



Università del Salento



Università di Udine

The Creative Word: Partnership Studies in World Literatures in English



The Nebra Sky Disk
1600 BCE

INTERNATIONAL CONFERENCE

Lecce, 15 - 17 May 2013

Università del Salento
Dipartimento di Studi Umanistici
Venue: Rettorato, Conference Room
Piazza Tancredi, 7

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‘On all fours passing, tintinnabulation’: Murray Bail’s Creative Case against the Imperial Word

Throughout his long and acclaimed career, Murray Bail has interrogated the roots of Australian identity and dramatized the limitations of the nation’s common sense, empirical mind-set. This paper provides an overview of Bail’s project as it is expressed in his novels, as well as detailed illustration of the specifics of his case as refracted in his shorter fiction. Key texts for consideration include “The Partitions”, “Home Ownership”, “Camouflage”, “The Seduction of My Sister” and “A Rough Measurement of the Yard”.

In essence, Bail focuses on the very Galilean/Cartesian “fracture” singled out in the conference description, and he repeatedly highlights the shortfalls of an instrumentalist, scientific approach to nature which seeks to know and dominate it through division, classification, concise definition and precise measurement. Instead he advocates imagination, audacious conceits and the free-play of words. Ultimately humanist and rationalist imperatives are reconciled in works which locate the potential for individual redemption not in abstruse systems or with much-vaunted reason, but in a wedding of the heart, intuition and the mind, which is best suited to overcome the constraining and putatively maiming hand of Western technological and theoretical knowledge.

Bio

Michael Ackland is the inaugural Colin and Margaret Roderick Professor of English at James Cook University, Townsville. He has published widely in the field of Australian Studies, and his writings cover the period from the First Settlement to the present day. He is the author of three authoritative biographies and of numerous monographs and editions, including *The Penguin Book of Nineteenth Century Australian Literature*. He has taught and lectured widely in North America and Europe, and in recent years was a Visiting Scholar at Columbia University and held Visiting Chairs in Australian Studies at Tokyo University and Jawaharlal Nehru University, New Delhi. His most recent book is *The Experimental Fiction of Murray Bail* (Cambria Press, 2012). Currently he is researching a projected monograph on Christina Stead and the Socialist Heritage, and is a devoted reader of Haruki Murakami.

ALBAREA Roberto (University of Udine)
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Parola Creativa come strumento di esegesi del sé e fertile fonte di messaggi per una cultura di partnership e friendship

Creative word as an instrument of exegesis of the self, and fertile source of messages for a culture of partnership and friendship

When we explore the educational meanings of “words” in literature (never exhaustive, since they urge us to deeper “conversions”) in the wake of the cultural tradition of the past and embroiled in the contemporary educational debate, we find ourselves on the path of an inner shaping of people.

According to the illuminating intuitions of Jacques Maritain, the creative word is characterized as the source of inner resonances, the expression of a spiritualized emotion, an emotion *form* (that is, shaping) and not an emotion *thing*: a sort of musical vibration, an unexpressed song, which comes from a fluid, moving environment, which seems asleep but which is secretly vigilant and corresponds to that pre-conscious life of the intellect, which

goes beyond concepts and logical connections, in which all the person's past experiences and the memories acquired by the soul are present in a virtual manner. That is to say, a melody in its original state, in the analogical sense.

We therefore have *multiple* meanings of the word: word as *exegesis and self technology* (M. Foucault); word understood as "knowing how to behave" (L.A. Seneca), generating words (P. Freire). Words are thus presented as "lights", wandering, diffused lights (and also soffused), for those who know how to make them shine through their own, original tension. An inner/personal tension and an outer/community tension: this is the deep and educational meaning of partnership.

Lights that let us glimpse a dimension, a feeling, an aspiration that is known as "Nostalgia for the future" (by Luigi Nono and Roberto Albarea).

Bio

Roberto Albarea is Full Professor of Education at the Department of Human Sciences of University of Udine, Italy. He has been Primary School teacher and Headmaster of Infant and Primary State School. He is member of the European Network on Comparative Education and member of Scientific Board of national and international Journals. His main topics of research concern: Continuing and Adult Education, LifeLong Learning, Comparative Education, Aesthetic and Music Education. He has published a variety of articles, books and essays, writing in particular on the Philosophy of Education of Jacques Maritain. At present his scientific interests regard Creativity and Sustainability in Education.

BALLYN Susan (Barcelona University)
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Power and Dialogue: Symbiotic Relations between Female Convicts and Surgeon Superintendents

When female prisoners boarded a convict transport they moved from one set of power paradigms to a completely different set. Firstly, I will examine at the hierarchies of command and individual responsibilities of officers and surgeons. Then I will discuss the power structures among the female convicts on board. This examination of paradigms of power on female transports to Tasmania, will reveal the dialogical spaces in which the marginalized and suppressed women's voices may be clearly heard and how this was enabled by the Surgeon Superintendents. Secondly, it is the Surgeons' journals that allow a dialogical space in which we can hear the individual voices of many female convicts condemned to historical silence until very recently. This dual discussion will also lead to other important questions regarding transported females such as: within the given power structures at sea, were these women totally powerless vis a vis those who held command over them; was their life at sea qualitatively worse than on land; to what extent did their conduct record on board affect what happened to them within the assignment system? How does this research enable the voice of a historically silenced group of women?

Bio

Susan Ballyn is the Director of The Australian Studies Centre at Barcelona University. Her most recent published work is: "Unhappy daughter of a celebrity: Sophia Mendoza" by Lucy Frost & Susan Ballyn in *Convict Lives at the Launceston Female Factory*, Hobart: Convict Women's Press 2013. Susan forms part of the Female Factory Research Centre Inc. and is currently transcribing surgeons' journals on female transports for the convict online database as well as reconstructing convicts' biographies as seen in her recent publication. Working

with Emeritus Prof Lucy Frost since 1990 she has published widely in the field and given innumerable lectures on both female and male convicts of non British origin.

BANZON Isabela (University of the Philippines)
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Melancholy's Appeal and Poetry from the Philippines

The pursuit of a national identity may appear out of place in a world of bi- or pluri-lingual proficiency, cultural mobility and flexible identities. However, such pursuit is encouraged and perhaps even necessitated by feelings of alienation, disorientation and disengagement that can result from this kind of modernity. This is true for countries like the Philippines where the search for a national identity is active and ongoing. One feature of Philippine social and cultural life is a predisposition towards melancholy. Melancholy is a human emotion, but how is it as an aesthetic emotion, as a cultural construct? In this paper, I would like to study melancholy's aesthetic function and the possibility of its function as an instrument of culture in poetry from the Philippines. Is there a Filipino variety of melancholy? Can melancholy help articulate a sense of nation?

Bio

Isabela Banzon teaches creative writing and literature at the University of the Philippines. Her recent publication includes a poetry collection *Lola Coqueta*. She has read her poems in places like Australia, Malaysia and Spain. She was an invited participant to the Ubud Readers and Writers Festival in Bali, Indonesia, the Singapore Writers Festival and the Bangkok Writers Festival in Thailand. She is coeditor of *An Anthology of English Writing from Southeast Asia* published in Singapore.

BORTOLUZZI Maria (University of Udine)
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MARENZI Ivana (Leibniz University of Hanover)
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YELLing for Partnership: A Social Platform for Sharing Practice and Reflection in Teacher Training for Language Learning

The presentation focuses on an ongoing project in which Collaborative Virtual Communities use a social platform to promote a humanistic view of teacher training within the framework of Partnership Studies, life-long learning and reflexive socio-constructivism respectful of cultural variety and practices. The social platform YELL (Young English Language Learners) and TELL (Teen English Language Learners) offer support and tools to improve pre-service and in-service teacher training on the basis of sharing resources, commenting and reflecting on them in the spirit of Open Educational and Practices Resources and peer-learning/peer-teaching. Thanks to the collaboration with the L3S Research Center in Hanover, the YELL and TELL communities can use the social platform LearnWeb2.0 adapted to the needs of the users.

The presentation focuses on how the platform is used by trainers, trainees and teachers (including all levels of education from nursery to academia) to promote peer-learning / peer-teaching, share, find materials, reflect on their practice, improve on it and meet to discuss

along the lines of an informed, critical and reflexive practice. The use of the social platform is assessed and further developments are discussed.

Bio

Maria Bortoluzzi is a lecturer of English language in the Department of Foreign Languages and Literatures (University of Udine, Italy). Her research interests relate to the areas of critical discourse studies and teacher training. Her latest research work and publications deal with multimodal analysis within a framework of critical discourse studies, the developments of verbal and non-verbal communication in ICT discourses and the use of ICTs for teaching and learning languages.

Ivana Marenzi throughout her career has specialised in the relationship between technology and communication. She has studied languages and e-learning. After her initial experiences as an ICT technician at the University of Pavia (Italy), she joined the L3S Research Center of the Leibniz University of Hanover in Germany (www.L3S.de), as part of her PhD program on the interplay between CLIL (Content and Language Integrated Learning) and Web 2.0. Her main area of research in Technology Enhanced Learning includes the support of collaborative and lifelong learning. During the past three years she has worked as educational technologist and collaborated in the management of international (EU) projects such as TENCompetence, STELLAR, M-Eco, TERENCE, LinkedUP. Starting from her first publication in 2000, she has a sustained record of publishing with some 20 papers/chapters published or in press in internationally-recognised journals/volumes that reflect her interest in strong teamwork in the TEL field.

BRONZINI Stefano (University of Bari)
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Bio

Stefano Bronzini is Full Professor of English Literature at the University of Aldo Moro, Bari. He has published essays on Shakespearian theatre, the eighteenth century English novel (Defoe and Swift) and on the comic in Victorian fiction (Dickens, Thackeray and Meredith).

BURELLI Alessandra (University of Udine)
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Parola creativa e di partnership. Il cuore dell'educazione plurilingue **Creative and Partnership Words at the Heart of Plurilingual Education**

The essential feature of plurilingual education is that it takes on board the complexity and dynamicity of the everyday linguistic experience of those subjects who live with/in more than one language, whereby the process of language acquisition becomes the form and condition of their overall cultural development.

By studying speakers, each in their original uniqueness and unity of symbolic beings and in their complex and multiform experience, plurilingual education welcomes the heterogeneity of verbal communication and linguistic diversity and plurality for their signification potential, valorises the integration of symbolic difference, recognises the creative dimension and strength of language, and can fully exploit the “mutuality among languages”.

Plurilingual education can help to experience the symbolic essence of language-words; it can highlight the capacity of the “narrating word” to envisage things as they could be or could have been rather than as they really are; it shows them as embodiments of what is possible in

the world. In this way, literary texts - specially the writings of authors who write in “the language of the Other”, can become part of the educational experience and be perceived as discourse where words have the rhythm of thoughts, of emotions, of a particular outlook on the world, of a certain inner breath.

