



German culture in Italy 1946-1968.
Contributions to conflict management.

Research project 2013

Progetto Premiale

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Istituto Italiano di Studi Germanici
Villa Sciarra-Wurts sul Gianicolo, Rome

Research Project 2013

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Summary

I.	Presentation of project	5
II.	Project description	
II.1.	German culture in Italian journals 1946-1968	6
II.2.	Reconstruction of the disciplinary field of German Studies	8
II.3.	Translation: aesthetics and practice	9
III.	Results	10
IV.	Description of workgroups	11
V.	Personal data of workgroups	12
VI.	Financial plan	20
	English and Italian Abstract	21

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I. PRESENTATION OF PROJECT

The present project was born out of a precise and particular aspect of the greater area of research dedicated to *German culture in 20th century Italy*. Already during the initial phases of work throughout 2012 – and above all on the occasion of the international conference *Italian and German literature compared (1945-1970)* [Rome, 15-17 November, 2012] – it became clear that an analysis of the ways and forms of cultural exchange between Italy and Germany in the difficult years of the immediate post-war was necessary. Over the course of the conference, and in the opinion of visiting foreign scholars as well, the need to confront the disease that the events of war and German occupation had caused in Italy as regards Germany and its culture emerged. In reality, during the immediate post-war Italy experienced an almost total “refusal” of everything that in any way at all suggested German-ness; or rather, what was then commonly felt to be the same thing: Nazism. It seemed as if Brecht’s affirmation (“Nazism will pass, but Germany will remain”) would never come true, due to the degree that Nazism had lacerated the image of Germany in the Italian heart and mind. In this situation how was it possible to recover the great cultural heritage of the German language? How was the field German Studies to be reborn? How and why, and in what manner, did journals and publishers, along with translators,

once again become open to the reception of German culture? How was a new and different relationship with the cultural world of Germany established, a communication channel with a tradition that in the immediate post-war seemed a field for the most part actively penalized when not almost “deserted” restored?

This research project aims to investigate the dynamics of cultural transfer between Italy and Germany between the years 1946-1968, giving particular attention to the following areas:

- German culture in Italian journals;
- The reconstruction of the disciplinary field of German Studies;
- Translation: aesthetics and practice.

These three areas of research will be developed simultaneously over the course of one year, and entrusted to three different research units.

II. PROJECT DESCRIPTION

II.1. GERMAN CULTURE IN ITALIAN JOURNALS 1946-1968

The main area of research will concentrate on processes of importation and the appropriation of German language culture mirrored in the principal literary and political journals of the time period under consideration: from the last volumes of Croce’s “Critica” and Vittorini’s “Politecnico” to the translation of Enzensberger’s journal “Kursbuch” at the height of 1968, passing through “Belfagor”, “L’approdo letterario”, “Il Contemporaneo”, “Comunità”, “Il verri”, “Officina”, “Botteghe Oscure”, “Tempo Presente”, “Il Menabò”, “Quaderni Piacentini”, “Il Mulino” and “Quindici”.

Many of these journals dedicated sections or entire issues to contemporary German literature (for example, Issue 9 of “Menabò”, which was entrusted to the editorial care of Hans Magnus Enzensberger), or in some cases sought to establish an organic link with German-oriented journals and intellectual groups (for example, the project of establishing the international journal “Gulliver” or the alliance between “Quaderni Piacentini” and “Kursbuch”, which had inspired it).

Among the problems that are to be examined in more depth, particular focus will be placed on the struggle for the appropriation of authors like Kafka, Mann and Brecht on the part of differently oriented journals; the reception of contemporary German poetry; the political-literary reportage on German language speaking countries (BRD, DDR, Austria, Switzerland); the redefinition of the canon in light of new critical-literary categories (beginning, for example, with the Marxist ones of “Società” and “Contemporaneo”); the recovery of authors whose reception Fascism had impeded (for example, the Expressionists, or those who had been discriminated for being Jewish); and the re-reading of important and “compromised” German authors (perhaps as they had arrived in Italy between the 1920s and 1930s through the avenues of official propaganda), as in the case of Hölderlin.

The principal sources of research will be the journals themselves. In addition, the numerous studies on them and the databanks that in part have indexed and digitized them (for example, the C.I.R.C.E. project) will be considered.

Participants: Camilla Miglio, Daria Biagi, Stefania De Lucia, Irene Fantappiè, Monica Lumachi,
Michele Sisto.

II.2. THE RECONSTRUCTION OF THE DISCIPLINARY FIELD OF GERMAN STUDIES

The research unit will focus its attention on the moment of the reconstruction of the disciplinary field of German Studies (academic and non academic) beginning with the liberation of Italy. In the period in question, the Italian university and the research sector had to confront the devastation of the war and the inner wounds it had caused. In particular, the field of German Studies found itself confronted by a series of questions connected to the study of literature and culture of the German past in all its forms, including its more recent and deplorable ones. The research unit's task will be to reconstruct the balances and conflicts of a disciplinary and cultural field which on the institutional plane had been influenced by the past regime, but which in many cases had known how to retain a notable independence of judgment and design with respect to the political power of the two decades of Fascist rule.

