

Abstracts

Gabriele Guerra, *For a Republic of Saints. Theological-Political Perspectives on Hugo Ball's Byzantinisches Christentum and the German Catholicism of the Time*

Starting from the figure of the angel and his political, theological and sociological function in the German intellectual history of the first half of the 20th century, the essay aims to classify Hugo Ball's book *Byzantinisches Christentum* (1923) in the cultural and political field of the German Catholicism of its time. In this context the former Dadaist Hugo Ball lends the monks an angel-like figure and defines them finally as political-mystical mediators of his time, between this world and the hereafter.

Marco Tedeschini, *Between Munich and Göttingen. A Chapter of the History of Phenomenology*

Husserl's pupils mostly blamed him for being a subjectivist and an idealist. This has happened from the origin of the movement. Even in the early years of the last century, they challenged Husserl to this topic, particularly focusing on his alleged idealist positions and their conviction that phenomenology was to conceive of as a form of realism. Such debate passed into history as the idealism-realism controversy. Still, its historical origin remains all but clear thus far. In my paper, I will try and clarify such origins. Starting from some archives documents, which have been neglected by the scholars, I will put forward some arguments for the hypothesis that such controversy arose in 1907 against the alternative hypothesis that it arose in 1905.

Ester Saletta, *Daylife Sketches from the Warsaw Ghetto. Marcel Reich-Ranicki: An Artistic Face-to-Face with his Wife Teofila*

The reports on life in the ghetto during the Nazi occupation of Poland (1942-1943) belong not only to the most penetrating passages of



Marcel Reich-Ranicki's autobiography *My Life* (1999), but also to a series of watercolor sketches entitled *It was the last moment* (2000). Reich-Ranicki's wife Teofila made them in the Warsaw Ghetto, and they were then published decades later with texts by Hanna Krall. Begging children, hungry people, who are the concrete personification of the brutality of the German occupation soldiers are documented both by Marcel Reich-Ranicki through his writing and by Teofila through her paintings. These two approaches allow a factual, almost cinematic reconstruction of the dramatic everyday life of many Hitler victims in the Warsaw Ghetto. In particular, it is thanks to «word images or artificial moments» that stylistically or aesthetically that bipolarity can so clearly reflect the homicidal but still hopeful everyday life mood of the Polish Ghetto.

Bruno Berni, *Niels Klim and the Evolution of Tolerance*

In the Scandinavian literatures the analysis of the theme of the relationship with the different cannot be separated from Holberg's *Nicolai Klimii Iter Subterraneum*. Starting from the *Epistler*, a precious source of information for his readings, the contribution examines at first Holberg's text knowledge on the subject, i.e. Locke and Bayle, and secondly Klim as a whole, with special reference to the evolution of the protagonist in an underworld human context. The novel is briefly analysed from various perspectives: from the use of relativist themes to the slow maturity of the protagonist, from the secularization of tolerance to the problem of the point of view, particularly evident in Klim's chapter on Tanian's diary, rooted both in Montesquieu's *Lettres Persanes* and in the form of *mise en abyme*. Here the chapter focuses the theme of relativism, later compared to the third autobiographical epistle, which in its *Betænkning over visse europæiske folkeslag* introduces an additional dimension which shifts the theme from the narrative level to the essayistic one. Again a new change in the point of view.

Paola Paumgardhen, *Stefan Zweig and Sigmund Freud. A Study on the Novel Verwirrung der Gefühle in the Wiener Moderne*.

The correspondence between Stefan Zweig and Sigmund Freud (1908-1939) contains a prolific exchange of thoughts on the works that the writer systematically sent to the ancestor of psychoanalysis, his ideal reader. The epistolary relation configures itself as an unprecedented portrait of Freud's analysis, which, in the 'poetic abysses' of the Zweig's writings, also analyses the author's unconscious and traces thereby the «Urmotive» underlying artistic creation. In the first part there is a clarification of the interaction between psychoanalysis and poetry on the basis of the interchange between Freud and Zweig, included in the discourse



around the *Jahrhundertwende*. The second part focuses on the interpretation of the novel *Verwirrung der Gefühle*, where Zweig, through the confession of a forbidden homosexual passion, represents the «subversion of the senses» of the *Wiener Moderne* and, at the same time, unmasks the prejudices and limits of a moralistic society. The psychoanalytic investigation puts Freud on the trail of (un)confessed «Urmotive» of the author, which seem to predict his doomed destiny.

