



Fourth Biennial ACIS Conference
An International Conference of Italian Studies
10-13 July 2007

ABSTRACTS

Queensland Conservatorium
Griffith University

Fourth Biennial ACIS Conference
An International Conference of Italian Studies
10-13 July 2007



COVER IMAGE

'Administration', from the exhibition 'Sites of Convergence' by Jo-Anne Duggan
c-type photograph, 1220mm x 1017mm

DESIGN

Stephanie Pembroke
Liveworm Studio, Queensland College of Art

KEYNOTE SPEAKERS

Professor Gene Brucker
Shepard Professor of History, Emeritus,
University of California, Berkeley

Gene Brucker taught history at Berkeley from 1954 until his retirement in 1991. He was named Shepard Professor of History in 1980. He was elected *Socio Straniero* of the *Deputazione di Storia Patria per la Toscana* in 1976, and in 1980 he became a member of the American Academy of Arts and Sciences. He was chosen a Fellow of the Medieval Academy of America (1978) and was elected president of the Renaissance Society of America (1990-91). He was the recipient of a Rhodes Scholarship (1948-50), a Fulbright Scholarship (1952-54), a Guggenheim Fellowship (1960-61), an ACLS Fellowship (1964-65) and a National Endowment for the Humanities Fellowship (1979-80). He spent one year as a Visiting Fellow at the Institute for Advanced Study at Princeton (1968-69) and in 1983 he was Acting Director of the Harvard Center for Renaissance Studies at Villa I Tatti, Florence. He was chair of the Berkeley History Department (1969-72) during the University's 'time of troubles'. He served on several Academic Senate committees, including the Budget Committee (1974-78) and the Committee on Senate Policy (1978-79, 1980-82). He was chair of the Academic Senate from 1984 to 1986. He was awarded the Berkeley Citation in 1991, on the occasion of his retirement from the University.

While in military service in southern France during World War II, Brucker became attracted to the Mediterranean world: its terrain, its people, its cuisine and its culture. While a student at Oxford he began a life long involvement with the history of Renaissance Florence. He first visited that city in the spring of 1949, while it was still recovering from the ravages of war. On returning there as a Fulbright student in 1952, he began to explore

the vast resources of Florence's archives housed in the Uffizi Palace. That historical laboratory became his home away from home for the next four decades. Its resources provided material for a comprehensive analysis of the city's politics, its economic and social structures, its religious institutions and its culture. The tangible results of this archival immersion are: two large, heavily footnoted scholarly tomes, two *ouvrages de vulgarisation*, a microhistory, a collection of translated documents and some thirty articles.

From Birth to Death: The life cycle in Renaissance Florence

This paper on the Florentine life cycle is based on one documentary source: the so called *catasto*, the tax declarations of thousands of Florentine heads of households, in which they reported the names and ages of their family members, often their occupation or profession, a description and evaluation of their property, both real and personal, and a record of all debts and obligations. This information was used by tax officials to levy tax assessments. From this mass of demographic and economic data, I have culled evidence concerning the lifestyle of the Florentines, from the wealthiest, like Cosimo de' Medici, to the poorest and most destitute. I describe career choices for men and women, the vicissitudes of entrepreneurial activity, marriages and dowries, health problems and the care of the sick and infirm, and, finally, death. From the work of Florentine artists (Masaccio, Brunelleschi, Gozzoli, Pollaiuolo, Filippo Lippi, Verrocchio, Ghirlandaio) I have selected examples to illustrate the key events in the Florentine life cycle during the fifteenth century.



Professor Milly Buonanno

Professore di Sociologia dei processi culturali e comunicativi,
Università di Roma La Sapienza

- > Former Dean of the Media and Journalism Degree, University of Florence
- > Director of the Laboratory for television scriptwriters and producers (*Centro Sperimentale di Cinematografia*), Milan
- > Director of *Osservatorio Fiction Italiana* (Rome): 1988-present
- > Coordinator of the Eurofiction Project: 1996-2004

Author of many books and essays on media culture and industry, her main fields of interest and research are:

- > television theory, television story-telling: recent works in this field are *L'età della televisione (The Age of Television*, Laterza 2006 and Intellectbooks 2007); *Realtà multiple. Concetti, generi e audience della fiction (Multiple realities*, Liguori 2004); *Le formule del racconto televisivo (The formulae of television story-telling*, Sansoni 2002)
- > Italian journalism and journalists, from the perspective of gender studies (women and the news, women and the mass media). Main related works: *Visibilità senza potere (Visibility without power*, Liguori 2005); *Cultura di massa e identità femminile (Mass culture and feminine identity*, ERI 1983)

She is currently writing a social history of Italian television drama.

Television Drama as Central Story-Telling System in Contemporary Italy

Over the last decade television fiction has turned into the central story-telling system of Italian society. In a country where reading books and newspapers is a scarcely diffused habit, and where the national cinema ceased in the 1970s to be a medium of popular entertainment, television has managed to play the role of contemporary 'supernarrator'. The production of domestic drama, which in the early 1990s had dramatically decreased under the impact of foreign imports, has significantly increased in a relatively short time, and a real explosion of huge successes has welcomed the intensive supply of home grown fiction stories, firmly established in prime time on the main channels, where the American imports have to a greater or lesser extent disappeared.

The presentation will reconstruct the 'success story' of turn-of-the-century Italian TV fiction, within the context of cultural processes – globalization, above all – and industrial and regulatory factors that have grounded and supported it. It will focus on both the formal and representational elements that relate television story-telling to the Italian identity, with special reference to the powerful wave of stories which, at the turn of the millennium, have drawn inspiration and content from catholic sentiment and the collective memory of the Italian population.



Professor Paul Corner
Professor of European History, University of Siena



Paul Corner was born in Yorkshire and did his first degree in History at Cambridge. His doctoral thesis, produced at Oxford, was subsequently published as *Fascism in Ferrara 1915-25*. After various brief research posts in Britain and in Italy he moved to the University of Reading, where he was Director of the Centre for the Advanced Study of Italian Society until he resigned in 1987 to take up his present post as Professor of European History at the University of Siena.

For most of the 1980s he abandoned the study of fascism in order to broaden his approach to problems relating to the evolution of Italian agriculture in the context of Italian economic development during the nineteenth and twentieth centuries. An aspect of this work was the research project on Italian agriculture, funded by the British Academy, which he directed (with Australian John Stuart Macdonald) and which resulted in the publication (with Anna Bull) of *Peasants into Entrepreneurs* (Berg 1993). Since then he has returned to the study of fascism, now more orientated towards comparative aspects relating to popular opinion under totalitarian systems. Recent articles relating to these questions have appeared in *Journal of Modern History* (2002) and *Contemporary European History* (2006). He is married to Giovanna Procacci and lives in Florence and Rome.

Fascism and Consensus: Time to move on?

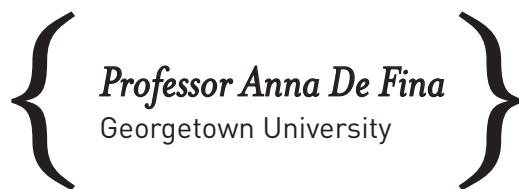
Ever since Renzo De Felice broke with national taboo and asserted, in 1974, that there had been a mass consensus among Italians for the fascist regime, it has been difficult to discuss what Italians thought about fascism during the *ventennio* without getting involved in furious political debate. The debate is, of course, essentially about current Italian politics, given that present-day judgments about the fascist period are still used as a litmus test of current political orientation. Sometimes in rather strange ways. Very different from the German reaction to recognition of German consensus for Hitler, Italian acceptance of the consensus thesis has often been seen as a kind of justification of fascism: "If we all agreed about fascism, it can't have been so bad after all". Conversely, if we want to show we are anti-fascist, we have to deny the existence of consensus, as if it were axiomatic that Italians could not have been generally favourable to the regime.

This situation shows up the great difficulty Italy has had and still has in coming to terms with its fascist

past – still very much part of Italy's present. In this paper, which relates mainly to popular opinion during the regime, I suggest that we should try to change the terms of the question and, as far as possible, attempt to remove the present-day political connotations of the historical question of what Italians thought about fascism. I suggest that a useful new approach to the problem may be to look at the ways in which certain historians in other countries which experienced totalitarian or semi-totalitarian regimes are now researching their past. Their different methodologies may help historians of Italy reshape their approaches and direct their attention to new issues.

The first part of the paper looks very briefly, therefore, at research which has been done in respect of popular opinion in the Soviet Union, in Nazi Germany, and in countries of the post-1945 East European communist bloc. The categories used can be extremely useful in helping us to take a fresh look, from new angles, at the question of popular opinion under fascism in Italy. A brief review of some of the findings of scholars like Sheila Fitzpatrick and Jochen Hellbeck for the Soviet Union, of Ian Kershaw and Robert Gellately for Nazi Germany, and of Martin Sabrow and Thomas Lindenberger for East Germany suggest that we might do well to look at the Italian situation with new eyes. Concepts such as 'internalisation', 'double reality' and (the untranslatable) 'Eigen Sinn', or the way in which Kershaw employs Max Weber's concepts of the 'ordinary' and 'extraordinary', could help to throw new light on the ways in which Italians reacted to fascism.

The second part of the paper attempts to do just this – by looking at the degree to which these concepts are applicable to Italian fascism and, if they are, at what they tell us about the regime and about what people thought about the regime. Attention is paid principally to popular opinion as seen through police reports and the reports of police informers. Despite the obvious limitations of the sources, a clear picture does emerge. The conclusions suggest, hardly surprisingly, that the attitudes of the Italians were complex, ambivalent, and often very volatile and that any attempt to summarise the situation within the terms of the rather sterile 'consensus' debate distorts the reality and simplifies to the extreme. Above all it impedes any real appreciation of the ways in which many Italians experienced the fascist regime.



Professor Anna De Fina
Georgetown University

Anna De Fina is Assistant Professor of Italian Language and Linguistics and Coordinator of the Italian Language program in the Italian Department at Georgetown University. She holds an M.Phil. in Linguistics from Cambridge University and a Ph.D. in Sociolinguistics from Georgetown University. Throughout her career she has combined an interest for language teaching and teacher professional development with a research focus on sociolinguistic issues. Her work has centred on the expression of identity in discourse, narrative, code-switching and other language contact phenomena, and Italian as a Second and Foreign Language. She also has a long-standing interest in the language and identity of Italian immigrants abroad.

Her most recent publications include the book *Identity in Narrative* (John Benjamins, 2003), the co-edited volumes *Italiano e italiani fuori d'Italia* (with F. Bizzone, Guerra, 2003), *Dislocations, Relocations, Narratives of Displacement* (with Mike Baynham, St. Jerome, 2005), and the recently published *Discourse and Identity* (with D. Schiffrin and M. Bamberg, Cambridge University Press, 2006).

Ethnicity, Identity and Social Practices: Italians in the U.S.

In the last twenty years the existence of a sense of ethnic belonging among immigrant groups of European ancestry in the United States has become the focus of frequent debates and polemics. In this talk, I argue that ethnicity cannot be understood if it is abstracted from concrete social practices, and that analyses of ethnic identity need to be based on ethnographic observation and on the study of communities and of talk-in-interaction. I focus on a community of Italian and Italian American men who participate in a *Briscola* club in the Washington area to show how Italian ethnicity is constructed as a central element of the collective identity of this group. I discuss how linguistic strategies, particularly code-switching, have a central role in such construction when seen in their connections with significant practices in the life of the club. The example of the *Briscola* points to the fact that Italian ethnicity may be expressed in a variety of ways among immigrant communities abroad, and that these forms of expression may be difficult to capture through traditional methods such as surveys and interviews.

Professor Antonio Di Grado
Facoltà di Lettere e Filosofia, Università degli Studi di Catania

Antonio Di Grado è professore ordinario di Letteratura italiana nell'Università di Catania. Si è dedicato nel corso della sua carriera a un ampio spettro di problematiche storico-critiche: da Leon Battista Alberti a Giovan Battista Gelli, da Daniello Bartoli a Domenico Tempio, ma soprattutto dall'Ottocento della narrativa pre-verista e verista, al Novecento delle riviste e delle avanguardie, della narrativa tra le due guerre e infine di scrittori come Brancati, Vittorini, Sciascia e numerosi altri.