The conference of *Internationale Vereinigung für Germanistik* (IVG, founded in Florence in 1951), held in Rome at the Istituto Italiano di Studi Germanici in 1955, is an exemplary moment of that work of reconstruction. The symbolic character of this re-foundation will be examined in all of its importance: whether as an example of the will to reestablish the threads of a common European project or as a moment of discontinuity with the recent past. In the history of the field of Italian (and international) German Studies it seems both useful and worthwhile to reconstruct the motivations and the forces, both political and cultural, that brought about the birth of the IVG in the greater frame of European reconstruction.

The point of departure for the research is the well-documented history of Italian German Studies, the focus of the convention *Geschichte der Germanistik in Italien* (Macerata 21-23 October 1993), which has the merit of having traced the internal profile of the disciplinary evolution of German Studies in Italy. One of the research unit's tasks will be that of evaluating not only the discourses

and the works, but also the social properties of the actors, their dispositions and their positions in the field, the possible trajectories, the strategies of affirmation, the struggles shouldered and the alliances established. In other terms, the research unit will contextualize the disciplinary institution within the field of history and its conflicts.

Participants: Pier Carlo Bontempelli, Cristina Guerra, Bruno Berni.

II.3. TRANSLATION: AESTHETICS AND PRACTICE

In both the field of translation and the study of translation as well the years immediately after 1945 were decisive. In order to increase the number of German works in translation, works that had already been published before the war or at the beginning of the 20th century were often republished or retranslated. In some cases this meant restoring works in their entirety and eliminating the damages that had been inflicted by censors and the self-censorship of translators; in others it meant retranslating and making accessible works of German culture that publishers had been forced not to print – certain works by Zweig, for example, or writers connected to Expressionism, or authors who had declared themselves pacifists. There are multiple cases in which works of the canon were retranslated, or rather, reread in a different way and with a different objective, often supplied with expanded critical introductions and significant paratexts – as in the case of Goethe or Hölderlin, or of 20th century authors who were already considered canonical – or as was the case of authors who had been translated in an insufficient manner and who had been unable to achieve the just amount of visibility (for example Fontane), or who had been passed on through preexisting French or English translations.

As regards this specific area, research will unfold in two stages and according to a “hybrid” approach that does not penalize any aspect of analysis and manages to connect a more typically cultural reflection with that of an aesthetic-poetic character:

1. Departing from the careful consideration of that which in the period under analysis was chosen to be translated or retranslated, that which was ignored is to be individuated and how such absences in their turn conditioned choices and interpretations.
2. Moving from the consideration of that which was retranslated or translated multiple times over the same period of time, the research will proceed to the comparative analysis of the translations themselves, choosing the most significant works according to literary worth and/or subversive tension, highlighting how they begin to establish the outlines of a new “aesthetics of translation”.

Participants: Andrea Landolfi, Paola del Zoppo, Micaela Latini, Giuliano Lozzi.

III. RESULTS

- 1 – Improved comprehension of Italian-German relations in the context of “conflict management”.
- 2 – The creation of a field of interdisciplinary knowledge that promotes reflection upon the dynamics analyzed.
- 3 – The organization of workshops and periodic meetings every two months in order to compare and analyze the collected data.
- 4 – The publication of a volume that collects the contributions and reflections related to conflict management.

IV. DESCRIPTION OF WORKGROUPS

UNIT 1

SUPERVISOR:

Prof. Camilla Miglio, “Sapienza” University of Rome, Associate Professor L-LIN/13, German Literature

PARTICIPANTS:

Dott. Daria Biagi, Università di Trento, PhD in Comparative Literature

Dott. Stefania De Lucia, University of Naples, PhD

Dott. Irene Fantappiè, Humboldt University of Berlin, post-doctoral researcher

Dott. Monica Lumachi, PhD in German Studies (University of Pisa), already post-doctoral researcher (University di Naples) and Professor of German Language and Literature at Liceo Cicognini of Prato

Dott. Michele Sisto, PhD in Comparative Literature (University of Turin), former post-doctoral researcher at the Italian-German Historical Institute (FBK) of Trento.