Rosalba Maletta, ... *AUCH KEINERLEI. Freudian Inserts in a Celanian Text*

Celan wrote ... *AUCH KEINERLEI* on 7 May 1967, while committed to the mental institution Sainte Anne after having attempted suicide. The chairman of the clinic was the pioneer of psychopharmacology and writer Jean Delay, who encouraged the poet not to give up reading and writing. This paper begins with a close-reading of few passages from Freud's *Beyond The Pleasure Principle* which are reframed to construct the linguistic landscape of the poem, where the only French word in the compound noun «repetition compulsion- / Camaïeu» shows Celan's creative resources. At stake is here the effort to produce verses in German, Auschwitz notwithstanding. Celan's poem achieves its critique of Germany through an immanent form of montage and un-encompassed wordsmithing. The final part of the essay asks questions how we might describe Celan's poetics of nominating the void of National Socialism drawing upon Barthes's late reflections on Neuter, poetry and the arrogance of language, before concluding with an interpretation of the diacritics *tréma* in 'Camaïeu' counterposed to the assimilating *Umlaute* of German *Umworte* which annihilated Eastern European Jews, their origins, their mother tongue.

Francesco Fiorentino, *About a Genealogy of the Modern Spectator*

The paper proposes a genealogy (in the Foucauldian sense) of the modern spectator, with special attention to the German-speaking context. Starting from the Eighteenth Century, the paper examines the salient elements of the process that transformed theatre into a State institution and spectators into subjects in need of aesthetic, moral and ideological training. The paper interprets the legislative, structural and architectural operations that generated the modern spectator in the context of the birth of political 'governmentality', which – according to Foucault – produced the modern State. As well as being an agent of this 'governmentality', we can see theatre as a medium of criticism. This critical attitude can be particularly detected in the projects of emancipation of the spectator from the governance of the scene, which, however, is always conceived and realized by the scene itself. This is a structural paradox, which is consti-



tutive of modern theatre, being the result of the Enlightenment Project. This top-down emancipation project has never stopped tormenting and revitalizing the theatrical practice.

Roberta Brambilla – Valentina Crestani, «Bildlinguistik». *Perspectives in the Linguistic Research*

The aim of the following paper is to introduce the main characteristics of the so-called figurative linguistics. Starting from the items expressed by the «Bildlinguistik», by the German studies, the paper tries to propose an analysis of logos in an official web-site (that of the city of Bolzano) according to syntactical, informative and semantic criteria. One of the assumptions of the figurative linguistics is actually the idea that language and image are different semiotic instruments, but both concepts used in linguistics supporting the study of the relationships between linguistic and non-linguistic signs. Figurative linguistics is actually not intended as linguistics concentrating on images but on the relationship between language and image. In the Italian research about German language, this new discipline has not yet been systematically adopted.

Barbara Delli Castelli, *The Literary Translator: Between Unavoidable Lies and the Truth of the 'Other'*

The job of the translator, and in particular the literary one, is generally linked to the existence of an original text – which is the result of a well-defined ‘otherness’ whose forms of artistic expression imply a constant confront. In fact, the translator’s task is to fulfil the adaptation of the communicative act, mediating between culturally and linguistically diverse situations. Literary translation, therefore – more than every other form of linguistics and cultural mediation – is based on negotiation. Nevertheless, published translation is not just the result of negotiation based on the analysis of the text’s characteristics and individuation of the model reader but rather the result of a compromise between the subjectivity of the translator’s choices and the concrete expressive possibilities of the receiving culture. In order to reproduce the dominant textual relations of the original, by highly safeguarding both the author’s stylistic choices and the text’s cultural-specific characteristics, so to let them be accessible in a new, differently conventional environment, the translator will inevitably operate on a structural level, resorting to set devices based on his own experience and professionalism. In this way, the translation becomes a space in which one can reach the ethical goal of the translative act itself, which is to accommodate the ‘foreign’, as such, without aspiring to assimilate it.