Da Leonardo Sciascia è stato nominato direttore scientifico della Fondazione intitolata allo scrittore dopo la sua scomparsa; svolge questo incarico dal 1990 organizzando convegni, mostre, rassegne, iniziative di studio. Sempre negli anni Novanta, è stato assessore alla cultura del Comune di Catania e presidente del Teatro Stabile della stessa città. Ha pubblicato diversi volumi di storia e critica letteraria, tra i quali: *Il silenzio delle Madri. Vittorini da "Conversazione in Sicilia" al "Sempione"* (1980); *Federico De Roberto e la "scuola antropologica"* (1982); *Angelo Fiore. La figura*

e l'opera (1988); *Scritture della crisi. Espressionismo e altro Novecento* (1988); *Leonardo Sciascia. La figura e l'opera* (seconda edizione 1992); *L'isola di carta. Incanti e inganni di un mito* (seconda edizione 1996); *Dissimulazioni: Alberti, Bartoli, Tempio* (1997); *La vita, le carte, i turbamenti di Federico De Roberto, gentiluomo* (1998); *"Quale in lui stesso alfine l'eternità lo muta". Per Sciascia, dieci anni dopo* (1999); *La lotta con l'angelo. Gli scrittori e le fedi* (2002); *Finis Siciliae* (2005); *Giuda l'oscuro. Letteratura e tradimento* (2007).

Storia di un'utopia, da Verga a Camilleri

Gli scrittori siciliani hanno elaborato un'utopia, una lezione di moralità e di stile, di pensiero critico e di fiero antagonismo, a dispetto e contro una modernizzazione alienante che intanto sconvolgeva modelli e valori e troncava radici, omologando la Sicilia e la sua "diversità" all'Italia e al mondo. La loro fu una scommessa contro la storia, che si tradusse in un osservatorio critico e in un laboratorio intellettuale che non hanno uguali, per continuità e omogeneità, nelle altre letterature.



Professor Pierangela Diadori

Università per Stranieri di Siena

Pierangela Diadori è Professore Associato in Didattica delle Lingue Moderne presso l'Università per Stranieri di Siena, dove insegna nei corsi di "Teoria e storia della traduzione" e di "Didattica dell'italiano come L2/LS" e dove dirige il Centro DITALS (Certificazione in Didattica dell'Italiano a Stranieri). Oltre a numerosi articoli e capitoli di libri dedicati alla linguistica italiana e alla glottodidattica, ha pubblicato: *L'italiano televisivo* (Bonacci, Roma 1994), *Le varietà dell'italiano* (Bonacci, Roma 1998, con L. Coveri e A. Benucci), *Senza parole. 100 gesti degli italiani* (Bonacci, Roma 1999). Ha scritto anche manuali di italiano per stranieri: *Viaggio nel nuovo cinema italiano* (Certosa, Firenze-Atene 1997, con M. Continanza), *Pro e contro 1 e 2* (Bonacci, Roma 1997 e 1999, con P. Barki), e ha curato il volume *Insegnare italiano a stranieri* (Le Monnier, Firenze 2001) per la formazione dei docenti. Dal 2006 dirige la collana *La DITALS risponde* pubblicata da Guerra (Perugia).

L'attività scientifica di Pierangela Diadori segue i seguenti filoni di ricerca: didattica dell'italiano a stranieri; glottodidattica e nuove tecnologie; aspetti pragmatici della comunicazione e implicazioni didattiche; teoria e tecniche della traduzione. Attualmente sta lavorando a una ricerca sulla qualità della didattica e sul parlato del docente nella classe di italiano L2 e a un progetto internazionale sull'insegnamento del linguaggio giuridico (italiano e tedesco) a studenti stranieri.

Non-verbal Communication, Gestures and Italian Language Teaching: Intercultural pragmatics in the classroom

Se cerchiamo di stabilire una gerarchia fra i codici che entrano in gioco nella comunicazione umana scopriamo che il codice verbale non sempre è il principale veicolo di trasmissione dei messaggi. Spesso sono soprattutto le componenti nonverbali della comunicazione quelle che forniscono una prima chiave di interpretazione. Così avviene nella prima infanzia, quando il bambino reagisce in primo luogo agli stimoli visivi (l'espressione del viso, i gesti) e sonori nonverbali (l'intonazione, la modulazione della voce, le pause) che provengono dai suoi interlocutori. Così avviene per l'apprendente di una lingua straniera che, nella formulazione di ipotesi sul contenuto verbale di un messaggio, si fa guidare dal contesto prima ancora che dalle parole (molte delle quali, del resto, gli sono sconosciute): l'aspetto dell'interlocutore, il suo tono di voce, i suoi movimenti. Argomento di questo intervento è in particolare la componente cinesica della comunicazione nonverbale in uso nell'Italia contemporanea, che verrà esaminata in una prospettiva glottodidattica, affrontando le seguenti tematiche:

La competenza comunicativa e i sistemi sensibili e concettuali della comunicazione umana. La cinesica: postura, sguardo, espressione del volto, contatto corporeo, gesti.

Precedenti storici della gestualità italiana.

Regionalismi e forestierismi gestuali.

Esiste oggi un repertorio gestuale italiano "dell'uso medio"?

Gestualità e mass media: cinema, giornali, pubblicità.

Gestualità e apprendimento dell'italiano L2: incomprensioni e equivoci interculturali.

Gestualità e didattica dell'italiano L2: quali abilità? quali strumenti?

CONFERENCE ABSTRACTS

{ A - Ba }

Glenys Adams

University of Melbourne

Private Devotional Spaces in Seventeenth Century Rome

The new and reformed religious orders and congregations that emerged in sixteenth century Rome such as the Jesuits and Oratorians were instrumental in reinvigorating a spiritual revival in that city, and the identity of their religious communities was shaped through the lives of their 'saintly figures'. Behind the very public cults that emerged in the seventeenth century, private devotional spaces were being created and decorated, on sites associated with the life and death of their founders. The decoration of these spaces was pivotal for the followers of these orders and congregations in maintaining a link with their founder and providing a space for meditating, praying and communicating between one's soul and God using the visual imagery and relics of the saints to mediate in this private practice. This paper examines some of these private devotional spaces, in particular with a focus on the private rooms of Saint Ignatius Loyola at the Gesù church and the rooms of San Filippo Neri at the Santa Maria in Vallicella church, Rome, revealing the cultural and institutional practices that moulded the development of each site, raising issues of authenticity, the loss of a spiritual connectedness with the decorative elements at each site, and the changing attitudes towards the presentation of these devotional sites.

Paolo Bartoloni

University of Sydney

The Casualisation of Love: Emotions and feelings in contemporary Italy

The sense that industrialised societies were on the verge of a dramatic transformation of interpersonal relations, and the possible corollary effects that this would have on other areas of society, including employment and health, were already expressed by Giddens in 1992. In Italy a series of significant sociological studies (Barbagli, 2003; Barbagli and Saraceno, 1997; Zanatta, 1997; Piccone Stella, 1996) details the transformation of the Italian family over the years but, more importantly, announces alternative trends in interpersonal relations. The statistical data published in the last two years by the Italian Bureau of Statistics, ISTAT, corroborate the study

of Italian sociologists: the traditional family structure is declining, divorces and separations are on the rise, and so are de-facto and same-sex relationships. What is extraordinary, though, is the exponential increase in households of just one person in relation to other combinations. This new trend is mostly noticeable in the 35 to 54 age group. These people are not necessarily without a partner, but may be engaged instead in short-term relations (*amori a tempo breve*). This is uncannily paired with the transformation of the workplace. Flexibility, casualisation and consultancy have replaced continuity, loyalty and security to the extent that dependent employee/employer relations have become the "evil" of modern corporations (Sennett, 1998).

This paper sketches possible relations between the casualisation of the public and the private sphere, through the interpretation of literary and cinematic texts, including Bajani's *Mi spezzo ma non m'impiego* (2006), Nove's *Mi chiamo Roberta, ho 40 anni, guadagno 250 euro al mese...* (2006), and Obino's *Il vangelo secondo Precario* (2006).

Simone Battiston

Swinburne University of Technology (Cassamarca position)

'La federazione si sviluppa e si consolida'. Il Partito comunista italiano (Pci) tra gli italiani emigrati in Australia, 1966-1973

Tra la fine degli anni Sessanta e i primi anni Settanta, il Partito Comunista Italiano (PCI) si fece promotore di una politica sia a favore dell'eliminazione del fenomeno dell'emigrazione italiana sia di assistenza ai lavoratori già emigrati all'estero. Il PCI (e così altre forze politiche italiane) sviluppò poi, parallelamente, una politica di partito interna atta ad aumentare la propria presenza tra le grandi masse di italiani all'estero, soprattutto in Europa. Lo scopo in questo caso era duplice: coltivare una fedeltà politica e acquisire, in occasione di elezioni in Italia, un consenso elettorale. È in questo periodo che si vanno formando e consolidando le federazioni estere del PCI. Tra queste, una 'indipendente' viene fondata nel 1971 in Australia. Questo intervento si prefigge lo scopo di esaminare, alla luce di fonti d'archivio e orali inedite, le origini e i primi anni della federazione indipendente del PCI in Australia, e i rapporti tra questa e la direzione del PCI a Roma e la direzione del Partito Comunista d'Australia (CPA).

Giovanni Bechelloni

Dipartimento di Scienza della Politica e Sociologia,
Università di Firenze

The Journalist as Political Client in Italy, Thirty Years On (1978-2007)

In a chapter in a book edited by Anthony Smith (*Newspapers and Democracy*, MIT Press, Cambridge 1980) the author, a sociologist of communication and journalism, strongly supported the idea that the peculiar identity of the Italian journalist, when compared with professionals all over the world, had been, since the beginning of journalism in united Italy (1861), and still was, during the 1970s, first and foremost that of a 'political client'. What has happened in the thirty years from then to now? Is the Italian journalist still a political client? If this is no longer the case, what is his professional identity in a 'closed shop' system?

Antonella Biscaro

University of Technology, Sydney

External Voting Rights and the Performance of Citizenship

In April 2006 an electorate of approximately 2.7 million Italian citizens living outside the geographical boundaries of the national state had the opportunity to cast a vote in the national elections, and 42.07% of these citizens took the opportunity to do so (MAE, 2006). Around the world the transnational political campaign of the Italian diaspora was followed with particular interest. This international attention was triggered also by the fact that Italians abroad were electing their own migrant representatives. This did not represent the first occasion in which Italians had been called upon to express their opinion in national matters, but it certainly has been the most relevant to date. Elected migrant representatives could, and actually did, influence the political balance of an election that saw a country divided in half.

Beyond the political outcome, this paper is concerned with the significance of external voting rights and the creation of a migrant constituency for diaspora Italians. In those countries where the Italian presence is still visible, migrant bodies, walking the streets of the cities, participating in public debates, moving and grouping together to discuss the event, marked with their presence terrains of commonality, performing their group identity. By focusing on Australia, I will

investigate here how the expansion of diaspora rights which have resulted from the approval of Italian laws interrelate with notions of identity, de-territorialisation and territorialisation in the country of migration.

Federico Boni

Università degli Studi di Milano

The Lifting of the Body Politic. From mediated to medicated body: Berlusconi and plastic surgery

The paper intends to explore how Silvio Berlusconi's body was represented by the media after he underwent plastic surgery in January 2004. Through a frame analysis of Italian print media, I will try to identify the conditions of production and reproduction of a body that, while complying with a continuous self-care process, has not only succumbed to the constraints of a 'biopolitic of the body politic', but has turned them to its own advantage in a propaganda spectacle extending to the very folds of its flesh. In full compliance with the so-called 'media logic', and at the moment when television insists on the 'inner beauty' of the body as it undergoes plastic surgery (from the reality show *Extreme Makeover* to the fiction *Nip/Tuck*), even the natural body – or rather, the mediated body – of the body politic *par excellence*, i.e. Berlusconi's body, has submitted itself to the 'forever young' aesthetic creed, literally embodying the ancient motto *le Roi ne meurt jamais*. Yet the photographs selected from the Italian print media show the different images of Berlusconi's body: the eternally young body gives way to the sick and unhealthy body, and, finally, to the grotesque body.

