

Notes on Contributors

GIANFRANCA BALESTRA is Associate Professor of American literature at the University of Siena and on the board of the Italian Association for American Studies. A specialist in the literature of the fantastic, she has published book-length studies on the 19th century American short story (*Studio sul territorio neutrale. Raccontifantastici dell'Ottocento americano*, 1986), on Edgar Allan Poe (*Geometrie visionarie. Composizione e decomposizione in Edgar Allan Poe*, 1990), and on Edith Wharton's ghost stories (*I fantasmi di Edith Wharton*, 1993). She has also written essays on Wharton's realist fiction and on contemporary literature of the United States, Canada, and the Caribbean.

MARINA COSLOVI teaches English and American literature, culture and translation at the University of Venice. She graduated at the University of Venice in 1992 with full marks and honors, and in 2000 she completed her Ph. D. studies with a dissertation on the Italian translations of Dorothy Parker. She has published articles on Washington Irving, Thomas Pynchon, Gertrude Vanderbilt Whitney, American culture in postwar Italian women's magazines. She is now working on Italian translations of American writers in the 1930s and 1940s.

PAOLA A. NARDI graduated in Foreign Languages and Literatures at the Catholic University of Milan with a dissertation on *The Urban Space in the Works of Edith Wharton*. She was granted a scholarship by the same University for a Doctoral Program in Anglo-American Literature and she is now writing her Doctoral Thesis on the theme of space in the poetry of Marianne Moore. She has published an essay on the poetry of Thom Gunn, *Linearità e Circolarità in 'The Discovery of the Pacific' di Thorn Gunn*, "Strumenti Critici", Anno XIV, Settembre 1999, fascicolo 3, while the essays "*Cold Fires*": *figure del freddo e del caldo in 'Ethan Frome' e 'Summer' di Edith Wharton and Marianne Moore and Egypt* will be published respectively in the journal "L'analisi linguistica e letteraria" issued by the Foreign Languages Department of the Catholic University of Milan and in the proceedings of the AISNA Biannual International Conference held in Genoa in November 2001 on the theme "America and the Mediterranean".

GRAZIELLA FANTINI took her degree in American Literature at Ca' Foscari University of Venice and wrote her dissertation on *Faulkner's War Birds. The Limit and War* (unpublished). Her main interests are in nineteenth- and twentieth-century American Literature. She is currently doing her Ph. D. in Venice.

Abstracts

GIANFRANCA BALESTRA, CLAUDE McKAY's *Banana Bottom*: a Fictional Return to Jamaica

To consider Claude McKay exclusively as a Harlem Renaissance figure limits appreciation of the variety and complexity of this work. After his emigration to the United States in 1912, he never went back to his native Jamaica, but returned to it imaginatively in 1933 with *Banana Bottom*, a novel which stages the cultural clash at the center of his personal and poetic world. This essay focuses on matters of race and class that were McKay's concerns throughout his career as well as on gender issues dramatized by the choice of a female protagonist. *Banana Bottom* is especially representative of the Caribbean experience of hybridism, migration, displacement, colonization, and slavery, but also of the sometimes neglected multicultural layers of American literature. By highlighting McKay's roots and background, this novel serves as a useful counterpoint to his participation in the Harlem Renaissance, "a long way from home".

MARINA COSLOVI, "Dorothy Parker and Italian Women's magazines"

In the postwar period, in Italy, Dorothy Parker enjoyed a moment of popularity with two women's magazines, *Grazia* and *Annabella*, which published six of her short stories between 1946 and 1950. This essay analyzes the Italian translations in order to show how they both reflected and influenced the kind of reading of Parker's stories that was expected from the audience of these magazines as opposed to the original American audience, the readers of *Cosmopolitan*, *The New Republic* and *The New Yorker*.

PAOLANARDI, Marianne Moore's "Granite and Steel": a late Perspective on New York City

Marianne Moore lived in New York for over 50 years, uninterruptedly, taking part in the city's intense social life, particularly since the '50s. Some of the poet's most beautiful poems are located in New York, centered on some aspects or activities of the city's daily life or on the city itself as a specific kind of space different from other spaces such as the sea, the wilderness or Europe. The goal of my essay is to show that "Granite and Steel", published in 1966, is the result of the poet's life-long relationship with New York and that it is one of the most powerful poems Moore has written about this city. Reminiscent in its structure and in its organizing principle of her early, and more famous, poems on the subject, "Granite and Steel" testifies also the evolution of her perceptions in relation to this city. This poem is the poet's best example, among her later works, of her response to the city, a response started during her college years and present in all her *oeuvre*, although to different degrees.

GRAZIELLA FANTINI, Faulkner's *War Birds / A Ghost Story*: a Screenplay and its Relationship with Faulkner's Fiction

This brief essay analyzes the relations between Faulkner's film work and his fiction, in the script *War Birds*, which Faulkner wrote in 1932 for Howard Hawks during his first period in Hollywood, when he worked at MGM. The story is based on a diary kept by an aviator who died in World War I in France. Faulkner draws on his fictional world, on the Yoknapatawpha myth revisiting the Sartoris Clan, but something new happens. He renews the myth.

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