



UNIVERSITÀ
DEGLI STUDI
DI GENOVA

THE LITERARY IMAGE & THE SCREEN



**UNIVERSITY OF GENOA
5TH-6TH SEPTEMBER 2019**



UNIVERSITÀ
DEGLI STUDI
DI GENOVA

LCM

DIPARTIMENTO DI LINGUE E CULTURE MODERNE

THE LITERARY IMAGE
&
THE SCREEN

INTERNATIONAL CONFERENCE

5TH-6TH SEPTEMBER 2019

THIS CONFERENCE AIMS TO EXPLORE THE CONNECTIONS AND RELATIONSHIPS BETWEEN LITERATURE AND THE SCREEN, FROM THE PRE-CINEMATIC AGE TO THE ERA OF TELEVISION AND NEW DIGITAL TECHNOLOGIES. THE DIALOGUE BETWEEN DIFFERENT GENRES OF LITERATURE AND FILM HAS BEEN CRUCIAL IN THEIR RESPECTIVE DEVELOPMENTS FROM THE BIRTH OF CINEMA TO THE PRESENT DAY. MOREOVER, VARIOUS TEXTS AND AUTHORS IN LITERATURE OF THE PRE-CINEMATIC ERA CAN BE ANALYSED THROUGH FILM TECHNIQUES AND BE REGARDED AS, IN SOME WAYS, ANTICIPATING THEM.

THIS CAN LEAD US TO ASK SOMEWHAT QUIRKY QUESTIONS: IS IT POSSIBLE TO PERCEIVE ELEMENTS IN DANTE'S WORKS WHICH CAN BE UNDERSTOOD IN TERMS OF FILM-EDITING? HOW AND WHY DOES FLAUBERT USE CLOSE-UPS IN HIS NOVELS AND CAN CINEMATIC THEORY OFFER FURTHER INSIGHT INTO HIS LITERARY TECHNIQUES? COULD THE STUDY OF LIGHT AND COLOUR IN CINEMA BE USEFUL IN DISCUSSING MODERNIST POETRY OR SURREALIST PROSE? SUCH QUESTIONS COULD ALSO BE ASKED IN THE OPPOSITE DIRECTION AND WE COULD APPLY TECHNIQUES AND APPROACHES FROM LITERARY CRITICISM TO THE CINEMATIC.

A CROSS-MEDIA APPROACH, AIMED AT UNDERSTANDING THE RECIPROCAL INFLUENCES BETWEEN THESE VARIOUS ARTISTIC FORMS, AS SEEN FROM THE POINT OF VIEW OF TECHNIQUES OF REPRESENTATION, THEORETICAL EXCHANGES AND THE CIRCULATION OF WORKS, WILL SHED NEW LIGHT ON IDEAS IN, AND THEORIES OF, BOTH LITERATURE AND THE CINEMA.

THIS WILL BE THE OPENING EVENT OF A SERIES CO-ORGANISED BY THE UNIVERSITY OF GENOVA AND THE UNIVERSITY OF OXFORD.



CONFERENCE SCHEDULE

DAY 1, SEPTEMBER 5
AULA MAGNA, VIA BALBI 2

- 9:00-9:30 REGISTRATION
9:30-9:45 WELCOME REMARKS
9:45-10:45 KEYNOTE LECTURE
LAURA MARCUS (OXFORD): FILM AND LITERATURE: FROM SILENCE TO SOUND
10:45-11:00 TEA AND COFFEE
11:00-12:30 SESSION 1: CINEMATIC DEVICES IN FICTION AND FILM
12:30-13:30 LUNCH
13:30-14:45 SESSION 2: ANTICIPATIONS: EARLY FILM AND CRITICISM
14:45-15:15 FILM SCREENINGS
15:15-16:45 PARALLEL SESSIONS (3/4)
SESSION 3: CLASSICS THROUGH THE SCREEN (AULA MAGNA, VIA BALBI 2)
SESSION 4: MEMORY AND THE PAST (AULA I, PIAZZA SANTA SABINA 2, 3RD FLOOR)
16:45-17:00 BREAK
17:00-18:30 PARALLEL SESSIONS (5/6)
SESSION 5: KINETIC, CINEMATIC (AULA MAGNA)
SESSION 6: EUROPEAN CINEMA OF THE 1960S AND 1970S (AULA I)
20:00 CONFERENCE DINNER