David Brown

School of History, Philosophy, Religion and Classics,
University of Queensland

The Babinda Fascio: An example of fascist politics in North Queensland Italian communities

The study of Fascism amongst Italian communities in the pre-World War II period has until now generally ignored the Fascist organisations of North Queensland. Instead, more detailed studies of the Fasci in Sydney and Melbourne have been utilised to make generalisations about the impact of Fascist politics on Australian Italian communities before 1945. However, the Fascist

organisations of North Queensland were in many ways unique, shaped by the context of the community in which they were formed. It is on this basis that this paper will specifically analyse the Babinda Fascio, the reasons for its success and the specific factors in Babinda that led to the Fascio's ultimate dissolution after 1937. Established in May 1931, the Babinda Fascio, known as the 'Edmondo Mazzuoli', was one of the most prominent Fascist organisations in Queensland during the pre-World War II period. Meeting in the Italian Club of Babinda, the 'Edmondo Mazzuoli' was able to involve a substantial proportion of Babinda's Italian population in Fascist sponsored events. This was not only achieved by the patriotic celebrations the Fascio organised but also through its auxiliary organisations, the Dante Alighieri of Babinda and the Babinda Italian ex-soldiers association. Of the three North Queensland Fasci centred in Babinda, Cairns and Innisfail, the 'Edmondo Mazzuoli' was the most active and well supported, exerting a more significant influence over Italian community events in Babinda than the other Fasci were capable of in their respective communities. Investigating the unique nature of the Babinda Fascio's success and the context that facilitated it is important in comprehending the specific reactions of Italians to Fascism in different locations. This understanding takes the study of Fascism in overseas communities beyond generalisations and provides a more detailed analysis of the nature of Italian community politics in Australia during the Fascist period.

Gabriella Brussino

University of Auckland

A 'Personal' Approach to FLA Using *Progetto Italiano 1,2,3*: Blending input-processing and action-oriented theories with affective-motivational methods in the classroom

In choosing and applying current language teaching approaches, each individual teacher brings a heavy baggage of personal experience and beliefs. This paper presents a 'personal' approach which incorporates a blend of input-processing and humanistic methods, and describes techniques for its application to the language lesson in an Italian language programme following the adoption of the series of textbooks *Progetto Italiano 1,2,3*.

Anthony Cappello

Institute for Community, Ethnicity and Policy Alternatives (ICEPA), Victoria University, Melbourne

B. A. Santamaria: To be or not to be an Italian. An exploration of the social exclusion of Italians in the area of politics with particular reference to B.A. Santamaria

My paper will look at B.A. Santamaria, political commentator and the person blamed for causing the Australian Labor Party split of the 1950s. This paper will explore Santamaria's background and how it influenced his ideas and some of his policies in his work with the National Catholic Rural Movement in the 1950s.

My paper will look at the Land Settlement Schemes of the 1950s that Santamaria proposed as a solution to Italian migrant unemployment in Australia in the 1950s. Here, with the support of the Italian Government and the Victorian Government, he proposed a scheme where Italian migrants would live in rural allotments in rural areas that would work towards self-sufficiency. In relation to this, my paper will show the opposition towards the schemes and towards Italians settling in rural areas.

My paper will also look at the person of Santamaria and try to tackle the question of why at times he openly embraced his Italian background while for much of his life he kept it quiet. Was it due to historical circumstances? This leads me to explore Santamaria's reluctance at the end of his life to accept multiculturalism.

Annamaria Cavallaro

University of New England

Consolo: A Renaissance smile and Pascal's spirals

The *Portrait of an Unknown Man* by Antonello da Messina (1475, Cefalù), famous for its enigmatic smile, is commonly referred to as the *Unknown Mariner*; it is also the protagonist/metaphor of Vincenzo Consolo's *Il sorriso dell'ignoto marinaio* (1976). This paper will examine the two metaphors prevalent in this experimental novel: the smile and the spiral. Both metaphors are connected in this historical novel which has been labelled 'antigattopardo' and 'antistorico'. Consolo wrote this novel, with its inclusions of

documents and legal reports, and with its innovative structure, to 'metaphorically represent the present', yet the spiral as a metaphor for an evolving flowing of time as history is in direct contrast with the smile that, like a living character, observes and understands the history he sees.

Luana Ciavola

University of Melbourne

Italian Cinema as Locus of Local Resistance in Three Recent Films

Recently, Italian filmmakers have emerged who exhibit in their films a tendency to deal with youth issues and controversial facets of marginal realities represented in local geographical and cultural areas. Besides a localised representation, the films include a social-political commitment – both informing and explicated by the filmic texts – and a policy of production independent of the mainstream in a way that envisages and supports a deep intrinsic sense of resistance.

Antonio Bocola's and Paolo Vari's *Fame chimica* is about the vicissitudes of two young people in their early twenties in the outskirts of the North of Italy: one is crushed by his work and a conflictual relationship with his father and the other, a local drug dealer, just avoids taking responsibilities. In the background, the confronting phenomenon of the new immigrants, a cause of conflict in the neighborhood. Guido Chiesa's *Lavorare con lentezza* (2003) deals with the birth of an independent radio in Bologna, Radio Alice, in the late 1970s, as well as the political movement of '77; however, the protagonists are two naïve young people who only in a casual way will become aware of the existence of that other fermenting reality, in which Right and Left are explosive motives of clash and turmoil among the young. Finally, Tekla Taidelli's *Fuori Vena* (2002) is based upon a real story of a young couple of junkies; played by the filmmaker herself with her boyfriend, the couple lives with a group of fellows 'outside' the system and normality, in an occupied *cascina* far away from Milan.

Genesis, narrative, and productive outcome of the three films are strategies to oppose global trends as well as to draw a concept of local identity which disrupts the national identity. Finally, the sense of resistance is sustained by soundtracks of local indie and Italian *engagé* music bands.

Flavia Coassin

Flinders University (Cassamarca position)

L'Empedocle di Consolo

L'autore del poema Katharmoi diventa, nell'opera teatrale *Catarsi* (e poi ne *L'olivo e l'olivastro*) simbolo dell'incomunicabilità, dell'afasia. Dallo strappo nel cielo di carta pirandelliano che preclude la catarsi nella tragedia moderna, con Consolo si arriva alla tragedia che si svolge in un teatro vuoto, per cui l'unico modo per rappresentarla è di "relegarla nella zona del coro".

Gloria De Vincenti

Institute for International Studies, University of Technology, Sydney

Tra istinto e ragionamento: strumenti esplorativi nel 'Secondo Futurismo Fiorentino'

Questo contributo si inserisce nell'ambito di una ricerca sul movimento d'avanguardia dei primi del Novecento noto come 'Secondo Futurismo Fiorentino' (1916-1918). Partendo dall'esame di alcuni scritti teorici e creativi dei principali rappresentanti del movimento (tra cui Bruno Corra, Arnaldo Ginna, Irma Valeria, Primo Conti), il mio studio investiga i meccanismi che sottendono il processo creativo. Più precisamente, esamina le varie fasi del percorso intrapreso dall'artista visto come un esploratore, il cui compito è quello di forare la realtà per renderne il moto incessante. Prendendo spunto dalla figura-simbolo dell'attività del movimento, il Centauro, l'essere che è allo stesso tempo uomo e bestia, il mio intervento analizzerà il rapporto che intercorre tra ragionamento e istinto e la loro importanza quali strumenti impiegati nel processo creativo.

Angela Donahoe

Monash University

Coming out of Feminism: The progression of Fiorella Cagnoni's writing

Fiorella Cagnoni has contributed to the Italian literary canon in the past three decades with works that include a series of three *gialli* published between 1985 and 2002, *Questione di tempo* (1985), *Incauto acquisto* (1992) and *Arsenico* (2001), in addition to a philosophical fiction, *Quattro gatti* (1995), two short stories published in

{ E - Fi }

volumes two and three of the Italian lesbian anthology *Principesse Azzurre*, and two short stories published in her 2005 *Due racconti*. Each of Cagnoni's works contains varying levels of female homosocial and homosexual content.

Cagnoni is publicly recognised as having strong links with Milanese feminism, and has close links to the well-known *Libreria delle Donne* in Milan. She is also among the founding members of the affiliated group *il Circolo della Rosa*. While feminism is an obvious influence on Cagnoni's writings, I would argue that so too is lesbianism, and that this has become apparent in the progression of her writing since 1985.

This paper will examine the notion of symbolic lesbianism, which is the social practice of prioritising relationships with women, through a chronological reading of Cagnoni's narrative, and will argue that this reflects a changing representation of feminist and lesbian identity in Italy over the past three decades. This paper will show that, while Cagnoni's earlier writings reflect the time of heightened social awareness and readiness for change in which feminism thrived, the focus of her later writings is much more personal and self-reflexive.

Nicholas A. Eckstein

History Department, University of Sydney
(Cassamarca position)

Felice and the Elephant: Painting and seeing in early Renaissance Florence

This paper draws on a larger monographic study, currently in preparation, on the cultural history of the revolutionary fresco cycle that the Florentine citizen, Felice di Michele Brancacci, ordered for his family chapel in the Carmelite church of Santa Maria del Carmine. The commission, which is famously unsupported by any contemporary documentation, was executed in ca 1425 by Masolino and Masaccio, and was only completed after 1480 by Filippino Lippi. In the absence of direct evidence, this paper approaches the Chapel by reconstructing acculturated 'ways of seeing' that influenced contemporaries' perceptions of art-works, objects and the physical environment, and which encouraged all Florentines to regard aspects of their lives as a performance of personal and collective identity. The paper begins interpretation of the frescoes

by considering the arrestingly vivid imagery of Felice Brancacci's personal diary. The paper demonstrates how Florentines ordered and interpreted their world in visual terms: in stories, jokes, diaries and chronicles; in civic surveys; in literally theatrical events staged in the Carmine and by its lay community; and in the Brancacci Chapel itself.

Tiziana Ferrero-Regis

Griffith University

Cinema, the City and the Museum: The case of Turin

There is substantial evidence that combined interventions by private corporate and public institutions in the economy and culture of the place have put Turin back on the map of national filmmaking. My discussion can be framed within an emerging way of thinking about cinema that is not related exclusively to textual representation and content, but also to the geography of production. I use an interdisciplinary approach to focus on how the culture of place blends with local economy, public display and history, as exemplified by *After Midnight*. In the film the relationship between physical geography and cinema history becomes a powerful element in the protagonist's identity and engagement with reality.

Lynette Finch and Francesca Laura*

University of the Sunshine Coast (*Cassamarca position)

The Italian Restaurant Scene in Brisbane in the 1930s

The 1930s was not an easy decade for entrepreneurial recent arrivals to set up business and thrive. Yet that is precisely what a small number of determined Italian restaurateurs did. In a decade where slurs against 'hysterical' or 'phlegmatic' Italians and virulent warnings against 'Italian domination of the north' were frequently voiced in Parliament, some Brisbane Italians found the courage to open establishments which proudly celebrated their origins, customs and food. The hilly suburb of Spring Hill, wrapped around the northern edge of the central business district, was home to most of the Italians of Brisbane and so it was the natural site for most Italian businesses, and therefore restaurants, throughout the decade.

This paper will explore the world of Italian restaurants in Brisbane in the 1930s. Using mostly the Italian

language press in Australia, it will analyse the role of restaurateurs in bonding the community and in providing a convivial meeting place for the Italian community. At the time, the Italian migrant population of the sub-tropical city must have felt both homesick for a land they could not return to, due to the fascist dictatorship, and isolated by community biases against them. Food has always been a conduit for improving relations but during this troubled decade the Italian restaurants of Brisbane played a crucial role in uniting their small community.

Denise Formica

School of Languages, Linguistics and Cultural Studies,
Monash University

The Representation of 'Australianness' in the Italian Imaginary

My research is concerned with the selection and translation of Australian fiction into Italian in the period since 1945. Initial research has been devoted to the manner in which Australian institutional structures – the academy, the publishing industry and cultural entities – have constructed an Australian national identity in the period since 1945. The next phase of my study will investigate the manner in which the Italian institutions – academy, publishers and cultural entities – have played a role in the selection and translation of Australian fiction into Italian and thereby constructed a concept of Australianness in the Italian imaginary. The hypothesis that I wish to test is that, beyond any inherent literary value in the Australian narratives which are translated, the rationale behind selection and translation decisions in Italy is constituted by a number of factors. As a first step in testing this hypothesis, I have attempted to compile a database of Australian fiction in Italian translation since 1945. I am currently analysing this information and cross-referencing texts with regard to author, gender, chronology and themes in order to verify recurrent trends or anomalies in the selection of texts for translation into Italian.

This paper will present my preliminary findings on the titles selected for translation and gesture towards the direction of future research into the representation of 'Australianness' in the Italian imaginary as mediated by Italian cultural institutions and the strategies employed by translators.

