

DANTE'S NEW LIFE
IN 20TH-CENTURY
LITERATURE & CINEMA

Modern Intertextual Appropriations of Dante

The literary appropriation of Dante during the 20th century has been enormous and would seem to justify T.S. Eliot's assertion that "Dante and Shakespeare divide the modern world between them," critic Harold Bloom's claim that Dante (after Shakespeare) is "the second center, as it were..." of the Western Canon, or the more moderate, yet, acute critic of Dante's modern appropriation, Stuart MacDougal's statement: "Dante's impact on the major writers of the modern world has far exceeded that of Shakespeare."

Dante's influence is evident in modern major literary traditions from T. S. Eliot to William Butler Yeats, Albert Camus to Jean-Paul Sartre, Jose Luis Borges to Derek Walcott, Stefan George to Peter Weiss, Giorgio Bassani to Giuseppe Ungaretti.

How does one explain this fascination with Dante and especially with his principal work, "La Divina commedia" --the "Divine Comedy"? What are the textual characteristics of Dante's masterpiece which make it an apt vehicle for literary appropriation, thereby allowing it to enjoy such a sustained cultural afterlife and to achieve the great time or macrotemporality so eloquently described by Bakhtin in his proverbial formulation?

Moreover, which of the more accidental factors (taste, world view, political agenda, strong advocates, etc.) may account for the continuing allure of Dante for novelists, poets, playwrights, filmmakers, and readers, despite the fact that this Florentine poet had been overshadowed by Petrarch and his works for almost 300 years?

This colloquium, organized by Massimo Ciavolella (UCLA) and Amilcare Iannucci (University of Toronto), explores these issues as well as the actual workings of intertextual appropriation of Dante and the various forms it takes, from citation to allusion, to imitation and parody.

Advance registration for Friday and Saturday colloquium sessions is requested.

Admission is free. Seating is on a first-come, first-seated basis.

To register, or for further information, please contact:

UCLA Center for Medieval and Renaissance Studies (CMRS)

