery of a New Medium for Experimenting with (Auto)biographical Tracks and Traces**

In his 1996 Beckett’s biography, Cronin famously defined the author as “The Last Modernist”. Other scholars have included the writer in “the late-modernist category” (McHale 1992: 28) and even considered his “writings of the 1940s and early fifties” as “a pivotal perspective on the literary evolution of late-modernism” (Miller 2006: 147). This paper aims to analyse the musings on identity and memory in *Krapp’s Last Tapes* (1958) in the light of these considerations and in connection with modern media’s affordances. The electric turn and the space-time collapse brought about by the simultaneity of radio characterise the challenging confrontation with modernity since the early 20th century. The radical impact of radio on the “spirit of the time” and on literary writing itself is recorded by Woolf, who, like other modernists, was attracted to its “magic” (Beloborodova-Verhulst 2018: 241): “I rise through the air; I listen to voices in America; I see men flying – but how it’s done, I can’t even begin to wonder. So my belief in magic returns” (*Orlando* 2008 [1928]: 174). According to Beloborodova and Verhulst, “this notion of the ‘voice’ and its prominence in modernist literature”, especially the “polyphony of different voices and their fragmentation”, is “often connected to broadcasting” (2018: 242). In Beckett’s case, the “magic” of disembodied voices brought him to contribute to the late 1950s BBC Third programme repertoire, which was strongly influenced by literary modernism and even labelled “radio modernism”. Both radio’s soundscape and the tape recorder’s possibility to send a magnetic tape back and forth, and thus to break down and reassemble a (life)story at will, inspired *Krapp*, whose protagonist nervously

grapples with the materials of memory while he tries to stitch together his multiple, incompatible voices/selves.

*Lucia Esposito* is Associate professor in English Literature at Roma Tre University, Italy. Her interests include: the relationship between Shakespeare and the arts; literary and cultural forms through the lens of performance studies (Sukenick, Malkani, Kureishi, among others); the interconnections between literature and the media, with a focus on the radioplays of Samuel Beckett (*Scene sonore*, 2005), Angela Carter and Tom Stoppard; on literary biographies in films and TV series; on the issues of literature and literariness in the digital era (Hall, Danielewski, Fforde, Coupland, among others). She has co-edited a volume on *Metropoli e nuovi consumi culturali* (2009), an issue of the journal *RAEI* on “Identity, Culture, and Performance Studies” (2013), an issue of *Between* on “Technology, Imagination, Narrative Forms” (2014), and the volume *Downton Abbey. Il fascino sfacciato dell'aristocrazia* (2021). Her last monograph is *Oltre la mappa. Lo spazio delle storie nell'immaginario moderno: Shakespeare, Beckett, Danielewski* (2021).

**Feshchenko, Vladimir and Sokolova, Olga (takovich2@gmail.com)**  
**Linguistic Aesthetics and Pragmatics of the Avant-Garde: Vladimir Mayakovsky within the LEF Circle**

*Linguo-aesthetics*, or *linguistic aesthetics*, is a new complex approach to the study of aesthetic properties of language constituents in multimedia artistic use (Benthien et al. 2019; Feshchenko 2023). Linguistic analysis of artistic discourse has been developing at the crossroads of semiotics, linguistics, literary studies, media studies, and poetics. Linguo-aesthetic methodology seeks to analyze the applicability of classical aesthetic categories, such as artistic form, artistic experience, or aesthetic object, as well as of aesthetic aspects of new concepts, such as performativity, materiality, media, and embodiment, to linguistic material. It elucidates the multimodal aesthetic parameters of verbal signs in the works of art. The particular focus of this approach is on *verbal* components of artistic discourse, whatever form or mode it may acquire – literary, visual, audial, cinematic, dramatic, performative, digital, environmental, or intermedial. Particular linguistic pragmatics of these formats of artistic communication is the focus of our study of avant-garde performativity. The paper will examine the origins of the modernist interaction between poetic language and everyday speech in the context of new technological channels for transmitting information, which go back to the spread of new media technologies (radio, cinema, photography, etc.) at the beginning of the 20th century in the post-revolutionary period in Soviet Russia (Watten 2003; Hirschkop 2019). We will analyze Vladimir Mayakovsky's aesthetic ideology of language with particular reference to his post-revolutionary texts and his *LEF-Novy LEF* activities. The poet's three-dimensional view of poetic language (what in modern semiotics would correspond to semantics, syntactics, and pragmatics) laid out in his early essay “Two Chekhovs” (1914) paved the way for a new pragmatics of avant-garde discourse as the discourse of active impact. Both in poetic texts and in critical essays of the *LEF* period, his linguistic innovation oscillates between the two major functions – aesthetic and appellative – to make “speech creativity” (as the critic Boris Arvatov termed it) a powerful tool of poetic-and-political communication.

*Vladimir Feshchenko*, Dr. Habil., Senior Research Fellow, Institute of Linguistics, Russian Academy of Sciences. Over 100 publications in theoretic-

cal linguistics, poetics, semiotics, avant-garde studies. Author of books: *Laboratory of the Logos: Language Experiment in Avant-garde Creativity* (2009, in Russian); *The Creation of the Sign. Essays in Linguistic Aesthetics and Semiotics of Art* (2014, in Russian, co-authored with O. Koval’); *The Linguistic Turns of the Literary Avant-Garde* (2018, in Russian); *Language Within Language: Artistic Discourse and the Foundations of Linguistic Aesthetics* (2022, in Russian), *Russian and American Poetry of Experiment: The Linguistic Avant-Garde* (In English, Brill, 2023). Translations of Anglo-American modernist texts into Russian, including works by Gertrude Stein, e e cummings, Eugene Jolas, Wyndham Lewis, Language poets, and others. Olga Sokolova, Doctor Habilitatus of Philology, Senior Research Fellow of the Institute of Linguistics, Russian Academy of Sciences, Moscow; specializes in linguistic poetics, linguistic pragmatics, theory of discourse, language of avant-garde, political, and advertising texts. In 2016 defended thesis in candidacy for a doctoral degree *Active Impact Discourses: Theory and Typology*. Author of two books: *Active Impact Discourses: Poetic Avant-Garde, Advertising and PR* (2014, in Russian); *From Avant-Garde to Neo-Avant-Garde: Language, Subjectivity, Cultural Transfers* (2019, in Russian) and more than 80 articles. Translator of Anglo-American poetry and theoretical works, including Eugene Jolas, Frank O’Hara, Robert Grenier, Michael Palmer, Bruce Andrews, etc. into Russian. Compiler and translator of *Futurist Cookbook: “Futurist Cuisine” by F. T. Marinetti i Fillia: Commented edition* (2018).

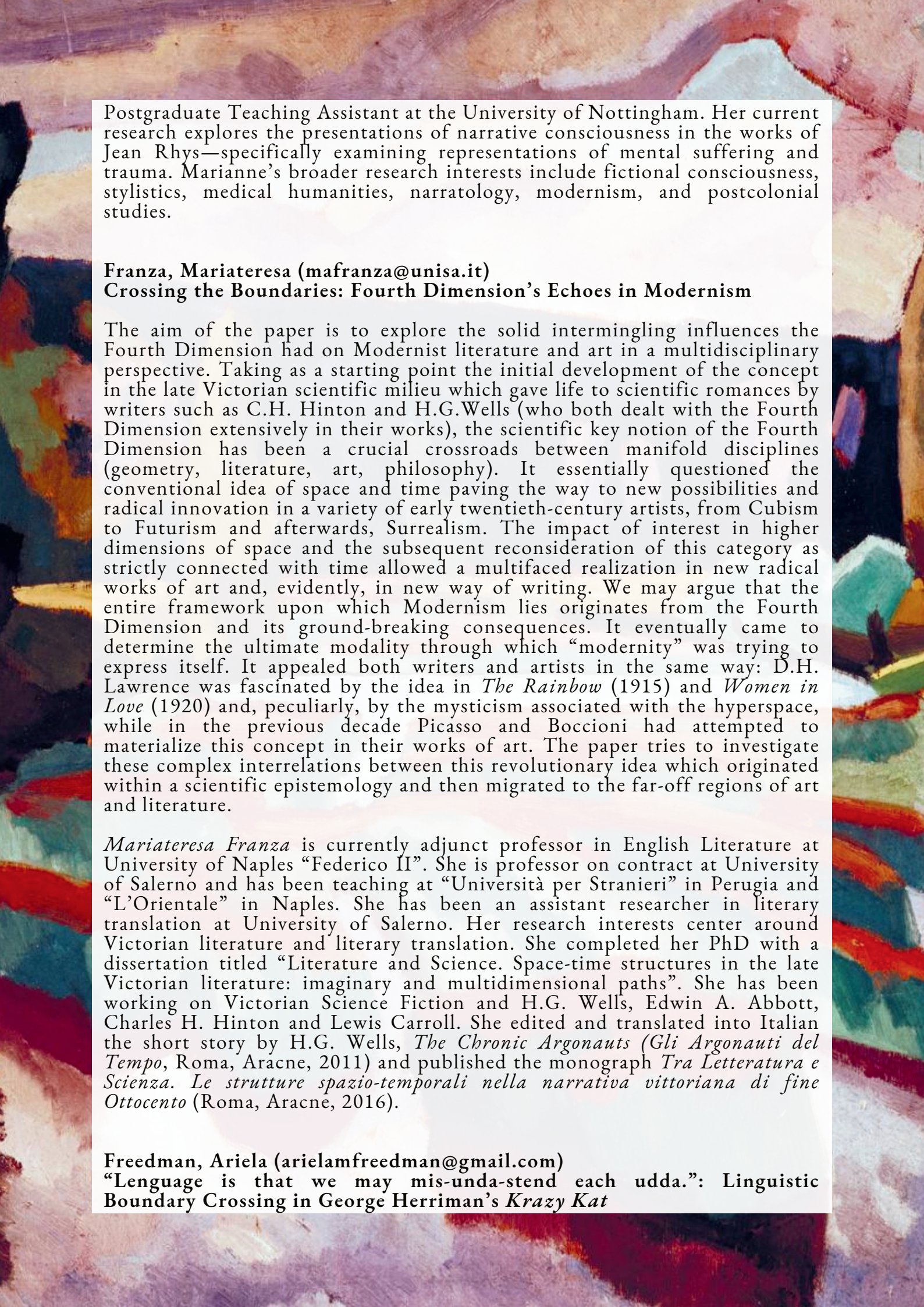
**Fish, Marianne (aexmf8@nottingham.ac.uk)**