Vivian Gerrard

University of Melbourne

Representing Experiences of Somali Resettlement in Italy: The writing of Uba Cristina Ali Farah

This paper is concerned with the representation of Somali resettlement in Italy. It examines such resettlement through the lens of literature, in particular the writing of Uba Cristina Ali Farah. The growing contemporary body of Italo-Somali literature in Italy, largely published in Italian, may be viewed as a cultural effect of the colonial and historical ties between Italy and Somalia. Such writing might engender insight into how these ties might be maintained or reviewed with a greater degree of reciprocity and responsibility than is presently occurring. Somali refugees in Italy, for instance, are rarely granted Italian citizenship, in spite of the fact that their heritage was shaped significantly by the Italian presence in Somalia over decades. With a view to improving conditions for Somali refugees in Italy, the paper engages with the writing of Uba Cristina Ali Farah, who belongs to the new generation of migrant writers in Italy. Born in Verona in 1973 to an Italian mother and a Somali father, she grew up in Mogadishu and fled the city when civil war broke out in Somalia in 1991. In order to better comprehend the predicament of Somalis in Italy, this paper considers her *racconto breve*, *L'Italia e i Somali dimenticati*, and her role as a writer and producer of new media such as the website *El-Ghibli*, insofar as her work creates a space in which to reflect on Somalis attempting to resettle in Italy.

Suzanne Goopy and Jo-Anne Duggan

Griffith University (Goopy)
School of Humanities and Human Services, QLD
University of Technology (Duggan)

Space, Place and Identity: Ways of visually representing Italian culture in Australia

From historic and commanding architecture to the privacy of living rooms, the amount and use of space and light, the furniture and its arrangement, and significantly through decoration, rooms of all types can create experiences of belonging, stability and conformity or distance and reiterate difference. However, are these architectural contexts, saturated with iconic imagery incongruously placed alongside contemporary visual

{ Gr - H }

culture, intrinsic to the formation of identity? Is there a connection between the experience of place and the way in which identity develops? Do these interiors create and reinforce identity at a cultural, community and individual level?

In this presentation Duggan and Goopy will together visually explore a number of sites of public assembly; institutions such as schools, colleges, town halls and churches, places of social interaction, living spaces used by local people for the rituals of everyday life. The work presented by Duggan has been photographed in regional towns in both Italy and Australia: Prato, a small Tuscan town, and Daylesford in Victoria. There is a strong connection between these towns, with both their cultural heritage and their history of multicultural populations. By contrast the work presented by Goopy has been drawn from the private spaces of five older Italian-Australian couples living in the suburbs of Brisbane, Queensland.

To what end are these images insightful? Duggan and Goopy will explore how undoubtedly they enable the maker, the researcher, to vicariously inhabit the lives of others, to share the experience of these places they – on a day to day basis – have no business in, with a community they have no tangible connection to. As outsiders they are making art, or recording knowledge, not about the culture they know but another they wish to explore.

Isobel Grave

University of South Australia (Cassamarca position)

Synonymity, Opposition and Gradation: Noun and adjective coordinations in Manzoni's novel *I promessi sposi*

Critics agree that Manzoni's contribution to the language entailed a break with past rhetorical tradition, and that the final version of *I promessi sposi* embodies a new stylistic model of simple and effective communication. It is also acknowledged that the convergence of ethical commitment and literary practice in Manzoni is strong and enduring. In this paper I argue that the quest for a moral response in the reader predisposes Manzoni to a rhetoric of persuasion, and I predict that analysis of the data on which the study is based will yield evidence of rhetorical devices employed for response-driven ends. Both brevity and its opposite, amplification, are enduring ideals of style that date from classical rhetoric; to the

medieval rhetoricians they are clear stylistic choices. In this study I look at the amplification principle within the framework of sentence expansion in Manzoni's novel. From the range of means of sentence expansion used by the author, one receives here special focus: the coordination of synonymous, antithetical or graded nouns and adjectives for rhetorical purposes.

The coordinated NPs and AdjPs collected in the data show two types of semantic content: new information and reiterated information. Two traditional rhetorical orderings appear strongly represented in the new information coordinations: antithesis, and gradation that is either ascending or descending. Coordinations that encode old information are distinguished on the basis of the number of components; they are either pairs of synonyms reminiscent of the *dittologie sinonimiche* of the earlier Romance lyric or longer three and four term coordinations that have been identified with a higher style in an equally old tradition. Analysis of a frequency count of all these types of coordinated phrasal categories, together with an account of the rhetorical efficacy of such sequences, throw light on authorial intent and reader interaction in Manzoni's novel.

Daniel Hourigan

School of Arts, Griffith University

The Parallax Enjoyment: Perniola and the sexual relationship

In the mid-1990s Hugh Silverman proclaimed that Italian philosophy, like its continental contemporaries, was defined by its own *scarto*. Half a decade later, *filosofo italiano* Mario Perniola attempted to elaborate an aesthetic philosophy of desire in this abyss: *Il sex appeal dell'inorganico (The Sex Appeal of the Inorganic)*. This rich philosophy of desire, filled with ideas about the inconsistencies and over-flowings of enjoyment, takes the psychoanalytic theory of Jacques Lacan as one of its anchors. From Lacan's work Perniola extracts the rule that 'there is no sexual relationship'. Yet this axiom is a problem for Perniola because he posits the (human) subject always already within the structure of their enjoyment, within their masculine/feminine 'sexuation'. Here the precious *scarto* is lost in a way particular to Perniola's context within Italian philosophy alongside the hermeneutic followers of Vattimo and the semantic disciples of Eco. To recover the *scarto* that defines the

constellation within which Perniola is located we will first turn to the notion of 'the parallax view', developed in the recent work of infamous Lacanian theorist Slavoj Žižek, to demonstrate Perniola's position within the *scarto*. Subsequently the film *Blade Runner* will be used to demonstrate how this 'view from nowhere' is the proper position of the subject in Perniola's philosophy of desire.

Enrico Iachello

Università di Catania

La rappresentazione della Sicilia tra storia e letteratura

La Sicilia si presenta nelle rappresentazioni letterarie e storiche in forme spesso contrapposte. Il predominio delle prime ha a lungo influenzato le seconde con esiti negativi, a volte paradossali, sulla comprensione dei processi di trasformazione che tra Otto e Novecento hanno caratterizzato l'isola. La Sicilia degli storici e quella dei letterati alla fine non hanno più dialogato. Attraverso alcune esemplificazioni si tenta di delineare una ripresa di confronto che possa contribuire a una visione non stereotipata della realtà siciliana.

Carolyn James

Monash University (Cassamarca position)

Friendship's Gifts. A Renaissance epistolary exchange

Scholars have recently paid proper attention to an important Defence of Women written in 1503 by an Augustinian canon, Agostino Strozzi, and dedicated to his maternal cousin Margherita Cantelmo, an intimate friend of Isabella d'Este. It has hardly been noticed, however, that he also composed a Latin work on friendship, a translation of which he explicitly made for Margherita and dedicated to her son Ercole. The creation of this translation marks an important moment in the difficult history of male/female friendship but unpublished archival documents reveal that it also reflected a touching relationship between the two cousins that was fostered by an epistolary exchange and inspired a pastoral poem: Agostino was Margherita's Euphilo and she his Pandora. The priest, keen to console Margherita in a period of adversity, went so far as to send his younger relative and friend a portrait medal of himself as a young university student. He invited her to caress the medal, which recalled his youthful persona

and aspirations, in substitution for his aging self whose role it now was to dispense spiritual advice. The medal itself was a valuable gift, having been made for Strozzi by one of the most famous medallists of his day, Costantino of Ferrara. My paper will explore this Italian example of friendship across the gender boundary and suggest that new notions of women's worth were promoted in the early sixteenth century by aristocratic court ladies and their male allies.

Greer Johnson, Anna De Fina and Michael Bamberg

Griffith University (Johnson), Georgetown University (De Fina), Clarke University (Bamberg)

An Interactional Approach to Stories of Italo-Australians' Internment in World War II

Personal stories of social trauma and catastrophic social events are by their nature not generally happy stories. This paper demonstrates what could be taken to be an unusual perspective. It examines several internment stories that comprised small segments of interviews that focused primarily on the topic of older Italians' courtship and marriage experiences, in Australia in the first half of the twentieth century. As our point of departure we take a sociolinguistic interactional approach to tellings of internment experiences of Australian-Italians during World War II. Somewhat unusually, these stories are not treated by the tellers and their listeners in a manner that often accompanies the dissemination of traumatic historical societal experience. The analysis does not set out to detract from the veracity of historical and biographical approaches to internment. Rather we focus our analytic attention on the manner in which these particular discursive interactions in the interview produce alternative narrative identities to those produced in other forms of research on this same topic.

John Kinder

European Languages and Studies, University of Western Australia

Diglossia and the Turning Points in the Linguistic History of Italy

The concept of diglossia has been used by many writers to describe Italy's linguistic history from Imperial Rome to the present. The term has been interpreted in such

{ Ko - L }

a variety of ways that reference to 'diglossia' may in fact create more confusion than light. This paper will identify the four major turning points (language policy interventions) in the history of language in Italy and apply a strict definition of diglossia to them and to the processes that led to change from one state to another. The confusion in the use of various interpretations of 'diglossia' can be cleared up relatively easily by describing accurately the changes in the language repertoire of Italians at any given moment. The usefulness of a term like 'diglossia' is diminished by overly rigid definitions and also by making the term so all-inclusive as to lose any specificity. Its usefulness may in fact be fatally vitiated by the binary oppositions it presupposes and imposes, whereas the fluidity of language history in Italy requires us to acknowledge flexible categories and fuzzy boundaries.

Catherine Kovesi

School of Historical Studies, University of Melbourne

'Stomacoso lusso': Luxury's debut in Renaissance Italy

Renaissance Italy has for some years now been a focus for studies of consumption, and its links to notions of modernity, and of the West. All these studies have presupposed the existence of so-called luxury goods as the objects of consumption. Italians themselves, however, did not use the word luxury to describe such goods, and the word itself made a dubious debut in the vernacular in 1441 in Gregorio Dati's contribution to the poetic contest *Il certame coronario*, and was too shame-faced to reappear until another century had passed. This paper explores the context of the first uses of 'lusso' and the implications of this for our understandings of luxury and consumption in the lives of Renaissance Italians.

Amy Lawrence

Swinburne University of Technology

Does the Location of Italians in Australia Affect our Trade with Italy?

Italy, the world's seventh largest economy, is one of Australia's middle ranking trading partners. With 800,256 people of Italian ancestry measured on the 2001 Census, there are also extremely strong cultural links between the two countries. This paper aims to examine

the link between Italian-Australian trade and Italian populations in Australia.

In this paper I am seeking to look at whether or not the geographical location, on a state by state basis, of both Italian immigrants and second generation Italians has a quantifiable effect on trade with Italy.

Looking at the current situation of trade between Italy and Australia, this article will then break down that trade from the perspective of states of Australia that have a major trading relationship with Italy. It will focus particularly on Western Australia and the impact that the current mining and economic boom in that state has had on trade with Italy, compared with a state such as Victoria that has a long history of Italian immigration and a strong Italian culture. Then, using the trade data for the states, the population distribution of Italians will be contrasted with that trade to analyse whether Italians living in these states have a significant impact on Italian-Australian exports and imports.

Laura Lori

La Trobe University

Il ruolo corale del pubblico nello spettacolo *Vajont* di Marco Paolini

Il 9 Ottobre 1997, viene trasmesso su Rai2 il monologo teatrale *Vajont* di Marco Paolini. L'oscuro lavoro di tanta letteratura precedente e semi-sconosciuta sull'argomento ha ripreso vita grazie al teatro ed è stato divulgato grazie al mezzo televisivo. *Vajont* può dunque essere definito un evento teatrale e mediatico.

Si può dire che questo spettacolo abbia avuto tre tipi di pubblico. Il primo è quello composto da coloro i quali hanno assistito alle prime rappresentazioni, quando il testo, tratto dal libro di Tina Merlin *Sulla pelle viva*, era ancora soltanto abbozzato. Questi ascoltatori hanno contribuito, con commenti, suggerimenti e testimonianze, a creare il testo così com'è ora. Il pubblico che ha assistito dal vivo alla performance trasmessa in televisione, invece, ha contribuito a rendere visibile la ritualità presente nel teatro anche attraverso il mezzo televisivo. Sia con le spontanee reazioni emotive, sia, soprattutto, nel momento conclusivo, quando Paolini domanda al pubblico di alzarsi in piedi, le persone presenti hanno confermato, con il loro stare in piedi silenziose, di non essere state meramente spettatrici:

«Non esiste una canzone del Vajont. Il vostro silenzio è quella canzone». Infine, c'è il pubblico televisivo: *share* del 15,75%. Finalmente questa storia raggiunge l'opinione pubblica. Il pubblico ricopre sempre un ruolo attivo nel teatro, ma in questo caso, per varie ragioni, diventa esso stesso un interlocutore imprescindibile, un vero e proprio Coro.