Daniela Puato, *The Stock Recommendation as Instruction for the Investor: A Pragmatic Perspective in Investment Magazines*

The paper deals with stock recommendations in several German investment magazines. To begin with, the stock recommendation is outlined as a journalistic text genre, then it is seen within the framework of speech act theory as a particular type of directive act. Core of the study is the pragmalinguistic analysis of 300 texts from the years during the time between 2015 and 2018. The textual and argumentative structure shows a continuum from merely informative to clearly directive, i.e. from an indirect to a direct speech act. Surprisingly, only a minority of the texts conveys an explicit instruction for the investor. In that regard several lexical and syntactic means seem relevant for emphasizing or weakening the recommendation: on the lexical level for example reference to the risks of investment or limitation to a specific type of investor, on the syntactic level the use of certain modal verbs, tenses, or connectives.

Ulrike Böhmel Fichera, «Zu dem, was man angeborenes Unglück nennen kann, gehört es, im Nord geboren zu sein». *Friederike Brun and Fanny Lewald in Italy*

The paper investigates Friederike Brun's and Fanny Lewald's writings, and more specifically those dealing with their travelling experiences in the surroundings of Naples. According to the German-Dutch authoress of *Empfindsamkeit* Friederike Brun, the landscape with its lush vegetation becomes occasion to reflect on nature and its inhabitants, as well on their history and culture. In Brun's descriptions, her contemporary readers find a connection to the Panoramas, which were then very popular in the largest and most important European cities. Also Fanny Lewald visits the same places some years later. She is particularly interested in women's condition, in their social and political status and in the influence the Catholic Church exerted on them. In her writings there are evident, direct and indirect references to Goethe's *Italienische Reise* and to his travelling experiences in Italy. Lewald considers herself a modern woman but at the same time she admires certain underdeveloped conditions. She describes them idyllically, but she is also aware of the obstacle they produce on the path to progress.

Christiane Baumann, «My shining house!» *Richard Voss' Italy: Frascati and the Villa Falconieri*

At the end of the 19th century Richard Voss was one of the most widely read authors in German-speaking countries. Banned as a young oppositional author in the German Empire, he played a substantial role



at the beginning of the German naturalism. Later on he became famous for his bestseller «Zwei Menschen». His Italian reception is another example for his outstanding and extraordinary skills. In addition to his naturalistic sketches about Italian everyday life, he has written numerous Italian novels, such as *Villa Falconieri* (1896). The essay examines this novel, in which the identity conflict of the homosexual artist is exemplarily reflected by the symbolic use of mask and signal. At the same time, it underlines the cultural significance of Villa Falconieri, in which Voss lived for twenty years during his stay in Italy. The villa achieved exceptional fame by the poet as a place of spiritual and cultural life. It became a meeting place for Roma travelers and attracted also many artists.

Elisa D'Annibale, *The Petrarca Haus from the Weimer Republic to the Third Reich: Genesis and Development of an Italian Cultural Institute on the Rhine River*

The aim of the essay is to reconstruct the history of Petrarca Haus, the Italian cultural Institute inaugurated in 1931 in Cologne. The attempt is to outline the genesis of the project through the analysis of the events and the involved personalities, and through the cultural activity of the Institute. Despite the lack of archive's documents, the collections saved in the Ministry of foreign affairs and in the Italian Institute of German Studies archives allowed to add another element to the still unacknowledged story of this Institute.

Massimo Ciaravolo, *About a History of Scandinavian Literature*

My paper is related to the Preface of the new *Storia delle letterature scandinave* (Iperborea, Milano 2019), edited and written together with other fourteen co-authors, all working in the area of Scandinavian studies in Italy. The essay belongs to «Studi Germanici» thanks to the publisher Iperborea. It explains the origins of the project, some fundamental methodological topics/questions, the choices we made and the structure we used, also with reference to the tradition of Scandinavian Italian literary history existing in Italy. The article presents some contents that characterize the work, in particular the manifold scene of contemporary literature, from the 1960s to present time, which corresponds to one third of the whole narrative and includes detective literature and children's literature, as well as the new migration literature with its themes, perspectives and forms of expression.