DAY 2, SEPTEMBER 6
AULA MAGNA, VIA BALBI 2

- 9:00-10:30 SESSION 7: CINEMATIC TECHNIQUES AND POETRY
10:30-10:45 TEA AND COFFEE
10:45-12:15 PARALLEL SESSIONS (8/9)
SESSION 8: THE CREATOR FIGURE: BETWEEN LIFE AND FICTION (AULA MAGNA)
SESSION 9: TELEVISIONING THE LITERARY (AULA I)
12:15-13:15 LUNCH
13:15-14:45 PARALLEL SESSIONS (10/11)
SESSION 10: SOVIET TEXTS AND SOVIET SCREENS (AULA MAGNA)
SESSION 11: CINEMATIC TECHNIQUES IN THE NOVEL (AULA I)
14:45-15:00 BREAK
15:00-16:15 SESSION 12: BENDING GENRES: CONTEMPORARY FORMS IN LITERATURE AND FILM
16:15-16:30 BREAK
16:30-17:30 KEYNOTE LECTURE
NIKOLAJ LÜBECKER (OXFORD): READING FILMS AND WATCHING BOOKS WITH
CONTEMPORARY MEDIA THEORY
17:30-17:45 CLOSING REMARKS



DAY 1, SEPTEMBER 5
AULA MAGNA, VIA BALBI 2

9:00-9:30 **REGISTRATION**

9:30-9:45 **WELCOME REMARKS**

9:45-10:45 **KEYNOTE LECTURE**

Laura Marcus (New College, University of Oxford)
Film and Literature: From Silence to Sound

10:45-11:00 **TEA AND COFFEE**

11:00-12:30 **SESSION I: CINEMATIC DEVICES IN FICTION AND FILM:
METHODS AND THEORIES**
CHAIR: PETER BUDRIN

Marco Bellardi (Trinity College, Dublin)
The Cinematic Mode in Fiction

Benjamin Freidenberg (Hebrew University of Jerusalem)
Intentionality & Point of View: The Semantic Shift
of Movement Verbs in Literature and the Changes in
Meaning of Camera Motion in Film

Peter Buchanan (University of Oxford)
Chaucer and Kurosawa: Medieval and Modern Cine-
matics of Contingency

Iona Gilbert (University of the Western Cape)
Unveiling the Projector Eye in J.M. Coetzee's
In the Heart of the Country

12:30-13:30 **LUNCH**

13:30-14:45 **SESSION 2: ANTICIPATIONS: EARLY FILM AND CRITICISM**
CHAIR: LAURA MARCUS

Zlatina Nikolova (Royal Holloway, University of London)
Thoughts on Film: The Thematic, Linguistic and Criti-
cal Diversity of *Close Up's* Articles on Film



ALEXIS WEEDON (UNIVERSITY OF BEDFORDSHIRE)
'THE TOLL OF THE PIONEER': BRITISH NOVELISTS WHO TURNED
TO FILM

MICHAEL DEVINE (SUNY PLATTSBURGH)
POE, WOOLF, MELVILLE WEBBER: NEW CONTEXTS FOR EARLY
AMERICAN AVANT-GARDE FILM

14:45-15:15 **FILM SCREENINGS**

MANHATTA BY PAUL STRAND AND CHARLES SHEELER
(1921/10 MIN) AND *BURGH* BY JULIA AND MICHAEL DEVINE
(2015/12 MIN)

15:15-16:45 **PARALLEL SESSIONS (3/4)**

SESSION 3: CLASSICS THROUGH THE SCREEN
AULA MAGNA, VIA BALBI 2
CHAIR: LUISA VILLA

JOSÉ MIRAS (UNIVERSIDAD COMPLUTENSE DE MADRID)
BLATANT DISLOYALTIES OF CINEMA.
ADAPTATIONS OF ROBERT LOUIS STEVENSON'S FICTION:
SOME DIABOLICALLY CLUMSY CASES

