

Abstracts

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Mallarmé: Zanzotto tra i due poli di Mallarmé e Artaud

The text reconstructs the relationship between Andrea Zanzotto and Stéphane Mallarmé. Through the analysis of correspondence and poetic as well as critical work, the presence of the French poet emerges as one of the most incisive within Zanzotto's corpus.

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Nel bosco di Hölderlin

A whole set of wide-ranging traces motivates the affectionate wandering of Hölderlin's voice among the pages of Zanzotto: from the original vision of the protective Venetian forest, transformed into the Black Forest, to the journey of the sedentary experienced on the pages of the beloved German poet, from the lesson of a silence intertwined and necessary to poetic language, up to the observation of the absence of gods and idols, from the affirmation of the poetic word, as an act that always goes beyond a conventional limit, to the danger of loss of memory, and finally it ranges from mental dullness to psychic, physical and natural instability.

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«L'andirivieni della bufera». Quattro lettere a

Luigi Tassoni

The four letters come from the Tassoni Archive in Catanzaro, and are part of a correspondence consisting of 20 letters and a note, covering a period between 1979 and 2003. The four letters published here underline more directly the issues concerning the Zanzotto dossier in this issue of «Semicerchio», dedicated to the relationship between Zanzotto's language and other languages: both those he read and translated and the languages into which his poetry has been translated.

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«è qui, è ora». Celan e Zanzotto contemporanei

This essay examines the relationship between Andrea Zanzotto and Paul Celan. Through an analysis of their works, we want to show how the poetics elaborated by the two poets is based on a profound reflection of the legacy left by the Second World War. From this point of view, it can be said that Zanzotto and Celan are perfectly contemporary.

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“Duty Free” Notes on Andrea Zanzotto's Use of English

Stefano Dal Bianco has argued recently that despite Zanzotto's numerous negative pronouncements concerning English in a globalized world, and his self-professed claims of knowing it poorly, that his work, nevertheless, reveals “an ambiguous [...] and perplexing fascination” with it. This article traces the poet's relation to the English language in a variety of heretofore unexamined areas: his university thesis, his speculations on the English of Ugo Foscolo, his choice of the title ‘Peasants Wake’ for an American edition of ‘Filò’, his comments on Foscolo, Pavese and Vittorini as translators, his participation in the tribute to Fernanda Pivano in Conegliano Veneto in June of 1995, which also included Allen Ginsberg, Fabrizio De André and Francesco Guccini; and his fascination with the word ‘trip’, which he uses as a metaphor for the act of writing poetry. In addition to personal reminiscences, the author draws on unpublished correspondence with Andrea Zanzotto, as well as new photographs from the event at Conegliano Veneto.

ESZTER RÓNAKY

Zanzotto e l'Ungheria

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The aim of this essay is to study the reception of Andrea Zanzotto's work in Hungary. An attempt will be

made to review both the translations into Hungarian and the reception of this Poetry in the literary critical sphere. A particular attention is also given to the figures of the translators, the quality of their translations and the study of the various volumes of translations and poetic anthologies in which Zanzotto's texts are present. Concerning the critical reception, we will browse and investigate the main manuals of Italian literary history, encyclopaedias and literary journals published in Hungary, as well as some online literary sites to see what aspects of Zanzotto's complex literary oeuvre have been grasped by translators and scholars in Hungary. In addition to works written in Hungarian, we will also look at some Italianist scholars in Hungary, that have contributed to the critical study of Zanzotto's masterpieces.

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Tra scienza e pulsione. La lingua francese secondo Zanzotto

The article tries to describe the place of French language in Zanzotto's reflection on human language. After having introduced the most important oppositions of this reflection, we will show that French is for Zanzotto a model of hyperstructured language, in which, for this reason, it is possible to feel the instinctual side of language better.

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Planet Beltà: la traduzione danzante o Della tesa impotenza di ogni «discorso su»

This article aims to illustrate the work of the *Planet Beltà* collective, a project to edit Zanzotto's works in German. In the first part, I have attempted to show the cornerstones that underpin this translation, which is aimed not so much at bringing verses from one language to another but at "producing" the conditions in which language is able to create a relationship with the world. I then proposed an experiment, namely to translate into Italian the multiple translations of the Planet Beltà collective, each partial, none exhaustive, of *Oltranza oltraggio*. Finally, I translated into Italian the translators' afterword, entitled *Das strikte Unvermögen jeglichen "Sprechens-über"*, which clarifies the terms and method of the collective's project.