Bio

Alessandra Burelli is Lecturer (Ricercatore) of Modern Languages Teaching in the Department of Modern Languages and Literatures, University of Udine, Italy. She has been was member of European research groups (TEMPUS and COMENIUS Programmes) on teacher training in multilingual contexts, and intercultural and plurilingual education supporting the integration of refugee children in the Italian school system. She researched the action-research “Pilot Project-Early bilingual education (Friulian/Italian)” funded by the European Commission. She promotes and coordinates projects and seminars on early plurilingual education including minority languages, and second/foreign language teaching. She participated in the international research project “The Art of Partnership: Literature and Education towards a Cooperative Paradigm”. She collaborates on the development and publication of teaching materials on the integration of Friulan language in the school curriculum. Her main recent publications are *Aspetti della complessità in educazione* (2000, with Roberto Albarea and Davide Zoletto) and *Sostenibilità in educazione* (2006, with Roberto Albarea, eds.).

CHRISTIANSEN Thomas (University of Salento)

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Taking Students to Shakespeare: the Language of Shakespeare Meets the Language of Pop

This paper aims to introduce classroom techniques that can be used to assist English to Speakers of Other Languages (ESOL) learners in their comprehension and appreciation of the creative word in the form of contemporary pop songs and of texts written in non-contemporary varieties of English (i.e. Shakespeare’s Early Modern English).

Emphasis will be put on the basic yet often neglected (in the ESOL classroom) morpho-syntactical differences between standard and non-standard and between contemporary and older varieties of English.

The juxtaposition of the language of a revered and legendary writer, such as Shakespeare, to that of supposedly more mundane and more transitory pop music is not merely a ploy to excite students’ curiosity; comparison of these two, at first sight, radically different genres, will also highlight the fact that both the Early Modern English of Shakespeare and colloquial varieties of English typical of pop songs today share two basic features: they both constitute expressions of creativity and, linguistically, they can all be treated as non-standard forms when compared to the contemporary standard British English or General American as taught to most ESOL students today.

Bio

Thomas Christiansen has taught in various positions at various institutions in Apulia, and in Poland. Since 2006, he has been a full-time researcher and adjunct professor in English Language and Translation at the Università del Salento (Lecce, Italy). He has given papers on various aspects of linguistics at many national and international countries including: Albania, Austria, Denmark, Finland, Turkey, and the UK.

Among his recent publications is: *Cohesion: A Discourse Perspective* (Peter Lang, 2011).

CIVILI Max (journalist, Rome)
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Bio

Max Civilì is a registered professional journalist. In 1997 he obtained a law degree specializing in human rights in the Anglo-saxon juridical debate. He moved to Sydney in 2000 where he worked for a year with Television and radio Broadcasting Australia (TARBS) - an Australian satellite television service broadcasting ethnic stations - before joining Special Broadcasting Service SBS, Australia's multicultural broadcaster. There, he worked as news and current affairs producer and radio speaker for over nine years. In this period he organized conferences and film festivals on immigration-related topics. He transferred back to Italy about two years ago and presently works as a news and current affairs correspondent for Press TV.

COLOMBA Caterina (University of Salento)
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Kim Scott's Dialogue across Cultures in *That Deadman Dance*

This paper intends to investigate the central role that literature, and specifically Aboriginal literature, plays in the contemporary Australian scene as a powerful instrument to give voice to a past that would otherwise remained buried under the detritus of "White History". Particular emphasis will be placed on Western Australian Nyoongar writer Kim Scott's last novel *That Deadman Dance* (2010).

In the light of the most recent postcolonial critical theory and of Riane Eisler's partnership model, Scott's fiction will be analysed as example of potential valuable contribution to reconnect past and present, to encourage cross-cultural communication and foster a process of "sharing histories" (Goodall: 2002) where different narratives can interact and cohabit without any pretence of imposing one version of the past on the other. Moreover, at a time when Aboriginal people are often portrayed as victims of racism, abuse, discrimination and dispossession, in his new novel, *That Deadman Dance*, Scott sheds a new light on the first encounter between the Europeans and his own Nyoongar ancestors and proposes an outstanding case of a "friendly frontier" which is really worth exploring in view of its unquestionable relevance for contemporary debates.

Bio

Caterina Colomba is a Research Fellow at the Università del Salento (Lecce, Italy). She was awarded a PhD in postcolonial studies in 2007 and is currently working on the relationship between history and fiction in contemporary Australian literature and on the "History Wars" (soon to be published as: *History/stories: the dialogue with the past in the contemporary Australian novel*).

She has been the recipient of a number of awards, including an Australia-Europe scholarship, for doing academic research in Australia. She holds two Masters of Arts degrees by research at Victoria University of Technology, Melbourne. In 2008 she was an Adjunct Research Fellow within the Australian Research Institute at Curtin University of Technology (Perth, Australia).

She has worked as a teacher of English Language in secondary and high schools. She has published essays and articles on postcolonial studies and, in particular, on Australian literature and culture. She has translated from English into Italian short-stories and Aboriginal myths and into English the treatise "De Situ Iapygiae" by Antonio Galateo De Ferrariis, *Lecce e Terra d'Otranto, La più antica guida del Salento*, EdiPan, Galatina (Lecce), 2004.

COMELLINI Carla (University of Bologna)
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Bio

Carla Comellini, Associate Professor of English Literature, is the Director of the Canadian Centre “Alfredo Rizzardi” and on the board of the Doctorate on European Literatures (Bologna University).

Her books are: *D.H. Lawrence, A Study on Mutual and Cross References and Interferences* 2009 (1995); *G. Greene: The Tenth Man*, 2003; *Invito alla lettura di Greene*, 1996; *I.V. Crawford, Un Nuovo Eden*, 1990; *G. Greene: le forme del narrare*, 1990. She also edited: *I tanti inglesi, studio sulle varianti della lingua inglese*, 2012; *Guide to G. Greene: The Tenth Man*, 2003; *Fra le culture: l'Italia e le letterature anglofone (Bologna, la cultura italiana e le letterature straniere moderne I/ b)*, 1992; *D.H. Lawrence cent'anni dopo. Nuove prospettive della critica lawrenciana* (with V. Fortunati, 1991); *Culture di Lingua Inglese a Confronto* (with V. Fortunati and R. Baccolini, 1998).

CRUDO Salvatore (musician, Lecce)
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Bio

Salvatore Crudo from Torrepaduli has been fascinated by dance since he was a child. Together with Pierpaolo De Giorgi and Luca Rocco he is one of the founders of the group “I Tamburellisti di Torrepaduli” with whom he has recorded many CDs and participated in numerous national and international concerts and festivals. He has played a fundamental role in their development and defends the Salentine folk culture and the tradition of the San Rocco night in Torrepaduli so that the archaic forms of the ‘ronda’ as a dance and the percussive rhythm of the music are not lost. The pizzica enhances the joy and ability to ward off the negative: two qualities that he wants to preserve. He has performed at the Erode Attico Theatre at the Parthenon in Athens and in Canada. He has played for Joaquin Cortez, at the “Notte della Taranta” Festival, at “Taranta virus”, at the TIM Tour with artists such as Al Bano, Lucio Dalla, Antonello Venditti, Patty Pravo, Gianna Nannini. He has played and danced on Italian TV series such as “Il giudice Mastrangelo” and “Elisa di Rivombrosa II”, in the movie “Non ti voltare” and “Trappola d'autore”. He teaches dance and tambourine at both public and private schools.

d'ABDON Raphael (University of South Africa)
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‘Technauriture’ and Poetry Teaching. Implementing a Holistic Approach to the Study of the Creative Word

In his seminal work *Lo spirito della parola (The spirit of the word)* Panikkar maintains that the word starts to breathe – and therefore to live – only when it “flies away” from the printed page and hits the air, and this concept stands at the very core of the aesthetic of performing poetry. Spoken word poetry is one of the most fascinating and popular literary phenomenon of our days, and the best wordsmiths are internationally acclaimed artists who are celebrated in literary and music festivals all over the world. Nevertheless, their works are virtually absent from university and school curricula, while the teaching of poetry in the XXI century still focuses on the structural analysis of written texts. This paper explore the ways in which the paradigm of “technauriture” can be utilized in the classroom (in addition, not in opposition to

“classic” structural analysis) in order to enhance the appreciation of spoken word poetry in the academia (and beyond), and to implement an up-to-date, holistic, interdisciplinary approach to poetry teaching in the era of digital media.

Bio

Raphael d’Abdon is a writer, translator and postdoctoral fellow at the College of Humanities, University of South Africa (UNISA). He is the recipient of the 2010 Anna Panicali literary prize awarded by the University of Udine. He has read his poetry in Italy, Nigeria, South Africa and the USA, where he chaired a session on “spoken word and literature” at the 2011 Chinua Achebe Colloquium, and his forthcoming book is *Africa My Beginning. Features of the post-apartheid urban spoken word movement* (Africa World Press, 2014).

D’AMATO Serena (dancer, Lecce)
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Serena D’Amato became a member of the group “I Tamburellisti di Torrepaduli” in 1999 playing a fundamental role as official dancer. Together with the group, she took part in important national and international events such as the “Cross Culture Festival” in Warsaw, the National Fungus Festival in Kastoria, Greece, the “Notte della Taranta” and “Notte di San Rocco” Festivals. She has danced on Italian TV series such as “Elisa di Rivombrosa II” and “Il giudice Mastrangelo”, and in “Eccezionale Veramente 2”. She has taught the pizzica dance to several actors. She brilliantly performed the pizzica dance in the movie “Non ti voltare” with Monica Bellucci and Sophie Marceau, directed by Marina De Van. In 2007, she performed the Salentine dance in USA at the Columbus Citizens Foundation, Manhattan, at the Casa Italiana di Cultura Zerilli-Marimò - New York University and at the New York Times Travel Show.

Although she uses the traditional structures of the pizzica dance, she creates new choreographies thus grasping the potentialities of free expression of this dance. With her, the pizzica dance, often danced with a partner, becomes something individual and free, a sensual and energetic form of art.

In 2007 she began to teach the pizzica and folk dances in Cutrofiano (Lecce) and today she teaches in Ruffano and Lecce.

DE GIORGI Pierpaolo (ethnomusicologist, Lecce)
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La parola e il suono come evocazione e apparizione dei contenuti dell’ Essere The Creative Word and the Sound as Evocation and Appearance of the Contents of ‘Being’

In my poetic and musical work, art and creativity coincide with the evocation and disclosure of a series of contents and energies. The showing of the word and the sound is not pure invention or creation of something from the nothing, but a “finding while investigating” (from the Latin word ‘invenire’), a bringing to the attention of “something which already exists and which cannot but be”. The ‘power’ of the word (a term that is never an end in itself) and of the sound (which is never a *tel quel* note) consists in a primary gnoseological function: the widening of the conscience area. In my opinion, the artist is a person who can allow the form of existence to shine, create emotions and appear as full of meaning. The artistic work itself consists of the unveiling of the contents of the Being and in the opening of its horizons of sense. The art of folklore, in particular, guards and enhances exactly “what already exists and

what cannot but be". The changes which intervene in new performances unrelentingly reveal further contents of the Being. In this respect the pizzica dance is a collective art typical of the Dionysian tradition which celebrates life fully showing the Being in symbolic and redundant shapes. It is for this reason that it is living beauty.