POLINA RYBINA (MOSCOW STATE UNIVERSITY)
APPROPRIATING *TESS OF THE D'URBERVILLES*:
FROM R. POLANSKI TO M. WINTERBOTTOM

ELISABETE MARQUES (UNIVERSITY OF PORTO)
ON ADAPTATION - AN ANALYSIS OF *SUNDAY AFTERNOON*,
A FILM BY ANTÓNIO MACEDO

SESSION 4: MEMORY AND THE PAST
AULA I, PIAZZA SANTA SABINA 2, 3RD FLOOR
CHAIR: MARTINA MORABITO

DAULET ZHANAYDAROV (HSE, MOSCOW)
THE HISTORICAL IMAGINATION OF VIKTOR SHKLOVSKY,
SCREENWRITER

J Y IRENE LEE (UNIVERSITY OF CAMBRIDGE)
ARCHIVE OF PLACES, DOCUMENTATION OF RUINS



ÖZGÜR ÇIÇEK (HUMBOLDT UNIVERSITY OF BERLIN)
EXCAVATING LITERARY WORKS IN A TIME OF POLITICAL
PRESSURE: ADAPTING THE PAST OF TURKEY TO CURRENT MO-
MENTS THROUGH TV AND FILM

KSENIJA ILJINA (UNIVERSITY COLLEGE LONDON)
CINEMA, PHOTOGRAPHY AND THE CONCEPT OF POST-MEMO-
RY IN MARIA STEPANOVA'S *IN MEMORY OF MEMORY. ROMANCE*

16:45-17:00 **BREAK**

17:00-18:30 **PARALLEL SESSIONS (5/6)**

SESSION 5: KINETIC, CINEMATIC
AULA MAGNA, VIA BALBI 2
CHAIR: MADELEINE CHALMERS

BIANKA-ISABELL SCHARMANN (UNIVERSITY OF FRANKFURT)
A MONTAGE OF STRIKING POSES: ON (LITERARY) MOVING
IMAGES IN EDITH WHARTON'S *THE HOUSE OF MIRTH*

MATHIAS MEERT (VRIJE UNIVERSITEIT BRUSSEL)
GESTURE AND/AS IMAGE. CINEMATIC AND TEXTUAL MEDIA-
TION OF GESTURES IN FRIEDRICH FREKSA'S *SUMURŪN*

REBECCA CLARK (DARTMOUTH COLLEGE)
LOLITA'S DOLLS ON PAGE AND SCREEN

DOMINIQUE CARLINI VERSINI (UNIVERSITY OF LIMERICK)
TOUCH AND THE HAPTIC IN FRENCH WOMEN'S WRITING
AND FILMMAKING: BLURRED BOUNDARIES

SESSION 6: EUROPEAN CINEMA OF THE 1960S AND 1970S
AULA I, PIAZZA SANTA SABINA 2, 3RD FLOOR
CHAIR: NIKOLAJ LÜBECKER

ANDREA BOSCO (INDEPENDENT/FIPRESCI)
JEAN LUC GODARD'S *LE MÉPRIS*:
CHRONICLE OF A TRANSLINGUISTIC BEDLAM

ANNALISA GIULIETTI (UNIVERSITÀ DI MACERATA)
'CINEMA CAPTURES EVERYTHING IN ITS POETRY':
FELLINI'S AND ZANZOTTO'S *CASANOVA*



BARNABÁS SZÖLLŐSI (UNIVERSITY OF BUDAPEST)
TEXT AND FILM IN JEAN-MARIE STRAUB AND
DANIÈLE HUILLET'S *DALLA NUBE ALLA RESISTENZA* (1979)

20:00

CONFERENCE DINNER

DAY 2, SEPTEMBER 6
AULA MAGNA, VIA BALBI 2

9:00-10:30

SESSION 7: CINEMATIC TECHNIQUES AND POETRY
CHAIR: PANY XENOPHONTOS

ALEX BRASLAVSKY (UNIVERSITY OF OXFORD)
PHOTOGRAPHIC AND PROTO-CINEMATOGRAPHIC TECH-
NIQUES IN THE POETRY OF AFANASY FET (1820-1892)

MADELEINE CHALMERS (UNIVERSITY OF OXFORD)
FROM CINEPOETRY TO THE BULLET TIME OF REPRESENTA-
TION: IMPRESSIONS OF LITERATURE AND FILM WITH RAY-
MOND ROUSSEL