UNIT 2

SUPERVISOR:

Prof. Pier Carlo Bontempelli, University of Chieti-Pescara, Professor L-LIN/13, German Literature

PARTICIPANTS:

Dott. Bruno Berni, Istituto Italiano di Studi Germanici, Library Director and Supervisor of the Research Structure

Dott. Cristina Guerra, PhD at the University of Pescara (in progress)

UNIT 3

SUPERVISOR:

Prof. Andrea Landolfi, University of Siena, Associate Professor L-LIN/13, German Literature

PARTICIPANTS:

Dott. Paola Del Zoppo, University of Tuscia-Viterbo, Adjunct Professor L-LIN/14, German Language and Translation

Dott. Micaela Latini, University of Cassino, Researcher L-LIN/13, German Literature

Dott. Giuliano Lozzi, Istituto Italiano di Studi Germanici, Rome, Editor

V. PERSONAL DATA OF WORKGROUPS

BRUNO BERNI (Rome, 1959) studied in Rome and Copenhagen. He has been the director of the library of the Istituto Italiano di Studi Germanici since 1993 and has taught Danish Language and Literature at the University of Urbino and LUISS in Rome. He has published the following monographs on Scandinavian literature: *Vedere la cicogna. Introduzione a Karen Blixen* (Rome 1996, 2004) and *Novecento nordico. Figure delle letterature scandinave* (Rome 2006). He is the author of various essays, primarily on 18th century German and Danish authors and on the 20th century in Scandinavia, as well as works on the history of publishing and bibliography including *Note sulle prime traduzioni italiane di Karen Blixen* (in «Studi Germanici», 1997), *Letteratura danese in traduzione italiana* (Pisa, 1999), «La biblioteca dell'Istituto» (in: Carla Benocci, *Villa Sciarra-Wurts sul Gianicolo*, Rome 2007). He is the editor of «Studi Germanici» 1935-2007. *Indice generale* (Rome 2007), *Annuario dei docenti di letteratura tedesca nelle università italiane* (Rome 2009, with G. Todini), *Dai Gesta Danorum alla scena del crimine. La letteratura danese in traduzione italiana* (Milan 2012).

He has collaborated on encyclopedic works (Treccani, UTET) with entries on Scandinavian authors and is editor of the Scandinavian section of the most recent edition of the *Dizionario Bompiani delle opere e dei personaggi* (Milan 2006). He has published more than seventy volumes of poetry and prose in translation of both classical and contemporary, primarily Danish, authors but also Swedish, Norwegian and German authors among whom figure: Karen Blixen, *Lettere dall'Africa 1914-31* (Milan 1987), Ludvig Holberg, *Il viaggio sotterraneo di Niels Klim* (Milan 1994), Hans Christian Andersen, *Fiabe e storie* (Rome 2001, 2005², Milan 2012³) and *Diari romani* (Rome 2008).

In 2004 he received the *Hans Christian Andersen Pris* in Odense for having edited the first complete edition of Andersen's fairy tales in Italian, in 2009 he was awarded the *Dansk Oversætterpris* (Danish Translation Prize) for his work as translator and popularizer of Danish literature in Italy, and in 2012 he received the *Premio letterario internazionale Gregor von Rezzori* – *Città di Firenze* for translation.

DARIA BIAGI (Siena, 1983) studied Modern Letters in Bologna and Frankfurt, graduating with a thesis dedicated to the German writer Terézia Mora. She was *Visiting Research Student* in the Department of European Studies in Reading and London (UCL), and is currently completing a PhD

in Comparative Literature at the University of Trento with a project related to the use of plurilingualism in the contemporary novel and in particular the work of Stefano D'Arrigo. She primarily works with 19th and 20th century Italian and German literature, narratology and translation theory, collaborating with various journals and literary portals (among which «Allegoria», *Griselda online* and *germanistica.net*); since 2009 she has been a member of the Osservatorio sul Romanzo Contemporaneo (Trento).

She has published studies on Belli, Porta, D'Arrigo and on the Italian reception of Friedrich Hölderlin (*Il poeta ingrato. D'Arrigo lettore di Hölderlin*, conference held in 2012 at the University of Toulouse-Le Mirail). She has translated essays, cartoons and poetry from the German for the publishers Zanichelli and Kappaedizioni (Bologna), ISBN (Milan), and Cornelsen (Berlin).

PIER CARLO BONTEMPELLI (Viterbo, 1947) studied in Rome and Tübingen and graduated with a Degree in Letters from La Sapienza University in Rome. He was lecturer in Italian at the University Bamberg (1980-82) and then, since 1984, researcher at the University of Chieti-Pescara and thereafter Associate Professor at the University of Cassino. He presently teaches German Literature at the University of Chieti-Pescara.

He has primarily worked with *Landeskunde*, the history of German Studies in German, the relationship between power and knowledge in the constitution of the German nation and within the cultural space of Central Europe (or Mitteleuropa) and currently the sociology of processes and cultural institutions, with particular attention to the self-reflexive dimension of research and the training and international circulation of cultural capital according to the theories of Pierre Bourdieu and some of his students.