### **Absence and Silence in the Modernist Novel: A Stylistic Analysis of Fictional Consciousness in Jean Rhys’s *Voyage in the Dark***

Lindskog (2017: 18) defines the unsayable as “something that cannot be put into words because it corresponds to ineffable or ungraspable experiences”. The inadequacy of language in conveying the full experience of human subjectivity has been lamented by a number of writers; Virginia Woolf (5: 48) stated “better it would be [...] to leave a blank or even to outrage our sense of probability than to stuff the crevices with this makeshift substance”. In an attempt to better represent what “life is like” the modernist writers sought a new way to write novels—more representative of real life. They centred narratives in their characters’ consciousness and created characters “through the representation of their subjective thoughts and feelings rather than by describing them objectively” (Lodge, 2002: 57)—one key technique used to do this was through the absence of language. Jean Rhys’s writing, described by Seshagiri (2006: 489) as “a fulcrum between experimental modernism and postcolonial literature”, is characterised by its silences. Angier (2000: 160) writes of Rhys’s *Voyage in the Dark*, that “every ‘objective’ description, every logical connection, every general idea” is cut and, as a result, “we are wholly inside Anna [the protagonist]: inside her feelings, her sensations, her memories”. It is through the partially formed thoughts and unsaid words that Rhys conveys her protagonists’ subjective experience. Negation, ellipsis, circumlocution, and implicature create a sense of absence—a “felt loss”—in which, paradoxically, meaning is conceptualised and expressed. As Volpone (2014: 90) argues, in addressing the challenge of transferring “the totality of human experience into the written page”, “incompleteness and displacement” become tools “for overcoming the limits of language”. Through a detailed analysis of linguistic mechanisms used to convey absence and silence, this paper highlights how Rhys effectively captures the “unsayable”.

*Marianne Fish* is a second-year postgraduate researcher in Literary Linguistics





Postgraduate Teaching Assistant at the University of Nottingham. Her current research explores the presentations of narrative consciousness in the works of Jean Rhys—specifically examining representations of mental suffering and trauma. Marianne’s broader research interests include fictional consciousness, stylistics, medical humanities, narratology, modernism, and postcolonial studies.

**Franza, Mariateresa (mafranza@unisa.it)**

**Crossing the Boundaries: Fourth Dimension’s Echoes in Modernism**

The aim of the paper is to explore the solid intermingling influences the Fourth Dimension had on Modernist literature and art in a multidisciplinary perspective. Taking as a starting point the initial development of the concept in the late Victorian scientific milieu which gave life to scientific romances by writers such as C.H. Hinton and H.G. Wells (who both dealt with the Fourth Dimension extensively in their works), the scientific key notion of the Fourth Dimension has been a crucial crossroads between manifold disciplines (geometry, literature, art, philosophy). It essentially questioned the conventional idea of space and time paving the way to new possibilities and radical innovation in a variety of early twentieth-century artists, from Cubism to Futurism and afterwards, Surrealism. The impact of interest in higher dimensions of space and the subsequent reconsideration of this category as strictly connected with time allowed a multifaced realization in new radical works of art and, evidently, in new way of writing. We may argue that the entire framework upon which Modernism lies originates from the Fourth Dimension and its ground-breaking consequences. It eventually came to determine the ultimate modality through which “modernity” was trying to express itself. It appealed both writers and artists in the same way: D.H. Lawrence was fascinated by the idea in *The Rainbow* (1915) and *Women in Love* (1920) and, peculiarly, by the mysticism associated with the hyperspace, while in the previous decade Picasso and Boccioni had attempted to materialize this concept in their works of art. The paper tries to investigate these complex interrelations between this revolutionary idea which originated within a scientific epistemology and then migrated to the far-off regions of art and literature.

*Mariateresa Franza* is currently adjunct professor in English Literature at University of Naples “Federico II”. She is professor on contract at University of Salerno and has been teaching at “Università per Stranieri” in Perugia and “L’Orientale” in Naples. She has been an assistant researcher in literary translation at University of Salerno. Her research interests center around Victorian literature and literary translation. She completed her PhD with a dissertation titled “Literature and Science. Space-time structures in the late Victorian literature: imaginary and multidimensional paths”. She has been working on Victorian Science Fiction and H.G. Wells, Edwin A. Abbott, Charles H. Hinton and Lewis Carroll. She edited and translated into Italian the short story by H.G. Wells, *The Chronic Argonauts (Gli Argonauti del Tempo*, Roma, Aracne, 2011) and published the monograph *Tra Letteratura e Scienza. Le strutture spazio-temporali nella narrativa vittoriana di fine Ottocento* (Roma, Aracne, 2016).

**Freedman, Ariela (arielamfreedman@gmail.com)**

**“Lenguage is that we may mis-unda-stend each udda.”: Linguistic Boundary Crossing in George Herriman’s *Krazy Kat***

Both sidelined and revered, George Herriman's motley and astonishing comics serial *Krazy Kat*, which ran as a newspaper strip from 1913-1944, was both modernist icon and influence, attracting attention and praise from artists as various as Pablo Picasso, T.S. Eliot, Gertrude Stein, and Jack Kerouac. Key to the genius of the strip—and genius was the word often invoked—was the use of frequent and dazzling linguistic play. This presentation looks at language in *Krazy Kat* through three central liminal and boundary-crossing strategies: linguistic hybridity, linguistic materiality, and visual poetry. Herriman invents a vernacular that mixes Spanish, Yiddish, French, and Creole. This phonetically-spelled dialogue exaggerates Herriman's native vernacular, the New Orleans dialect "Yat," which resembles a New York City accent. As such, the idiolect of Herriman's Coconino County both masks and reveals the hybridity of his origins, while aligning—though on a slant—with Richard Outcault's "The Yellow Kid," which featured the composite language and experience of immigrant life in Manhattan. The phoneticization of dialogue in the comics form serves to emphasize not only orality but materiality as the eye slows and stumbles on unfamiliar spelling, alliteration, rhyme, pun, and homophony. The emphasis on language in both design and meaning is characteristic of visual poetry: E.E. Cummings, who wrote a foreword to *Krazy Kat* in 1975, saw aesthetic and political significance in Herriman's linguistic renovations, writing that *Krazy Kat*, "with every mangled word and gesture, translates a mangling and murdering world into Peace and Goodwill." In "What is a Minor Literature" Deleuze and Guattari call for writers "to make use of the polylingualism of one's own language...by which a language can escape, an animal enters into things, an assemblage comes into play." Through the animal heterotopia of Herriman's Coconino county, the modernist play of language becomes revolutionary.

*Ariela Freedman* is a professor at the Liberal Arts College, Concordia University, Montreal. Her research interests include modernism, comics and graphic novels, memory studies, and representations of pain and trauma. She has published articles in numerous journals and collections including *Modernism/Modernity*, *Journal of Modern Literature*, *James Joyce Quarterly*, *Joyce Studies Annual* and *Literature Compass*.

**Gallitelli, Eleonora (eleonora.gallitelli@uniroma3.it)**

### **The Early Italian Translations of T.S. Eliot's *Four Quartets*: Ideological, Stylistic and Poetic Appropriations**

This paper will investigate how T.S. Eliot's *Four Quartets* were received in Italian literary circles, with a focus first on the politically engaged periodicals "Il Politecnico" in Milan, and "Sud" in Naples, both influenced by the charismatic figure of Elio Vittorini; then on members of movements like Rondism and Hermeticism (including Emilio Cecchi, Lorenzo Montano, Leone Traverso); and finally on the young Florentine Margherita Guidacci, one of the main representatives of the so-called "Quarta Generazione" of Italian poetry. These reviews, poets and translators competed with each other to impose their own version of Eliot's poem on the Italian cultural scene, presenting it in one case as the work of a Communist author, in another as a Hermetic text, and in another again as a religious poem or indeed a war poem. From the moment the first fragmentary translations appeared in Italy, the *Quartets* were published alongside radically different kinds of illustration: in "Il Politecnico" the columns of the text are intertwined with photos and paintings representing the English countryside and various religious elements of the poem, while Guidacci's translations of the separate *Quartets*, appeared

in literary art magazines beside pictures of sculptures and contemporary paintings. La Capria's translations, two of which were published in 1946, were finally collected and published by Damiani Editore in 2013 with illustrations by the Argentinian artist José Muñoz and a CD offering a reading of the poem by the actor Paolo Bessegato. The first complete Italian translations of the *Quartets* appeared in the 1950s. The most influential was Filippo Donini's, published by Garzanti in 1959. The fact that Donini was then the director of the Institute of Italian Culture in London confirms the close link between Italian cultural institutions and the Italian publishing world long after the end of Fascism.