KATHERINE WOOD (UNIVERSITY OF OXFORD)
THE INFLUENCE OF EXPRESSIONIST CINEMATIC TECHNIQUES
ON MIKHAIL KUZMIN'S *THE DEATH OF NERO*

LEONID GANZHA (HSE MOSCOW)
THE CINEMATIC IMAGERY IN SHAMSHAD ABDULLAEV'S
STATIC SURFACE

10:30-10:45

TEA AND COFFEE

10:45-12:15

PARALLEL SESSIONS (8/9)

SESSION 8: THE CREATOR FIGURE: BETWEEN LIFE AND FICTION
AULA MAGNA, VIA BALBI 2
CHAIR: PETER BUCHANAN

ELENA ZAKRYZHEVSKAYA (MOSCOW STATE UNIVERSITY)
THE ACCOMPANIST. OVERCOMING SILENCE

KIRSTEN STROM (GRAND VALLEY STATE UNIVERSITY) MAYA
DEREN IN HAITI: A STUDY IN WORDS AND IMAGES



TATIANA FAIA (UNIVERSITY OF LISBON)
CLICHÉ, UNEXPECTEDNESS, AND THE LITERARY FRIENDSHIPS
OF MODERNIST POETS IN *CONVERSA ACABADA* (1981) AND
ANTONIA (2015)

THOMAS CONNOLLY (PRINCE MOHAMMAD BIN FAHD UNIVERSITY)
FIGURING THE WRITER ON SCREEN:
CHARACTER AND OCCUPATION IN TWO HOLLYWOOD FILMS

SESSION 9: TELEVISIONING THE LITERARY
AULA I, PIAZZA SANTA SABINA 2, 3RD FLOOR
CHAIR: DANIELE FRANZONI

TAMAR GELASHVILI (TBILISI UNIVERSITY)
'SQUIRTSCREENED FROM THE CRYSTALLINE WORLD': THE IM-
PORTANCE OF TELEVISION IN JAMES JOYCE'S *FINNEGANS WAKE*

VENIAMIN GUSHCHIN (UNIVERSITY OF OXFORD)
A DISSONANT MUSICAL NUMBER: PASTERNAK'S 'NIKOGO NE
BUDET V DOME' IN *IRONY OF FATE*

VÍCTOR HUERTAS-MARTÍN (UNIVERSIDAD DE EXTREMADURA)
'READA FUCKING BOOK!' SAYS HBO. READING ONE'S WAY THROUGH
TRAUMA AND REDEMPTION IN *BOARDWALK EMPIRE*

EDWARD O'ROURKE (UNIVERSITY OF EDINBURGH)
WRITING THE DANDY: TEXT AND THE CITY OF MAEVE BREN-
NAN AND CARRIE BRADSHAW

12:15-13:15 **LUNCH**

13:15-14:45 **PARALLEL SESSIONS (10/11)**

SESSION 10: SOVIET TEXTS AND SOVIET SCREENS
AULA MAGNA, VIA BALBI 2
CHAIR: LAURA SALMON

IGOR KRAVCHUK (INSTITUTE OF RUSSIAN LITERATURE)
THE CLASSIC BEFORE THE COURT: FYODOR DOSTOEVSKY IN
LIMBO OF THE SOVIET AESTHETIC CANON

VICTORIA BUYANOVSKAYA (HSE MOSCOW)
THE VISUAL POETICS OF *THE TALE OF THE MILITARY SECRET, MAL-
CHISH KIBALCHISH AND HIS FIRM WORD* (1933) BY ARKADY GAIDAR



YULIYA KOZITSKAYA (HSE MOSCOW)
THE IMAGE OF A NATIONAL HERO IN SOVIET KAZAKH LITERATURE AND CINEMA OF THE 1930S

MICHAEL NICHOLSON (UNIVERSITY OF OXFORD)
THE GENERIC CONTEXT OF ALEKSANDR SOLZHENITSYN'S
'LITERARY FILM SCENARIO' *TANKS KNOW THE TRUTH*
(ZNAVUT ISTINU TANKY), 1959