Brigid Maher

Monash University

Taboo or Not Taboo: Swearing in translation

Swearing is an aspect of literary translation that can present a considerable challenge for the translator. Languages and cultures have different taboos and different values, and the ways in which speakers can transgress the limits of politeness are overwhelmingly language- and culture-specific. A given swear word may be closely associated with a certain region, dialect or social class, markers which can be hard to convey in translation. However, even in the face of two apparently quite incompatible catalogues of obscene words and expressions, the literary translator must seek to convey the many meanings, connotations and other contextual information expressed by a character's use of obscene or offensive language in a particular situation.

The Italian language has numerous 'colourful' expressions that are difficult or seemingly impossible to translate into English, and many of these appear in Niccolò Ammaniti's 1999 novel *Ti prendo e ti porto via*, which incorporates the voices of several different characters through the use of free indirect discourse. In the English translation by Jonathan Hunt (*Steal You Away*, 2006), swear words are often omitted or replaced by less offensive words that lack the strength conveyed by the Italian swear words. Occasionally, the translator appears to compensate for such losses by inserting a swear word where none appears in the original. Nevertheless, there is, overall, considerably less swearing in the translation. Like any other aspect of discourse style, swearing conveys a great deal of information about a literary character, including their attitudes, emotions, relationships, social class, age and sense of humour. My paper will discuss the implications of Hunt's lexical choices, examining in particular their impact on characterization and voice.

Bruno Mascitelli and Simone Battiston*

Swinburne University of Technology (*Cassamarca position)

Italy, Europe and the Stability Growth Pact

The implementation of the Euro as a common currency in 13 member states (Slovenia entered on 1 January 2007) of the European Union at the turn of the new millennium was an historic feat difficult to imagine in its complexity and seeming political obstacles. Moreover, in its overall objective it was surprisingly successful. Italy joined the Economic Monetary Union (EMU) at its inception in May 1998 after six years of severe austerity applied to its economy and with almost superhuman feats of achievements to reach the very ambitious levels indicated by the Maastricht Criteria. Italy's initial approach towards the Stability Growth Pact and its predecessor (EMU qualification) was one of unspoken resignation. From all sides of politics there were feelings of uncertainty, objection, but with little ability to voice them. Political fallout from the Maastricht Criteria and Stability Growth Pact produced tight fiscal pressures on the Italian economy. Belt-tightening measures without a proportionate return produced widespread public anxiety and anger. Perceived inflation, declining competitiveness and declining exports were not being reconciled with austerity for the Maastricht Criteria and continued economic discipline undertaken by the Stability Growth Pact (SGP). Italy more than other EMU members has questioned the impact of the Euro on its economic performance. Government concerns reached proportions where the centre-right government evaluated the feasibility of returning to the Lira. While this has been a preoccupation of the centre-right government, recently relegated to the opposition, it has however highlighted the impact of the Stability Growth Pact and its ongoing credibility and standing in the Italian economic context. The aim of this paper is to critically evaluate Italy's adherence to the Stability Growth Pact and the impact it has on the economy and on Italian polity. The outbursts of the centre-right over the last decade both against the Euro and the Stability Growth Pact may not necessarily be isolated political expressions and may represent deep-seated feelings of many Italians across the political divide. Has the strait-jacket of the Pact produced an undercurrent of Euro-scepticism and how genuinely convinced are the Italians and Italian authorities of the desire for the Pact?

Bruno Mascitelli and Emiliano Zucchi

Swinburne University of Technology

Migration and Trade: The Italian-Australian case

Italian immigrants arrived in their hundreds of thousands in Australia as part of the larger Australian migration program for the post-war development of Australia and its need for labour. This migration from Italy no doubt had a considerable cultural and social impact on modern Australian society. Some have also speculated on the impact that this kind of immigration had on the trade relations between the two countries. In some quarters this is circulated as a given. The objective of this paper is to examine critically the real and documented impact of this Italian migration on the trade between the two countries and in what way economically it influenced relations.

Undoubtedly Italian migration has been influential on the Australian economic panorama. It has been a force in postwar Australian economic development and especially in its prolific role in agriculture and commercial activity. What is less clear and substantiated is whether Italian migration to Australia has genuinely and concretely altered the pattern of trade between the two countries, whether the nature of products that are exchanged between the two is determined by the presence of Italians, and even whether the Italian population has played a role in other economic activity such as trade in services and investment. Much of the Italian Australian trade relations and products exchanged appear to have little or no relevance to the migration of Italians in Australia. Moreover, many of the products which are exchanged between the two countries appear to be the result of simple demand and supply; in other words, the market. Moreover, there is evidence to suggest that the Italian immigrant community has in fact had little impact on the trade between Australia and Italy.

This paper will seek to examine the flow of migration from Italy, its impact on the past patterns of trade between Australia and Italy and the new patterns of exchange between these two countries. This paper also seeks to explore the new Italian migration and how today's migrants are different from those of the past, in that they are professionals who already speak English and are better positioned to develop trade between the two countries and new business models.

M. Cristina Mauceri

University of Sydney (Cassamarca position)

Who Is Afraid of Migrants? Two positive encounters with the 'other' in Italian literature

Since the 1970s Italy has been the destination of several waves of migration. The media present the arrival of people from all over the world as an invasion. Italian writers, too, with few exceptions, stereotype migrants negatively: contacts between immigrants and Italians are occasional and limited to exploitation of their labour or to fleeting sexual encounters. In two recent novels, it would seem that something may be changing in the way Italian writers present the encounter with the 'other'. One wonders whether at last some more sensitive authors have a different and more subtle view of migrants and of the effects they might have on Italian society. By analysing two novels, *Luce profuga* by Aioli (2001) and *La badante* (2004) by Teobaldi, I will illustrate this new trend. These novels seem to prove the assertion of Zygmunt Bauman (1997) that foreigners are an agent of change because they make people reflect on themselves and abandon their usual routine, so that they discover new ways of living.

Gianpietro Mazzoleni

Dipartimento di Studi Sociali e Politici, Università degli Studi di Milano

Elettori italiani e informazione politica: l'infotainment come scorciatoia cognitiva?

Nell'arena politica italiana la televisione detiene ancora il ruolo centrale, sia come mezzo di riferimento nelle strategie di media campaign, sia come fonte di informazione largamente privilegiata da parte dei cittadini del nostro Paese. Nel corso della campagna elettorale 2006, i programmi televisivi che si occupano di politica hanno costituito una delle risorse più 'influenti', cui gli elettori si sono rivolti per acquisire ed elaborare le informazioni necessarie alla formulazione della propria scelta di voto. L'informazione politico-elettorale italiana ha via via acquisito molti connotati dell'infotainment, con conseguenze sulla qualità dell'offerta informativa politica. Vale anche in Italia l'ipotesi del *monitorial citizen*, di un cittadino poco interessato alle vicende politiche ma informato 'quanto basta'?

I dati della ricerca rivelano piuttosto l'immagine di un cittadino consapevole, capace di distinguere e valorizzare la diversità delle fonti e dei contenuti informativi a sua disposizione grazie alla consapevolezza con cui, nelle vesti di telespettatore attivo, concentra competenze televisive e mediatiche con quelle politiche, incrementando di fronte alla competizione elettorale la sua sensibilità e l'interesse informativi verso la politica. Questa competenza cognitiva – acquisita attraverso 'scorpacciate' di televisione politica o tramite scorciatoie informative – è da lui utilizzata attivamente come risorsa discorsiva nelle reti informali.

Dugald McLellan

Department of Italian, University of Sydney

The Budapest Dante: Creating an iconography for the *Commedia*

Among the 600 or so manuscripts of the *Commedia* that have survived (of which only a small number is illustrated) the manuscript with the most exotic and mysterious provenance is undoubtedly Italicus 1 held in the library of the University of Budapest (also known as the Budapest Dante). It made a dramatic appearance, after centuries in obscurity, when it was given as part of a gift of 34 manuscripts made in 1877 to the University Library by Abdul Hamid II, Sultan and Caliph of the Ottomans. When it entered the Budapest Library it was in effect a new manuscript: before that moment all is conjecture – the date and circumstances of its execution, its use and history in the early years of its existence, and the occasion of its entry into the collection of the Topkapi Palace in Istanbul.

It has been dated on stylistic grounds to the 1340s, making it one of the earliest of the illuminated manuscripts of the poem. Generally attributed to an illuminator working in Venice, the manuscript shows a strong influence of the earlier, prevailing Bolognese tradition. The manuscript is unique in that it has blocks of illustrations that are at different stages of completion which allow an unprecedented opportunity to examine the process of book illumination, and, more particularly, to plot the interaction between text and image, and to understand the evolution of a distinctive iconography of the *Commedia*.

Tiziana Miceli and Claire Kennedy*

Griffith University (*Cassamarca position)

'La prova del corpus': A 'learner-as-chef' model of using reference resources in FL writing

Our paper reports on our experience in integrating the use of an electronic corpus into second and third year Italian courses as a writing resource. The corpus concerned is a 500,000 word collection of letters and emails, called CWIC (*Contemporary Written Italian Corpus*), which was created by us and is available on the Web. In a second year course, we give the students a gradual and guided apprenticeship in corpus use, in which consultation of CWIC is presented as complementary to that of other reference resources such as dictionaries and grammar books. We give special emphasis to the particular function of the corpus as an aid to the imagination, given its usefulness as a source of ideas and language patterns for enriching and embellishing a text.

Much of the literature on the benefits of corpora in the language classroom is focused on teachers' use of corpora to develop instructional materials, with very few empirical studies examining what students can actually do with corpora. Recently, the need has been identified for broadening such investigations to consider the ways learners cope with corpora in the context of access to a wide range of online and hardcopy reference resources. In the paper we discuss an investigation we are currently conducting into the ways our intermediate-level students exploit the suite of resources they have available – especially the monolingual corpus CWIC and bilingual dictionaries – while engaged in creative writing.

Tiziana Miceli and Sara Visocnik Murray

Griffith University

"You can learn a language well if you are extrovert, young and have fun": Dealing with beginner language learners' beliefs about language learning

Research in Applied Linguistics has long recognised that learners bring to their language learning a complex set of expectations, attitudes and experience (Sakui & Gaies, 1999). Within these variables are beliefs: beliefs about the nature of language, the nature of language learning, personal language learning strengths and limitations. These beliefs play a central role in the learning process: they may determine learners' motivation or behaviour

(Riley, 1996) and may be enabling or disabling learners' progress and persistence in language study (Mantle-Bromley, 1995).

While considerable research has been done on the identification of learner beliefs, less attention has been given to an instructional approach which raises students' awareness of their conceptions and misconceptions about language learning. This paper reports on a teaching approach trialled with first-year university students with the aim of stimulating student reflection upon their language learning beliefs and upon the impact these can have on their learning process.

This paper firstly illustrates the teaching approach implemented in first-year Italian at Griffith University, and then presents an analysis of students' perceptions of this learning experience with a discussion of how exploration of learner beliefs in a language classroom can be fruitful for both teachers and students. This study provides an insight into how reflection on learning beliefs can be integrated into the language curriculum in order to give learners the opportunity to evaluate their conceptions and tackle misconceptions at the early stages of their language learning journey.

Adelina Modesti

La Trobe University

Elisabetta Sirani's Painting Studio in Via Urbana, Bologna: A female cultural salon and teaching academy in early modern Italy

The paper examines an important cultural site in Early Modern Bologna, the painting and teaching studio of the city's most famous and significant female artistic and educational exponent Elisabetta Sirani (1638-1665). Sirani and her famed studio and academy for young women, affectionately dubbed "la sua scuola" by life-long mentor and biographer Count Carlo Cesare Malvasia, not only became the dynamic centre of her own female artistic circle but was the heart of Bologna's cultural and diplomatic world in the mid seventeenth century, where the city's social, intellectual, political and ecclesiastical elite, as well as important foreign visitors, converged to discuss art, poetry and music, have their portrait painted or sketched, gossip and be entertained by their "cultural heroine" at work and play. Here Sirani held court and amazed all with her

erudition, sharp wit, poetry, musical accomplishments and above all public displays of her virtuoso painting talents. Here "la maestra" also taught her circa 20 female students, all of whom went on to become professional painters or printmakers, establishing one of the earliest art academies for women in Europe. Through an examination of the artist's published work diary (*Nota delle Pitture fatte da me Elisabetta Sirani*), supported by a range of archival evidence, I will explore this entrepreneurial woman's female networks: from family and friends, pupils and assistants, to matrons and supporters - both local and international - and their intriguing web of relationships, as they intersected within the confines of her family studio-salon: a literal microcosm of Bolognese (and European) Baroque culture and society.