*Eleonora Gallitelli* is fellow researcher at Roma Tre University, Rome. She was awarded a PhD in Comparative Literature at IULM University, Milan, in 2014. Her thesis focused on the early Italian translations of works by Dickens, Faulkner and Rushdie. In 2012 she was involved in the research project *Towards a Global Literature*, coordinated by Professors Tim Parks and Edoardo Zuccato. Since 2016 she has taught English language and culture, as well as specialised translation, at various Italian universities. She is currently working on the early Italian translations of T.S. Eliot's *Four Quartets* published in post-war periodicals like "Il Politecnico", "Sud", "Il Mondo", "Poesia".

**Hryzhak, Liudmyla (liudmyla.hryzhak@liverpool.ac.uk)**  
**A Corpus-Based Study of Evaluative Adjectives of the Word "Creature" in Modernist Literature**

The Modernist literary movement, esteemed by literary critics for its departure from conventional norms, use of symbolism, exploration of the inner self, and language experiments, serves an inexhaustible source for linguistic investigation. This research explores evaluative adjectives employed to characterise the biblical concept of a "creature" within the corpus of modernist prose fiction texts. This study aims to determine the semantic meaning of the word "creature" in the selected for analysis narratives and to explore authors' attitudes towards this biblical notion through the use of evaluative adjectives that modify its conceptual meaning. Such examination will show variations in the portrayal of "creature" and will help to explicate how linguistic choices reflect broader socio-cultural backgrounds during the Modernist era. Employing both quantitative and qualitative analyses, this investigation scrutinises the use of the word "creature" and its adjectival modifiers in modernist fiction discourse to provide detailed insights into the language phenomenon under consideration. Linguistic and stylistic examinations allow for a comprehensive exploration of collocates across a wide variety of texts, uncovering underlying attitudes and cultural influences. A corpus-based quantitative study of the word "creature" and its modifiers, conducted with the help of Sketch Engine, will reveal dominant evaluative tendencies and recurring patterns in the corpus narratives. By bridging various domains of linguistic and literary analyses, this research sheds light on the intersection of religion, language, and literature during the Modernist era. Through an examination of evaluative modifiers applied to the biblical notion of "creature," the study aims to show nuanced attitudes, beliefs, and societal reflections. The complex interplay between linguistic choices and the presentation of the "creature" deepens our understanding of the conceptual meaning and perception of this biblical notion in modernist literature.

*Liudmyla Hryzhak* is a lecturer at Yuriy Fedkovych Chernivtsi National Uni-

versity, Ukraine. She earned her Ph.D. in linguistics in 2009 with a thesis titled “The Categories of Definiteness and Indefiniteness in Different Discourse Types.” Her research primarily focuses on text linguistics and literature, particularly language features in literary texts. Currently, Liudmyla Hryzhak is conducting research at University of Liverpool in the United Kingdom as a participant of the program, supported by the British Academy.

**Levina, Jūratė (jurate.levina@flf.vu.lt)**

**The Hermeneutic Grounding of Stylistics in T.S. Eliot’s Poetic Discourse of the Flesh from “The Death of Saint Narcissus” to *The Waste Land***

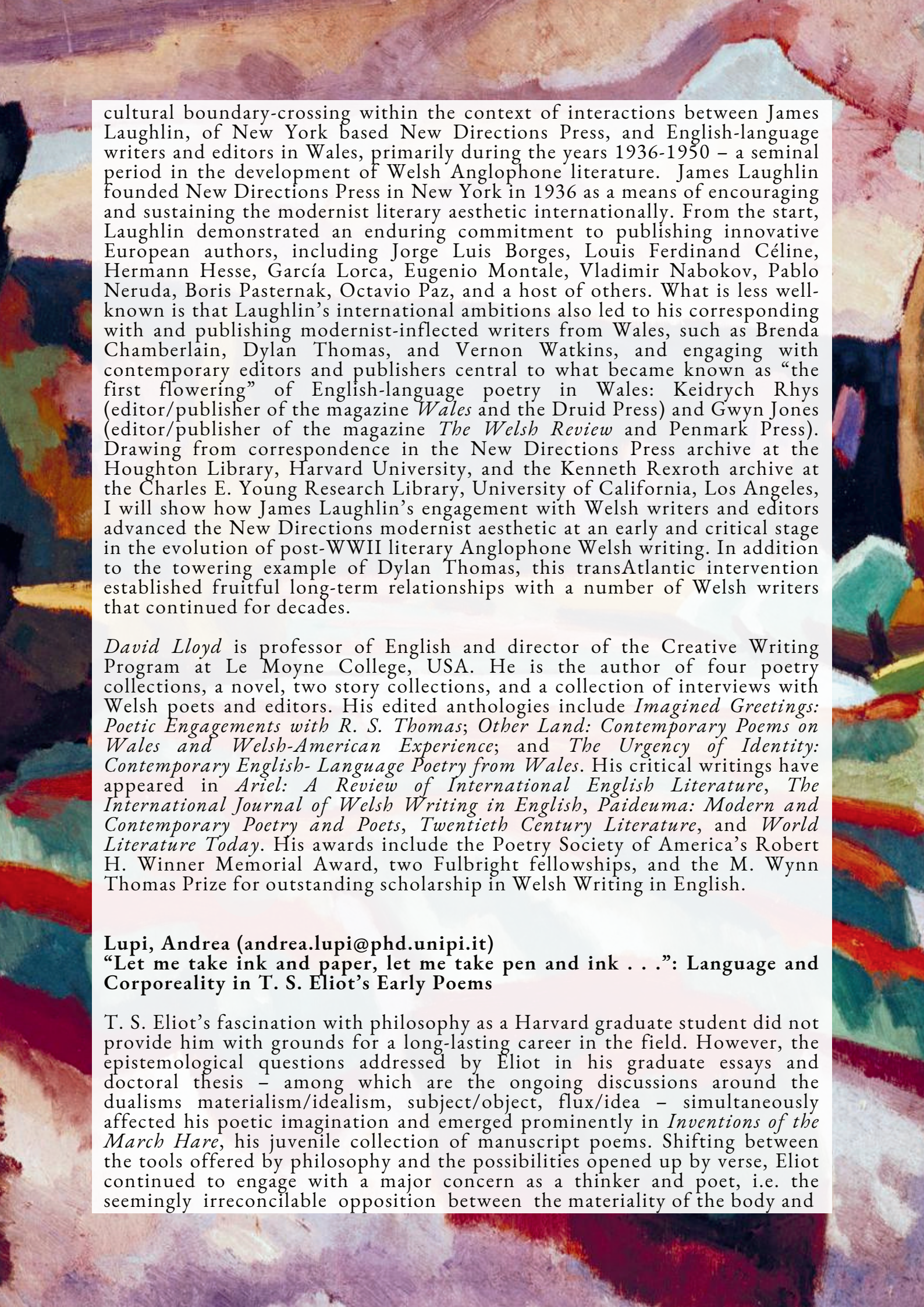
The paper outlines Paul Ricoeur’s definitions of the hermeneutic structure of poetic discourse to locate it at the core of the stylistic analysis of literature and demonstrate the efficacy of the resulting composite method of close reading in an interpretative analysis of T. S. Eliot’s suppressed poem “The Death of Saint Narcissus” against its renowned successor *The Waste Land*. Against the background structuralist definitions of language, Ricoeur re-defines it as discourse in the phenomenological and hermeneutic frame of intentionality where language performs its essential function of mediating the sense-making grasp of lived reality. This process operates by predication as the speaker predicates a linguistically articulated sense to a particular phenomenon she refers to in the situation of speaking. Considered as a product of such predicative operations, every text comes across as someone’s discourse that situates both the speaker and the said in relation to each other in the world by the grammar of ostensive reference. The paradigmatic case of such reference and its organising structure in discourse is deixis in all forms: from personal and demonstrative pronouns through verb tenses and adverbials to lexical meanings predicated to the points of attention marked by the utterance. Eliot’s poem “The Death of Saint Narcissus” employs this mechanism to stage the experience of a (failed) constitution of both a sense-making experiencing subjectivity and the centred experience of the lived world. The poem locates the process in the sensing living flesh which over-produces sense(s) by de-centring the over-perceptive living body in a series of Narcissus’s self-identifications with the phenomena he perceives in his surroundings. This operative mechanism is at work on a much broader scale – of the entire cultural world grounded in both nature and historical temporality – in *The Waste Land* to stage the nonconstitution of the Modern subjectivity on the largest imaginable scale, the lived world as such.

*Jūratė Levina* is an Associate Professor in 20th century Literature and Theory at Vilnius University, Lithuania. She is a PhD alumna (2012) of the University of York, UK, and the recipient of a T. S. Eliot Teaching Fellowship at the University of St. Andrews in 2012-2013 from the British Academy. Her research centres on methodology grounded in phenomenological and hermeneutic approaches to language, which she has been proposing in her readings of T. S. Eliot, James Joyce (published in the *JML* and *Joyce Studies Annual*), and Lithuanian Modernists. Her work expands into the field of textual scholarship, scholarly manuscript editing, and translation between Lithuanian and English.

