

## Notes on Contributors

MICHELE BOTTALICO, Associate Professor of American Literature at the University of Salerno, has published extensively in the field of American Literature. The author of *Tra Cielo e Terra. La poesia di Anne Bradstreet*, he has translated and/or edited several British and American Novels, the latest of which are Charles Brockden Brown's *Edgar Huntly* (Passigli, 1999) and Alejandro Morales' *The Rag Doll Plagues* (Quattroventi, forthcoming).

IAIN HALLIDAY currently teaches at the University of Catania where he is English language lector. He has written on a variety of topics and authors, including American painting and architecture, E.M. Forster and Giuseppe Tomasi di Lampedusa. At present his research interests include translation studies and he also works as a translator, from Italian into English, most recently having translated Claudio Magris's *Microcosmos* (Harvill, London, 1999).

CRISTINA OSSATO teaches American language and culture at the University of Venice. She graduated at the University of Venice in 1993 with full marks and honors, and completed her Ph.D. in Anglistica at the University of Pisa in 1998. She is interested in 18<sup>th</sup> and 19<sup>th</sup> century American and English literature and has published articles on Margaret Fuller, James Clarke, Ralph Waldo Emerson and Thomas Carlyle. She presently has a book in print on Thomas Carlyle, entitled *Sartor Resartus, ovvero la creazione di un Nuovo Milo*.

CATERINA RICCIARDI teaches at Università di Roma Tre. She has extensively written on American Modernism, specifically on Gertrude Stein, Djuna Barnes, Wallace Stevens, W.C. Williams, William Faulkner. She has also published several articles on Canadian authors and edited collections of contemporary Canadian poetry in Italian translation. Her books include *EIKONEΣ: Ezra Pound e il Rinascimento* (1991) and *Northrop Frye e le firzioni supreme* (1992).

FEDERICO ROMERO is Associate Professor of North American History at the University of Bologna. His research interests and his publications have focused on U.S. labor history, U.S. foreign policy (*L'impero americano*, 1996)

and the history and concept of "Americanization". He is the co-author of a text-book on the history of the US from 1945 to the present (*Gli Stati Uniti dal 1945 a oggi*, 1996) and is working at a history of the Cold War.

Doc ROSSI is Chair of the Department of Modern Languages and Literature at John Cabot University, and Resident Librarian at the Centro Studi Americani, both located in Rome. Working in both Literary Studies and Music, he has published works on Shakespeare and Brecht, the Beat Generation, F. Scott Fitzgerald, Thomas Pynchon, guitarist Jerry Donahue, and he has prepared a modern edition of Thomas Robinson's *New Citharen Lessons (1609)*.

## Abstracts

MICHELE BOTTALICO, "The Illusion of Myth: Hollywood in *The Love of the Last Tycoon: a Western*".

The title that Matthew Bruccoli considers more appropriate to Fitzgerald's novel in progress suggests that the primordial myth of Eros and the modern myth of Hollywood, illusory and deceptive yet harbingers of renewed vitality, are intertwined in Fitzgerald's text. In the wake of Roland Barthes' analysis of modern mythology, this essay explores the polysemic fertility of the Hollywood myth and narrative strategies used by Fitzgerald to present it.

IAIN HALLIDAY, "Two Gatsbys: Translation Theory as an Aid to Understanding".

How we read, how we understand, has become one of the most pressing questions in literary studies today. We inhabit the hermeneutic age. Drawing on George Steiner's concept of "understanding as translation", this paper seeks to present interlingual translation as a paradigm for interpretation and understanding and deals specifically with two Italian translations of Fitzgerald's *The Great Gatsby*.

CRISTINA OSSATO, "Women's education and the flourishing of the fine arts in eighteenth-century America".

This paper focuses on the debate over women's education in the eighteenth century. Articles from journals, but also treatises, pamphlets, essays, and literary books are taken into consideration in order to give the controversial, often ambiguous atmosphere of the debate. Special emphasis is given to the role of the fine arts in the development of female education: on the one hand, they represented a remedy against her vanity, and a way to express her intellectual side, on the other hand, they represented a threat to the stability of traditional domesticity.

CATERINA RICCIARDI, F. Scott Fitzgerald and Rome.

"F. Scott Fitzgerald and Rome" focuses on Fitzgerald's view of Rome where, with Zelda, he spent a few weeks in 1921 and the whole winter of 1924-1925. As two little known sketches - "Three Cities" (1921) and "The High Cost of Macaroni" (1954) - show, that experience proved to be quite disappointing. In particular, Fitzgerald profoundly disliked the vulgar atmosphere of Fascist Rome. Thus, the dream of the eternal city - which he uses somewhat ironically in *This Side of Paradise* and in *The Beautiful and Damned*- was to reveal its tragic flaws in *Tender Is the Night*, where Rome plays a fatal role very much in the tradition of Hawthorne and James.

FEDERICO ROMERO, 1898, "History and memory"

It is almost a truism that the war of 1898 was a turning point in American history. But where did it turn to? The essay explores the major historical interpretations and stresses the transitional character of the event, which foreshadowed only a few of the future features of US international relations, while at the same time retaining conspicuous elements of the past. It is then argued that this unresolved ambiguity features very prominently in present day memories and remembrances - here analyzed via the centennial's production of websites as well as printed matters. Current views of 1898 symptomatically emphasize its multiracial and gendered aspects, but turn a blind eye to the shifting nexus of power inherent in the war's origins and results. History's ambiguities are thus replicated and magnified in memory.

Doc ROSSI, "Fantasies and Fools: Allegory in the Tales of F. Scott Fitzgerald"

This essay attempts to explain how Fitzgerald uses formal elements of allegory to cross the boundaries of the real and the fictive, thus taking readers into 'a third area' that opens out onto a larger, 'suggested world', where they are expected to look for meaning beyond the reality represented. Like Brecht, whose *Verfremdungseffekt* is intended to demonstrate that things are seldom what they seem, especially the most common-place, that they need to be observed in context to be understood and acted upon, Fitzgerald places reality within ironicizing quotation marks: elements from the world outside the text are selected for use within the text, combined and presented quite candidly as realist fiction in order to point the reader in the direction of that suggested world.