Bio

Pierpaolo De Giorgi, graduated in Philosophy, is the singer and author of the lyric and music of the group 'Tamburellisti di Torrepaduli'. The group has given concerts in Italy and around the world contributing to the rebirth of the pizzica dance. In 1990 he translated Marius Schneider's book *La danza delle spade e la tarantella* (Argo) and published *Tarantismo e rinascita* (Argo), opening new perspectives onto the study of Tarantism. Among his other publications are: *L'estetica della tarantella* (Congedo 2004), *Pizzica e tarantismo* (EditSantoro 2005), *Il mito del tarantismo* (Congedo 2008), *I poeti del vino* (Congedo 2009), *La pizzica, la taranta e il vino: il pensiero armonico* (Congedo 2010) and *La rinascita della pizzica: testi, poesia e storia dei Tamburellisti di Torrepaduli. La via della Taranta* (Congedo 2012) which testifies a cultural transformation and enhances a new spiritual life.

DE LUCA Anna Pia (University of Udine)
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The Silence of Words in Canadian Migrant Literature

Smaro Kamboureli states: "If the ethnic subject has been perceived as 'silent' it is because it has been contaminated by the disciplinary practices of the social and cultural systems containing it".

Silence still dominates the works of many ethnic Canadian works where traumatic experiences have created cultural marginalization and word barriers. For many of the characters words no longer have the same meaning and the individual loses contact with outside reality and with others. The paper will focus on forms of silence in the recent Italian-Canadian migrant texts of Gianna Patriarca and Genni Gunn as they portray a diversity of experiences which range from female submission to social displacement, from identity crises to cultural diversity. The works of these female writers underline how social and cultural systems can often lead to a loss of words, which is perceived by the individual as absence. Yet in these texts, silence becomes the most powerful form of communication and, along with its many variations, becomes a prerequisite for the recovery and renewal of language and of the creative imagination for both the individual and the writer and fundamental for a re-appropriation of self.

Bio

Anna Pia De Luca received degrees from the Universities of Toronto and Trieste and has taught English literature at the University of Udine. She has published extensively in her main fields of interest: contemporary Canadian and ethnic female literature, multiculturalism, migration and diaspora in Canada. She is co-editor of *Palinsesti Culturali: gli apporti delle immigrazioni alla letteratura del Canada* (1999), *Italy and Canadian Culture: Nationalisms in the New Millennium* (2001), *Shaping History: l'identità italo-canadese nel Canada anglofono* (2005) *Itinerranze e Transcodificazioni: Scrittori migranti dal Friuli Venezia Giulia al Canada* (2008), *Transformations of the Canadian Cultural Mosaic* (2012) and editor of *Investigating Canadian Identities* (2010). Her latest volume, (with Deborah Saidero) is *Transformations of the Canadian Cultural Mosaic* (2012). Past Director of the Centro Linguistico, she is currently President of the Centre for Canadian Culture at the University of Udine and Official Delegate of the Rector for international affairs with Canada.

DOLCE Maria Renata (University of Salento)
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Bio

Maria Renata Dolce is Associate Professor of English Literature at the University of Salento. She teaches English Literature and Postcolonial Literatures. She organized international conferences and seminars on literatures in English and on diasporic writing. She promotes events and meetings with writers, artists and experts in the field of postcolonial literatures. Her research deals with subjects such as exile, liminality, transculturalism and the definition of diasporic and polyphonic identities, with specific reference to Irish, Australian, South-African, Caribbean and Nigerian literary cultures. Among her publication a monographic study on Peter Carey, *Dialoghi con la storia. Peter Carey e il nuovo romanzo storico* (2000) and a critical work on the relationship between the literatures in English and the canon of English literature, *Le letterature in inglese e il canone* (2004). At the moment she is working on the volume: *The Black British Novel of Partnership*.

EISLER Riane (Center for Partnership Studies, California)
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The Creative Power of Partnership: Sacred Pleasure. Sex, Myth and Politics of the Body

Riane Eisler traces the course of sexual and spiritual relations from prehistory to the present within the larger context of our cultural and biological evolution, through myth, philosophy, anthropology and archaeological evidence in order to offer effective tools for healthier and more satisfying ways of living and loving. Eisler addresses the link between pain and pleasure in the power-relationships governing our world, one of the themes already investigated in *The Chalice and the Blade*, and takes the reader on an interesting journey through the exploration of the dynamics of sex and power between man and woman over the millennia. Our society, conditioned by the dominator model, connotes sexuality as a form of monetary exchange and an affirmation of power. Partnership culture on the other hand centres upon a spirit of partnership sacredness that transforms the relationship between man and woman into a path leading to the sacred in its highest form.

Bio

Riane Eisler is a social scientist, attorney, and author whose work on cultural transformation has inspired both scholars and social activists. Her research has impacted many fields, including history, economics, psychology, sociology, and education. She has been a leader in the movement for peace, sustainability, and economic equity, and her pioneering work in human rights has expanded the focus of international organizations to include the rights of women and children. She is president of the Center for Partnership Studies, dedicated to research and education and co-founder of the Caring Economy Campaign, and, with Nobel Peace laureate Betty Williams, of the Spiritual Alliance to Stop Intimate Violence (SAIV) <http://www.saiv.net/>. She is internationally known for her bestseller *The Chalice and The Blade: Our History, Our Future* (1987), now in 25 foreign editions, including most European languages and Chinese, Russian, Korean, Hebrew, Japanese, Urdu, and Arabic. Her newest book, *The Real Wealth of Nations: Creating a Caring Economics* (2007) proposes a new economics that gives visibility and value to the most essential human work: the work of caring for people and nature.

FROUD Mark (independent Scholar, UK)
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The Lost Child in Time and Language

My paper will discuss the importance of the figure of the lost child through a reading of Ian McEwan's novel *The Child in Time*. The novel's narrative describes breakdowns of self, relationships and society around the figure of a lost child. The lost child represents a disruption in time because a child is both a reminder of our own past and a symbol of the future, when the promise of the future is abruptly broken it troubles our sense of our own lives as linear and ordered. McEwan contrasts masculine rigidity with 'faith in endless mutability, in re-making yourself as you came to understand more' (54), which is gendered as feminine. Language is both essential to the established structures which the lost child disrupts and to the creativity which can transform trauma into transformation. A character in the novel argues that introducing literacy to young children 'introduce[s] a degree of abstraction which shatters the unity of the child's world view, drives a fatal wedge between the word and the thing that the word names' (76). I will discuss this argument in relation to the texts which influenced McEwan: Pearce's *Magic Child* and David Bohm's *Wholeness and the Implicate Order*.

Bio

I have just completed my doctorate (pending ratification by the degrees board) in English Literature through the University of the West of England, Bristol. My doctoral thesis discusses the significance of the figure of the lost child in culture and society and the ways language can be both restrictive and creative, through analysis of the works of Janet Frame and David Malouf. I am currently an independent scholar. I have recently had an article published in the following collection volume: Froud, Mark. 'From Control to Creativity: Teaching and Janet Frame', in *Another Life*, Mélanie Joseph-Vilain & Judith Misrahi-Barak, eds. Coll. *Horizons anglophones*, Series "PoCoPages". Montpellier: Pulm. I have presented papers at conferences for European Association for Studies of Australia, Association for Commonwealth Literature And Language Studies and EACLALS whilst a postgraduate. I am the Postgraduate Representative for EASA.

GALLI MASTRODONATO Paola Irene (Tuscia University, Viterbo)
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Looking South from the North: George Szanto's Mexican Cycle

My paper deals with the novel cycle dedicated to Mexico by the Canadian writer George Szanto. From *The Underside of Stones* (1990) to *The Condesa of M.* (2001) and *Second Sight* (2004), Szanto has created a fascinating and thought provoking narrative world where gringo certainties and positivistic values are undermined and where new, alternative, ancient and immanent native values become dominant in a sort of anti-colonial and liberating effect. The English language as the medium of global control of peoples and cultures is also submitted to a transformation that implies techniques of hybridization and creolization, resulting in an overwhelmingly true image of the contact between Old World ethics and New World possibilities.

Bio

Paola Irene Galli Mastrodonato graduated in English Language and Literature at Università di Roma "La Sapienza" and obtained her Ph. D. in Comparative Literature from McGill

University, Montréal, Canada. She is actually tenured researcher in English Language at Università della Tuscia, Viterbo.

She has published at length on Eighteenth Century Studies (three books and numerous articles and essays), on Canadian drama and playwright David Fennario, (two books and various articles in international reviews and collective works), on Canadian literature and author George Szanto (various articles and the Italian edition of his novel, *La faccia nascosta delle pietre*, Vecchiarelli 1999), on the Italian author Emilio Salgari (two books of Proceedings and numerous articles and essays), on post-colonial writing (two books of Proceedings) and women's studies (various articles).

GHERMANDI Gabriella (writer, Ethiopia/Bologna)

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Bio

Gabriella Ghermandi is an Italian-Ethiopian performer, novelist and short-story writer. Born in Addis Ababa in 1965 to an Italian father and a mixed-race Ethiopian mother, in 1979 Ghermandi moved permanently to Italy. In a 2005 interview, she described her earliest 'racial' and cultural perception thus: "My mother [...] had an ideal model of 'whiteness' in mind, which she thought unparalleled, and which she wanted to pass on to me" (Ali Farah 2005). When she arrived in Italy, however, Gabriella Ghermandi was struck by the sense of solitude and estrangement and slowly began to cultivate her Ethiopian identity more.

In 1999, her short-story *Il telefono del quartiere* won the first-prize in the Eks&Tra literary competition for migrant writers. In 2003, she was among the founding members of the online magazine *El Ghibli*, the first periodical publication in Italian to focus entirely on migration literature. Two of her short-stories are published in *El Ghibli*, as well as in other Italian journals and literary anthologies. Her debut novel is *Regina di fiori e di perle* (2007).

GOI Eleonora (University of Udine)

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'Renamed and then named again': Narration and Creation in David Malouf's *Fly Away Peter*

In my essay I would like to investigate and analyse the role of the creative word in David Malouf's fiction, focusing on his novel *Fly Away Peter*. My essay will briefly consider the main themes contained in the novel in the light of the partnership model inspired by the work of Riane Eisler before exposing and critically interrogate how narration, naming and words are used by Malouf as a path of approach to self and to the other. I will also try to demonstrate how Malouf's poetic language and his grammatical constructions are employed to suggest a sense of movement into new spaces and to experience otherness in linguistic terms. The experience of the other, be it through words or what Malouf defines "the language of silence", offers the characters a way to explore their own consciousness and to constitute a creative challenge to an identity-effacing social order which praises and encourages war, death and violence. Through this analysis I aim to describe how narration and the "creative word" are for Malouf the only ways to proceed towards a truer and more universal understanding.

Bio

Eleonora Goi is pursuing a PhD in Linguistic and Literary Sciences at the Department of Foreign Languages and Literature at the University of Udine. Her research interests are Australian postcolonial Literature along with XIX and XX century English Literature. Her

research project aims to analyse the use of myth in the novels of the Australian author David Malouf. She is a member of the James Joyce Italian Foundation and in 2012 she presented a paper at the V James Joyce Italian Foundation Graduate Conference in Rome titled “Dear Mr. Joyce, Caro signor Schmitz: the meeting of Svevo and Joyce”. In 2012 she was also selected for the Shakespeare and His Contemporaries Graduate Conference in Florence where she presented the paper “Fair is foul and foul is fair. Dualism in Shakespeare’s Macbeth”. She recently spent some months in Australia as a visiting academic at the University of Queensland, Brisbane.