**Lloyd, David (lloyd@lemoyne.edu)**

**American Modernism and Welsh Poetry in English**

My paper explores the modernist transnational practices of geographical and



cultural boundary-crossing within the context of interactions between James Laughlin, of New York based New Directions Press, and English-language writers and editors in Wales, primarily during the years 1936-1950 – a seminal period in the development of Welsh Anglophone literature. James Laughlin founded New Directions Press in New York in 1936 as a means of encouraging and sustaining the modernist literary aesthetic internationally. From the start, Laughlin demonstrated an enduring commitment to publishing innovative European authors, including Jorge Luis Borges, Louis Ferdinand Céline, Hermann Hesse, García Lorca, Eugenio Montale, Vladimir Nabokov, Pablo Neruda, Boris Pasternak, Octavio Paz, and a host of others. What is less well-known is that Laughlin's international ambitions also led to his corresponding with and publishing modernist-inflected writers from Wales, such as Brenda Chamberlain, Dylan Thomas, and Vernon Watkins, and engaging with contemporary editors and publishers central to what became known as “the first flowering” of English-language poetry in Wales: Keidrych Rhys (editor/publisher of the magazine *Wales* and the Druid Press) and Gwyn Jones (editor/publisher of the magazine *The Welsh Review* and Penmark Press). Drawing from correspondence in the New Directions Press archive at the Houghton Library, Harvard University, and the Kenneth Rexroth archive at the Charles E. Young Research Library, University of California, Los Angeles, I will show how James Laughlin's engagement with Welsh writers and editors advanced the New Directions modernist aesthetic at an early and critical stage in the evolution of post-WWII literary Anglophone Welsh writing. In addition to the towering example of Dylan Thomas, this transAtlantic intervention established fruitful long-term relationships with a number of Welsh writers that continued for decades.

*David Lloyd* is professor of English and director of the Creative Writing Program at Le Moyne College, USA. He is the author of four poetry collections, a novel, two story collections, and a collection of interviews with Welsh poets and editors. His edited anthologies include *Imagined Greetings: Poetic Engagements with R. S. Thomas*; *Other Land: Contemporary Poems on Wales and Welsh-American Experience*; and *The Urgency of Identity: Contemporary English-Language Poetry from Wales*. His critical writings have appeared in *Ariel: A Review of International English Literature*, *The International Journal of Welsh Writing in English*, *Paideuma: Modern and Contemporary Poetry and Poets*, *Twentieth Century Literature*, and *World Literature Today*. His awards include the Poetry Society of America's Robert H. Winner Memorial Award, two Fulbright fellowships, and the M. Wynn Thomas Prize for outstanding scholarship in Welsh Writing in English.

**Lupi, Andrea (andrea.lupi@phd.unipi.it)**

**“Let me take ink and paper, let me take pen and ink . . .”: Language and Corporeality in T. S. Eliot's Early Poems**

T. S. Eliot's fascination with philosophy as a Harvard graduate student did not provide him with grounds for a long-lasting career in the field. However, the epistemological questions addressed by Eliot in his graduate essays and doctoral thesis – among which are the ongoing discussions around the dualisms materialism/idealism, subject/object, flux/idea – simultaneously affected his poetic imagination and emerged prominently in *Inventions of the March Hare*, his juvenile collection of manuscript poems. Shifting between the tools offered by philosophy and the possibilities opened up by verse, Eliot continued to engage with a major concern as a thinker and poet, i.e. the seemingly irreconcilable opposition between the materiality of the body and

the immateriality of thought and language. The necessity to capture the immediate experience of the world, as mediated through the body, and the difficulties residing in the articulation of that experience thus emerge in a tension that dominates his early poetical attempts. When closely reading “First Debate between the Body and Soul” (1910), “Do I know how I feel? Do I know what I think?” (1915), or even “The Love Song of J. Alfred Prufrock” (1915), one notes a constant strain emerging between the poetic persona and the world, the self and the body, language and materiality. Considering a selection of poems, including major, published items alongside secondary, unpublished instances, this paper aims to discuss the relevance of corporeality in Eliot’s early years and the subsequent poetic attempt to find a voice to express the bodily sphere. Furthermore, it complicates the common misconception in Eliot Studies that Eliot’s approach to corporeality merely entails a revulsion towards it. On the contrary, as will be shown, the poet appeared to be fascinated by the dimension of the flesh and strived to bring it to life in his verse.

*Andrea Lupi* is a PhD student of the doctoral programme in Linguistics and Foreign Literatures at the University of Pisa. His area of specialization is English Literature, and mostly Modernist literature, with a focus on T. S. Eliot. His research project, tentatively titled “‘You must not deny the body’: Corporeal Encounters in T. S. Eliot’s Writings”, examines Eliot’s engagement with the body in his poetry and drama, understanding how it informs related issues such as gender and sexuality, the relationship with the non-human, phenomenology and epistemology. His research interests also include the literature of the 1930s, spatial literary studies, and the phenomena of intertextuality and adaptation.

**Luppi, Fabio (fabio.luppi@uniroma3.it)**

***Dannyman, Gombeen and Colleen Bawn: Political Spies, Infamous Traitors and Beautiful Women. How Hiberno English Nouns Shape Stereotypical Representations in Joyce’s Ulysses***

Joyce’s use of Hiberno English is always revelatory of a clear political and cultural stance (Conde-Parrilla 2013: 39). In *Ulysses* the political use of language is associated with language colonization and with Irish nationalism. The present paper takes into account the occurrences in Joyce’s *Ulysses* of Anglo-Irish words as “dannyman”, “croppy”, “gossoon”, “gombeen”, and “colleen bawns” to show how they “symbolize [...] a cultural, as well as a linguistic conflict” (Dolan 1991:142). Irish-English lexical expressions referred to men and women identify different figures culturally and politically connotated. The use of Irish-English in Joyce’s works has at least two different targets: “it is a linguistic way of subverting a political conquest” (Dean 1990, 43); it is also a way of being critical against blind Irish nationalism and stereotyped Gaelic Revivalism. As the implications of culturally connotated vocabulary become particularly evident (and challenging) in translation, different Italian versions of *Ulysses* will here become “control groups” (Senn 2000:18) to investigate upon the deep meaning conveyed by such culture-bound expressions.

*Fabio Luppi* is Research Fellow at Università degli Studi Roma Tre. He holds a Phd in Comparative Literature (Università Roma Tre, 2008). He currently teaches Legal English at the Department of Law (Roma Tre University) and English Culture and Language at the Department of Science of Education (Roma Tre University). He gained a short-term fellowship at the Folger Shake-

speare Library (2014) for a project on John Marston's play *The Insatiate Countess*. He is the author of the books *Cerimonie e Artifici nel Teatro di W.B. Yeats* (NEU 2011), *Fathers and Sons at the Abbey Theatre (1904-1938)* (Brown Walker Press 2018), and *Tradurre il teatro. Due case studies dall'inglese* (Bagatto 2019). He has edited, with Giorgio Melchiori, Agostino Lombardo's *Cronache e critiche teatrali 1971-1977* (Bulzoni 2007), with Carla De Petris, Barbara Arnett Melchiori's *Shakespeariana* (Bulzoni 2016) and three issues of the *Journal Joyce Studies in Italy* (*The Difference of Joyce*, Edizioni Q 2015; *Joyce's Others / The Others and Joyce*, Anicia 2020; *Joyce in Transition*, Anicia 2023). He has written several contributions especially on W.B. Yeats, J. Joyce and the Irish theatre of the first years of the twentieth century. His main fields of interest are: Irish Studies, Post-Colonial Studies, Translation Studies.

**Mamo, Josianne** ([josianne.mamo@gcu.ac.uk](mailto:josianne.mamo@gcu.ac.uk))

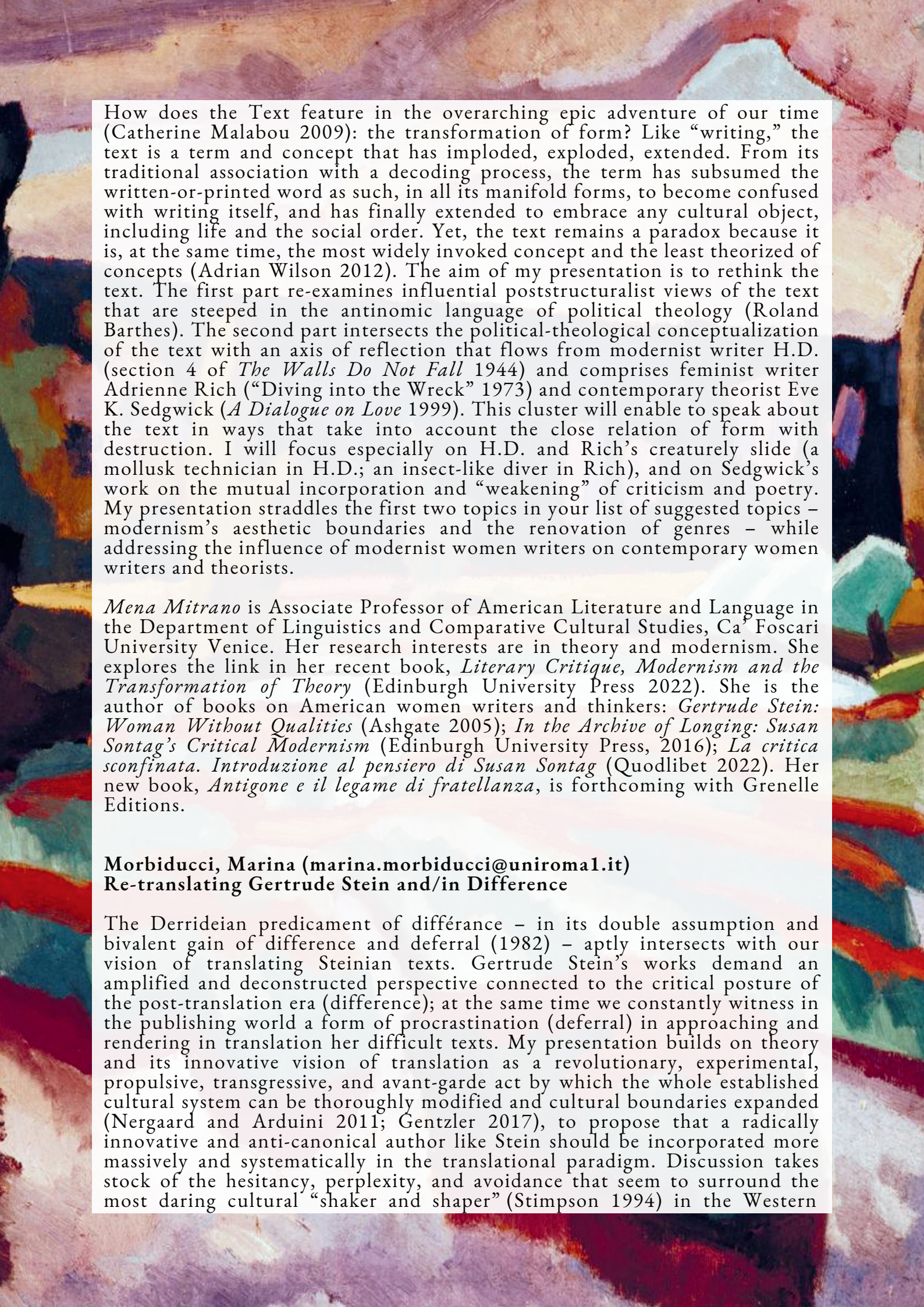
**At Intersections: Translingual and Transnational Poetics in Modernist Fiction. Jean Rhys, a Case Study**

