

**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 Raleigh'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"

**Lucia Claudia Fiorella** (Independent scholar), "The self-effacing autobiographer: Recasting life writing in *Summertime* by J.M. Coetzee"

**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"

## 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"

### 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*”