SESSION II: CINEMATIC TECHNIQUES IN THE NOVEL
AULA I, PIAZZA SANTA SABINA 2, 3RD FLOOR
CHAIR: NATALIA OSIS

CHIARA FORTE (UNIVERSITY OF GENOA)
LORD JIM: A CINEMATIC READING

ENRICO SINNO (UNIVERSITY OF PAVIA)
WRITING, DREAM AND MONTAGE IN LUIGI MALERBA'S EARLY NOVELS

TATIANA BYSTROVA (MOSCOW CITY UNIVERSITY)
CINEMATIC TECHNIQUES AND VISUAL IMAGE IN GIUSEPPE GENNA'S *ITALIA DE PROFUNDIS*

14:45-15:00

BREAK

15:00-16:15

SESSION I2: BENDING GENRES:
CONTEMPORARY FORMS IN LITERATURE AND FILM
CHAIR: BIANKA-ISABELL SCHARMANN

JUEUNHAE RUTH KNOX (UNIVERSITY OF GLASGOW)
#NOFILTER: FORKING HASHED LIGHTNING THROUGH INSTA-
POETRY, POE(T/M)-TAGGING, AND LITERARY NATURALISM

STELLA POLI (UNIVERSITY OF GENOA)
"IT'S A SLIPPERY SCREEN": CONTEMPORARY POETRY AND NEW MEDIA

EMILY RAYMUNDO (DARTMOUTH COLLEGE)
QUEER LIQUIDITY AS FORM

16:15-16:30

BREAK



16:30-17:30

KEYNOTE LECTURE

NIKOLAJ LÜBECKER (ST JOHN'S COLLEGE, OXFORD)
READING FILMS AND WATCHING BOOKS WITH
CONTEMPORARY MEDIA THEORY

17:30-17:45

CLOSING REMARKS



KEYNOTE SPEAKERS



LAURA MARCUS IS GOLDSMITHS' PROFESSOR OF ENGLISH LITERATURE AND FELLOW AT NEW COLLEGE, UNIVERSITY OF OXFORD. LAURA MARCUS'S RESEARCH AND TEACHING INTERESTS ARE PREDOMINANTLY IN NINETEENTH- AND TWENTIETH-CENTURY LITERATURE AND CULTURE, INCLUDING LIFE-WRITING, MODERNISM, VIRGINIA WOOLF AND BLOOMSBURY CULTURE, CONTEMPORARY FICTION, AND LITERATURE AND FILM. HER BOOK PUBLICATIONS INCLUDE *AUTO/BIOGRAPHICAL DISCOURSES: THEORY, CRITICISM, PRACTICE* (1994), *VIRGINIA WOOLF: WRITERS AND THEIR WORK* (1997/2004), *THE TENTH MUSE: WRITING ABOUT CINEMA IN THE MODERNIST PERIOD* (2007), *DREAMS OF MODERNITY: PSYCHOANALYSIS, LITERATURE, CINEMA* (2014) AND, AS CO-EDITOR, *CLOSE UP: CINEMA AND MODERNISM* (1998) AND *THE CAMBRIDGE HISTORY OF TWENTIETH-CENTURY ENGLISH LITERATURE* (2004).



NIKOLAJ LÜBECKER IS PROFESSOR OF FRENCH AND FILM STUDIES AT ST JOHN'S COLLEGE, UNIVERSITY OF OXFORD WHERE HE TEACHES AND LECTURES ON VARIOUS ASPECTS OF NINETEENTH-, TWENTIETH- AND TWENTY-FIRST-CENTURY FRENCH LITERATURE, LITERARY THEORY AND FILM STUDIES. HIS PUBLICATIONS FOCUS ON CONTEMPORARY AMERICAN AND EUROPEAN CINEMA, FRENCH LITERATURE AND CRITICAL THEORY. HIS 2015 BOOK, *THE FEEL-BAD FILM*, INVESTIGATES LOGICS OF UNPLEASURE IN FILMS BY DIRECTORS SUCH AS CLAIRE DENIS, LARS VON TRIER, GUS VAN SANT, BRUNO DUMONT AND HARMONY KORINE. PROFESSOR LÜBECKER'S MOST RECENT BOOK IS A CO-EDITED VOLUME ON THE AMERICAN FILMMAKER JAMES BENNING (2017).