Literary evolution is shaped by geopolitical, spatial, temporal, and cultural context (Codde, 2003). Scholarship in World Literature, polysystem theory, and network theory offers new opportunities for examining modernist fiction outside of Eurocentric specificity. Temporal delineation alone risks positing a Eurocentric narrative of what modernist fiction is (Walkowitz, 2008; Friedman, 2006) and marginalizing invaluable texts that have shaped modernist literature. The "expansive turn" in Modernist studies provides a new approach, bringing into conversation texts traditionally perceived as lying on the margins of canonicity (Mao and Walkowitz, 2014). Transcultural and transnational texts sit on a "double" margin. They are not bound by a specific national, cultural, or geopolitical evolution, but are products of various intersections. Their hybrid nature makes them recalcitrant to classification, yet, within those pages, one feels the contradictions: yearning for belonging and discontent at its elusiveness (Siskind, 2017; Mamo 2019). Taking the stance that world literature is a window into the myriad worlds of literature, the plurality rather than totality of literatures (Damrosch, 2003, 10), this paper examines the value of reading Jean Rhys' later works as an evolution of Modernist poetics. It studies the transcultural and transnational aesthetics in her earlier work with its culmination in *Wide Sargasso Sea*, a text in and of itself a response to Eurocentric canonicity. This paper will be of interest to scholars studying the intersections of postcolonialism, world literature, multilingual poetics, and transcultural literature.

*Josianne Mamo* is Maltese-born writer/translator with an interest in translingual writing. She completed an MLitt (2012) and a PhD in English Literature (Creative Writing) (2018) at the University of Glasgow under the tutelage of Kei Miller and Carolyn Jess-Cooke. Her first work appeared in *The Turl Times*, an anthology of work produced on the Creative Writing Summer Programme at the University of Oxford (2009). In 2012, her MLitt portfolio, *The Wig Hunt*, was nominated for the Sceptre Prize for New Writing (Hodder and Stoughton, 2012) and won first prize at the Transmedia Storytelling Competition (University of Malta and Factory Media London, 2012). Her research interests are in postcolonialism, translingual writing and multilingualism. She currently teaches academic writing at undergraduate and taught postgraduate level at Glasgow Caledonian University.

**Mitrano, Mena** ([filomena.mitrano@unive.it](mailto:filomena.mitrano@unive.it))

**What is the Text?**



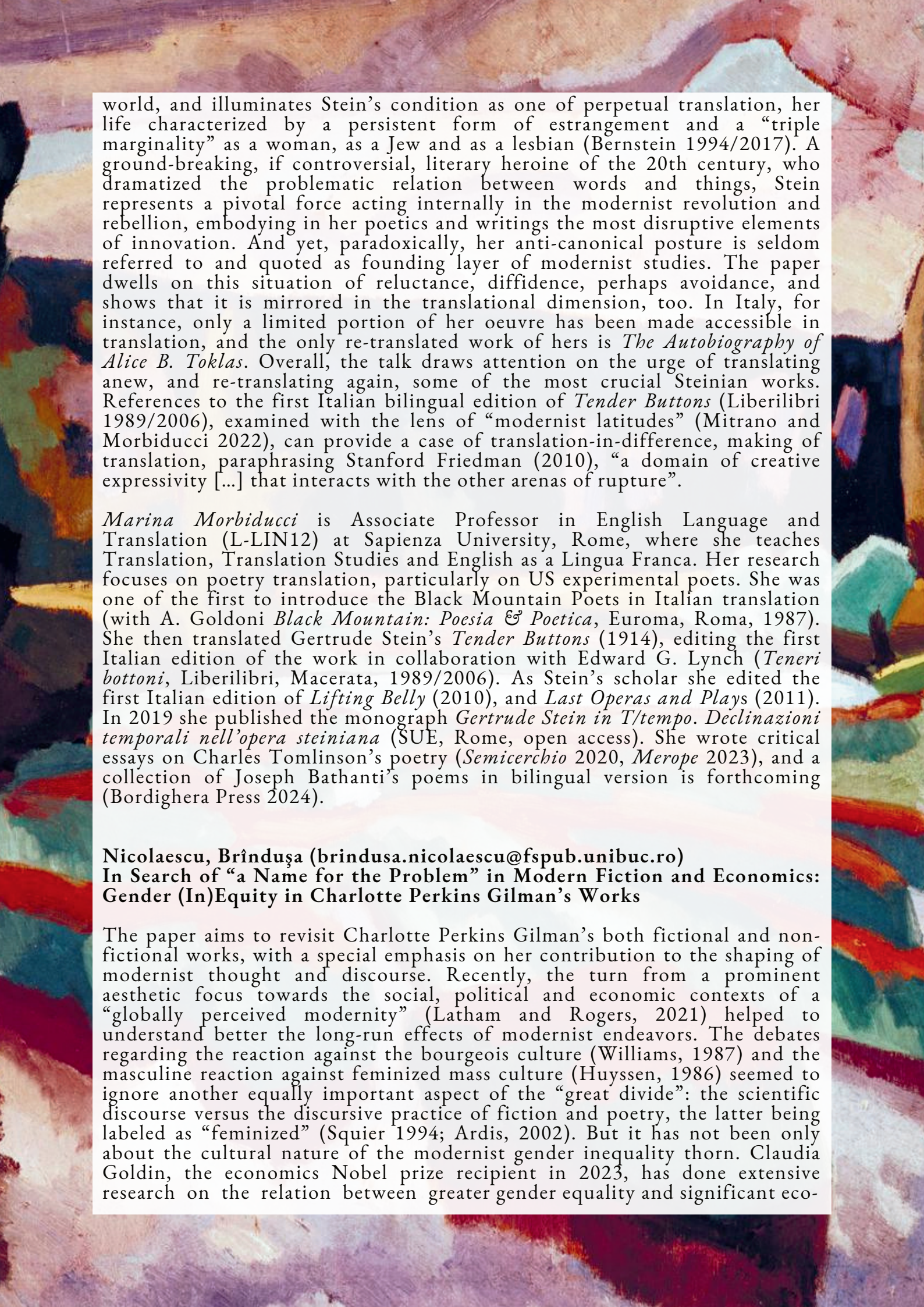
How does the Text feature in the overarching epic adventure of our time (Catherine Malabou 2009): the transformation of form? Like “writing,” the text is a term and concept that has imploded, exploded, extended. From its traditional association with a decoding process, the term has subsumed the written-or-printed word as such, in all its manifold forms, to become confused with writing itself, and has finally extended to embrace any cultural object, including life and the social order. Yet, the text remains a paradox because it is, at the same time, the most widely invoked concept and the least theorized of concepts (Adrian Wilson 2012). The aim of my presentation is to rethink the text. The first part re-examines influential poststructuralist views of the text that are steeped in the antinomic language of political theology (Roland Barthes). The second part intersects the political-theological conceptualization of the text with an axis of reflection that flows from modernist writer H.D. (section 4 of *The Walls Do Not Fall* 1944) and comprises feminist writer Adrienne Rich (“Diving into the Wreck” 1973) and contemporary theorist Eve K. Sedgwick (*A Dialogue on Love* 1999). This cluster will enable to speak about the text in ways that take into account the close relation of form with destruction. I will focus especially on H.D. and Rich’s creaturely slide (a mollusk technician in H.D.; an insect-like diver in Rich), and on Sedgwick’s work on the mutual incorporation and “weakening” of criticism and poetry. My presentation straddles the first two topics in your list of suggested topics – modernism’s aesthetic boundaries and the renovation of genres – while addressing the influence of modernist women writers on contemporary women writers and theorists.

*Mena Mitrano* is Associate Professor of American Literature and Language in the Department of Linguistics and Comparative Cultural Studies, Ca’ Foscari University Venice. Her research interests are in theory and modernism. She explores the link in her recent book, *Literary Critique, Modernism and the Transformation of Theory* (Edinburgh University Press 2022). She is the author of books on American women writers and thinkers: *Gertrude Stein: Woman Without Qualities* (Ashgate 2005); *In the Archive of Longing: Susan Sontag’s Critical Modernism* (Edinburgh University Press, 2016); *La critica sconfinata. Introduzione al pensiero di Susan Sontag* (Quodlibet 2022). Her new book, *Antigone e il legame di fratellanza*, is forthcoming with Grenelle Editions.