Mariko Muramatsu

University of Tokyo

Riflessioni storiche e metodologiche sull'insegnamento della lingua e cultura italiana in Giappone

In Giappone la lingua italiana è per tradizione insegnata soprattutto nei conservatori musicali e nelle scuole di belle arti. A oggi sono centinaia le istituzioni di livello universitario che impartiscono insegnamenti di lingua italiana e sono sempre in aumento gli studenti che ogni anno seguono tali corsi.

La storia dell'insegnamento in Giappone della cultura italiana, e quindi della lingua, risale all'epoca Meiji (1868-1912), in un quadro internazionale di profondi cambiamenti geopolitici. Il nuovo governo Meiji, all'indomani della restaurazione avvenuta nel 1868, volendo organizzare in modo efficiente e stabile le istituzioni del nuovo Stato aveva infatti deciso di studiare i modelli Occidentali per scegliere quelli adottabili nel Paese. La missione in Europa e Stati Uniti guidata da Iwakura, uno dei leader politici più importanti dell'epoca, fu avviata proprio con questo obiettivo e aveva portato all'individuazione di diversi modelli. L'Italia di fine Ottocento, all'indomani dell'Unità del Paese, era parsa la nazione che meglio esprimesse modelli architettonici e culturali importanti per definire il nuovo stile rappresentativo del Giappone, con cui poter debuttare nel panorama politico internazionale. L'Italia, in quanto a modelli istituzionali, militari e giuridici diversa dagli altri Stati europei come Francia, Germania e Regno Unito, ma

unica per il patrimonio storico e culturale, diventò così il modello culturale per il Giappone.

La collocazione dell'insegnamento della lingua e cultura italiana come materia complementare nelle istituzioni musicali e artistiche giapponesi risale a quest'epoca, ma ancora oggi, anche nelle università statali dove la lingua italiana viene insegnata, non è diventata materia fondamentale, seppure offerta in opzione ad altre.

Un'altra conseguenza di questa posizione si ha nel metodo d'insegnamento più diffuso, che a differenza di molte altre lingue tendenzialmente non è ancora quello comunicativo.

In conclusione si vorrebbe prospettare quale sviluppo sia possibile in Giappone per il modello culturale italiano e quali debbano essere i conseguenti cambiamenti nei metodi di insegnamento.

Nerida Newbiggin

Department of Italian Studies, University of Sydney

***Laudatio* and History: Contextualising the Florentine festa of St John the Baptist**

From Goro Dati onwards, the *festa* of Florence's patron saint has been enshrined in a particular kind of laudatory narrative, designed to represent Florence as prosperous, magnificent, harmonious, and revelling in divine favour. This paper will examine the construction of those narratives, and also alternative narratives that emerge from recent archival research, and attempt to relate the city's extraordinary expenditure on the annual *festa* to the real and imagined benefits that flowed from it.

Drina Oldroyd

Dante Alighieri Society, Brisbane

Dante and the Blastocyst: An examination of Medieval embryology

In *Purgatorio* canto 25, Dante describes the development of the human embryo in accordance with the theological understanding and scientific knowledge of his time (he died in 1321). He says that the action of the male sperm on the female component in the womb causes the natural growth of the physical embryo and its vegetative-sensitive soul (future capacities of instinct, memory etc), the mortal soul it holds in common with all animals. The embryo only becomes human when its brain has

developed sufficiently for it to receive the rational, immortal element of its soul directly from God.

This paper will examine *Purgatorio* 25, 37-75 in its historical context and will briefly discuss its possible relevance to the current debate on human embryonic stem cell research.

Annamaria Pagliaro

Monash University

Pessimism and Political Processes in Federico De Roberto's *I Viceré* and *L'imperio*

In *I Viceré* and to a larger extent in *L'imperio* De Roberto presents a vision of malaise born out of philosophical relativist pessimism which he sees as the mark of the second half of the nineteenth century. Through such a lens human behaviour and its effects on political and historical processes pertaining to the period leading to Italian unification and to the immediate post-unification are interpreted. I will argue that De Roberto's depiction springs from an anthropological and ontological interest in human nature which adds a further dimension of universality to the specific period analysed.

Antonio Pagliaro

Italian Program, La Trobe University

The Friendships of Jessie White Mario

Jessie White Mario's life in many senses epitomizes the British public virtues of the Victorian age. The paper will consider the formative place of the Methodist religion and folklore of the sea in her childhood world and the manner in which mystical and heroic values are revealed and transformed in her friendships with Mazzini, Alberto Mario and Barbara Bodichon. Her life's career illustrates the Victorian schism between public and private lives, between ideals and reality, between self-domination and self indulgence.

Riccardo Pelizzo

Centre for Governance and Public Policy, Griffith University

Cartel Parties and Cartel Party Systems

The purpose of the present paper is to examine whether it is possible, appropriate or even advisable to use

the cartel party framework to analyse party politics Italian style. In order to do so, I will try to provide some evidence in two different respects. First, I will try to assess whether there are some similarities between the behavior of the Italian parliamentary parties and firms in the oligopolistic markets. Second I will try to assess whether there is any evidence sustaining the claim that the system formed by the interactions between the main political parties resembles the functioning of a cartel of oligopolistic firms. The evidence presented in the course of the paper reveals that political output (legislation) is distorted, as the supply of legislation does not seem to be affected by changes either in governments' ideological orientation or in voters' demands.

Emilia Petrocelli

Università per Stranieri di Siena

Foreign Students in Italian High Schools. Migration and cohesion: a sociolinguistic and acquisitional perspective

The massive migration process of people from all over the world into Italy involves schools more than any other institution. Schools do not only constitute a learning environment for migrant students, but sometimes also one of few ways to interact with natives. The Italian spoken at school is a mixture of sociolinguistic varieties offered as input by several sources: the aulic code of literature textbooks, the specialistic code of scientific subjects, the formal code of teachers, the informal, regional and pragmatic code amongst teenagers. Migrant students are soon required to be aware of these varieties, thus to perform in written and oral tests with the adequate register, as well as to understand lessons and study from textbooks.

My study focuses on the type of linguistic input migrant students show more awareness of. I collect texts produced in Italian by high school migrant students aged 15-19 with an intermediate/upper-intermediate level of communicative competence in Italian. During a year, at four month intervals, I ask my candidates to produce one written and one oral informative text, which is the type of text most used in Italian school examinations. My research investigates some of the individual factors leading some students to show a higher or lower degree of awareness of sociolinguistic varieties, despite reaching the same CEFR level of competence in Italian (*Common European Framework of Reference for*

Modern Languages, Council of Europe 2002). Through the study of elements of cohesion, I analyse in what way these students' awareness of sociolinguistic varieties increases, by considering variables like type of input in L1 and L2, use of L1 and L2, level of schooling in L1 and L2, as a useful means to investigate the quality of linguistic production.

Cristina Potz

Italian Studies, La Trobe University

L'*Historia Baetica*: opera drammatica o documento storico?

Mine is an interdisciplinary paper concerning the probable sources of an historical event apparently portrayed in *Historia Baetica*, a play written by the curial humanist Carlo Verardi, secretary of Pope Innocent VIII, on the occasion of the Roman celebrations marking the conquest of Granada by Ferdinand V of Castile. The play, which depicts the events leading to the official takeover of the city by Ferdinand, seems to offer some indications that Verardi was aware of a secret agreement between Ferdinand and the Moorish king Boabdil for a military takeover of the Alhambra by a contingent of Spanish troops, which occurred in the night preceding Ferdinand's possession of the city on the second of January 1492, as officially recorded.

Amongst some original, private documents, which came to light in the past decades, written by eye witnesses of the secret takeover and apparently corroborating and confirming the event, there is a document which has been claimed by some scholars as the possible source of information for Verardi. My paper will discuss the probable representation of the secret takeover of the Alhambra by Ferdinand V of Castile as portrayed by Verardi in his fictional play, in relation to the information provided by the original documentation.

Nicole Prunster

La Trobe University

Polyphony in Andrea Camilleri's *Il birraio di Preston*

Central to the linguistic variants that distinguish the characters of Andrea Camilleri's novel *Il birraio di Preston* is the 'voice' of opera which the inhabitants of Vigata, the novel's imaginary Sicilian setting, reject in a comic deconstruction prompted by cultural and linguistic

diversity. This paper will examine Camilleri's 1995 novel in the light of its nineteenth-century context and the homonymous melodrama by Francesco Guidi, published in Florence in 1857.

Abel Reyna-Rivera

The National Centre for Research on Europe, University of Canterbury

Evolving Italian Trade and Comparative Advantage Patterns: An overview

Italy, like other European Union countries, went through an economic process of transformation during the 1990s. This paper examines trade patterns, analysing the extent to which economic transformation has occurred. It identifies sectors in which Italy has revealed comparative advantage with respect to world markets. The analysis is disaggregated into Asian, American and European Union regions, identifying and examining changes in the relevant comparative advantage patterns over time. It also identifies fast growing sub-sectors that may contribute strongly to Italy's export growth in future world markets.

The analysis is based on revealed comparative advantage (RCA). Highly disaggregated export data (at SITC 4-digit level of aggregation) is used to examine Italy's World Market export structure. High levels of aggregation are avoided, in order to minimise the risk of overlooking fast-growing sub-sectors. Such sub-sectors may occur in higher value-added areas, and could boost export growth in the future.

This paper focuses on the periods between 1991 and 2004, looking at 'snapshots' of Italy's export structures in each year, and how these structures have changed over the 14-year period covered. One of the aims is to identify both poorly and highly performing sectors. The results provide an indication of changes in the Italian economy over the last 14 years, and offer an insight into the key question facing today's economic policy makers: where to next?

Francesco Ricatti

University of Sydney

The French Bull, His Sister, and the Parturient Gladiator: Reinventing masculinity in contemporary European soccer

Soccer in Europe, and particularly in Italy, is a spectacle where new and old aspects of society and culture are explicitly and expressively represented: nationalism, parochialism, corruption, violence, drug use, racism and sexism. In fact, the stadium, together with its media amplification, come to constitute the stage where social tensions and changes can be displayed by supporters, players, entrepreneurs and politicians. In this paper I will consider how the stadium and its media amplification (television, Internet, magazines, advertisements) is also the place where European men reinvent and act out their masculinity. If during the 1980s and 1990s it was possible for scholars to speak about a 'crisis of masculinity', a concept later appropriated and vulgarised by the media, and still fashionable in the present day, a close analysis of actions and rituals performed during soccer matches suggests a more ambiguous and articulated reconsideration of men's agency towards their masculinity.

In this paper I will consider two famous events and their subsequent media representation. The first is the head-butting incident of the French player Zidane against the Italian player Materazzi during the finals of the World Cup in 2006. The second is Roman soccer player Totti's celebration after a goal during an important match in Rome, again in 2006: to celebrate his goal and the fact that his wife was expecting a baby, Totti placed the soccer ball under his shirt, lay on the floor in front of 70,000 people and mimed giving birth. By comparing and contrasting these two soccer events, and their global resonance through media amplification, I will reflect on how masculinity can be stereotypical but can also be reinvented in contemporary European and Italian soccer.

Andrea Rizzi

University of Melbourne (Cassamarca position)

When a Text is Both a Pseudotranslation and a Translation: The enlightening cases of Boiardo (1441-1494) and Battista Panetti (1439?-1497)

This paper draws on Toury's fundamental discussion of the cultural position of pseudotranslation and its relevance to translation studies. Pseudotranslations are texts presented as a translation "with no corresponding source texts in other languages ever having existed" (Toury 1995). By corollary, the authorship of the fictitious translation is disguised, thereby providing the chance for

the translator to conceal his/her authority or to exploit a dominant culture (in some cases both take place within the same cultural product). If pseudotranslations have no real translation relationships with source texts, it is nevertheless often the case that such fictitious texts take advantage of a group of sources. The case of the *Book of Mormons* is a clear example of this.