HASKELL Dennis (University of Western Australia)
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The Place of Literature: Bruce Bennett’s Literary Scholarship

The Perth, Western Australia, in which Bruce Bennett grew up was often claimed, with a mix of pride and anxiety, to be the most isolated city in the world, with desert on the one side and ocean on the other. It was separated not only from the dominant literatures in English – British and American – but also from the eastern states, which even today hold the population and power in Australia. Moreover, Australian literature as a whole (let alone West Australian literature) was not a literature recognised as distinctive or worthy of study. Bruce Bennett was a key figure in making it so and in this paper I will argue that his circumstances gave Bennett a particular orientation, finding literary texts, in accord with the terms of this conference, to be “creative instruments of identity transformation” and exempla of “humanist thought complementary to rational-analytical thought”. That orientation can be seen in the titles of many of his books: “Place, Region and Community” (1985), “A Sense of Exile” (1988), “Spirit in Exile” (1991), “An Australian Compass” (1991), “Home and Away” (2000), “From a Distant Shore” (published posthumously 2013). He saw the need for a sense of place as one’s own as a fundamental human instinct, and saw literature as the richest way to explore and express it. He helped establish Australian literature as a valuable field of study not through defiant nationalism but in dialogue and partnership with Asian, British, American and European literature and culture. This paper is an unashamed tribute to his work and an exploration of his legacy.

Bio

Dennis Haskell is the author of 6 collections of poetry, the most recent *Acts of Defiance: New and Selected Poems* (Salt Publishing, Cambridge, UK) in December 2010, and 13 volumes of literary scholarship and criticism. His *All the Time in the World* won the Western Australian Premier’s Prize for Poetry in 2007, has been translated into French, and is being translated into Italian and Chinese. Haskell was Co-editor of *Westerly*, from 1985-2009 and is now Director of the Westerly Centre and Senior Honorary Research Fellow in English and Cultural Studies at The University of Western Australia. He was Chair of the Literature Board of the Australia Council for the Arts from 2009-2011 and UWA awarded him an Honorary Doctorate of Letters in 2012.

HOLDEN Rønning Anne (University of Bergen)
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Intercultural Awareness as a Key to Understanding Identities in Alan Duff's Work

Both Sides of the Moon (1998) is a seminal text juxtaposing Maori and Pakeha culture. As the protagonist, a young man, says, "I am of both understandings, though no singular one. I am two races, two cultures and, most of all, two different thinkings. I am in a way against myself. But I can speak for both" (7). Through the expression of his indigenous historical past and its encounter with the present Jimmy sees himself as everything of my country's main racial origins and yet nothing" (8). Applying a partnership studies approach enables us to see this text as an instrument of intercultural consciousness and awareness, where interwoven textual spaces and border-crossings open up for an understanding of alternative perspectives on society and identities.

The text works at two levels, relating the mythological tale of his Maori warrior ancestor, where dominance and brutality are at the core, until he suddenly becomes aware that there is an alternative. The warrior legend is juxtaposed and paralleled to Jimmy's life in present day New Zealand as a child of mixed race searching for his identity. Looking at Duff's work through Riane Eisler's theories on cultural transformation and partnership adds a new dimension which would be supported by his non-fiction writing.

Bio

Anne Holden Rønning is Associate Professor Emerita at the University of Bergen, Norway. Her research interests and fields of publication are Women's Studies and postcolonial literatures and cultures, especially from Australia and New Zealand. She has published several articles in these fields, as well as *Hidden and Visible Suffrage: Emancipation and the Edwardian Woman in Galsworthy, Wells and Forster* (1995). She was co-editor of *Identities and Masks: Colonial and Postcolonial Studies* (2001); *Readings of the Particular: The Postcolonial in the Postnational* (2007); and author of "For Was I not Born Here?" *Identity and Culture in the Work of Yvonne du Fresne* (2010). In 2012 she was visiting professor and gave a Masters course on Cultural Identities at the University of Barcelona, Spain.

HOWELLS Coral Ann (University of London/ University of Reading)
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"Nothing ": Writing Poetry of Place and Belonging in World Literatures in English

Margaret Atwood's poem "Nothing like love to put blood back in the language" sets the agenda for this paper, though my emphasis is on poems written in English by indigenous writers from Australia, New Zealand, Polynesia and Canada, with the aim of constructing a multivoiced conversation about human relations with the environment, with language and poetic process. How does one inhabit a place? And how might one translate that relation to place through words which express the particular resonances of a distinctive socio-cultural context? In turn, how does poetic language transcend the local to become the medium for a transcultural dialogue between 'peripheral' and 'dominant' societies? I have deliberately placed Atwood's poem in dialogue with indigenous writers' work in order to show the marked contrast between her profoundly humanist orientation and their shared concerns with addressing a more extended web of relations between the human and the non-human, to include relations to the spirit world, to legend and myth, to ancestors and ghosts, evoking different models of reality from white Western culture. By setting these poems in dialogue with one another we might begin to flesh out the concept of 'Globalisation' beyond its

marketplace economic and political meanings, demonstrating alternative networks of interconnectedness.

Bio

Coral Ann Howells is Professor Emerita of English and Canadian Literature, University of Reading, England, and Senior Research Fellow, Institute of English Studies, University of London. She has lectured and published extensively on contemporary Canadian fiction in English, especially writing by women. Her books include *Private and Fictional Words* (1987), *Margaret Atwood* (1997) 2nd edition (2005), *Alice Munro* (1998) and *Contemporary Canadian Women's Fiction: Refiguring Identities* (2003). She is editor of the *Cambridge Companion to Margaret Atwood* (2006) which won the Atwood Society prize for Best Book in 2007, and co-editor with Eva-Marie Kroller of the *Cambridge History of Canadian Literature* (2009). She is a Fellow of the Royal Society of Canada and is currently co-editing volume 12 of the *Oxford History of the Novel in English: The Novel in Australia, Canada, New Zealand and the South Pacific since 1950*.

JANSON Julie (novelist, Australia)

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The adaptation of an Australian Play to Novel Form: a Reappraisal of Aboriginal History in the Northern Territory

There is currently an ongoing discourse about Aboriginal history in Australia. Opposing forces both political and academic, debate the so called "Black Arm Band" view of history. There is a denial of an attempted genocide against Aboriginal people that will be familiar theme for Europeans who endured World War Two. Australian Aboriginal playwrights have engaged with Australia's bloody past in works such as Jack Davis's "The Dreamers" and "No Sugar" and more recently Andrew Bovell's adaptation of Kate Grenville's novel, "The Secret River". My play, "The Crocodile Hotel" likewise takes on these divisive subjects. I lived on in Aboriginal communities in the Northern Territory for three years, and this experience underpins my exploration of 1970s racism and the "Black Wars" "in Arnhemland in the period 1880 to 1930s. The play has become a novel, its adaptation is a response to the need to explore more fully my own Aboriginal identity and my understanding of the racism and denial of Aboriginal land rights in that period and today. The novel "The Crocodile Hotel" engages with a juxtaposition of political themes, Aboriginal language, vibrant characterisations, plot and action, in a setting of sublime semi-desert beauty, of purple and orange escarpments and wild crocodile infested billabongs. If we cannot understand our past then we cannot understand our present.

Bio

Julie Janson, is a member of the Buruburongal clan of the Aboriginal Darug Nation from the Hawkesbury River in New South Wales.

Graduate of the University of NSW, MA, BA, Dip Education, University of Sydney B Visual Arts. Currently a Senior Researcher for the University of Sydney, School of Philosophical and Historical Inquiry. WWW.historyofaboriginalsydney.edu.au

Julie has written ten plays about Aboriginal Australia and Indonesia. Some are: "Black Mary" published by Aboriginal Studies Press, produced by Belvoir St Theatre Company B for the Olympic Festival of the Dreaming in 1997; "Gunjies" produced at Belvoir St Theatre, "Lotus War" and the erotica play "Season to Taste" Belvoir St Theatre Downstairs, ABC Radio National and Adelaide Fringe Festival; "Eyes of Marege" Sydney Opera House Studio, a collaboration with Theatre Kita Makassar, Indonesia.

Julie is a recipient of several awards and writers residencies including her current 2013 Australia Council for the Arts Residency at the BR Whiting Studio in Trastevere, Rome. She is completing her novel "The Crocodile Hotel".

KEMP Jan (poet, New Zealand)
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Young Beatrice has a Few Words with Young Dante

Jan Kemp's *Dante's Heaven* (Puriri Press, 2007) was released when NZ was guest country at the Frankfurt Bookfair 2012 in a bilingual edition as *Dantes Himmel* (Verlag André Thiele, Mainz) transl. by Dieter Riemenschneider. In his *Commedia*, Dante locates Purgatory in the southern hemisphere & so Kemp brings him to NZ where she imagines a Beatus figure as a muse for herself, while showing Dante about, calling on fellow poets & artists - many of whom have died - in her own return home after 25 years of expatriate life. She imagines the young (speechless!) Beatrice of *La Vita nuova* and speaks on her behalf in the last of the book's four sections: '*A sequence of poems around Beatrice's voice*', which Kemp will read from.

Kemp's latest collection *Voicetracks* (Puriri Press, Auckland/Tranzlit, Kronberg im Taunus, 2012) tracks her travelling & sightings since her return to live in Europe in 2007. It includes poems to a patroness & artists like Goethe & Dalí as well as elegies to victims of persecution & ends with playful, experimental poems on friendship, love & childhood. Finely printed with seven of Kemp's photographs of places of residence, the sea or steps leading upward/downward symbolise traversing the world & finding refuge or lead to the possibility of discovering new prospect/s.

Bio

After first publishing and performing with Auckland poets of *The Word is FREED* group in the late 1960s, Jan Kemp was the only woman poet among 19 men in '*The Young NZ Poets*' (Heinemann, 1973) Baysting anthology. Having obtained her MA (Hons) and a Dip.Tchg., she sailed in the South Pacific, then became a university teacher of TEFL and creative writing while living in Papua New Guinea, Australia, Canada, Malaysia, Hong Kong, Singapore and Germany.

She has taken part internationally in poetry readings, tours and festivals for over forty-five years. Returning to NZ in 1999, she conceived and organised the collection of the Aotearoa New Zealand Poetry Sound Archive (2004) following up on the Waiata Archive (1974). Selections became the 3-vol. double-CD anthologies *Classic*, *Contemporary* and *New New Zealand Poets in Performance* (Auckland University Press, 2007/08/09). Awarded an MNZM at the Queen's Birthday Honours in June 2005 for services to literature, Jan Kemp's own CD was commissioned by The Poetry Archive (UK) in 2007 www.poetryarchive.org for whom she has since acted as Project Manager for *25 NZ Poets for the Poetry Archive* (2013). She lives with her husband outside Frankfurt am Main and is a member of PEN-Germany.