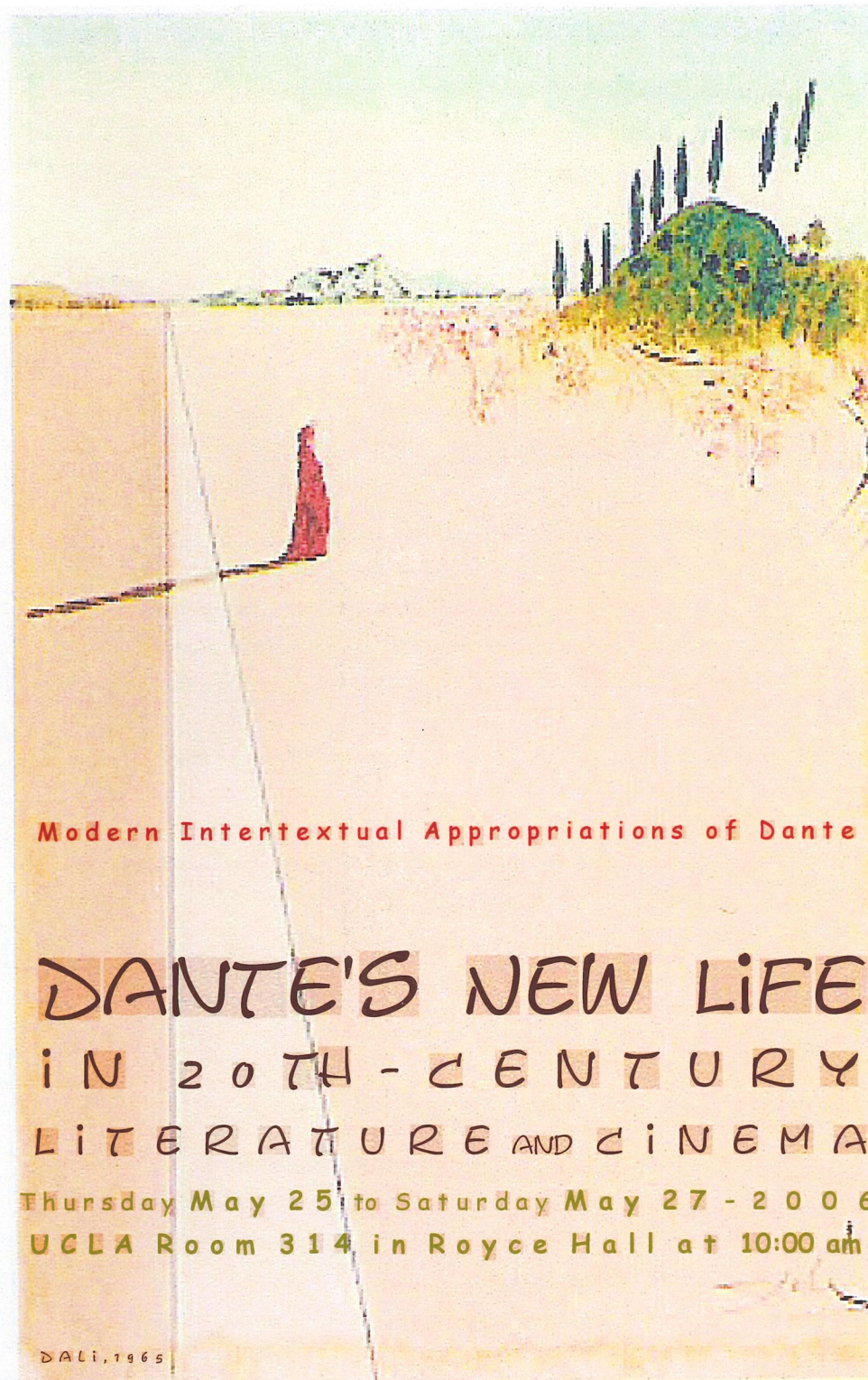
310.825.1880

cmrs@humnet.ucla.edu

UCLA Campus parking permits can be purchased for \$8/day from the UCLA Parking Services kiosk located at Hilgard & Westholme Avenues. Ask the attendant for the closest Lot to the Dante Conference in Royce Hall.

Parking is available in the Lot adjacent to the Italian Cultural Institute at 1023 Hilgard Avenue.

Salvador Dalí: Departure for the Great Journey, Inferno: Canto I. Woodblock print: 1965



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Thursday May 25 to Saturday May 27 - 2006

UCLA Room 314 in Royce Hall at 10:00 am

DALÍ, 1965

Thursday, May 25, 2006 - Italian Cultural Institute - 1023 Hilgard Avenue

8:00 pm Screening of early films of Dante's "Divine Comedy": (Paolo and Francesca, 1908; The Inferno, 1911; and others), to be followed by a special performance with renowned Florentine stage actor **SANDRO CAROTTI**.

Friday, May 26, 2006 - UCLA, Royce Hall - Room 314

9:30 COFFEE

10:15 WELCOMING REMARKS

Brian P. Copenhaver, Director

UCLA Center for Medieval and Renaissance Studies

Lee Walcott, Managing Director, Ahmanson Foundation

Massimo Ciavolella, Chair, UCLA Department of Italian;

Associate Director, UCLA Center for Medieval and Renaissance Studies

Moderator: Roberto Fedi (University for Foreigners at Perugia, Italy)

10:30 Mary A. Watt (University of Florida)

"Quella dolce terra latina ...": The Dantesque Landscape of Moravia's "La ciociara" (Two Women).

11:15 Ferruccio Farina (University of Urbino, Italy)

La riscoperta della Francesca del 1795.

12:00 LUNCH (UCLA)

1:30 Piotr Salwa (Warsaw University, Poland)

Dante tra i polacchi: un monumento inquietante.

2:15 Rossend Arques (Autonomous University of Barcelona, Spain)

Dante in the Hell of Literature After Auschwitz.

3:00 Karla Mallette (Miami University)

Parte per te stesso: Dante as Poet of Exile and Resistance.

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Saturday, May 27, 2006 - UCLA, Royce Hall - Room 314

9:30 COFFEE

Moderator: Roberto Fedi (University for Foreigners at Perugia, Italy)

10:00 Natascia Tonelli (University of Siena, Italy)

La morte di madonna: Dantean Motifs in 20th-Century Italian Metrical Poetry.

10:45 Robert Di Pede (McGill University, Canada)

Dante in Post/Modernity: Conversations about Identity.

11:30 Guido Santato (University of Padua, Italy)

Dante in Pasolini.

12:15 LUNCH (UCLA)

1:45 Raffaele Pinto (University of Barcelona, Spain)

Dante e Buster Keaton: la mediazione comica del desiderio.

2:30 James Miller (University of Western Ontario, Canada)

The Straight Way Lost: Jarman and Rauschenberg Under the Rain of Fire.

3:15 Patrick Rumble (University of Wisconsin, Madison)

"Trasumanar significar per verba /per urli": Dantesque Experiments in Pasolini, Wittig, and Godard.

4:00 CLOSING REMARKS: Massimo Ciavolella (UCLA)

The Dante colloquium is sponsored by the Ahmanson Foundation in association with UCLA Department of Italian, with generous support from UCLA Center for Medieval & Renaissance Studies, Charles Speroni Chair in Italian Studies, and the Italian Cultural Institute, Los Angeles.