

## Notes on Contributors

MARINA CAMBONI graduated and then taught at the University of Rome. She currently holds the Chair of Anglo-American Literature at the University of Palermo. She has written on G. Stein, H. D., A. Ginsberg, W. Whitman and V. Woolf. Her published works include: Adrienne Rich, *Come la tela del ragno. Poesie e Saggi* (1985); *Progetto Virginia Woolf. Parole. Immagini* (1985); Anne Sexton, *La doppia immagine e altre poesie* (1989); *Il corpo dell'America: Leaves of Grass 1855. Introduzione all'opera di Walt Whitman* (1990).

MARIA GIULIA FABI is a Ph. D. candidate in the Department of Ethnic Studies at Berkeley. Her dissertation will examine the theme of "passing" in Afro-American fiction (1850-1920).

DONATELLA IZZO is a tenured researcher in American Literature at the University of Pescara. She has written essays on Dickens, Melville, Howells and Anderson and, in collaboration with Paola Cabibbo, a critical study of *The Great Gatsby*. She is the author of several essays and two books on Henry James: *Henry James* (1981) and *Quel mostro bizzarro. Henry James nella cultura italiana, 1887-1987* (1988). She has also edited a collection of studies on the *mise en abîme*.

FRANCESCO MULAS is a tenured researcher in the Istituto di Germanistica e Slavistica at the University of Sassari. He has published widely on both English and American literature and has translated into Italian Robert Frost's *A Masque of Reason* and *A Masque of Mercy*. In 1983 and 1986 he was awarded a visiting scholarship by the University of Chicago, and in 1985 a C. N.R.-NATO fellowship, to do research on Italian American authors.

GORDON POOLE is a tenured researcher at the Istituto Universitario Orientale in Naples. His scholarly interests range from the Puritans and the American Renaissance, especially Melville and Hawthorne, to the twentieth century (F. M. Crawford, J. London, H. Roth). He has edited Melville's "At the Hostelry" and "Naples in the Time of Bomba," as well as the acts of the conference "Il magnifico Crawford, scrittore per mestiere."

PAOLA ZACCARIA is associate professor of Anglo-American Literature in the Facolta di Lettere, University of Basilicata. Her research interests lie mainly in experimental writing, nineteenth century American literature, theory of literature and women's writing. Her published works include studies of W. H. Auden, J. Joyce, S. Beckett, D. Barnes, V. Woolf, A. Lorde, K. Mansfield, C. Rossetti, K. Blixen, E. A. Poe and American literary movements. She is a regular contributor to *Il piccolo Hans*, *Lingua e stile* and the annals of the University of Naples, the University of Bari and the University of Potenza.

## Abstracts

MARINA CAMBONI, "Il tempo in una stanza. Bid Me to Live di H. D."

Challenging its definition as *roman à clef*, Camboni reads H. D.'s *Bid Me to Live* as a "time" novel where Julia Ashton's war-and-love story is the "surface story" of a multi-layered narrative which has at its core the search of a woman writer for identity and recognition. The closed room where most of the story is set functions both as a metaphor of the mind and as the narrative transformation of the symbolic numbers 3 and 4, and their product, 12. In H. D.'s thought, the number 12 stands for cyclic time, which transforms everything and makes the experience of eternity accessible to the human mind. The title, a quotation from Herrick's madrigal "To Anthea," stands for a literary heritage where love and death are always connected, and women are assigned the place of the Muse. By the end of the story Julia, claiming for herself the place of subject and maker of works of art, envisages the possibility that the madrigal becomes the matrix of love and resurrection.

MARIA GIULIA FABI, "*The Coquette*, or the Ambiguities. On the Fiction and the Reality of Independence in the New Republic."

In *The Coquette* (1797), Hannah Foster creates the first female individualist in American literature, Eliza Wharton, but places her within the restrictive and punitive confines of a conventional seduction narrative. The heroine's covert manipulation of sexual double-standards emerges as an ill-fated, single-handed fight against larger socio-biological forces, and results in ruin and death. The rhetoric of renunciation in which Eliza's doubtful redemption narrative is couched barely disguises the innovative and disturbing quality of her story.

DONATELLA IZZO, "'Daisy Miller' e il discorso dell'ideologia."

The narrative situation in Henry James's "Daisy Miller" is one that is basic to patriarchal culture: a woman, allowed no voice and point of view of her own, is seen, interpreted, and judged by a male eye and voice placed in an authoritative position. This essay analyses the ways in which textual strategies deconstruct rather than endorse such a situation, by foregrounding the workings of ideology and by undermining Winterbourne's textual authority and, as a consequence, the patriarchal and logocentric thinking of which he is made a representative. In its refusal to provide an authoritative last word on Daisy, the text aligns itself with her active rebellion against that mode of thinking, and with her choice of openness and *différence*.

FRANCESCO MULAS, "Un'altra 'imitation' di Robert Lowell."

This essay traces the origin of "Will not Come Back (Volverán)" by Robert Lowell, which he never openly stated to be either an original poem or a translation-or rather an "imitation," as he used to call this sort of composition. Mulas also points out the differences between this poem and the sonnet by Gustavo Adolfo Becquer, a well-known Spanish romantic poet who inspired Lowell. A close analysis of the two poems shows what is preserved of the original and what is new in Lowell's re-interpretation.

GORDON POOLE, "The Drunken Scheherazade: Self-Reflection in Jack London's *The Road*, *Martin Eden* and *John Barleycorn*."

Poole's reading of the London works chosen for their autobiographical interest brings out a complex conflict: hard drinking encroaches more and more on London's workaholic writing, the obsessive 5,000 words a day. The nihilistic and pessimistic truths revealed in his alcoholic stupor give the lie to the false ideals and illusions, such as Socialism, he believes himself to be peddling in his writings. Paradoxically, these falsities, related to female nurture, are life-sustaining, whereas boozing, associated with male camaraderie, expresses a deep death-wish.

PAOLA ZACCARIA, " 'Silence - A Fable' di Edgar Allan Poe: la lotta fra scrittura del visibile e scrittura dell'udibile."

There is no doubt that Poe's writing bears the traces of an excessive compulsion for repetition. The essay analyses "Silence," a short 'fable' written in 1833-35, in which the over-recurrence of repetition mirrors pain, anxiety, awe, and death by dramatizing the conflict between representational and metanarrative concerns. The split between the descriptive and the narrative modes is traced back to the opposition between sight and hearing - an opposition that results in near silence.