He edited *La cultura di Weimar* (together with Paolo Chiarini), 3 vol. (Rome 1979-80), and Karl Markus Gauss, *Cara Patria. Studi scelti su passato e futuro della letteratura mitteleuropea* (Milan 1997). He published *La Germania federale* (Rome 1982), *I manifesti letterari del naturalismo tedesco* (Rome 1990), *Storia della germanistica. Dispositivi e istituzioni di un sistema disciplinare* (Rome 2000), *Knowledge. Power, and Discipline: German Studies and National Identity* (Minneapolis 2004, revised ed. of *Storia della germanistica*, expanded and furnished with a methodological introduction), *SD. L'intelligence delle SS e la cultura tedesca* (Rome 2006) and other essays.

STEFANIA DE LUCIA (Benevento, 1979) studied Comparative Studies (German-Arabic) at the

University of Naples “l’Orientale”. She is finishing her PhD at the same institution in conjunction with the University of Freiburg, working on a project on Oriental tropology in the work of Hugo von Hofmannsthal.

She is a researcher at the University of Naples “l’Orientale” (on the literary avant-garde) and at the University of Salerno on themes of feminist writing during National Socialism. She has published studies on the poet Mascha Kaléko and edits the site www.exilderfrauen.it. Among her research interests are the themes of German literature in Central and Eastern Europe and, in particular, the works of Gregor von Rezzori.

She is on the editorial board of the journal AION-German Section and cooperates with the activities of the Information Center of the DAAD, Rome. For about six months she has been supervisor of the Italian launch of the project *Alumniportal Deutschland*.

In 2010 she was a member of the organizational committee for the Festival of Naples, *Translating (in) Europe*, organized within the project *Europe as a Space of Translation*, financed by the European Union. (Programma Cultura 2007-2013).

She teaches at a secondary school as well as at the University of Naples “l’Orientale” and the University of Tuscia. She has translated from German the novel *Figlia di tutti i paesi* by Irmgard Keun.

PAOLA DEL ZOPPO (Naples, 1975) holds a PhD in Comparative Literature and Translation of the Literary Text from the University of Sienna. She has published a monograph on the translations and Italian adaptations of Goethe’s *Faust* (*Faust in Italia. Ricezione, adattamento, traduzione del capolavoro goethiano*, Rome 2009).

Since 2009, first in collaboration with the University of Siena and then as a post-doctoral researcher at the University of Tuscia, she has worked on translations of German literature in 20th century Italy.

She is primarily occupied with: the analysis and comparison of translations of classic literary texts, poetic translation, translation in Italy between 1920 and 1960, gender and feminist studies, 19th century German, mainstream literature, and contemporary German poetry.

She has translated German and English poetry (Czechowski, Seiler, Lewis), contemporary prose (Seiler, Vanderbeke, Lewitscharoff) and co-edited an anthology of the poetry of Hilde Domin. She directs Del Vecchio Editore’s series of foreign poetry and prose.

IRENE FANTAPPIÈ (Prato, 1981) is a post-doctoral fellow at the Humboldt Stiftung at Humboldt University of Berlin, where she teaches Italian and comparative literature. She was a post-doctoral fellow in German Literature at the Free University of Berlin (2009-2010). After graduating from the University of Bologna with a thesis on Paul Celan and Nelly Sachs, she completed a PhD in Comparative Literature at the same institution with a thesis on the theory and history of translation, paying particular attention to the Shakespearian versions of Karl Kraus.

She was Visiting Graduate Student in Comparative Literature at University College London, UK (2008-2009) and a teacher of German Language and Literature and German Translation at the University of Tuscia.

Her publishing credits include the monograph *Karl Kraus e Shakespeare. Il teatro della traduzione* (Macerata 2012), she has edited a collection of essays on Karl Kraus (Rome 2007) and, together with Camilla Miglio, a volume of comparative studies on Paul Celan (Naples 2008). She works with the study of translation and theories of intertextuality, in particular as regards 20th century German and Italian literature; at the moment she is working on Franco Fortini and German literature. She has translated German poets and writers from the 19th century up to today: E.T.A. Hoffmann (Rome 2011), Gaston Salvatore (Milan 2008), Karl Kraus (Rome 2007), in addition to contemporary poets like Jan Wagner, Ron Winkler, and Steffen Popp (Milan 2011). She collaborated with the Italian-German section of translation for the *Poesiefestival Berlin* (Berlin 2010) and with the translation festival *Translating (in) Europe* (Napoli 2010), part of the European project *Europe as a Space of Translation*. She collaborates with Italian and foreign journals and writes a monthly column for «L'Indice».

CRISTINA GUERRA (Manfredonia, 1982) is completing a degree in Synchronic, Diachronic and Applied Linguistics at the University of Pescara. The title of her doctoral thesis is *Traduzione letteraria come comunicazione interculturale nelle traduzioni di Fortini*.