This paper takes Toury's argument further by addressing the following questions: What happens when a translated text is attributed by the translator to a real author but the text itself is a pseudotranslation? Can we really establish a clear demarcation between pseudotranslations and genuine translations when texts are of mixed mode (i.e. translation and fabrication)? This paper will analyse two specific cases in order to find at least partial answers to such questions: Matteo Maria Boiardo's *Historia Imperiale* (1471-73) and Battista Panetti's *Historia Comitissae Mathildis* (1470s?). This paper will show how the boundary between the two cultural practices (translation and pseudotranslation) is even more blurred than Toury suggested. Borrowing Copeland's definition of secondary translation (Copeland 1991, 184-5), some translations entail aggressive textual appropriation and can become also pseudotranslations. The coexistence of both practices within a same text "testifies to what a society has become conscious of in its conception of translation" (Toury 1995) and has interesting theoretical ramifications that warrant further discussion.

Tanya Roy

Department of Germanic and Romance Studies,
Delhi University

Corpora in Teaching Italian at Delhi University

Both corpora and learner corpora have great potential in the classroom. So far I have used monitor learner corpora in undergraduate classes, both first and second years. The writings of earlier batches of students present characteristics very similar to those of the language used by the classes I am currently working with, not only because of the similarity in the language used but also because often similar topics are given to the students to write on. At the same time anonymity is maintained so students are at ease with the material they are working with.

While working on the progressional acquisition of verbal forms and syntax as shown by the learner corpus I had collected, one of the first problems I faced was that of defining what constituted a sentence, as the writings of the learner corpus showed a remarkable arbitrariness in the use of capitals and punctuation. Indian languages do not have differences between capitals and small letters in their alphabet. Although most of our students come from English medium schools the lack of this differentiation permeates into their learning of Italian. Recently, Hindi has started using many of the punctuation marks used in English, but does not use them traditionally. This problem also comes through very strongly. After these two obstacles come various kinds of errors. Leaving those aside, I have been focusing on problems students have in ordering their sentences within a text they are writing.

I would like to illustrate all three of these problems with collections from the monitor learner corpus I am putting together and a part of which forms a sub corpus of VALICO (*Varietà di apprendimento della lingua italiana corpus online, Università di Torino*) as well as the exercises/activities I carry out with the students to try and correct them.

Jen Seifert, Enza Tudini and Sara King

University of South Australia

Italian Students Reading the Screen: Cassamarca Italian film project

This paper describes the development of a recent Italian film project combining expertise from the University of South Australia's School of International Studies (Italian) and School of Communication, with the support of the Cassamarca Foundation. The principal aim was to create a resource for students of Italian to develop critical skills in film studies, using the target language. The use of film is important in this more specifically visual generation of students, to develop an understanding of cultural, historical and filmic similarities and differences, and to create a stronger sense of intercultural connection.

The film project consists of a series of modules produced on DVD and CD-ROM. Included in each module are: a short sequence of film, language and screen exercises; director biography and character and actor biographies where relevant; selected glossary of film language; web

links to relevant synopses; and a selected list of further resources. The material is in both Italian and English, with the latter suitable for use in film studies courses which are offered only in English. The course resource package will be made freely available to university Italian and Film Studies departments upon request.

The project has been developed collaboratively using the experience of Italianists and film analysts, and is currently undergoing evaluation. The overall selection was based on a process of viewing, language analysis, film analysis and the acknowledgement of specific student needs. The overall selections were based on the criteria of historical significance, gender balance, genre, cultural motifs and contemporary issues, and it was assumed that end users of the package had only limited exposure to film analysis, as practised in film studies courses.

Sabina Sestigiani

Monash University

'Le colonie si fanno con la Bibbia alla mano': Ennio Flaiano's *Tempo di uccidere*

Ennio Flaiano's only novel *Tempo di uccidere* (Time to Kill) was published in 1947. The novel is set in Ethiopia, in the late 1930s, at the time of Italian colonisation. The paper will discuss the novel's depiction of the African landscape and indigenous people and will investigate the significance of violence in the colonial environment. The paper will explore Flaiano's biblical references in both the title of the book, which draws on the Book of Ecclesiastes, and the novel itself, which is imbued with biblical allegories and allusions. The paper will argue that Flaiano's novel depicts Italian colonialism in Africa as if it stemmed from a badly drawn stage scene reminiscent of the Bible. In his incapacity to decipher Africa, *Tempo di uccidere's* main character, an unnamed lieutenant, projects his own religious and moral anxieties on the foreign land.

Mark Seymour

Department of History, University of Otago, Dunedin

From Sentimental Failure to National Triumph? Giuseppe Garibaldi's honour and the veils of history

Until fairly recently, the role of sentiment and subjective feeling have not had a high profile in historical

approaches to the Italian *Risorgimento* or the Liberal era. As a contribution to the panel on Sentiment and the *Risorgimento*, this paper seeks to re-integrate an intensely personal event in the life of Giuseppe Garibaldi into the grander narrative of the unification of Italy.

Precisely one hundred days before Garibaldi's startling departure for Sicily in May 1860, he was embroiled in a humiliating matrimonial disaster which left him almost a cuckold. Despite the fact that the embarrassing events of Garibaldi's nuptials with the eighteen-year-old Giuseppina Riamondi were common knowledge at the time, they have since largely faded from public knowledge. This is because historians, probably seeking to preserve the masculine honour of a unique symbol of national unity, have overlooked or underplayed the relationship between Garibaldi's wounded pride and the creation of the Italian nation.

The paper foregrounds this nuptial failure in both Garibaldi's and Italy's histories, suggesting that as a personal marker it played a decisive role in the departure that miraculously changed the course of both. My purpose is to explore this instance of Garibaldi's life as an example of the way historians of Italian male public figures have tended to separate the personal from the political in a way that is unlikely ever to apply to female public figures. In a broader sense, it is my contention that Garibaldi's status as a national hero is intimately entangled with the nuptial failure that preceded the departure for Sicily, but that the requirements of a glorious national history have precluded the analysis of the role of sentiment in the *Risorgimento*.

Stephen Stockwell

School of Arts, Griffith University

"There lie your houses like seabirds' nests": Democratic tendencies in early Venice

This paper considers the role Venice played in keeping democratic ideas and institutions alive during the dark ages and the lessons Venetian democracy may have for us today. Before the citizenry solidified into an aristocracy, Venice provided a rough and ready democratic system, founded in difference, at play in the liminal and sufficiently robust to defend itself and prosper. The democratic spirit of Venice was already recognisable in 523 AD, when Cassiodorus, secretary

{ St - To }

of the Gothic emperor Theodoric, wrote to the tribunes of the maritime peoples praising their equality and independence. The formal Venetian republic emerged from periods of civil strife by the creation of a large assembly that allowed the free exchange of ideas among citizens.

Even as the aristocracy emerged in the thirteenth century, they transformed the institutions of Venice in the spirit of the collectivity of the convoy where the fastest ship had to accommodate the slowest. Sovereign power rested in a large, unwieldy assembly subject to factionalism, but an assembly that nevertheless countered excesses of power by calling the doge and his powerful Council of Ten to account and releasing those considered unfairly imprisoned. In a bid to limit the violent effects of factionalism, bans were applied to insults, insignia, large banquets, extensive god-parenting and electioneering generally.

In thinking about the advent of global forms of democracy, it is useful to consider the functionality of democracy. The Venetians came to democracy, not because it was fair but because it prevented civil war, allowed innovation and invention and encouraged a mix of co-operation and competition in which human endeavour thrives. The possibility of democracy without election campaigns may seem strange to us but the Venetians remind us, both in their successes and failures, of the efficacy of civil conversation.

Antonella Strambi and Colette Mrowa-Hopkins

Flinders University

Occhiatacce, mani a borsa e scuotimenti di testa: Learning to interpret conflict signals in Italian and French

This paper reports on the design and implementation of a "Flinders University Teaching Innovation" project which aims to develop a dynamic approach to language and culture teaching and learning, with a focus on sociocultural norms regulating emotion communication in conflict.

While the available literature on language and culture teaching and learning has focused on providing suggestions on how culture can be taught in the language classroom, effectiveness research in this area has been rather scarce. Furthermore, very little attention has been given to norms regulating emotion communication, especially through non-verbal means,

though with some exceptions (e.g. Dewaele & Pavlenko, 2002; Rintell, 1984). This is an important consideration, given that one of the fundamental skills that novices should acquire through language socialization is an ability to recognise cues to emotion communication in their interlocutors' behaviour. Furthermore, students must develop an ability to express their own feelings in ways that are considered appropriate by members of the target group (Schiefflin & Ochs, 1986), and consistent with the self-image that they want to project.

Our project involves developing teaching and learning activities for university students of Italian and French, which encourage learners to become ethnographers to some extent, to observe and generate hypotheses on other people's behaviour, and to develop flexibility in their approach. Such flexibility would allow students to re-adjust their hypotheses if needed, rather than taking a monolithic, stereotype-based approach to the study of culture. This is achieved through learning tasks involving guided analysis of specially selected film extracts, with a focus on nonverbal cues observed in conflict and on the communication of anger. Opportunities for practice are also provided through videorecorded role-plays, so that learners can test their hypotheses and refine their inter-cultural communication skills in a non-threatening environment.

Simona Tobia

Università degli Studi di Milano

Seducing Cultural Leaders: Clare Boothe Luce and the United States Information Service in Italy

Joseph S. Nye defined 'soft power' as the ability to make others want what you want them to. It allows people to make choices, as an alternative to 'hard power' and military strength. This is what the United States Information Service (USIS) attempted to do in Italy in the late 1940s and 1950s. The Communist threat at the end of WWII worried American propagandists. Initially the best way to fight it was to address a huge audience of workers, most likely to be seduced by Communists and Communist-dominated unions.

This led to the very expensive use of all USIS sections: American libraries and cultural centres, the Motion Picture Section which produced documentaries and showed them during conferences and exhibitions, the Press and Publications Section which produced

magazines and a daily news bulletin aimed for use by newspapers and press, the radio section, Voice of America (VOA), and the Fulbright program for cultural exchanges. The aim was to advertise America, but, clearly, it wasn't working. VOA listening figures and the limited use Italian press made of the daily bulletin were unmistakable. Between 1953 and 1955 the USIS, led by Ambassador Clare Boothe Luce, decided on a change of direction. The target was no longer 'Labour', but the so-called 'Public opinion moulders', namely the cultural leaders. Reaching them would be easier and cheaper, and more effective if they were convinced to convey the message to fellow countrymen. USIS money was spent to introduce American Literature and History courses in Italian universities for the first time, directly paying professors like Mauro Calamandrei. Alberto Moravia went to the United States under a leader exchange grant and USIS leaders were delighted by his reportages in the *Corriere della Sera*. VOA decided to cut its programs to 15 minutes a day, and to use the money to place USIS and VOA material directly on RAI programs. A new magazine for cultural leaders was also published by USIS: *Mondo occidentale*. From that moment USIS propaganda started to be effective.

Amedeo Tosco

Griffith University

La stampa italo-australiana delle origini: 1900-1940

In questo intervento cercheremo di esplorare il modo in cui la stampa italo-australiana è nata e come si sia inserita nella vita e nella realtà politica australiana della prima metà del secolo scorso. Abbiamo inoltre cercato di identificare quali «filtri» furono usati dai mass media etnici, per presentare e creare le notizie date ai propri lettori, e il modo in cui furono costruite. In altre parole come le notizie furono manipolate e modificate negli articoli dei vari giornali.

Non è facile analizzare la stampa etnica perché non può essere studiata secondo le teorie e gli schemi creati per la «grande stampa», che si identifica ed è in sintonia con i maggiori gruppi politici e di potere. La stampa in lingua italiana invece, in particolare tra il 1930 ed il 1940, mandò ai propri lettori sollecitazioni e messaggi spesso in contrasto con quelli dei giornali australiani. La stampa italo-australiana, nel decennio precedente alla Seconda

guerra mondiale dovette barcamenarsi tra le pressioni che giungevano dal governo fascista italiano e le realtà politiche dell'impero britannico.

Se consideriamo i giornali etnici pubblicati in Australia tra la fine del 1800 ed il 1940, non possiamo di certo parlare di «comunicazione di massa», visto il numero limitato di persone appartenenti ai vari gruppi etnici. Se invece guardiamo al microcosmo sociale nel quale il giornale etnico circolava, possiamo capire l'influenza che ha avuto come elemento di «comunicazione di massa», nell'ambito della propria comunità. Le testate etniche sono state molto importanti per gli immigrati, dato che ognuno di loro aveva bisogno di informazioni e notizie sulla nuova società nella quale viveva. Ma nonostante questo, la stampa etnica ha sempre ricevuto scarso interesse, se non addirittura è stata completamente ignorata, dagli studiosi della materia e dalle componenti politiche australiane.