KOMLA-EBRI Kossi A. (writer, Togo/Ponte Lambro)
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Bio

Komla-Ebri Kossi A. was born in Togo. He is a surgeon and he has lived in Italy since 1974.

He is a writer, winner of the third edition of the Eks&Tra Prize for his short-story *Quando attraversò il fiume*. He is a member of the editorial board of El-Ghibli, an online journal on migrant literature. He is the Director of the “Letteratura migrante” series of Ediarco publisher. He has published: *Imbarazzismi-quotidiani imbarazzi in bianco e nero* (Ed. Dell'Arco-Marna 2002), the novel *Neyla* (Ed. Dell'Arco-Marna 2002), the collection of short-stories *All'incrocio dei sentieri* (Ed. EMI-Bologna 2003, riedizione 2009 Edizione dell'Arco), *I nuovi Imbarazzismi-quotidiani imbarazzi in bianco e nero e a colori* (Edizioni dell'Arco-Marna 2004), *La sposa degli dèi* (Edizioni dell'Arco-Marna 2005) and short-stories published in anthologies in Italy and in France. In 2007 he published the collection of short-stories *Vita e Sogni* (Edizioni dell'Arco).

He takes part as speaker at conferences and courses on topics linked to Africa, integration, interculture and migrant literature.

LORUBBIO Maria Maddalena (University of Udine)
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The Creative Word as an Instrument of Identity Transformation: the Ceremony of the Souls in George Lamming's *Natives of My Person*

Lamming's *Natives of My Person* deeply analyzes the psychological consequences of the colonial and hierarchical models and shows the necessity to transform them into cooperative and partnership models (Eisler) in order to avoid the implosion of our societies. The rejection of the traditionally female values, such as love, tenderness, unselfishness, generosity, in order to conform to the model of masculinity and success imposed by the Empire determines the tragic failure of the characters' plan to colonize the fictitious island of San Cristobal. The colonizers' values of dominance and imperialism reveal themselves to be de-humanizing and bound to self-destruction. The whole novel can be interpreted as the staging of the Haitian Ceremony of the Souls: it is a dialogue between the dead and the living, through which the dead, locked in the purgatory of the Water, can enter eternity and the living can be guided towards a better future. The men's incapability to face the dialogue with their women provokes the failure of the fictitious rite. Though unaccomplished in the novel, the Ceremony can, thus, be successful in the world outside fiction and help us go towards a better future, where the female values can subvert the male system and build a completely new society. The symbolic and poetic power of the Haitian ceremony can, thus, become an extraordinary instrument of awareness and identity transformation.

Bio

Maria Maddalena Lorubbio obtained her MA in European and Extra-European Languages and Literatures at the University of Udine in 2012. She also attended the school of advanced studies “Scuola Superiore dell'Università di Udine”. In 2007, she was appointed “Alfiere del Lavoro” by the President of the Italian Republic Giorgio Napolitano. During the university years, some full scholarships allowed her to attend many summer schools and international conferences in the fields of peace studies, management, European studies and women's history. Thanks to a scholarship granted by Telecom Italia, in 2011 she attended the prestigious programme “Leader of the Future” organized by The European House-Ambrosetti. Her article “L'identità femminile: riti e percorsi per un ritorno in patria in *Natives of My Person* di George Lamming” is being published in the next number of the journal *Oltreoceano*. She is currently working as a high school language assistant in Bordeaux. Her research interests are in the fields of postcolonial literatures, women's studies and sustainable development.

MAGAGNINO Aldo (literary translator, Lecce)
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Aeroplane Dances: Evolutions in the Folklore of Aboriginal Australia and Apulia's Salento

This paper intends to explore how the narrative patterns of ancient myths may be used in the narration of events taking place in modern times and marking the time of a community, a pattern which it is possible to trace in different areas of the world and in apparently different cultures. I show how the narrative patterns used in the Australian Aboriginal songlines are still used in the narration of modern events, in the rewriting of ancient myths and the creation of modern narratives, and how traditional dance and songs of Salento's ancestral dance "Pizzica", are similarly influenced by modern events and by the changes in local society.

There are many similarities between peoples of the world. They all eat, sleep, laugh, cry, love, become jealous or angry, and there is no group that does not have a well-developed language and some kind of song tradition combining words and music and, more often than not, dance. The way in which a group of people see the world – what they consider to be significant, for example – is often best understood through the reading of, and listening to, these songs or, even better, watching the related dances being performed.

Bio

Aldo Magagnino is a former teacher of English and a literary translator with a particular interest in Australian writing. A close collaborator and a long time friend of the late Prof. Bernard Hickey, he has translated and edited collections of Australian short stories and poems, a collection of Australian Aborigines' stories, novels by Michael Wilding (*Wild Amazement*) and Desmond O'Grady (*Dinny Going Down*). His latest translation is *Island Nights' Entertainments*, by R.L. Stevenson, published under the title of *Intrattenimenti Notturni dell'Isola* by Edizioni Controluce, (Salento Books, Nardò (Lecce) 2011). He is currently working on a novel by Perth based Australian novelist Geraldine Wooler.

MATTHEWS Brian (Flinders University, Adelaide)
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Bio

Brian Matthews is honorary Professor of English at Flinders University, Adelaide, where he taught for many years. He was several times visiting lecturer in Australian literature at the University of Venice and inaugurated Australian literature at the Urbino Summer School for Literatures in English in 1978. He was Distinguished Visiting Professor at the University of Trento (1989), Visiting Professor at the University of Lecce 1999, 2000) and at the University of Bologna in 2001. He was Fulbright Scholar in Residence at the University of Oregon (1986), Professor of Australian Studies and Head of the Menzies Centre for Australian Studies at London University (1993-97) and held Flinders University's first Personal Chair in English. As a writer he has won the Victorian, NSW and Queensland Premiers' Literary Awards, the Gold Medal of The Australian Literature Society, the John Hetherington Bicentennial Biography Prize (jointly) and the 2010 National Prize for Biography.

MERCANTI Stefano (University of Udine)
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Brave New Words in Adib Khan's *The Storyteller*

Writers of South Asian origin resident in Australia constitute an ever-expanding body of fiction that has not been sufficiently analysed by critics and scholars, remaining confined to restricted and outdated categories. This paper shall therefore examine the ways through which the author brings the power of the creative word to the centre of his novel as a suitable and richly evocative medium capable of projecting new worlds beyond the dominator ideals and cultural stereotypes of conventional society. A close analysis of his character's magical gift for storytelling throws light on the infinite possibilities of creation and invention across the porous boundaries between imagination and reality, through which the human element shines.

Bio

Stefano Mercanti is Research Fellow, Member of the Partnership Studies Group (PSG), and Associate Editor of the online journal on modern literatures *Le Simplegadi* at the University of Udine (Italy). His writings on World Literatures in English and Partnership Studies have been published in several academic journals. He has been the recipient of the Indian Council for Cultural Relations award at Bangalore University (2002-2007) and was the Australian Government Endeavour Fellow at the University of Technology, Sydney (2011). His recent publications include *The Rose and the Lotus. Partnership Studies in the Works of Raja Rao* (Rodopi, 2009) and, as co-editor, the volume *Partnership Id-Entities: Cultural and Literary Re-Inscription/s of the Feminine* (Forum, 2010). He is the author of the partnership glossaries for Riane Eisler's Italian editions of *The Chalice and the Blade* (Forum, 2011) and *Sacred Pleasure* (Forum, 2012).

MINETTI Francesco (University of Salento)
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Professing Literature on Kevin Crump's campus

P.J. Vanston's campus novel published in 2010 seems to bear witness half-seriously, if not self-righteously, to a researcher's commitment at the Thames Metropolitan University in Greenwich, variously describing how an aggressive, thick bureaucracy of contemporary teaching universities would have choked Crump's traditional beliefs in literature as a means to deliver creative characters, refined tastes and autonomy of individual opinions. Ultimately, Crump's professional crisis will be ascribed to a culmination of conformist multicultural and political correctness, which both presides over his department's governance and compel his colleagues to facilitate development curricula and degree courses, in order to foster ethno-religious minorities and foreign students in Great Britain. This paper proposes to reread some novelistic slices of life on the background of seminal critical works which, since Wellek's *Attack on Literature* (1982) and Graff's *Professing Literature* (1987) to Morin's *La Tête bien faite* (1999) and Sylos Labini's *I ricercatori non crescono sugli alberi* (2010), have been focussing on the marginalization of humanities and the lack of emancipationist mission in academic policies.

Despite the novelist's mournful hints at a diminished supply of funds, the allegory of the impact-factor 2010-2013 program, which in Great Britain more than elsewhere has been gratuitously imposed through the REF and QAA's so-called objective assessment agencies, may be better circumscribed reminding that in 2009 the Higher Education Funding Council commissioned to Micheal Worton, vice-provost of University College London, an expedient

Review of Modern Foreign Languages, which had already both advocated the diversion of governmental resources from humanities to financial and techno-scientific disciplines, and renewed vocation only for English language teaching as a vehicle of profit-making campus services, in the field for instance of jobless workers' permanent education or in search of foreign students' highly-rated tuition fees.

Bio

Francesco Minetti has published various articles and essays on the history of Puritan cultures, surveying their diatribe against tithes in medieval Irish literary travels to hell, misogynist policies in Elizabethan tracts and civic entertainments, British Renaissance courtly influences in American colonial poems and chronicles, a historiographic revision of colonizers' captivity-tales in Algonkian, Islamic or Malgese environments, as well as Milton's hermaphrodites in Romantic poetry. As both an editor of *Temperanter* quarterly review and member of the *International Research Centre for Intercultural Studies*, he has been laying emphasis on contemporary questions of civilization clash, marginalized literary disciplines and the institution of teaching universities.

NGAGY FAYE Papa (writer, Senegal/Lecce)
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Bio

Papa Ngagy Faye was born in Dakar in 1970 from a 'griot' family. He is the second of twenty-six brothers. At the age of twenty-three he took the so-called "fayda tijaniya", one of the paths leading to the knowledge of God. In 2006 he left for Europe and he got as far as Milan where he was strongly disillusioned because he could not find a job. He was offered work as a seller of books on the street. He eventually accepted. In 2009 he moved to Lecce and he performed on the disc "Afreeque" together with the group "Zina", directed by Cesare dell'Anna.

In 2011 he got married to an Italian, Antonella, and with her he wrote an autobiographical short-story *Se Dio vuole*. In 2013 he established Modu Modu, a company which edits and publishes texts from Africa. After having published *Se Dio vuole* with the title of *Il venditore di libri*, he has edited the collection of fairy-tales and short-stories *Il bambino con le mani pulite*, and the translation of the novel by Mariama Bâ, *Amica mia*, which has become in its original version (*Une si longue lettre*), a classic of Senegalese literature. Forthcoming: *Poemi dalla Negritudine*.

For two years, he has held meetings and seminars in schools and communities throughout Italy, to present his books and talk about his culture and his "Journey".

His motto is "The main vocation of a book is to walk about among the people". A phrase which he often repeats is "Inshallah".