ANDREA LANDOLFI (Rome, 1957) studied in Rome, Frankfurt and Vienna and graduated with a Degree in Letters from La Sapienza University Rome in 1981 with a thesis in German Studies. After early experiences as a translator, he worked as a librarian at the Istituto Italiano di Studi Germanici (1986-1990) where he edited, among other publications, the *Annuario dei docenti di Lingua e Letteratura tedesca nelle università italiane* (Rome 1989, 1993, 1998). From 1990 to 1998 he was a researcher at the University of Tuscia and Messina. Presently he teaches German

Literature and German-Italian Literary Translation at the University of Siena, where he is also a delegate of the library faculty, and coordinator of the Master degree in “Literary Translation and Editing of the Texts”, as well as coordinator of the PhD “Comparative Literature and Translation of the Literary Text”.

He has been occupied, whether as a scholar or as a translator, with authors such as Goethe, Schopenhauer, Platen, Rilke, Hofmannsthal, Thomas Mann, Musil, and Rezzori.

In 1996 he won the *Premio Prezzolini per la traduzione letteraria* and in 2008 the *Premio internazionale per la traduzione Città di Biella*. Since 2001 he has been a “corrispondant member” of the Bayerische Akademie der Schönen Künste and since 2006 president of the translation section for the *Premio letterario internazionale Gregor von Rezzori – Città di Firenze*.

MICAELA LATINI (Rome, 1973) is a researcher of German Literature (L-Lin/13) at the University of Cassino and of Southern Latium, and studied in Rome, Urbino and Vienna. Among her publications are: *Il possibile e il marginale. Studio su Ernst Bloch* (Milan 2005), *La pagina bianca. Thomas Bernhard e il paradosso della scrittura* (Milan 2010) and *Il museo degli errori. Thomas Bernhard e gli Antichi maestri* (Milan 2011). She has dedicated essays and translations to Günther Anders, Ingeborg Bachmann, Thomas Bernhard, Ernst Bloch, Franz Kafka, Ernst Nolte, Joachim Ritter, Adalbert Stifter and Ludwig Tieck. She edited an Italian edition of the “literary writings” of Ernst Bloch (*Ornamenti*, Rome 2012), a new edition of *Mann ohne Eigenschaften* by Robert Musil (Italian trans. by I. Castiglia, Rome, 2013) and, together with Alessandra Campo, a bibliography of German Aesthetics (Palermo, 2012). With Tonino Griffero, she has edited and translated “Estetica e modernità” by Joachim Ritter (forthcoming with Marinotti edizioni).

She primarily is occupied with: translations of literary and philosophical classics; 20th century German and Austrian literature; 18th century German theatre; and the relationship between the visual arts and literature.

For many years she has collaborated, also as a translator, with the cultural programs of Rai-Radiotelevisione italiana (Rai Educational, *La grande storia*) and with «Cultura tedesca» and «Micromega».

GIULIANO LOZZI (Subiaco, 1982) studied in Rome and Munich. He holds a PhD in German Literature from the University of Florence in conjunction with the University of Bonn, is editor at

the Istituto Italiano di Studi Germanici and since 2013 adjunct professor at the University of Tuscia-Viterbo (L-Lin/14).

He has published essays on Ingeborg Bachmann, Margarete Susman and Marie Luise Kaschnitz. Presently he is working on the first monograph in Italian dedicated to the work of Margarete Susman.

He is primarily occupied with gender studies, feminist writing, and Jewish-German culture.

MONICA LUMACHI (Florence, 1968) holds a PhD in German Studies from the University of Pisa. She was a post-doctoral researcher at the University of Naples from 2003 to 2006 and from 2009 to 2011 (L-Lin/13). Since 2005 she has been a teacher of German Language and Culture in secondary schools.

Areas of investigation: literature of the *Moderne* (with the monograph *Rivolta e disincanto. Franz Jung e l'avanguardia tedesca*, Rome 2011), contemporary German prose and poetry (G. Grass, F. C. Delius, M. Beyer), German identity and affinity within Central-Eastern Europe (essays on K. E. Franzos and Galizia-Bucovina). In the same area she is responsible for a renaissance of mediation activities of the Triestini (citizens of Trieste) of the “Voce” at the beginning of the 20th century, work which has partially flowed into a forthcoming essay with the publishers Thelem of Dresden. She was also editor of *Patrie. Territori mentali* (Naples 2010), dedicated to the imaginary and to translations of the idea of country in diverse cultures. With Paolo Scotini she edited the volume *Poesia Tedesca* for the series *Poesia Straniera* of the newspaper «La Repubblica» (2004).

She has translated contemporary prose and poetry (F.C. Delius, F. Zaimoglu, T. Mora, M. Beyer, U. Stolterfoht, N. Kermani, D. Grünbein). She is the the referrant for Literary Translation at the German Academy of Rome at Villa Massimo. She collaborates with «Semicerchio. Rivista di poesia comparata», with the website on translation *Il Porto di Toledo. Testi e studi intorno alla traduzione* (www.lerotte.net), and with the blog www.germanistica.net. In 2009 she received the *Bundesverdienstkreuz der Bundesrepublik Deutschland* for her translation activities as well as for her promotion of German culture within schools. In 2010 she was a member of the scientific committee and organizational director of the Naples Festival, *Translating (in) Europe*, within the project financed by the European Union, *Europe as a Space of Translation* (Cultura 2007-2013).