**Morbiducci, Marina (marina.morbiducci@uniroma1.it)**  
**Re-translating Gertrude Stein and/in Difference**

The Derridean predicament of *différance* – in its double assumption and bivalent gain of difference and deferral (1982) – aptly intersects with our vision of translating Steinian texts. Gertrude Stein’s works demand an amplified and deconstructed perspective connected to the critical posture of the post-translation era (difference); at the same time we constantly witness in the publishing world a form of procrastination (deferral) in approaching and rendering in translation her difficult texts. My presentation builds on theory and its innovative vision of translation as a revolutionary, experimental, propulsive, transgressive, and avant-garde act by which the whole established cultural system can be thoroughly modified and cultural boundaries expanded (Nergaard and Arduini 2011; Gentzler 2017), to propose that a radically innovative and anti-canonical author like Stein should be incorporated more massively and systematically in the translational paradigm. Discussion takes stock of the hesitancy, perplexity, and avoidance that seem to surround the most daring cultural “shaker and shaper” (Stimpson 1994) in the Western





world, and illuminates Stein's condition as one of perpetual translation, her life characterized by a persistent form of estrangement and a "triple marginality" as a woman, as a Jew and as a lesbian (Bernstein 1994/2017). A ground-breaking, if controversial, literary heroine of the 20th century, who dramatized the problematic relation between words and things, Stein represents a pivotal force acting internally in the modernist revolution and rebellion, embodying in her poetics and writings the most disruptive elements of innovation. And yet, paradoxically, her anti-canonical posture is seldom referred to and quoted as founding layer of modernist studies. The paper dwells on this situation of reluctance, diffidence, perhaps avoidance, and shows that it is mirrored in the translational dimension, too. In Italy, for instance, only a limited portion of her oeuvre has been made accessible in translation, and the only re-translated work of hers is *The Autobiography of Alice B. Toklas*. Overall, the talk draws attention on the urge of translating anew, and re-translating again, some of the most crucial Steinian works. References to the first Italian bilingual edition of *Tender Buttons* (Liberilibri 1989/2006), examined with the lens of "modernist latitudes" (Mitrano and Morbiducci 2022), can provide a case of translation-in-difference, making of translation, paraphrasing Stanford Friedman (2010), "a domain of creative expressivity [...] that interacts with the other arenas of rupture".

*Marina Morbiducci* is Associate Professor in English Language and Translation (L-LIN12) at Sapienza University, Rome, where she teaches Translation, Translation Studies and English as a Lingua Franca. Her research focuses on poetry translation, particularly on US experimental poets. She was one of the first to introduce the Black Mountain Poets in Italian translation (with A. Goldoni *Black Mountain: Poesia & Poetica*, Euroma, Roma, 1987). She then translated Gertrude Stein's *Tender Buttons* (1914), editing the first Italian edition of the work in collaboration with Edward G. Lynch (*Teneri bottoni*, Liberilibri, Macerata, 1989/2006). As Stein's scholar she edited the first Italian edition of *Lifting Belly* (2010), and *Last Operas and Plays* (2011). In 2019 she published the monograph *Gertrude Stein in T/tempo. Declinazioni temporali nell'opera steiniana* (SUE, Rome, open access). She wrote critical essays on Charles Tomlinson's poetry (*Semicerchio* 2020, *Merope* 2023), and a collection of Joseph Bathanti's poems in bilingual version is forthcoming (Bordighera Press 2024).

**Nicolaescu, Brîndușa (brindusa.nicolaescu@fspub.unibuc.ro)**  
**In Search of "a Name for the Problem" in Modern Fiction and Economics: Gender (In)Equity in Charlotte Perkins Gilman's Works**

The paper aims to revisit Charlotte Perkins Gilman's both fictional and non-fictional works, with a special emphasis on her contribution to the shaping of modernist thought and discourse. Recently, the turn from a prominent aesthetic focus towards the social, political and economic contexts of a "globally perceived modernity" (Latham and Rogers, 2021) helped to understand better the long-run effects of modernist endeavors. The debates regarding the reaction against the bourgeois culture (Williams, 1987) and the masculine reaction against feminized mass culture (Huysen, 1986) seemed to ignore another equally important aspect of the "great divide": the scientific discourse versus the discursive practice of fiction and poetry, the latter being labeled as "feminized" (Squier 1994; Ardis, 2002). But it has not been only about the cultural nature of the modernist gender inequality thorn. Claudia Goldin, the economics Nobel prize recipient in 2023, has done extensive research on the relation between greater gender equality and significant eco-

conomic outcomes throughout American history. In her book, *Career and Family. Women's Century-Long Journey toward Equity* (2021), she reminds of the complex issues caused by the exclusion from labour-market that college-educated women were facing in the mid-1960s, referred to as “a problem with no name” (Friedan, 1963). The debates ushered in a period when Charlotte Perkins Gilman's most famous works were also rediscovered and republished. They were relevant not only in terms of a strong influence on the second wave of feminism, but also as a challenge to the modernist discourse divide that had been based on a gender-polarized perception. Gilman's nonfiction book, *Women and Economics* (1898), advanced ideas that sound prescient to the contemporary reader, dealing scientifically with the male dominance issue and its economic, social and political implications. Her literary legacy is equally important: *The Yellow Paper* (1892) is a fictionalized autobiography testifying for her gender nonconformity and casting a new psychological light on the image of motherhood.

*Brîndușa Nicolaescu* is a senior lecturer at Bucharest University, Faculty of Political Science, where she teaches Literature vs. Politics. Dystopian Fiction as Social Critique, Academic Writing and EAP. Her current research interests are literary criticism, dystopian fiction as social critique, creative methodologies of teaching Academic Writing.

**Pallante, Sara** ([spallante@unisa.it](mailto:spallante@unisa.it))

### **Is It “too high- or alternatively low-brow?”: Strategies of Self-Fashioning in Eliot's Broadcasting Career**

The academic debate concerning Modernism and mass culture, prompted by Huyssen in 1986, has since then tried to challenge the way in which Modernism was institutionalized as a reactionary cultural movement holding at bay the threat of an ever-increasing, female-gendered, and commodified mass culture. The formulation of High Modernism as a guardian of high culture's autonomy was conducive to a divergent tendency, which drew attention to the vital dialogue Modernism established with lower-deemed cultural manifestations. Notoriously, Rainey contends with the canonical modernist reputation, exposing its unequivocal material underpinnings. By considering the institutional frame in which Modernism is embedded, he reveals that impenetrability and aesthetic autonomy are features consciously shaped by modernists to forge themselves a place in the multifaceted cultural marketplace of the early twentieth century (Rainey: 1998: 3). Hence, it is in such a polyhedral-shaped cultural and institutional milieu that authorial self-construction emerges as a topic worthy of attention, as critics have already showcased (Rainey: 1998; Jaffe: 2005; Goldman: 2011). The aim of the paper is to investigate some techniques of self-fashioning employed by T. S. Eliot, one of the most canonical personalities of Modernism, particularly during his broadcasting career (from 1929, two years after his public statement of conversion, to 1963) and to challenge the critical consensus according to which he deployed the medium merely to spread the conservative views ascribed to his later career (Avery: 2006; Coyle: 1998, 2001). Considering self-awareness as the “essence of Eliot's poetic”, (Matthews: 2013: 49), and radio as an emergent medium which “made him alert to the nuances of dramatic possibility”, (Matthews: 2014: 102), the paper seeks to explore the thematic and linguistic aspects of a selection of Eliot's radio talks which might unveil the adoption of conscious strategies of self-dramatization while addressing a different audience through an oral medium, within the institutional framework of the BBC.

*Sara Pallante* is a PhD Student in English literature at the University of Salerno. Her research project focuses on the relationship between T.S. Eliot and mass culture, chiefly considering the author's radio production. She spent a research period abroad at the University of Reading (2022) and participated in national and international conferences. Her latest work, a paper on the interdisciplinary analysis of two early museum poems by T. S. Eliot, is currently being published.

**Paolucci, Gianluca (gianluca.paolucci@uniroma3.it)**

**Listening to the “radio music of life”: Literature and Media in Hermann Hesse and Walter Benjamin**

The development of technical media in the first decades of the twentieth century in Germany encouraged not only avantgarde movements such as Dada and Expressionism but also more canonical writers to question the relationship between elite and popular culture, to reflect on the aesthetic specificity of each medium (radio, cinema, gramophone) and to consider the possibility of articulating a new artistic language which could engage the readers on various levels. Authors who showed interest in this phenomenon included – among others – Walter Benjamin, Bertolt Brecht, Thomas Mann, and Hermann Hesse. Hesse's novel *Der Steppenwolf* (*The Steppenwolf* – 1927), which can be considered the most experimental work of the author and perhaps of the entire German fiction of that period (Thomas Mann compared it to Joyce's *Ulysses*), shows how important the confrontation with the media was for the rise of the modern novel in Germany. While (few) critics have focused their attention on the presence of technical media in terms of content in what has been defined as a “Medienroman” (where media practices linked to cinema, radio and gramophone are decisive in the reformulation of the identity of the protagonist Harry Haller), this contribution intends to demonstrate that this confrontation has also interesting aesthetic-formal repercussions in *The Steppenwolf*. Starting from this thesis, the aim is also to argue about the contiguity (ignored by the critics) between Hesse's narrative experiment and the one proposed by Walter Benjamin in *Einbahnstraße* (*One-Way Street*), also from 1927. Similarly to what happens in Hesse's novel, Benjamin's collection of aphoristic annotations uses the “immediate language” of newspapers, street advertising and illuminated signs which began to increasingly characterise Weimaran society in the 1920s and invited intellectuals – in a now inevitable “one-way” path – to refound the assumptions of literary activity on new social, communicative and performative bases.