NOBLE Vicky (independent scholar, USA)
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Matriarchy as the Basis for a Partnership Culture

Partnership culture, as defined and developed by Riane Eisler, is surely the optimum state for sustaining humanity (and all other life) on this planet. However, given that patriarchy has put male-domination in place for the last 5000 years, achieving this optimal state will require a radical transformation of civilization in order to manifest the necessary rebalancing of the

roles of men and women. How is this going to happen? What would facilitate the kind of equality and egalitarianism described by the ‘partnership model’?

Research shows that matriarchal cultures (governed by women with women-centered values) are egalitarian and gender-balanced. Ancient civilizations in Europe, as well as North and South America, Australia, Africa, and Asia, were all female-centered Goddess-worshipping cultures. Remnants of these ancient cultures exist in various places today and self-proclaim the benefits of their matriarchal social structures and values. The Mosuo in China (‘society without fathers or husband’), the Khasi in India, the Berber and Taureg in Africa, although different in their expressions of matriarchy, all adhere to what the Minganikabau in Sumatra call Adat, or matriarchal law. They have been peaceful and egalitarian, with participatory governance by consensus. Women hold leadership positions in partnership with men who thrive in these cultures where rape, domestic violence, illegitimate children, and war have been nonexistent.

Bio

Vicki Noble is a feminist healer and independent scholar, co-creator of the round Motherpeace tarot cards, author of numerous books on female shamanism and empowerment, including *Shakti Woman* and *The Double Goddess*.

She travels and teaches internationally, and is a professor in the Women’s Spirituality Masters Program at Sofia University in Palo Alto, California. For the last decade, she has taught in Italy, adapting Tibetan Buddhist practices for women and teaching the original Motherpeace tarot system.

NOIVILLE Florence (writer, France)

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The Gift

“A novel about bipolar disorders, *The Gift* draws a fine portrait of a grand and unforgettable woman, and of a daughter coming to terms with a generous and complex bequest, at once material, genetic, and emotional. *The Gift* is a luminous book. We can all recognize ourselves in this story” – Milan Kundera.

Bio

After attending Sciences-Po, the international business school HEC, and receiving her Masters’ in Law, Noiville began her professional career in an American corporation, working in the financial sector. Against all odds, she moved four years later from numbers to letters, leading her career towards what had always interested her: writing and literature. Since 1994 she has worked as a literary critic for *Le Monde*. She has done numerous interviews including Saul Bellow, Imre Kertész, Mario Vargas Llosa, Herta Müller. She also hosted a literary show on a French television channel. In May 2013, a collection of these profiles, *Literary Miniatures*, will be published by Seagull Publishing in the States and the UK.

While working for *Le Monde*, Noiville also began writing. She published a biography of the Nobel Prize-winning American author Isaac Bashevis Singer, which received a 2004 Biography Award. Later, she published *The Gift*, her first novel. In 2009, Florence Noiville wrote a half-essay, half-personal narrative short text about capitalism and its excesses, called “I Went to Business School and I apologize”. Her second novel, *The Attachment*, has been published by Stock (2012) and is currently translated into English (Seagull Publishing). Noiville’s books are translated into 13 languages. Most of them question identity and transmission.

OBOE Annalisa (University of Padua)
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Language, Culture and Eros in Xiaolu Guo's *A Concise Chinese-English Dictionary for Lovers* (2007)

The paper proposes a reflection – aesthetic, cultural and ethical – on the possible uses of language as a tool of personal emancipation, intercultural communication and survival by reading Xiaolu Guo's *A Concise Chinese-English Dictionary for Lovers*. The book follows a year in the London life of a Chinese young woman from a family of peasants turned prosperous shoemakers, who is sent to the West to learn English. During her stay she goes through a process of language learning which is inseparable from the unfolding of her love for an older Hackney man, a frustrated sculptor and unwilling Pygmalion, who slowly moves from passionate love making and language teaching into dryness, solitude and silence.

"A feminist Bildungsroman of migration", the story is about language, about translation, and what can and cannot be understood in love talk and body language across vastly divergent cultural experiences. The book registers the improvement of the girl's English, from the stunted and faulty expression of an absolute beginner to a very recognizable, fluid personal idiom able to convey both her being taken by storm by English (as by love) and her own taking possession of the heart of a foreign culture (and of a man) without ever relinquishing her critical outlook and cultural distance, her anger and her hunger which make up her sense of self.

The suggested analysis looks at Guo's skillful use of language, her ironic and often comic take on intercultural communication, and her very serious thoughts on love and subjectivity as they reveal the pressures, the paradoxes and the limits of a fractured global world.

Bio

Annalisa Oboe is Professor of English and Postcolonial Literature at the University of Padua, Italy. She works mainly on twentieth-century British literature, South African and Black Atlantic cultures, and Australian Indigenous writing. She is the current Chair of AISCLI (Associazione Italiana di Studi sulle Culture e Letterature di Lingue inglese). Her publications include *Fiction, History and Nation in South Africa* (Supernova, 1994); the edited volumes *Recharting the Black Atlantic: Modern Cultures, Local Communities, Global Connections* (with A. Scacchi, Routledge, 2008), *Approaching Sea Changes: Metamorphoses and Migrations across the Atlantic* (Unipress, 2005), *Mongrel Signatures. Reflections on the Work of Mudrooroo* (Rodopi, 2003); the Italian edition of Olive Schreiner's short stories, *1899* (Feltrinelli, 1991) and of Athol Fugard's Port Elizabeth plays, *Trilogia della famiglia* (Supernova, 1999). Among her latest publications are *Experiences of Freedom in Postcolonial Literatures and Cultures* (Routledge, 2011); and *Black Arts in Britain: Literary Visual Performative* (Aracne, 2011).

PACCIOLLA Paolo (ethnomusicologist, Vicenza)
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The powerful Song of the Drum

Om, the sacred Indian monosyllable, symbol of both the creative power of pure sound and of words as meaningful, is itself represented by a drum. Two particular types of drum replace it in iconography and literature, the *damaru*, a small hourglass drum, and the *mridanga*, a big barrel drum. The reason for the association of the Om with these drums, particularly with the *mridanga*, is that they are pregnant of sounds and words; they speak and tell stories, they sing.

Indeed, every beat of the drum is notated with a syllable thus making a series of strokes words, phrases, prayers and songs.

The ancient repertoire of the *mridanga*, considered for centuries the king of Indian drums, is still source of inspiration for musicians, not only in India but all over the world.

Bio

Musician and ethnomusicologist, Paolo Pacciolla teaches 'Ethnomusicology' at the Corso di Musiche Extraeuropee of the Conservatorio di Musica of Vicenza. He is author of the monographs - *Il pensare musicale indiano* (Besa 2005), *La gioia e il potere. Musica e danza in India* (Besa 2009) - and various articles and essays on Indian music. His musical production includes *The Singing Drum*, a project on tuned hand drums and musical bows, solo and group recordings. With L. Spagna, as Sutra Arti Performative, presents original productions and classical repertoire of India in festival in Italy and abroad.

PELAIA Mariagrazia (scholar and translator, Rome)
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La parola creativa e la Dea dell'antica Europa

The Creative Word of Old Europe's Goddess

A reading of Gimbutas' *Civilization of the Goddess* based on a dominance-partnership model

The work of Marija Gimbutas, summarized in *Civilization of the Goddess* (1991), shortly before the death of the great Lithuanian archaeologist and scholar, is a key point for the birth of partnership studies. It is interesting analyzing the book from the new point of view it generated: in Gimbutas' book the "imaginative style" of her Creative Word serves the archaeologist in describing an amazing reality, a world so different from ours, so long invisible to us.

The work is divided into two parts. First part, from chapter 1 to chapter 6 (Italian edition: first volume), contains a database of European Neolithic cultures, sites and findings. The "scientific style" is primarily used in it. Second part, from chapter 7 to 10 (Italian edition: second volume), presents the Old Europe hypothesis. Chapter 7 deals with Religion, chapter 8 with Sacred writing, chapter 9 with Social structure and chapter 10 with the End of Old Europe and the causes (Kurgan invasion waves).

For each chapter of the Second part several examples of her "imaginative style" are presented, followed by a short overview of Gimbutas' writing style and a short report on the translating experience.

Bio

Graduated in modern literatures at Sapienza University (Rome) in 1991. Her major includes "Slavistics" (Polish and Russian literatures) and her minor "Germanistic" (English and German literatures).

Freelance translator from Polish and English. As writer and researcher one of her most important concerns is the spread of eco-pacifist, ecozoic and matrilineal issues.

Member of *Prometeo's* editorial committee ("Prometeo" is a quarterly review of sciences and humanities, published by Mondadori).

Member of *Traduttologia's* scientific committee ("Traduttologia" is a biannual review published by Pescara University).

RIEM NATALE Antonella (University of Udine)
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‘A Kind of Blessing’: David Malouf and the Spirit of the Embodied Word

This paper originates from a trans-disciplinary critical approach based on Riane Eisler’s partnership model to world literary texts. I will particularly focus on David Malouf’s novels in order to highlight the relationship between the creative and partnership word and the body (and Gaia, Mother Earth), which defines and shapes at the same time physical reality as a constitutive element throughout his oeuvre. I will therefore show how the connection between body and word is, according to Malouf, a kind of language in itself, embodying and manifesting a deep spirituality within the physical and natural realms. I shall highlight his capacity to render the English language more fluid and adaptable to a transnational and transcultural reading. This will demonstrate how his persistent aspiration to ‘translate’ new place(s) into the already formed ‘body’ of the English language contributes to the creation of new openings towards the ‘other’, thus manifesting and expressing a partnership world-view.

Bio

Antonella Riem Natale is Full Professor of English Literature and Language, former Dean of the Faculty of Modern Languages, University of Udine, President of the Italian Conference of Foreign Languages, President of *ALL*. She is the founder of the *Partnership Studies Group*, editor in chief of the series *ALL* (Udine, Forum) and of the online journal on the literatures in English *Le Simlegadi*. She coordinates internationally and nationally funded research projects on the partnership model in the literatures in English. Among her monographic studies and collections of essays: *The Art of Partnership*. (Udine: Forum, 2003), *The One Life: Coleridge and Hinduism* (Jaipur: Rawat 2005), *The Goddess Awakened. Partnership Studies in Literatures, Language and Education* (Udine: Forum, 2007) and *Partnership Id-Entities: Cultural and Literary Re-inscription/s of the Feminine* (Udine: Forum, 2010). At the moment she is working on a volume on the figure of the Goddess in the literatures in English.

RIEMENSCHNEIDER Dieter (Goethe University, Frankfurt)
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Tracing Patterns, Unravelling Threads in a Poetic Fabric

Cassino City of Martyrs/Città Martire, a collection of poems by the Maori poet Robert Sullivan published in 2010 (Wellington: Huia Publishers), contains a number of examples written on the occasion of Robert’s visit to Monte Cassino where his grandfather along with many others fought in 1944. These are intriguing poems since they challenge the reader and critic to trace intricate interconnections between aspects of Maori and Roman culture and history and events related to the experience of the battle of Monte Cassino. I shall demonstrate that language – as already noticeable in Robert’s previous work – again represents a fabric of multi-dimensionality where differing historical epochs and cultural spaces are juxtaposed and interwoven; in short, language here is the poetic rendering of multifarious transcultural encounters.