Silvana Tuccio

University of Melbourne

The *Foreigner* in Giorgio Mangiamele's *The Spag* (1962)

In Giorgio Mangiamele's cinematic work *The Spag* (1962), the foreigner is presented as an outsider in Melbourne in the early 1960s. How does a foreigner become an outsider? Why are they singled out for persecution? And what ultimately happens to them? These are questions that Giorgio Mangiamele tackled in his cinematic work, at the same time recreating the climate and the urban landscape of an inner suburb of Melbourne. Each of Giorgio Mangiamele's films depicts a sharp and sensitive picture of the 'dislocated' figure, the foreigner apprehending the 'oppressive' and silencing forces which surround his being whilst dealing with an 'alien' environment.

Vincenza (Enza) Tudini

University of South Australia

Negotiating Italian Grammar and Lexicon in Native Speaker Chat Rooms

There is some indication that NS chat rooms are a suitable environment for meaningful focus on form, even within open-ended conversational tasks. This study identifies and categorizes negotiations initiated by learners and those initiated by native speakers (NS), also

known as negative feedback, in one-to-one interactions between intermediate learners and NS of Italian in web-based chat rooms. While lexicon and grammar are the main categories of negotiation, findings indicate that there are significant differences between learners and NS. In these data, learners initiate negotiations mainly on lexicon, while NS intervene principally on issues of grammar and syntax. Reasons and implications of this different emphasis are discussed, especially in terms of how this can assist learners to develop strategies for lifelong learning of languages, including face-to-face contexts.

Teresa Tufano

School of Languages, Cultures and Linguistics,
Monash University

**Who, What, Where, Why: *Multidentità* in the films of
Monica Pellizzari**

According to Adriana Cavarero's concept of the 'narratable self', it is through life stories about oneself, narrated by another person, that one develops a sense of self. The narrating other is thus a 'necessary other' as it is through exposure to narrations of life stories that we are able to discover 'who' we uniquely are as distinct from 'what' we are generally classified as being. Graziella Parati has applied Cavarero's concept to contemporary Italian films about migration to explore effectively relational identity by analysing layered representations of immigrants that reveal 'who' protagonists uniquely are, as opposed to stereotyped representations that construct the immigrant protagonist in accordance with collective assumptions of 'what' they are.

This paper extends Parati's framework and proposes 'where' (the role of place) and 'why' (the desire to narrate the story of others to assist in locating one's own identity) to be useful in analysing migration stories. These constructs are used to discuss stories of Italian immigrants, their children and their lives in Australia as represented in the films of Monica Pellizzari. Working as both writer and director of her own films, Pellizzari employs unique techniques such as split screens, variations of colour and black and white cinematography, and variations of language to convey the multi-layered visions and understandings of her protagonists and their confounding explorations of the fluidity of identity. Raised in suburban Sydney and herself the daughter

of Italian immigrants, Pellizzari effectively inscribes aspects of her own personal narrative onto the young female protagonists of her films, thus making them embodiments of meaning and 'necessary others' in narrating and distinguishing 'who' she is from 'what' she is.

Ilaria Vanni

Institute for International Studies, University of
Technology, Sydney

**Imaginary and Narratives of Precarity: Tarot readings
of a precarious future at the Milan Euro Mayday 2007**

This paper explores the Milanese Euro Mayday Parade 2007. The Euro Mayday is the first European self organized demonstration against precarization and precarity. Started as precarious workers' re-appropriation of Labour Day in Milan in 2001 in response to the Italian 'official' Mayday organized by the federal unions in Rome, it has rapidly expanded to other European cities. While in recent years several studies have focused on the rise of the 'flexible worker' and casualization as a specific work condition, this paper is concerned with the use of visual and material culture, performances and media in the creation of a common imaginary around precarity intended as a social condition. Images and narratives, produced each year by activists participating in the parade, are combined, exchanged and performed during the Mayday Parade across the streets of Milan. As an example this study focuses on the Euro Mayday 2007, *la Mayday della Precariomanzia*, examining the production and consumption of a set of tarot cards distributed by different floats during the route. It argues that the Euro Mayday Parade can be read as an instance of Bakhtinian carnivalesque in its aesthetics and organization, and that the combination of affects, bodies and imaginary produces a particular type of transient locality.

Jonathan Walker

University of Sydney

'Let Us Burn the Gondolas': Venice as a modern city

Venice may be the most photographed city in the world. One recent study estimates that over a hundred million photographs are taken each year in the city's historical centre. Certainly, thousands of images of the Bridge of

Sights are created every day, all from exactly the same vantage point. Most of the canonical images of Venice present the city as a 'timeless' repository of art historical treasures or a source of picturesque and kitsch visual motifs (gondolas, reflected bridges, etc.). In fact, Venice offers unique opportunities to rethink or question the idea of modernity precisely because of its exceptional nature. In a carefully edited sequence of original photographs, I present Venice as a place where people live and work as well as visit: a place of making-do and of improvised solutions to chronic problems, where the relationship between past and present is openly negotiated and rethought. This sequence does not tell a story but rather progresses dialectically, by setting up possible comparisons and contrasts. It is modelled on two classics of the genre: *American Photographs* by Walker Evans and *The Americans* by Robert Frank. Most of the images are monochrome, hand-made prints from negatives taken at night using traditional chemical technology (the same technology that was linked inextricably to ideas about modernity from the mid-nineteenth to the late twentieth century). These images will be on display during the ACIS conference. As my 'paper', I shall introduce and comment upon selected images from the sequence.

Simon West

Monash University

Andrea Zanzotto and the Translation of Poetry

"Per quanto mi riguarda ho il sospetto che la poesia non sia affatto scrivere. ... Si tratta di scalfire scalpellare graffiare la lingua o di sprofondarvi, più che di usarla". As this reflection by Andrea Zanzotto suggests, much of his poetry has been concerned with questioning the role and workings of language itself, and in particular the relationship between signifier and signified. Language is often fragmented, chipped away at, and twisted as the poet tests it by pushing it to the extremes of silence and the void, where the logos may sometimes be on the point of slipping free of its subject. At the same time Zanzotto is very aware of the cultural and historic context in which he writes, and his poetry is full of evidence that in using language one cannot hope to escape reality or the self for very long. Zanzotto's poetry is charged with the tension between language as representation and language as physical sign or signifier. But if poetry is

more a radical engagement with language than a form of writing, how does the translator approach such a poet? Is such a poetry translatable? If so, does it require a new approach to translation?

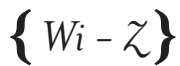
Anthony George White

University of Melbourne

From 'Nature' to 'The End of God': Lucio Fontana and technological modernity in the 1960s

Lucio Fontana (1899-1968), the founder of the 'Spatialist' movement in painting, was one of the most innovative artists working in Italy during the twentieth century. He is best known today for his 'cut' paintings of the 1950s and 1960s, all of which are titled *Spatial Concept: Expectations*. In these works, monochrome canvases which the artist sliced open with a Stanley knife, Fontana negated the illusionistic picture plane of painting and drew attention to the artist's physical intervention. On the strength of such works, Fontana has entered the history of modern art as a transitional figure between abstract painting and performance. In the recent exhibition *Out of Actions: Between Performance and the Object, 1949-1979*, for example, he featured in the catalogue as one of the post-war progenitors of 'action-based art,' a tradition of artistic practice in which the medium is the artist's own body.

In this paper I will explore another side to Fontana's work, one that attaches him to an alternative history of twentieth-century art. I will demonstrate that a significant portion of the artist's painting and sculpture after WWII was concerned not with the body of the artist but rather with that of the viewer. In three series of works titled respectively *Nature*, *New York* and *The End of God*, Fontana directly addressed the viewer's body as it was conditioned by the exigencies of a rapidly advancing industrialised modernity. I argue that Fontana responded to specific historical developments of post-war Italy - such as the 'economic miracle' of the late 1950s and early 1960s with its greatly expanded commodity culture - through a visual language of strident colour and gaping wounds which rendered the viewer's corporeality and sense of identity anxious and unstable.



Rita Wilson

School of Languages, Cultures and Linguistics,
Monash University

Frontiers of Identity: Representing *italianità* in contemporary fiction

Italian cultural identity, always a problematic notion, is being further complicated by authors who practise a 'politics of location', contesting homogeneous notions of space/territory, identity and authenticity. Up to the 1990s, the decade that witnessed the birth of the so-called 'literature of migration' in Italy, Italian scholarship maintained a largely sociological approach to books written in Italian but conceived in a foreign cultural world. Recently, some scholars have begun to consider the theoretical implications and the eventual effects of an increasing number of literary works produced by foreign-born writers who write in Italian or by Italian writers who operate in a frontier-like situation at the intersection between different cultures and languages. To understand the work of these authors, one must keep in mind the indissoluble union between migration and frontier, between crossing the border and longing to be back on the other side.

Drawing on recent works in translation studies and cultural geography, this paper examines narratives by contemporary writers, some of them recent migrants to Italy, who contest dominant discourses of Italian identity, addressing national borders and cultural boundaries as a factor of personal and collective identity formation. The paper considers texts by authors who are particularly sensitive to the representation of urban space as both subjective space and site for transgression and self-invention. It will be argued that these writers use the *topos* of the border both to challenge discourses of nationalist place-making and to explore the potential of border zones to provide alternative visions of cultural identity.

Margherita Zanoletti

Department of Italian Studies, University of Sydney

From Piero della Francesca to Brett Whiteley: Italian tradition and Australian translation

Is it easy to recognise change? We are so accustomed to the surrounding cultural settings, that we experience our 'traditionality' as natural. In fact, tradition dynamically determines what we are going to inherit and what we

are going to renounce, what remains identical, and what changes shape. According to George Steiner (1975), "Western art is, more often than not, about preceding art; literature about literature ... this degree can vary from immediate reduplication to tangential allusion and change almost beyond recognition. But the dependence is there, and its structure is that of translation".

Through an approach which is at once practical and theoretical, this paper will present and discuss the relationship between *The Baptism* (1442) by Piero della Francesca (1420?-92) and *Fidgeting with Infinity* (1966-67) by Australian artist Brett Whiteley (1939-92). Brett Whiteley spent almost one year in Italy in 1960 on a scholarship, and, from that point, he travelled extensively through Europe, spending some years between London and Paris. Barry Pearce (1995) states that "Whiteley's shock at the disjunction between an impoverished material world and the spiritual aspirations of Eastern and Western cultures" is reflected in this artwork exhibited in London - the environment where, in the 1960s, the painter established himself as one of the most ambitious Australian artists overseas.

To what extent is Brett Whiteley's painting the rewording of Piero's work? To what extent is culture the translation of previous meaning? This paper will illustrate the process that Whiteley, motivated by psychological elements and creative intentions, has performed through his interventions on the original. The ultimate aim is to highlight the essential meaning of translation: to activate memory through a sequence of transformations.

The Australasian Centre for Italian Studies warmly thanks its partners in the conference:

The Cassamarca Foundation and its president, Dr Dino De Poli
Griffith University: Pro-Vice Chancellor (Arts, Education and Law); Centre for Applied Language, Literacy and Communication Studies (CALLCS); and Centre for Public Culture and Ideas (CPCI)
The Ministry for Foreign Affairs (MAE), Italy
The Network for Early European Research
The University of the Sunshine Coast, Faculty of Arts and Sciences
Sydney University
Monash University

Special thanks also go to Mrs Jan Dickinson and Mr Cesare Pradella for their generous support.

The conference has been organized by:

Bianca Galipo, Office of Development, University of Western Australia
Olivia Mair, Office of Development, University of Western Australia

and the local organizing committee:

Convenor: Claire Kennedy (Griffith University)
Catherine Dewhirst (University of Southern QLD)
Jo-Anne Duggan (QLD University of Technology)
Tiziana Ferrero Regis (Griffith University)
Suzanne Goopy (Griffith University)
Greer Johnson (Griffith University)
Francesca Laura (University of the Sunshine Coast)
Tiziana Miceli (Griffith University)
Sara Visocnik Murray (Griffith University)

with the advice and assistance of the ACIS Management Committee.

Special thanks go to Adriana Diaz, Jacqui Smith and Jenny Wallis, students at Griffith University, and to Peter Leunig and Deirdre De Souza in the Office of Development at the University of Western Australia, for their assistance and support.