*Gianluca Paolucci* is researcher of German Literature at Roma Tre University. His main research interests are the relationship between theology and literature in eighteenth-century Germany, issues concerning the spatial turn and media theories and practices in the early twentieth century. He is a member of the editorial board of *Cultura Tedesca - Deutsche Kultur* and of the scientific board of *Studi Germanici*. Publications (selection): *Ritualità massonica nella letteratura della Goethezeit* (Roma 2014); *Illuminismo segreto. Storia culturale degli Illuminati* (Roma-Acireale 2016); *Letteratura e cartografia* (Milano 2017); “*Vieni! Guarda e senti Dio*”. *Teologia performativa in Herder* (Macerata 2021); *Per un atlante geostorico della letteratura tedesca (1900-1930)* I (Roma 2021) and II (Roma 2023).

**Pennacchia, Maddalena (maddalena.pennacchia@uniroma3.it)**

**Renovating the Short-Story: Travel and Soundscape in E. M. Forster's *The Story of a Panic***

The beginning of Forster's career as a writer is rooted in his first experience as a traveller, or rather as a "tourist" for it dates back to his first journey abroad in 1901, when he spent a whole year visiting Italy with his mother after graduating from Cambridge. As James Buzard sharply pointed out many years ago: "Forster the writer begins in tourism – or at least, in ironic and uncomfortable relation to it" (Buzard: 292). By contrasting the "wildness" of the Italian population (a literary convention, for sure, but also an anthropological feature in the traveller's eye) with the "strictness" of English conventions, Forster thematically recreated throughout his writing career that uneasy situation between the desire to break Victorian rules of narration and the anxiety of breaking them, a characteristic of his "moderate" Modernism. However, it is worth exploring how he developed his own Modernist new style by experimenting with the short-story genre, a genre which was for many Modernist writers an experimental field. *The Story of a Panic* is his first piece of fiction ever and it was written on the Amalfi Coast, when Forster was spending some time in Ravello. In his introduction to the *Collected Short Stories* in 1947 he defined it as one of the "fantasies [...] accomplished in a particular line" (Forster: 5), hinting at their uncanny flavour, almost reminiscent of Henry James's fantastic mode. What I find particularly intriguing, however, is Forster's response to the sound of the environment which inspired his story: even though he was immersed in a landscape of stunning beauty when he first conceived the idea of *The Story of a Panic*, in the actual writing of the short-story visual descriptions (so appreciated by Victorian readers) leave way to aural sensations which "make it new". This paper will therefore explore the impact of soundscape on the creative process of Forster as renovator of the short story genre.

*Maddalena Pennacchia* is Full Professor of English Literature at Roma Tre University and Coordinator of the PhD Programme of Foreign Languages Literatures and Cultures. For many years her main research field has been intermediality in relation to literary texts, and she is currently expanding on the connections between writing, emotions, empathy and sound. She has published extensively on Shakespeare, Jane Austen, the biopic, education and digital natives, literary tourism. She is in the Editorial Board of the *Journal of Adaptation in Film and Performance* where she serves as reviews editor. Her publications include *Literary Intermediality* (2007, ed.), *Shakespeare intermediale* (2012), *Adaptation, Intermediality and the British Celebrity Biopic* (2014, co-ed.), *Turismo creativo e identità culturale* (2015, co-ed.), *Adattamento, appropriazione, condivisione di un classico: Pride and Prejudice di Jane Austen* (2018 - winner of the ANDA Prize - Associazione Nazionale Docenti di Anglistica 2022), *Shakespeare and Tourism* (2019 co-ed), *Textus - Biopics of British Celebrities 2010s* (2020 co-ed), *Cahiers Élisabéthains - Shakespeare and European Geographies: Borders and Power* (2022 co-ed), *Lingue e Linguaggi - Experiencing Shakespeare in a Digital Environment* (2022 - co-ed). She translated May Sinclair and Rebecca West short-stories (*Storie fantastiche*, 1992, and *Il sale della terra*, 1994, respectively).

**Pinelli, Luca (luca.pinelli@unibg.it)**

**Periodicals of Her Own: Virginia Woolf's *A Room of One's Own* in French Periodicals (1929-1949)**

Although Virginia Woolf's polemic *A Room of One's Own* (1929) counts today as one of the best-known feminist essays of the last century, most countries were far from quick to welcome it in translation before the 1960s. An exemplary case is provided by France, a place Woolf thought highly of, with the first monograph published on her – Floris Delattre's 1932 study, *Le Roman*

*psychologique de Virginia Woolf* – appearing in Paris shortly before its English counterpart – Winifred Holtby's *Virginia Woolf*. The middle section of *To the Lighthouse* (1927) also appeared as a translated work in its own right in the 1 December 1926 issue of *Commerce*, as is known: translated by Charles Mauron as “Le temps passe”, this anticipation in a French periodical has rightly been discussed by several scholars (e.g. Haule 1983; Coates 2002; Goldman 2018). What is yet to be explored is what happened to *A Room* in France before it was translated into French by Clara Malraux in 1951. We know that the English reception is well documented (Majumdar and McLaurin 1975: 255-262) and the first French publisher, Stock, refrained from acquiring the rights for the feminist essay because it was said to be too “English” (read political) a text for France in 1929 (cf. Marcus 2002: 331). However, in periodicals like *L'Action française*, *Notre temps*, *Les Nouvelles littéraires*, and *Esprit*, the untranslated essay started being discussed, with reviewers of various stripes commenting on, and in most cases adapting, the original text. This paper intends to shed light on the early trajectory of *A Room* in French periodicals by combining translation and reception. This analysis will contribute to the transnational dimension of the “new modernist studies”, thereby challenging existing “muscular” understandings of the period in favour of a “weaker” modernism (cf. Saint-Amour 2018).

After studying at the University of Oxford and the University of Bologna, *Luca Pinelli* is currently completing a PhD between the University of Bergamo and the Université Sorbonne Nouvelle in Paris. His doctoral project consisted in a politicised philosophical reading of Virginia Woolf's oeuvre with the aid of Simone de Beauvoir's philosophy of intercorporeality. His research interests include Oscar Wilde and the English fin de siècle, Virginia Woolf and English modernism from a transnational, transdisciplinary perspective, and feminist and queer theory.

**Raso, Andrea (andrea.raso@uniroma3.it)**

**“Orlando, où es tu?": Paul B. Preciado's Non-binary Reading of Virginia Woolf**

On 10 June 2023, philosopher Paul Beatriz Preciado published an article on the French newspaper *Libération*, titled “Virginia Non-binaire”, arguing in favour of a gender-bending reading of Virginia Woolf's works, especially her 1928 *Orlando: A Biography*, which Preciado has also recently adapted into an award-winning docufilm, *Orlando, ma biographie politique* (2023). Since then, a controversy has been raging on social media, with several scholars and readers reinforcing the dualistic conception of Woolf's poetics as provided by the philosophy of sexual difference (Fusini 1986; Rampello 2005; Cavarero 2014). Rather, I would contend that Preciado is not so much imposing current standards onto a modernist writer as refusing any univocal ideological appropriation of past works that still have the potential to respond to the issues of the present, welcoming adaptation, remediation, and expansion, due to what Sedgwick once defined as literature's “almost infinite elasticity” (1990, 53). Indeed, in the film, Preciado hints at the missing points in Woolf's still embryonic arguments, while retaining the seeds of her far-sighted imagination in what is described as a “letter” to – and hence a dialogue with – Woolf herself. By relying on Preciado's own philosophy (2021; 2022) as well as on some of the major voices within posthuman feminisms (Åsberg & Braidotti 2018), I will try to show how Preciado aims not only at the scattering of gender norms, but also of polarized representations of transgender and transsexual people – the “Orlandos” of the world – whose subjectivities have been histori-

cally over-medicalized with the goal of forcing them back into a single category within the sexual binary. By refusing the dysphoric and assuming the metaphoric, Woolf's *Orlando* is surgically operated on by Preciado's scalpel, initiating a linguistic and epistemological recodification of the trans (discursive and physical) body, ultimately freeing it from the viciousness of patriarchal and systemic violence.

*Andrea Raso* (he/him) obtained his MA Degree in English and Anglo-American Studies from Sapienza University with a thesis on the Italian reception of Virginia Woolf's political and literary works. At present, he is a PhD student researcher at Roma Tre University with a project on Jeanette Winterson at the intersection between postmodernism and the Posthuman. In 2023, he took part in the organizing committee of the three-day interdisciplinary doctoral seminar *Culture sonore. Lingue e letteratura*. His research interests include the hermeneutical gender analysis of works spanning from Modernism to contemporary literature, queer ecocriticism, and queer science fiction.

**Salvati, Gerardo (gerardo.salvati@unina.it)**  
**Democratic Broadcasters: Virginia and Leonard Woolf**

The history of modernist presence in radio unveils an interesting complicity with the marketplace which proves that the connection between mass culture and Modernism is more nebulous and intricate than we have yet to recognise. Indeed, according to Allison Pease: "whether critics articulate Modernism as separated by a Great Divide from mass culture or as mutually constitutive, they agree that one of the foundational contexts for understanding Modernism is its relationship to mass culture". Specifically, the aim of this paper is to analyse Virginia and Leonard Woolf's involvement in radio. Such a choice is not fortuitous because many critics have underlined Woolf's peculiar ambivalence towards the wireless as a primary means of communication and dissemination. Indeed, not only did she know the power of the new medium but also she took responsibility for what she was vehiculating via broadcasting. Her duplicity towards radio is underlined, for example, by Susan Sellers who maintains that for Woolf it became increasingly identified with the patriarchy, the military, specifically the voice of Hitler, but "when Orlando plunges suddenly into the twentieth century the ability to be in England and listen to voices in America reflects the marvellous magic of the modern world". It follows that not only did Woolf employ BBC radio broadcasts as a form of communication and dissemination but also she made use of this extraordinary experience as a sort of complementary place where she could explain and discuss her vision of art and literature. Indeed, the ontological fact of radio's existence brought into being a new kind of audience, the listener, whose emergence coincided with the moment of Modernism's heyday in the 1920s and 1930s.

