XXVIII AIA Conference
Worlds of Words: Complexity, Creativity, and Conventionality in English Language, Literature and Culture

Pisa, 14-16 September 2017

Literature Workshop

SEPTEMBER 14
11:45-13:45  Parallel sessions (1)

Panel

And new Philology calls all in doubt: Texts and the Question of Editing in Renaissance England

Chair: Carla Dente

Carlo M. Bajetta (Università degli Studi della Valle d’Aosta), “Sir Walter Ralegh’s (ghost) editors”

Angela Andreani (University of Sussex), “Meredith Hanmer’s Chronicle of Ireland. Manuscript transmission and editing”

Domenico Lovascio (Università degli Studi di Genova), “Leicester’s Men and the lost Telomo of 1583”

Alessandra Petrina (Università degli Studi di Padova), “The English Machiavelli raises his head again”

CREATIVITY IN CONTEMPORARY FICTION

Chair: Roberta Ferrari

Elena Cotta Ramusino (Università degli Studi di Pavia), “Elizabeth Bowen’s idiosyncratic style”

Maria Micaela Coppola (Università degli Studi di Trento), “Fictional representations of the Alzheimer’s brain: Lisa Genova’s Still Alice and Samantha Harvey’s The Wilderness”
Roberta Grandi (Università degli Studi della Valle d’Aosta), “Mason and pre-war time films: Patriotism and heroism in The Four Feathers and Fire Over England”

Elisa Bolchi (Università Cattolica del Sacro Cuore), “Remapping the language of fiction: Creative steps from Virginia Woolf to Jeanette Winterson”

15:00-16:30 Parallel sessions (2)

Panel
“A culture of spectacular conflagration”: Illegitimate theatre, culture and society, 1770-1840

Chair: Lilla Maria Crisafulli

Serena Baiesi (Università di Bologna), “Theatre is ‘a pleasure for most social kind’: illegitimate performances as personal enjoyment and social improvement in Leigh Hunt’s reviews”

Franca Dellarosa (Università degli Studi di Bari “Aldo Moro”), “Have you seen the industrious fleas?” Visualizing the illegitimate

Carlotta Farese (Università di Bologna), “The novel as illegitimate stage: private theatricals at Mansfield Park”

Fabio Liberto (Università di Bologna), “Romantic Shakespeare: Intersections in theatre, readership and science”

REAPPROPRIATIONS OF MYTH AND HISTORICAL NARRATIVE

Chair: Gioia Angeletti

Maria Luigia Di Nisio (Università degli Studi “Gabriele D’Annunzio”, Chieti-Pescara), “In the garb of ancient Greece: Late-Victorian women poets and the gendering of Classicism”

Chiara Rolli (Università degli Studi di Parma), “Femi Osofisan’s Tègònni (An African Antigone): An example of contemporary rewriting

Giuliana Iannaccaro (Università degli Studi di Milano), “Complexity, challenge, and creativity: Zoe Wicomb’s literary engagement with South African history”

Giuseppe De Riso (Università degli Studi di Napoli “L’Orientale”), “Palimpsests of power in Neel Mukherjee’s The Lives of the Others”
16:30-18:00 Parallel sessions (3)

Panel

Writing for performance: New approaches to textual practice in twenty-first-century theatre-making

Chair: Simona Beccone

Mariacristina Cavecchi (Università degli Studi di Milano), “Aesthetic and political transplanting in Tim Crouch’s An Oak Tree”

Adele D’Arcangelo (Università di Bologna – Campus di Forlì), “Creativity through texts and performances: Steven Berkoff’s The Secret Love Life of Ophelia in Italy”

Sara Soncini (Università di Pisa), “Inside the drama lab: Indeterminacy as practice in Caryl Churchill’s Love and Information”

CREATIVITY IN LIFE WRITING

Chair: Donatella Pallotti

Paolo Bugliani (Università di Pisa), “A life of one’s own: Browne’s inward turn as a creative resource”

Federico Bellini (Università Cattolica del Sacro Cuore), “Life is like a fugue: Discipline and creativity in Samuel Butler”


SEPTEMBER 15

09:00-11:00 Parallel sessions (1)

Panel

Collisions and resurgences. The eighteenth century in modernist and early twentieth-century literature

Chair: Roberta Ferrari

Martina Ciceri (Università degli Studi di Roma “La Sapienza”), “Intersecting narratives: Ford Madox Ford’s Parade’s End and eighteenth-century culture”
Alessandra Crotti (Università degli Studi di Roma “La Sapienza”), “Woolf at the Scriblerus Club; or, Orlando meets the Augustans”

Caroline Patey (Università degli Studi di Milano), “Writing with David Hume. What do the Modernists do with impressions, sensations and perceptions?”