CAMILLA MIGLIO (Bari, 1964) has taught at the University of Pisa and Naples “l’Orientale” and since 2010 at the University of Rome “Sapienza”. She has dedicated numerous volumes to the work

of Paul Celan and to his poetics of translation: *Celan e Valéry. Poesia, traduzione di una distanza* (Naples 1997), *Vita a fronte. Saggio su Paul Celan* (Macerata 2005). She edited, with Irene Fantappiè, a volume of interpretation of the works of Paul Celan according to new methodological perspectives: *L'Opera e la vita. Paul Celan e gli studi comparatistici* (Naples 2008). She has edited two volumes of studies on translation: *Il demone a vela. Traduzione e riscrittura tra didattica e ricerca* (Naples 2006) e *Dello scrivere e del tradurre* (Naples 2007). Her most recent monograph is *La terra del morso. L'Italia ctonia di Ingeborg Bachmann* (Macerata 2012).

She has dedicated and published essays in national and international institutions to and on the theory of translation, to 20th century poets and poetics, to Romanticism and to the Age of Goethe. Some of her most recent works of translation are works by Clemens Brentano, Peter Waterhouse, Ulrike Draesner and Jacob and Wilhelm Grimm, *Principessa Pel di Topo e altre 41 Fiabe da scoprire* (Rome 2012). In 2007 she founded the website *Il Porto di Toledo. Testi e studi intorno alla traduzione* (www.lerotte.net), in 2009-2010 she coordinated the international European project financed by the European Union (Italy, Germany, Austria, France, Romania, Turkey - Programma cultura 2010-2013) *Europa spazio di Traduzione/Europe as a Space of Translation* (www.eustranslation.net).

In 2005 she received the *Premio Ladislao Mittner per la Germanistica* from the DAAD and from the German Ministry of Foreign Affairs and in 2010 the *Bundesverdienstkreuz der Bundesrepublik Deutschland*. She is a member of the jury of the *Premio Nazionale di Traduzione* sponsored by the President of the Italian Republic and of the *Deutsch-Italienischer Übersetzerpreis*, sponsored by the Italian and German Ministries of Culture and Foreign Affairs.

MICHELE SISTO (Torino 1976) is a post-doctoral researcher at the Istituto Italiano di Studi Germanici and national coordinator of the project *Storia e mappe digitali della letteratura tedesca in Italia* (FIRB 2012). He holds a PhD in Comparative Literature and from 2006 to 2010 was a post-doctoral researcher at the Italian-German Historical Institute (FBK) of Trento. He is editor of the journal of literary theory «Allegoria» and coordinates the German literature blog www.germanistica.net.

He edited the volumes *L'invenzione del futuro. Breve storia letteraria della DDR dal dopoguerra a oggi* (Scheiwiller 2009), *Il saggio tedesco del Novecento* (Florence 2009, with M. Bonifazio and D. Nelva) and the bibliography of the writings of C. Cases (in *Per Cesare Cases*, Alessandria 2009). He has published essays on K. Kraus, Th. Lessing, G. Anders, G. Grass, on the

German and Italian literary field, on the role of *gender* in literature and on literary criticism in the age of the Internet. He organized the *Giornata Pierre Bourdieu. Confronto aperto su risultati e problemi* (University of Turin 2005, with R. Alciati), and the study week *Riflessioni sulla DDR. Prospettive internazionali e multidisciplinari 20 anni dopo la caduta del muro* (FBK, Trento 2009, with M. Martini and T. Schaarschmidt), and the conference *Letteratura italiana e tedesca a confronto 1945-1970: campi letterari, interferenze, traduzioni* (Istituto Italiano di Studi Germanici 2012, with F. Cambi, I. Fantappié, C. Miglio).

He holds a Degree in Archives (between 2002 and 2006 he collaborated with the State Archives of Turin), and for his PhD thesis *La letteratura tedesca nel campo letterario italiano (1945-1989)* he used the editorial archives to reconstruct the history of the reception of German literature in Italy, publishing studies like *Mutamenti del campo letterario italiano 1956-1968: Feltrinelli, Einaudi e la letteratura tedesca contemporanea* («Allegoria», 55, 2007) and *Un cambio di paradigma. L'importazione di letteratura tedesca in Italia dopo il 1989* («Annali dell'Istituto storico italo-germanico», 34, 2008). At the moment he is editing the volume, Cesare Cases, *Scegliendo e scartando. Pareri di lettura* (Aragno, in preparation).

