

Notes on Contributors

FRANCA BACCHIEGA, a poet and a novelist, teaches American Literature at the University of Urbino. Her critical work includes a volume on Robinson Jeffers (*La natura, la scienza, la poesia*, 1981), a study of the "double" in European literature (*Il doppio*, 1984) and essays on Eliot, Forster and the Victorian novel. She is the editor of *Sotto il quinto sole* (1990), an anthology of chicano poets.

MASSIMO BACIGALUPO is Professor of American Literature at the University of Genoa. He is the author of many critical studies on, among others, Pound, Melville, Stevens, Frost and Coleridge.

DANIELA DANIELE is a post-doctoral fellow at the University of Turin. She completed her doctorate in English Studies at the University of Genoa and a Ph.D. in Comparative Literature at CUNY. She has published essays on Alcott, Plath, Pynchon, Barthelme and Laurie Anderson.

ROBERTO MARIA DAINOTTO is a Ph.D. candidate in Comparative Literature at New York University. He teaches literature both at NYU and at the New School for Social Research.

ANNA SECCO is an independent scholar working primarily on Native American literature and culture. She has published essays on Bradstreet and Whitman, and has translated and edited a collection of poems by Philip Hodgins.

Abstracts

FRANCA BACCHIEGA, "Leo Romero: un poeta dalla parte della luna."

Leo Romero is a Chicano poet from northern New Mexico whose work makes use of the oral tradition of his people. In her presentation, Bacchiega highlights this poet's indebtedness to his land and culture, as well as the originality of his delicate portrayal of that tradition.

ROBERTO DAINOTTO, "Myth and Carnival in Robert Coover's *The Public Burning*."

Fictions, Coover tells us, are social rituals instituting a sense of reality. In *The Public Burning*, reality as recorded in the official documents of the Rosenberg trial amounts to nothing more than the fiction created by the novel's first person narrator, Richard Nixon. Nixon's monologic *historia* is a sacrificial ritual which aims at renewing (quite literally, making *novel*) the very myth of America—and Coover's seems to be a final ritual performed to release the hold of that myth.

DANIELA DANIELE, "Transactions in a Native Land: Mixed-blood Identity and Indian Legacy in Louise Erdrich's Fiction."

Erdrich is a *metis* Chippewa writer whose multivoiced semi-auto-biographical fiction expresses the Indian mixed-bloods' complex mediation between the marginal world of the reservations and their urban surroundings. Problematically suspended between her ethnic memory and her role as an active cultural agent in the white world, Erdrich advocates a crossing of boundaries between the white and red cultures and effectively dramatizes their dialogue through a series of portraits of half-breed women. Finally, by deconstructing sanctioned Indian stereotypes, Erdrich provides a "mixed-blood" version of the colonialist theme of ethnic intermarriage.

ANNA SECCO, "The Search for Origins through Storytelling in Native American Literature: Momaday, Silko, Erdrich."

Native American literature reveals a continuity with the tradition of storytelling which forms the core of Native American culture. In their storytelling, the three writers discussed in this essay search for their cultural and historical identity and grapple with the tensions inherent in being mixed-blood. In so doing, they affirm and "make new" the everlasting value of their ancestral past.