Sara Sullam (Università degli Studi di Milano), “Moll & Co.: Moll Flanders among the Modernists”

EARLY MODERN / SHAKESPEARE I: QUESTIONS OF TEXTUALITY

Chair: Anthony Johnson

Paola Baseotto (Università degli Studi dell’Insubria), “Trauma and the healing power of literature: A case study”

Simonetta de Filippis (Università degli Studi di Napoli “L’Orientale”), “The Gap of Time: The creative cycle of a story”

Maria Antonietta Struzziero (Independent scholar), “‘Make it new’: Metamorphosing William Shakespeare’s The Winter’s Tale into a Postmodernist text. A study of Jeanette Winterson’s The Gap of Time”

Alessandra Squeo (Università degli Studi di Bari “Aldo Moro”), “Early modern textuality in new media: Shakespeare’s afterlife in the ‘late age of print’”

15:00-16:30 Parallel sessions (2)

EARLY MODERN / SHAKESPEARE II: QUESTIONS OF PERFORMANCE AND REMEDIATION

Chair: Sara Soncini

Andrew Hiscock (Bangor University, Wales), “‘Come, now a roundel and a fairy song’: A Midsummer Night’s Dream or Shakespeare’s invitation to the dance”

Nicoletta Caputo (Università di Pisa), “The farcical tragedies of King Richard III: The nineteenth-century burlesques”

Cristina Paravano (Università degli Studi di Milano), “Juliet and Romeo back to Italy: An original form of ‘reappropriation’”

Monica Manzolillo (Università degli Studi di Salerno), “Teaching English literature from a chaos and complexity perspective: Future learn e-learning course on Shakespeare: Print and Performance”
CREATIVE MODERNISM

Chair: Anthony Johnson

Francesca Chiappini (Università degli Studi di Milano), “Myth, language and the urban nemesis: Mina Loy’s urban poetry”

Annalisa Federici (Università degli Studi di Roma “La Sapienza” / Università degli Studi della Tuscia), “Glass, frames and mirrors in Virginia Woolf”

Gerardo Salvati (Università degli Studi di Salerno), “Between creativity and accessibility: Henry James and the Modernist preface”

Flora De Giovanni (Università degli Studi di Salerno), “The old order is changing, the new has hardly visibly arrived: The Good Soldier between Modernism and Edwardian realism”

16:30-18:00 Parallel sessions (3)

Panel
Shakespearean adaptations and appropriations in twentieth-century British drama

Chair: Sara Soncini

Maria Elena Capitani (Università degli Studi di Parma), “Nineties Lear: Neo-Jacobean echoes in Martin Crimp’s and Sarah Kane’s ‘in-yer-face’ drama”

Gioia Angeletti (Università degli Studi di Parma), “Shakespearean metamorphoses in contemporary Scottish theatre: Women playwrights’ revisionist dramas”

Andrea Peghinelli (University degli Studi di Roma “La Sapienza”), “What You Will: Ethics, agency and advocacy in contemporary meta-Shakespearean appropriations of Twelfth Night”

Fernando Cioni (Università degli Studi di Firenze), “Post-Holocaust Shylocks: Rewritings and appropriations of The Merchant of Venice”

DICKENS

Chair: Nicoletta Caputo

Saverio Tomaiuolo (Università degli Studi di Cassino), “Remembering Dickens: David Copperfield on Italian television”
**Alessandro Vescovi** (Università degli Studi di Milano), “Describing poverty: The complexity of social sciences in Dickens's *Bleak House*

**Beatrice Moja** (Università degli Studi di Milano), “*A Holiday Romance* (1868) by Charles Dickens: The introduction of the child narrator in the Victorian literary background”

**Hugo Bowles** (Università degli Studi di Roma Tor Vergata), “The stenographic creativity of Charles Dickens”

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**SEPTEMBER 16**

10:30-12:00 **Parallel sessions (1)**

**VISUAL ARTS**

**Chair: Fernando Cioni**

**Sylvia Greenup** (Independent scholar), “Pre-face and portrait, likeness and appearance: Painting with the envenomed tongue of slander in *The School for Scandal*”

**Cristina Carluccio** (Università del Salento), “From images to words: Reading the complexity of Mrs. Ramsay’s vision in *To the Lighthouse* through Vernon Lee’s aesthetic empathy”

**Erica Maggioni** (Università Cattolica del Sacro Cuore), “Snow is a strange white word”: A creative fusion of poetry and painting in Isaac Rosenberg’s response to the First World War”

**Manuela D’Amore** (Università degli Studi di Catania), “Beyond the discursive frame: Words, visuality and imperialism in English travel accounts of the early modern world”

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**NINETEENTH-CENTURY COMPLEXITY AND CREATIVITY**

**Chair: Simona Beccone**

**Maria Chiara Alessandrini** (Università degli Studi di Parma), “The complex system of Neoplatonic references in ‘The Rime of the Ancient Mariner’”

**Marco Canani** (Università degli Studi di Milano), “Contaminations: The representations of gender in Percy Bysshe Shelley’s *The Cenci* (1819) and its afterlives in nineteenth-century Italian literature”
Elisabetta Marino (Università degli Studi di Roma Tor Vergata), “Not just ‘a plaything of the imagination’: Complexity and creativity in Oedipus Tyrannus or Swellfoot the Tyrant by P.B. Shelley”

Andrew Brayley (Università degli Studi di Catania), “Complexity in Mary Shelley: The Last Man”