VI. FINANCIAL PLAN

2013 - Euro 65,000

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| - Research allowance | € 20,000 |
| - Two research contracts | € 30,000 |
| - Business trips, meetings, workshop-in-progress | € 10,000 |
| - Publication of a volume | € 5,000 |

Total	€ 65,000
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Il Presidente

Prof. Fabrizio Cambi

Fabrizio Cambi

IL PRESIDENTE
Prof. FABRIZIO CAMBI



SCHEDA DI SINTESI (Abstract) PROGETTO PREMIALE

Art. 5 D.M. 949, 19th December 2012

Project Title:	German culture in Italy 1946-1968. Contributions to conflict management
Area of intervention:	
Reference structure:	Italian Institute of German Studies
Project coordinator:	Dott. Bruno Berni
Other EPR involved:	
Other organisms and subjects involved:	
Brief description of project:	Investigation of the dynamics of cultural <i>transfer</i> between Italy and Germany in the years 1946-1968, with particular attention to the following areas: - German culture in Italian journals; - The reconstruction of the disciplinary field of German Studies; - Translation: aesthetics and practice.
Project objectives:	Understanding the Italian-German relationship in the context of “conflict management”. Creation of a field of interdisciplinary knowledge that promotes reflection upon the dynamics analyzed. Organization of bimonthly workshops and periodic meetings in order to compare and analyze the collected data. Publication of a volume of contributions and reflections related to conflict management.
Guidelines in relation to Article 3:	Guideline1
Evaluation criteria:	
Development of competences:	
Level of involvement of public and private subjects:	
Attraction of investments, socioeconomic impact and economic-financial sustainability:	N.A.
Project team and <i>governance</i> (with demonstration of related profiles and young persons):	RESEARCH UNIT 1 SUPERVISOR: Prof. Camilla Miglio, “Sapienza” University of Rome, Associate Professor L-LIN/13, German Literature
* These participants are younger than 35	PARTICIPANTS: * Dott. Daria Biagi, Università di Trento, PhD in Comparative Literature * Dott. Stefania De Lucia, Università di Napoli “l’Orientale”, PhD

	<p>* Dott. Irene Fantappié, Humboldt University of Berlin, post-doctoral researcher</p> <p>Dott. Monica Lumachi, Phd in German Studies (Università di Pisa), already post-doctoral researcher (Università di Napoli, “L’Orientale”), Professor of German Language and Literature at Liceo Cicognini of Prato</p> <p>Dott. Michele Sisto, PhD in Comparative Literature (Università di Torino), already researcher at Italian-German Historical Institute (FBK) of Trento.</p> <p>RESEARCH UNIT 2</p> <p>SUPERVISOR: Prof. Pier Carlo Bontempelli, Università degli Studi “G. D’Annunzio”, Chieti-Pescara, Professor L-LIN/13, German Literature</p> <p>PARTICIPANTS: Dott. Bruno Berni, Italian Institute of German Studies Library Director and Supervisor of the Research Structure * Dott. Cristina Guerra, PhD at the Università di Pescara (in progress)</p> <p>RESEARCH UNIT 3</p> <p>SUPERVISOR: Prof. Andrea Landolfi, Università degli Studi di Siena, Associate Professor L-LIN/13, German Literature</p> <p>PARTICIPANTS: Dott. Paola Del Zoppo, Università della Tuscia di Viterbo, Adjunct Professor L-LIN/14, German Language and Translation Dott. Micaela Latini, Università degli Studi di Cassino, Researcher L-LIN/13, German Literature * Dott. Giuliano Lozzi, Italian Institute of German Studies, Rome, Editor</p>
<p>Estimated economic value and illustration of future managerial and maintenance costs for the life of the project; highlighting of coverage and eventual self-financing:</p>	<p>As a project in the humanities, the economic value can be estimated in the growth of knowledge, the inclusion of young scholars, and the launching of areas of research.</p>
<p>Potential ulterior sources of finance:</p>	<p>No</p>
<p>Project status:</p>	<p>In beginning phase</p>
<p>Project duration:</p>	<p>12 months</p>
<p>Proposed key words:</p>	<p>Reception and cultural field, translation, history of German Studies, sociology of publishing policies, conflict management, cultural institutions</p>

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ESTIMATED PROJECT COSTS

Macro expenditures	Expected total	from FOE Source 7%	Percentage impact
Personnel (stipends and research contracts)	€ 52,000.00	€ 52,000.00	80 %
Travel expenses, meetings, <i>workshops</i>	€ 7,000.00	€ 7,000.00	12 %
Publications	€ 5,000.00	€ 5,000.00	8 %
TOTAL	€ 64,000.00	€ 64,000.00	100 %