Bio

Obtained his Ph.D. with a thesis on *The Modern Indian Novel in English* in 1971, taught Commonwealth literature / English Language Literatures at Frankfurt University (1971-99), and in 1993 set up the research/teaching centre “New Literatures and Cultures in English”. He founded, edited and co-edited the bi-annual newsletter *ACOLIT* (1977-99) and was Chair of

“The Association for the Study of the New Literatures in English” (1989-93). His main research areas are: Indian, African, Australian Aboriginal and New Zealand / Aotearoan Māori literature and culture.

Selected publications: ed. *Postcolonial Theory: The Emergence of a Critical Discourse: A Selected and Annotated Bibliography* (Tübingen: Stauffenburgverlag, 2004; Jaipur: Rawat Publications, 2006); *The Reception of the Indian Novel in English* (Jaipur: Rawat Publications, 2005); ed. *Reise nach Indien: Kulturkompass fürs Handgepäck [Journey to India: A Culture Compass for Your Hand-luggage]* (Zürich: Unionsverlag, 2008); ed. *Neuseeland fürs Handgepäck [New Zealand for Your Hand-luggage]* (Zürich: Unionsverlag, 2012); publ. a survey of Indian English literature in Germany (Jaipur: Rawat Publications, 2006); essays on Māori Biculturalism / Glocality (2002), Māori Poetry (2004), Theatre (2004) and Film (2007). His bilingual (English/German) anthology of poems from Aotearoa New Zealand, *Wildes Licht [Wild Light]* (Tranzlit: Kronberg) was released in 2010 and reprinted in 2012

Current research projects focus on the interdependence of aesthetic and evolutionary psychological theory building (eco-aesthetics) with reference to landscape poetry, writing and painting.

ROSATI FREEMAN Francesca (independent scholar, France)
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Nu Guo o il Paese delle donne

The Mosuo, Model of an Egalitarian Society in the Contemporary World

A field study over several years in southwest China bordering Tibet, at an altitude of 2,700 metres, led F. Rosati Freeman to an understanding of the way of life of the Mosuo, a community of some 30,000 or 40,000 persons distinguished by its particular social and family structure, its rejection of marriage (though not of love, sex and procreation), and its recognition that the dabu, the eldest person in the family, has the wisdom, competence, ability and impartiality required to manage a family peacefully and harmoniously.

No legal role is assigned to paternity but males co-operate with women in the education of children. In a way of life in which masculine and feminine are not in opposition but are complementary and mutually reinforcing, jealousy is despised, sexual liberty is respected, and domestic violence does not exist. Respect for the individual, veneration of nature, a gift economy, and concern for life, are traditional values transmitted from mother to child and from generation to generation.

As with every egalitarian society, there is an evident danger of it being overwhelmed, through tourism and the media, by the dominant cultural and economic model. Indications of imminent change are already perceptible.

Bio

Graduate in contemporary foreign languages, Francesca Rosati Freeman has spent more than 30 years in France and Switzerland where she taught French to Italian residents and worked for the Anti-Racism Information Service (ARIS), an NGO combating racial discrimination. The struggle for women's rights has always been central to her various activities. Together with specialists in the relevant fields, she organized further-education courses on legal rights, health, nutrition and children's education for foreign women in Switzerland. Her interest in Mosuo women and their society belongs within this framework, the Mosuo value system being completely at variance with our own. She has returned to the region seven times and has also organized visits of small groups interested in experiencing an alternative way of life in which women's standing is enhanced without discriminating against the opposite sex. She

has interviewed, photographed and filmed widely, producing a small documentary, “The Mosuo, a society without husbands”, selected for the Mosuo Film Festival in Luoshui, China, in 2006. Among her recent publications: *Benvenuti nel paese delle donne*, XL Edizione, 2010.

SAIDERO Deborah (University of Udine)
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Partnership *Mythoi* in Native American Cultures

This paper explores how the Native cultures of North America employ the creative word (what Panikkar calls *mythos*) as a form of empowerment and transformation. As Stó:lō mythmaker Lee Maracle says, for many Native peoples, “words are sacred” since “they represent the accumulated knowledge, the progression of thought of many people.” Understanding words is thus understanding how to feel and live, how to embrace the possibilities of change. I will investigate how Native writers create new myths out of old ones and rely on the language of passion and emotion to come to grips with humanity’s relationship to creation. I will focus on texts and myths which put forward ideas of partnership as theorized by Riane Eisler, namely those which assign equal value to the feminine and masculine, and to an ethos of caring for the land, which is central to restoring a ceremonial connection with the self and others.

Bio

Deborah Saidero is Lecturer of English and Translation at the University of Udine. She obtained an M.A. in Foreign Languages and Literatures from the University of Udine in 1997 and then completed a PhD in Literatures and Cultures of the English-Speaking World at the University of Bologna in 2002. Her research has focused mainly on contemporary Canadian female writers, migrant and diasporic writing, self-translation, and feminist translation theory. She has published widely on Canadian literature and has edited a collection of essays on Janice Kulyk Keefer for the Guernica Writers Series (2010). She is currently editing a volume on the Canadian school of translation (forthcoming). Her publications include a course book on American institutions (A Glance at the USA) and a Friulian-English Dictionary (2000). She has co-edited three volumes: *Italy and Canadian Culture* (2001), *Identities in Transition in the English-Speaking World* (2011) and *Transformations of the Canadian Cultural Mosaic* (2012).

SALIS Loredana (University of Sassari)
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Where a Soul’s Sole Hope Lives: a reading of Marlowe’s *The Jew of Malta*

Christopher Marlowe’s *The Jew of Malta* is shaped according to the Jew and the morality play conventions but clearly engages with and problematises them. The play centres around a stereotypical usurer who also acts as a complex vehicle of cultural transformation; it holds up a mirror to Elizabethan England, an imperialist country in which foreigners were easily discriminated against. It is no surprise that the play promptly depicts the protagonist’s diversity, and as the plot unfolds, it explores and further exposes it. Diversity is not a matter of ethnic or religious identity, but rather lies in his relation to and control of language. Old women’s tales of spirits and ghosts shape his past, and likewise orality characterises his present: the Jews, Barabbas, can speak different languages, he gives and denies people their power to speak. In his view, and in the play’s view, the written word pertains to a corrupted

(Christian) world ruled by a normalizing and formalized type of language. The (written) word is then to be mistrusted: reduced to a mere sign, it clashes with Barabbas' creative word and eventually betrays him. Inevitably he dies, in the end, but does he alone and fully deserve it? While adhering to the conventions and cultural expectations of the time, the play also confirms that 'some Jews are wicked', but 'all Christians are', and so Barabbas lives on, as does his word, beyond, and 'in spite of' Marlowe's times.

Bio

Loredana Salis is a former graduate of the Arts Faculty, University of Ulster, where she completed her PhD in 2005 with a thesis on the reworking of classical myths in contemporary Irish theatre. She worked as a research associate at the Academy for Irish Cultural Heritages, University of Ulster until 2008, and she has been teaching English language and Literature at the Università di Sassari since then. She is now a full time permanent researcher in English Literature there. Her research interests include contemporary uses of myth, theatrical representations of alterity, migration studies, Irish studies. She has published articles on W.B. Yeats, Edna O'Brien, Seamus Heaney, Irish Travellers, religious tourism, contemporary Irish playwrights, Elizabeth Gaskell, and is currently working on the drama of Charles Dickens and film and theatre adaptations of Elizabeth Gaskell's fiction.

SESTITO Marisa (University of Udine)
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Dickens and Collins: Two Idle Apprentices

I would like to apply R. Panikkar's theories to one of the most intriguing literary partnerships in XIX Century English Literature: the relationship between Charles Dickens (1812-1870) and Wilkie Collins (1824-1889). I intend to compare their different literary "ideologies" in the light of the *word* as explored by Panikkar – the microcosm bringing along with it a whole universe –, verifying within this particular dialogical context the progressive enrichment of the creative word and its metamorphical quality.

During almost two decades Dickens and Collins spent a considerable amount of time together, becoming friends, discussing projects, travelling. Very fruitful in the perspective of the Conference is their wide-ranging literary cooperation, involving both theatrical and narrative productions. The aspect I am interested in regards their common work, that is, not only the texts exploring similar grounds (such as *The Moonstone* and *The Mystery of Edwin Drood*), but the texts actually written together, with the respective contributions left intentionally undefined. Interestingly enough, a formal distinction seems needless, as the poetics pursued by each powerfully defines their difference, particularly where ghost stories and mystery tales are concerned: while Collins tends to use detective figures to interpret enigmas through a rational frame of mind, Dickens delves into darkness, refusing to stick reassuring labels on undecipherable entities. Two distinct and incompatible perspectives, displaying on the one hand a scientific approach and an unswerving belief in the potentialities of reason; on the other, a blurring of boundaries between different spheres of existence and different modes of perception. *The Lazy Tour of two Idle Apprentices* (1857) – a very singular text, a sort of 'ante litteram' docufiction – is one of the clearest examples of Dickens's and Collins's respective strategies when dealing with materials challenging logical explanations.

Bio

Marisa Sestito has been full professor of English Literature at the University of Udine. She has worked extensively on seventeenth-, eighteenth- and twentieth-century theatre, and is author of various books, essays and articles on Shakespeare, Dryden and Milton. Her research

includes relevant features of the Italian culture, namely the theatrical craft of outstanding nineteenth-century Shakespearian actors (Rossi, Salvini, Morelli, Ristori), and, in the more specific field of Friulian studies, the innovative business models and gender-oriented literary interests of Cora Slocomb. Sestito has explored the Victorian novel, publishing various critical essays and translating several narrative texts (Dickens, Gaskell, the Brontës). Her current research concentrates on Beckett and Woolf. Recent translations include Dryden and Lee, *Edipo* (2008), Woolf, *La signora Dalloway* (Marsilio 2012), Dickens, *Il mistero di Edwin Drood* (2009) and *Readings. Il Circolo Pickwick, Dombey e Figlio, Un Canto di Natale, David Copperfield, Oliver Twist a teatro* (Marsilio 2012).

SOFO Giuseppe (Université d'Avignon/Sapienza University, Rome)
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Translating Wor(l)ds. Postcolonial Rewritings and Creative (Re)translation

The role of the translator as a second author of any literary work has been discussed already, but this role becomes even more interesting when we analyse the translations of texts that are already meant as new versions of pre-existing works. Postcolonial writers have rewritten fundamental works of European literatures, to deconstruct their meanings, and to be able to reconstruct new (is)lands, new words, which could account for a new reality.

William Shakespeare's "The Tempest" has long served postcolonial discourse as a critical model of colonial relations, and Caribbean writers especially have contributed to the cultural translation of the imperialistic world it implies. I analyse theatre rewritings as literary, cultural and political translations. Focusing on Aimé Césaire's "Une tempête", after studying the "middle passage" Césaire imposes to "The Tempest", I propose a study of the creative role of the English (re)translation of this work, to see if this "double passage" risks giving us a different image of the colonizer-colonized relationship.