*Gerardo Salvati* is adjunct professor in English Literature at University of Naples "Federico II". He is the author of the volume *Modernism on Air. The Aural Turn in Modernist Studies* (Edizioni Scientifiche Italiane, 2022). He is the editor of the volume *Spazi bianchi. Le espressioni letterarie, linguistiche e visive sull'assenza* (Rubbettino Editore, 2019). He has published articles on Henry James, Mary Shelley, Bram Stoker, Virginia Woolf, Oscar Wilde, Will Self, and modernist radio dramas. His research interests involve the Nineteenth and Twentieth century British literature as well as creative writing techniques.

**Scarpino, Cinzia (cinzia.scarpino@unimi.it)**

**Willa Cather and Italy. Alessandra Scalero's *La morte dell'arcivescovo***

Willa Cather's work eludes and surpasses any generic definition and "ism" – be it regionalism, naturalism or modernism. Similarly, *Death Comes for the Archbishop* (1927), features modernist narrative devices and a nearly classical language, mixes historical facts and fiction, defies pre-conceived readings. The contemporary American and Italian critical reception of Cather's work mirrored such difficulties with classification and definition. In Italy, Cather was read at first as a "Catholic" writer by Catholic intellectuals and publishers alike. In Vittorini's *Americana* anthology, Cather gained a place among "the renewers of form," along with experimental modernists such as Gertrude Stein and Sherwood Anderson. Against the grain and distinctively unique was the 1936 Italian translation of *Death Comes for the Archbishop*, by Alessandra Scalero. In a decade when American translations into Italian were often domesticated in both language and content to comply with Fascist autarky, Scalero's *La morte viene per l'arcivescovo* was remarkably coherent in its foreignizing strategy. In this paper I intend to discuss Cather's Italian translation history by using archival materials and Willa Cather's letters.

*Cinzia Scarpino* is Assistant Professor of American Literature at the University of Milan. Her research interests and published articles and books range from American literature of the 1930's and 40's and of the second half of the 20th century (Don DeLillo, Joan Didion, Grace Paley), to environmental studies, screen studies, and Law & Literature. She worked on a long-term archival research project on the Italian critical reception, translation and publishing history of American novels of the 1930's and 40's at the Mondadori Foundation in Milan which became her third monograph in all, *Dear Mr. Mondadori. La narrativa americana nel catalogo Mondadori 1930-1968* (Milano, 2022). She is currently working on the Italian critical reception and publishing history of Second-Wave feminist nonfiction.

**Stepien, Katarzyna (katarzyna.lucjastepien@gmail.com)**

**Finding New Ways of Expression. The Analysis of Short Plays by Samuel Beckett**

In my presentation, I will analyse short plays by Samuel Beckett, with a special emphasis on *Not I*, *Rockaby*, and *Play*. I will specifically refer to the dialogue between modernist writing and neuroscientific psychological investigations that can be found in his writing. By including often tabooed subjects of mental health struggle and inner conflict that some of his characters are going through, Beckett found a way of expressing his own thoughts and struggles in a convoluted and indirect way. I will focus on this side of his work and comment on how the language that he uses allows for such stylistic devices. Subsequently, I will also comment on his change in style that happened between 1951 (publication of *Molloy*) and 1953 (*The Unnamable*), often perceived as a breaking moment in his literary career when a more organised narrative transforms into a gap between discontinued and unrelated fiction and the reality (reference to Brian McHale in Dirk Van Hulle 90). By exploring his narrative style and how it emerged during over 60 years long career (from 1929 and the publication of his first article up to 1989 when he died), I will analyse Beckett from the perspective of the Russellian approach to reality as a representation of a particular situation and his views on causality. Bearing in mind that "there is no a priori category of causality, but merely certain observed uniformities" (Russell 24) I will comment on an unexpected form of

Beckett's plays and his focus on the story itself. To conclude the topic of my talk I will point out Beckett's influence over the ubiquitously understood modernism and his works as a revolutionary milestone on the path from modernity to postmodernity with a possible extension to post-postmodernity.

*Katarzyna Stepien* is a PhD student in Hispanic Studies at Trinity College Dublin (IE), a recent Master's graduate with a degree in Comparative Literature from the University College London (UK) and a Bachelor's degree in English Studies from the Nicolaus Copernicus University (PL). Throughout her studies, she established the Student Feminist Society, organised various lectures and conferences, was a recipient of a Dean scholarship for the best students and won a Vice-Dean for Student Affairs award for students who excel in their activities in university life and have been recognised as a valuable element for the student community. She had various publications in academic and non-academic journals and actively participated in conferences where she presented the results of her research. She continues to be a passionate young scholar and in her free time, she translates Anne Waldman's poetry into Polish, her native language.

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### **A Descriptive-Exploratory Approach to Retranslations of Modernist Novels into Turkish: Paratexts as Negotiating Platforms**

Promoting the argument that paratexts provide fertile ground in terms of reproducing ideologies, and thus for revealing various agents' purposeful use of power relations in determining discourse structures, this study concentrates on a corpus of 14 English/American modernist novels that were originally morally stigmatized in their source cultures and their 71 Turkish (re)translations. The study aims to examine the linguistic and visual peritexts that can build multimodal platforms open to cultural and ideological interpretations, on the modes of ideology through which these interpretations are built (Thompson, 1990), and on the ways these peritexts can be used within the process of recontextualization. Considering that modernist novels are subject to ideological debates due to their controversial nature that has at times been labelled as obscene, they are chosen as the unit of analysis and thus, a reasonably large, well-structured and highly representative corpus of peritexts – acting as the negotiator between two cultures – accompanying them was compiled. The study theoretically draws on Fairclough's (1992a, 1992b, 1995) three-dimensional model within the framework of Critical Discourse Analysis (CDA). A research method was constructed within this theoretical framework, employing the linguistic tools provided by the Systemic Functional Linguistics model, which allowed the analysis of a) linguistic peritextual elements within the scope of Thompson's five modes of ideology, and b) visual peritexts within the scope of Kress and Van Leeuwen's (2006) theory of visual grammar. CDA was the basis for the classification and analysis of linguistic peritexts as instruments of entextualization. Visual elements (specifically, front and back covers) were classified and examined with respect to representational, interactive, and compositional metafunctions. Diachronic analyses conducted on the basis of the periods between 1940 and 1960, 1961 and 1980, 1981 and 2000, and 2001 and 2021 reveal highly important findings in terms of showing how the translated texts and discourse-based practices parallel the socio-political dynamics of a society.



*Neslihan Kansu-Yetkiner* received her BA in Translation and Interpretation from Hacettepe University. After completing her master's degree in the same department, she received her doctorate degree in linguistics with the Ubbo Emmius Scholarship in the Department of Language and Communication at Groningen University (Netherlands). She worked as an English and Turkish for Foreigners lecturer at Tömer, a part-time lecturer at London University, SOAS, and a research assistant at Hacettepe University, Department of Translation and Interpretation, respectively. Her primary research interests lie in pragmatics and translation, corpus-based translation studies, translated children's literature and critical discourse analysis. In addition to writing many articles published in national and international journals, Kansu-Yetkiner worked on three TÜBİTAK 1001 projects (111K344, 115K145 and 220K032) as principal investigator. She is, at the same time, a member of TÜBİTAK/SOBAG Advisory Board.

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**From FDS to NRA and Back: Speech Presentation in *A Farewell to Arms* in Slovene Translation**

One prominent literary legacy of Ernest Hemingway is his literary style, which “characteristically is simple, even to the point of monotony” (Warren 2005, 44). Apparent simplicity also underscores the way in which characters’ speech and thought are presented in *A Farewell to Arms*. While many passages of the novel feature standard speech presentation techniques such as direct or indirect speech (cf. Leech and Short 1981), Hemingway “simplified” others by omitting introductory clauses or leaving out inverted commas. In addition, direct speech elements are added to sentences that formally indicate indirect speech. As a result, such passages become a mix of various loci, temporal planes, and voices, requiring close reading from readers who want to remain on top of narration. Such narrative mode is not coincidental. On the contrary, Hemingway applied it to not only to attract reader’s attention and highlight heteroglossia but also to imitate real-life situations characterized by a lack of clarity, ambiguity, or communicative breakdowns. In Slovene translation of *A Farewell to Arms*, on the other hand, the translator “corrected” some passages, replacing non-standard speech presentation techniques with standard ones. As a result, the text becomes “easier” to understand; however, at the expense of certain narrative effects that are lost in the target text. The presentation will include a brief description of speech presentation techniques as defined by Leech and Short (1981) and their implications for *A Farewell to Arms* in English, followed by analysis of examples from Slovene translation that feature speech presentation translation shifts.

*Simon Zupan* is Associate Professor of Translation Studies at University of Maribor, Slovenia. His main research interests include literary translation, stylistics, and conference interpreting. He has published several papers about the stylistic aspects of American prose (e.g., Poe, Hemingway, Salinger) in translation and its reception in Slovenia.

*Melita Koletnik* is Assistant Professor at the Department of Translation Studies, University of Maribor. Her research interests include literary translation into English, and the translators’ development of foreign language competence. She is the editor of *DARIA*, a hybrid book series published by the University of Maribor Press dedicated to translations of literary, scientific, and theoretical texts, and original volumes by authors researching in the fields of translation, interpreting, and related subjects.