Catia De Marco, *Italian Translations in Swedish Literature in 19th Century: A Preliminary Survey*

The paper is an overview of the first translations of Swedish literature, published in Italy between 1845, when the first translation identified so far appeared, and 1900. This survey paves the ground for a deeper analysis of the first contacts between two cultures and literatures, i.e. the Swedish and the Italian, that are distant from each other both geographically and culturally, although both more peripheral than the main 'core' languages such as English, French and German. The questions that this study will try to address, through the study of bibliographical data and para-texts and but also through textual analysis, range from the selection of authors and their works, the possible mediation through a relay language and the role played by the different mediators (publishers, translators, literature scholars), in the publication process.

Isabella Ferron, *Plurilingualism and Literature. An Analysis of Contemporary Plurilingual Literature in German Language*

The analysis shows the earlier stages of the project on plurilingualism and inter-comprehension (*Progetto di ricerca sulla lingua terza e intercomprensione nel contesto del plurilinguismo nella Unione Europea e nel Mediterraneo*, Progetto 7, Linea di ricerca C) which studies the phenomenon from a linguistic point of view. The present research project aims to investigate plurilingualism from a literary perspective, focusing on contemporary German Literature, in particular on Chamisso literature that includes writers such as Saša Stanišić, Ilja Trojanow, Feridun Zaimoglu, Doron Rabinovici, Rafik Schami, Olga Grjasnowa, Katja Petrowskaja e Herta Müller. These writers, who are not German native speakers, represent in their individual experiences the proteiform disposition of plurilingualism.

Stefano Franchini, *The Limits of the Discourse. How the Law Makes Literature blasphemous. A Preliminary Reflection*

This paper presents my first reflections on the project conceived by the Research Department of the Istituto Italiano di Studi Germanici in Rom which focuses blasphemy and art freedom in the German literature from the Enlightenment to the 20th century. The analysis deals in particular with the main methodological problems that arise when blasphemy is studied historically, i.e.: as preliminary and operative definition of the notion; as identification of the most suitable sources to implement the adopted definition; and finally as valid periodization. Aiming to avoid a subjective and arbitrary selection of authors I consider blasphemy as historical product of repressive law involving a penal accusation, and



therefore I assume each time the legal definition in force. If an artistic discourse does not formally break the penal law, it cannot be defined as blasphemous, because it gradually turns into social custom and imperceptibly becomes new linguistic, cultural or moral habit. Thus exclusively literary works sentenced as blasphemous by censorship authorities or by a legal judge can be taken into account by this investigation.

Marco Tedeschini, *The Idealism-Realism Controversy in Phenomenology: A Case-Study for the Konstellationsforschung?*

Konstellationsforschung is a historic-philosophical method of inquiry, which has developed during the late 80's of the last century. Though its important results concerning the origins of German romanticism and idealism, it has not been applied to new themes of research. The present paper aims at presenting a new theme for this methodology. I will try to show that controversy idealism-realism in phenomenology, which took place in the second half of the 20's, represents a proper field of application for this method. Indeed, I suggest that such controversy make phenomenologists the thinkers they have been all along their following lives and that they influenced Husserl's path to his transcendental phenomenology.

Roberto Ventresca, *A Flawed Germanization. Economic Cultures and Political Conflicts in Western Europe During the Great Recession (2010-2015). Notes for a Research*

The paper overviews the main historiographical issues on which the research project titled *A Flawed Germanization. Economic Cultures and Political Conflicts in Western Europe during the Great Recession (2010-2015)* will be built. Starting from a short reconstruction of the main factors behind the outbreak of the 2007-2008 Great Recession in Western Europe, this essay takes into account the main topics the research will deal with, such as the policies promoted by the European Union in order to face the economic and financial crisis in the time between 2010-2015 (i.e. the creation of the European Financial Stability Facility, the setting up of the so-called fiscal compact) and the role played by Germany in the conceptualization of such measures. According to this, the research aims at understanding whether and to what extent the policies promoted by the actors – conceived at both national and supranational levels – of post-2007 European governance were deeply intertwined with some of the most significant economic cultures that have been contributing to shape the very features of European integration history over the last decades, such as German *ordo-liberalism* and Anglo-Saxon neo-liberalism.