Bio

Giuseppe Sofo is a researcher of anglophone and francophone Caribbean literatures, translator of Caribbean works (Césaire, Danticat, Walcott-Hackshaw, Lovelace), and author of five books, among which a narrative essay on Trinidad carnival. After a master's degree in Comparative literatures and postcolonial cultures (Università di Bologna, thesis on Trinidad Carnival Theatre) and one in Anglophone Studies (Université Sorbonne Nouvelle, thesis on Jamaican short story and languages), he is currently enrolled in a Ph.D program at the Université d'Avignon and at the Università di Roma, La Sapienza, on the translation of the Caribbean theatre rewritings of Aimé Césaire and Derek Walcott.

SPAGNA Luisa (independent scholar, Lecce)
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Radha's consort of Krishna, Springtime Passion

Odissi dance, one of the classical dance style of India, has its most powerful expression in the narrative item where gestures (*hastamudra*) and body movements (*abhinaya*) express the poetry of the *Gitagovinda* of Jayadeva.

The hands of a dancer in *tripataka hasta* (the fingers are kept together and only the phalange of the ring finger bends) sway in the air to describe the creepers; two hands in *simhamukha hasta* (the ring finger, the middle finger and thumb join together) show Krishna playing the flute; Radha's eyes look down as her heart is full of sadness to see Krishna with the Gopis.

These are just few examples to show how the body of a dancer becomes a paper on which the poem is re-written through gestures.

My intent is to demonstrate through the dance of narrative items (*abhinaya* items) how each movement and each gesture become word and how the words of ancient poem shape the dancing body.

Bio

Luisa Spagna is a dancer and independent researcher. She has received training in classical ballet and in Indian classical dance styles of Odissi and Seraikella Chhau. She is the author of the dance project “*Racconti del Corpo, archetipi del femminile*” with which she explores the women myths and archetypes through choreographies, seminars and writings. She wrote essays and a monograph - *La gioia e il potere. Musica e danza in India* (Besa 2009) - on Indian dance. With P.Pacciolla, as Sutra Arti Performative she presents original productions and classical repertoire of India in festival in Italy and abroad.

SPOTO Stefano (musician, Catania)

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Bio

Stefano Spoto 45 years old, dentist, musician, has been researching Sicilian traditional music for over 20 years, Ydaki (Didjeridoo) and aboriginal culture for 18 years. He travelled twice in Australia to meet aboriginal elders: John Marshal and Djalul Gurruwiwi; with his own family he has been recognized and adopted by Djalul in Arnhemland. He received from Djalul an aboriginal healing instrument and the authorization to play it on people. He is studying professional music therapy to research the application of this instrument in the cancer therapy especially on children. He has been for over ten years an intercultural operator organizing cultural events about traditional music and traditional instruments of the world.

Stefano Spoto founded different music groups focused on tradition and innovation in Sicily. He started with other Sicilian artists a transcultural project of integration of didjeridoo and traditional Sicilian chants.

THIEME John (University of East Anglia)

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‘Wordy-Wallahs’: Partnership Strategies in World Literatures in english

Taking its title from a term used in Amitav Ghosh’s *River of Smoke* (2011), this paper argues that the varied and multiple registers used by non-Western ‘wordy-wallahs’ generate partnership possibilities that promote intercultural dialogue. Without claiming that such dialogic practices are exclusive to non-Western writing, it illustrates this contention with reference to three forms of partnership discourse that occur in new literary englishes: the polyphonic ‘farrago’ of voices in Ghosh’s *Sea of Poppies* (2008) and *River of Smoke*; the use of Creole in Olive Senior’s ‘Ballad’ (1986); and the cross-cultural conversations initiated by works such as Witi Ihimaera’s *Dear Miss Mansfield* (1989) and Sunetra Gupta’s *A Sin of Colour* (1999), which engage in relationships with now-canonical twentieth-century Western texts. The paper argues that each of these forms unsettles the asymmetrical binary relationships that typify colonial discourse, and post-Cartesian thought more generally, in favour of a communal vision of culture. It concludes by considering Bakhtin’s thinking on polyphony, dialogism and the carnivalesque and his identification of a counter-tradition in

Western literature that has been at odds with Enlightenment thought, suggesting that this tradition has affinities with the partnership strategies it has been discussing.

Bio

Professor John Thieme is a Senior Fellow at the University of East Anglia. He has held Chairs at the University of Hull and London South Bank University and has also taught at the Universities of Guyana and North London. His books include *The Web of Tradition: Uses of Allusion in V.S. Naipaul's Fiction* (1987), *The Arnold Anthology of Post-Colonial Literatures in English* (1996), *Derek Walcott* (1999), *Post-Colonial Con-Texts: Writing Back to the Canon* (2001), *Post-Colonial Studies: The Essential Glossary* (2003) and *R.K. Narayan* (2007). He was Editor of *The Journal of Commonwealth Literature* from 1992 to 2011 and he is General Editor of the Manchester University Press Contemporary World Writers Series. His creative writing includes the short stories "Himmelstein", published in *The International Literary Quarterly* (available at http://www.interlitq.org/issue6/john_thieme/job.php) and "The Word" (available at http://eastanglia.academia.edu/JohnThieme/Papers/945496/The_Word_short_story_) He has recently finished a novel, provisionally entitled *Cabinets of Curiosities*.

TOTARO Paolo (poet, Australia)
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Lyrebird: the Voice of Whom?

I shall read a sample of my poetry, after commenting on the power of the 'creative word' in Australia. Tensions exist within and among that country's many cultures -indigenous, post-colonial Anglo and of recent immigration. Multiculturalism is still in a phase of transition in Australia, from a mere description of demographic realities, towards being an intrinsic element of the social contract.

In this complex canvas, the poetic voice of immigrants whose first language is not English is rarely heard beyond barriers not only of language but of culture.

It should also be said that few Australians read any poetry. Indeed, scant regard is given to poetry in public life. But the poetic creative word does inspire imaginations and empower poets. I shall present my point of view in this regard and also pay a tribute to some scholars and translators who have championed immigrant poetry in Australia.

Bio

Paolo Totaro is an Australian poet who writes both in English and Italian. He has recently published *Collected Poems (1950-2011)*.

His is one of the founders of multiculturalism in Australia and his long career included leadership positions in industry, the arts and the public service. He has degrees in law and pianoforte.

See www.paolototaro.com.au for examples of his writing.

VIVAN Itala (University of Milan)
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A Museum to Rescue Precious Words. The Immaterial Patrimony of Orality and the Relevance of Preserving and Enjoying It

The paper considers the role and relevance of the immense patrimony of oral literatures both in the West (and in Salento) and in the postcolonial world, more especially in Africa. It is a world of words that risk to get lost in time. In order to rescue it and offer it to the attention and consideration of all, the best solution might be to create a new variety of cultural museum structured in such a way as to be able to contain and recycle such immaterial treasure and convert it into an instrument of intercultural awareness and interchange. The paper shall then proceed to tentatively indicate the features of such a museum devoted to precious words, while examining some inspiring suggestions already in place in international museums.

Bio

Professor of Cultural and Postcolonial Studies, formerly at the School of Political Science, University of Milano. Her first book, *Caccia alle streghe nell'America Puritana*, 1972, analyzed dissent and deviance in a colonial context. She has written in the field of postcolonial studies analyzing the relationships between literature, history and society in subsaharan Africa and the emergence of new, creolized literary expressions in the West and elsewhere. Among her latest books, *Corpi liberati in cerca di storia, di storie. Il nuovo Sudafrica dieci anni dopo l'apartheid* (2005), *Dalla Lambretta allo skateboard. Teorie e storia delle sottoculture giovanili britanniche*, (2009, with R. Pedretti). In recent years she has researched and published on the role of cultural museums in contemporary society.

WOOLLER Geraldine (novelist, Australia)
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Memory and the Past

This paper is about the advantages of looking back. It is a writerly, that is, impressionistic consideration of the ways in which memory can serve us.

Starting with the idea of living in the present and looking towards the future, the comparison is made by invoking figures in the past that lend legitimacy to the notion of spending a deal of one's time in re-visiting the historic past and the personal, recent past.

Prose writers such as Pirandello, Jeanette Winterson, Anna Funda and James Joyce are cited, with their diverse thoughts on memory and the past.

Poets are invoked, including W.H. Auden, Christina Rossetti and Tennyson: this will show the various styles of writing poetry for cathartic purposes.

The document concludes with a brief discussion of memory as the study of history, and memory from an individual's point of view.

The questions How useful is memory, and how detrimental? will lead towards the conclusion, with a general summing up.

Bio

Geraldine was born in Perth and studied at the University of WA, taking out Honours in Italian and Linguistics.

She later did a Diploma in Education, in Modern European Languages (Italian and French) also at UWA, and later in 1993 a Graduate Diploma in English. She took out a Masters Degree in English (Creative Writing) in 1995, and a PhD (UWA) in 2012.

Geraldine has taught Italian, Linguistics, Creative Writing as well as English Literacy & Oracy to adults. She currently teaches English as a Second Language and has written four novels: *Snoogs & The Dandy*, *The Seamstress*, *Transgression* and yet to be published *The Rhythm of Life*.

She has had numerous short stories and essays published over more than thirty years, and has won prizes for her short stories. *The Seamstress*, her second novel, was short-listed in April 2008 for the inaugural Barbara Jefferis Award. It was also short-listed for the Western Australian Premier's Award in 2008 and long-short-listed for the Dublin Impac Award in 2008.

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The Creative Word: When Subalterns Speak

The idea that the subaltern cannot speak has possessed postcolonial academia for some time. Although it may have been the case in the particular instance of Bhuvaneshwari Bhaduri that Spivak first discussed in 1985, there is little evidence that subalterns cannot speak. Rather the reverse, in fact, though rarely in literary texts, given the degree to which literature itself is predicated on a high level of literacy and education. In this lecture I want to propose that we look for the subaltern creative word elsewhere, in other words in media that historically have been more open to working-class creative expression than literature. In the time available I will concentrate on two great, truly subaltern, artists who in some degree can be said to have created, or at the very least transformed at an early stage, the media through which they expressed themselves: the first is Charlie Chaplin (1889-1977), who grew up in conditions of extreme poverty in Victorian London and who famously did not speak, and the second is the legendary Delta blues singer and guitarist Robert Johnson (1911-38), who on the basis of 29 records made in 1936-7 is generally rated amongst the five or ten greatest guitarists of all time. When they “spoke”, what did they say?

Bio

Robert JC Young is Julius Silver Professor of English and Comparative Literature at New York University. His writings range across the fields of cultural history, literature, philosophy, photography, psychoanalysis and translation studies. Publications include *White Mythologies: Writing History and the West* (1990), *Colonial Desire: Hybridity in Culture, Theory and Race* (1995), *Postcolonialism: An Historical Introduction* (2001), *Postcolonialism: A Very Short Introduction* (2003) and *The Idea of English Ethnicity* (2008). He is Editor of the quarterly *Interventions: International Journal of Postcolonial Studies*. His work has been translated into over twenty languages. Personal website: www.robertjcyoung.com

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PRIN 2009 (MIUR)



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