SCHEMA DI SINTESI (Abstract) PROGETTO PREMIALE

Art. 5 D.M. 949, 19 dicembre 2012

Titolo progetto	La cultura tedesca in Italia 1946-1968. Contributi alla gestione del conflitto.
Ambito di intervento	
Struttura di riferimento	Istituto Italiano di Studi Germanici
Coordinatore di progetto	Dott. Bruno Berni
Altri EPR coinvolti	
Altri organismi e soggetti coinvolti	
Descrizione breve progetto	Indagine sulle dinamiche del <i>transfer</i> culturale tra Italia e Germania negli anni 1946-1968, con particolare attenzione ai seguenti settori: - la cultura tedesca nelle riviste italiane; - la ricostruzione del campo disciplinare della germanistica; - la traduzione: estetica e pratica.
Obiettivi del progetto	Comprensione della relazione Italia-Germania nell'ottica della "gestione del conflitto". Creazione di un campo di conoscenze interdisciplinare che promuova la riflessione sulle dinamiche analizzate. Organizzazione di Workshop e incontri periodici a cadenza bimestrale finalizzati al raffronto e all'analisi comune dei dati raccolti. Pubblicazione di un volume di contributi e le riflessioni relativi alla gestione del conflitto.
Linea di intervento ai sensi dell'Articolo 3	Linea 1
Criteri di valutazione	
Sviluppo delle competenze	
Grado di coinvolgimento di soggetti pubblici e privati	
Attrazione degli investimenti, impatto socioeconomico e sostenibilità economico-finanziaria	Non applicabile al progetto in questione
Team di programma/progetto e <i>governance</i> (con dimostrazione dei profili coinvolti e dei giovani) * I partecipanti contrassegnati da un asterisco hanno meno di 35 anni	LINEA 1 RESPONSABILE: Prof. Camilla Miglio, "Sapienza" Università di Roma, Professore Associato L-LIN/13, Letteratura tedesca PARTECIPANTI: * Dott. Daria Biagi, Università di Trento, dottorato di ricerca in Letterature Compareate * Dott. Stefania De Lucia, Università di Napoli "l'Orientale", dottorato di ricerca * Dott. Irene Fantappié, Università Humboldt di Berlino, Ricercatrice a tempo determinato Dott. Monica Lumachi, Dottore di ricerca in germanistica (Università di Pisa), già assegnista di ricerca (Università di Napoli, "L'Orientale"),

	<p>professore di ruolo di lingua e letteratura tedesca presso il Liceo Cicognini di Prato Dott. Michele Sisto, Dottore di ricerca in Letterature comparate (Università di Torino), già ricercatore all’Istituto storico italo-germanico (FBK) di Trento.</p> <p>LINEA 2 RESPONSABILE: Prof. Pier Carlo Bontempelli, Università degli Studi “G. D’Annunzio”, Chieti-Pescara, Professore Straordinario L-LIN/13, Letteratura Tedesca PARTECIPANTI: Dott. Bruno Berni, Istituto Italiano di Studi Germanici, Direttore della biblioteca e Responsabile della struttura di ricerca * Dott. Cristina Guerra, dottorato di ricerca presso l’Università di Pescara (in corso)</p> <p>LINEA 3 RESPONSABILE: Prof. Andrea Landolfi, Università degli Studi di Siena, Professore Associato L-LIN/13, Letteratura Tedesca PARTECIPANTI: Dott. Paola Del Zoppo, Università della Tuscia di Viterbo, Professore a contratto L-LIN/14, Lingua e Traduzione Tedesca Dott. Micaela Latini, Università degli Studi di Cassino, Ricercatrice L-LIN/13, Letteratura Tedesca * Dott. Giuliano Lozzi, Istituto Italiano di Studi Germanici, Roma, responsabile della redazione</p>
<p>Valore economico stimato e dimostrazione dei costi futuri di gestione e manutenzione occorrenti per la vita utile del programma/progetto ed evidenziazione della previsione di copertura e dell’eventuale autofinanziamento</p>	<p>Come progetto di scienze umane, il valore economico può essere stimato nell’accrescimento della conoscenza, nel coinvolgimento di giovani studiosi, nell’avvio di linee di ricerca</p>
<p>Potenziali ulteriori coperture finanziarie</p>	<p>No</p>
<p>Status del progetto</p>	<p>In fase di avviamento</p>
<p>Durata del progetto</p>	<p>12 mesi</p>
<p>Parole chiave proposte</p>	<p>Ricezione e campo culturale, traduzione, storia della germanistica, sociologia delle politiche editoriali, gestione dei conflitti, istituzioni culturali,</p>

STIMA DEI COSTI DEL PROGETTO

Macrovoce di spesa	Ammontare previsto	di cui Fonte FOE 7%	Incidenza percentuale
Personale (assegni e contratti di ricerca)	€ 52.000,00	€ 52.000,00	80 %
Trasferte, riunioni, <i>workshop</i>	€ 7.000,00	€ 7.000,00	12 %
Pubblicazione volume	€ 5.000,00	€ 5.000,00	8 %
TOTALE	€ 64.000,00	€ 64.000,00	100 %