GIOIA PANZARELLA

Nuove frontiere narrative: performance e autotraduzione nella Compagnia delle poete

This article makes use of the notion of self-translation to propose a critical reading of the performance work of the Compagnia delle poete (2009-...). Starting from a reflection on the diffusion contexts of the individual poetic-literary work of the female artists who make up the Company, the article considers a broad conceptualization of self-translation practices and identify four moments of interest within the activities of the Company. Such "phases" of self-translation allow to consider elements key poetic critics of the work of the Compagnia delle poete, such as for example the use of the performative dimension to bring the poetic output to an audience wider than that made up of regular readers of poetry collections or, again, the modular and reproducible structure of the performance.

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I segni dell'indicibile. Ipotesi su Montale e lo sguardo degli impressionisti

Especially in *Le occasioni*, Montale explores an innovative way of dealing with concrete places, particularly urban and quotidian ones – from the rooms of a house, to the streets of the city, to the tracks of a train station. This mode also consists of the graphic representation of what is evoked in the text. Through the insertion of dashes, dotted lines and other graphic signs, within the limits of the grammaticalized form of punctuation and even beyond them, even the concrete elements of the external world that the features of the inner life constitute on the page an iconic platform that enriches and complicates the terms of textuality. This graphic representation of space on paper broadens its meaning and suggestions, activating a multidirectionality of mirroring between the lived experience of the subject and the potentialities of space. Victor Stoichita has identified in impressionist a "thematization of the gaze." Starting from this acquisition, fundamental to the modernist tradition, in the way of expanding the possibilities of representation of space, Montale thematizes the limits of the sayable and knowable by means of speech. By juxtaposing a painting such as *Le chemin de fer* in Ma-net (1873) to the motet "Addii, fischi nel buio...", or Caillebotte's series of paintings on the balcony

(1871-1881) to "Il balcone" this contribution proposes new perspectives on the relationship between the resources of language and the potential of the graphic sign.

Scrittori latini dell'Europa medievale

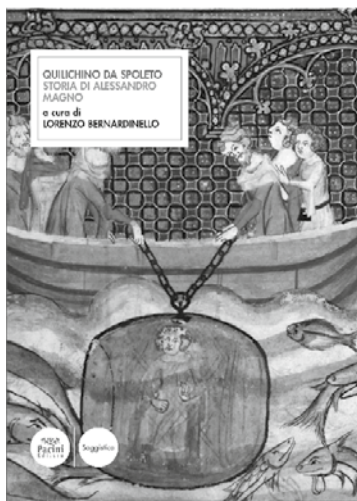
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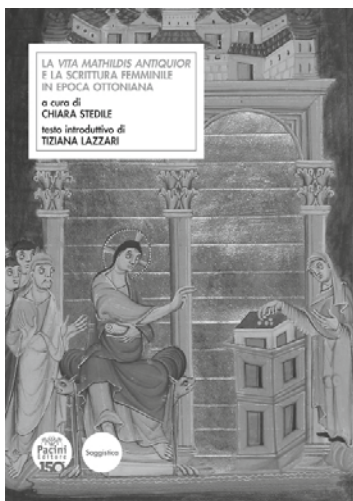
La collana **SCRITTORI LATINI DELL'EUROPA MEDIEVALE**, lanciata nel 2009 come progetto del programma europeo Cultura 2007-2013, propone al pubblico, agli insegnanti e agli studiosi opere di autori importanti del medioevo latino mai tradotte prima in italiano, con originale a fronte criticamente riveduto, ampia introduzione e adeguate note esplicative. Si dischiude così alla conoscenza dei lettori italiani un patri-

monio di conoscenze storiche, scientifiche e geografiche, documentazione inedita, narrazioni istituzionali e individuali, meditazioni religiose e parodie goliardiche, creatività poetica e invenzione fantastica finora difficilmente accessibili, presentati con particolare attenzione alla comprensibilità del testo e alle relazioni con la cultura europea moderna e contemporanea.

Ultimi volumi pubblicati



Quilichino da Spoleto
Storia di Alessandro Magno
Lorenzo Bernardinello (a cura di)



La Vita Mathildis Antiquior e la scrittura femminile in epoca ottoniana
Chiara Stedile (a cura di)



Concilium Romaricimontis
Donne a dibattito sull'amante migliore
Irene Spagnolo (a cura di)

Di prossima pubblicazione

Aethilwulf, *De abbatibus*, a cura di Paola Mocella (2023)