THE ORGANISING COMMITTEE



PETER BUDRIN IS A DPHIL STUDENT AND CLARENDON SCHOLAR AT LADY MARGARET HALL, UNIVERSITY OF OXFORD. HIS THESIS EXPLORES THE RECEPTION OF THE WORKS OF LAURENCE STERNE IN SOVIET RUSSIA. MORE BROADLY, HE IS INTERESTED IN THE THEORY OF THE NOVEL AND FILM HISTORY, AS WELL AS VARIOUS ASPECTS OF RECEPTION STUDIES.



DANIELE FRANZONI HAS BEEN TEACHING SEMINARS ON AZERBAIJAN AT SAPIENZA UNIVERSITY OF ROME FROM 2016 AND FROM 2018 HAS BEEN TEACHING RUSSIAN LANGUAGE AT THE UNIVERSITY OF GENOA. IN 2019 HE SUCCESSFULLY DEFENDED HIS DOCTORAL THESIS ON SOVIET LITERATURE OF THE BREZHNEV PERIOD. HIS MAIN RESEARCH INTERESTS ARE THE HISTORY OF SOVIET LITERATURE AND CULTURE, THEORIES OF SOCIAL REALISM IN THE POST-STALINIST ERA AND THE RELATIONSHIP BETWEEN POLITICS AND ART IN THE SOVIET UNION.



MARTINA MORABITO IS A PHD CANDIDATE IN RUSSIAN LITERATURE AT THE UNIVERSITY OF GENOA. HER MAIN AREA OF INTEREST IS RUSSIAN SYMBOLISM AND ITS SPATIAL CONCEPTUALISATION OF ASIA AND ANCIENT GREECE. AS WELL AS PUBLISHING ON RUSSIAN ORIENTALISM AND THING THEORY, SHE HAS PUBLISHED AND TRANSLATED THE JAPANESE-STYLED VERSES OF THE RUSSIAN SYMBOLIST WRITERS BELYJ, BRJUSOV AND BALMONT.



NATALIA OSIS IS A PHD CANDIDATE AT THE UNIVERSITY OF GENOA. SHE HOLDS A DEGREE FROM MOSCOW'S GORKY LITERARY INSTITUTE IN PLAYWRITING. HER MANY YEARS OF EXPERIENCE WORKING IN BOTH RUSSIAN AND ITALIAN THEATRE HAVE INCLUDED PARTICIPATION IN A NUMBER OF IMPORTANT FESTIVALS SUCH AS "NET" (NEW EUROPEAN THEATRE), THE "GOLDEN MASK" RUSSIAN NATIONAL THEATRE AWARD, AND THE INTERNATIONAL CHEKHOV FESTIVAL. IN ADDITION TO WRITING VARIOUS SCRIPTS, NOVELS, AND THEATRICAL CRITICISM, SHE HAS EDITED TWO COLLECTIONS OF CONTEMPORARY DRAMA CALLED *PREM'ERA* (2002, 2003).



PANY XENOPHONTOS IS A DPHIL STUDENT AT ST. ANNE'S COLLEGE, UNIVERSITY OF OXFORD WORKING ON THE THEME OF VISUAL IMAGERY AND VISUALITY IN THE WORKS OF THE RUSSIAN WRITER JOSEPH BRODSKY. HE WORKS ON RUSSIAN LITERATURE AND CULTURE FROM THE LATE EIGHTEENTH CENTURY TO THE PRESENT DAY, WITH PARTICULAR EMPHASIS ON RUSSIAN POETRY.



THE SCIENTIFIC COMMITTEE

PROFESSOR LAURA COLOMBINO
PROFESSOR LAURA SALMON
PROFESSOR LUISA VILLA
UNIVERSITY OF GENOA

ACKNOWLEDGEMENTS

WE ARE GRATEFUL TO PAOLO COMANDUCCI, DEAN OF GENOA UNIVERSITY, AND TO ELISA BRICCO, DEAN OF THE DEPARTMENT OF LANGUAGES AND CULTURES, FOR ALL THEIR SUPPORT AND ENCOURAGEMENT. WE ALSO THANK LUISA ZITO FOR HER ASSISTANCE.



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ARTWORK
RUSTAM NB
POSTER/BOOKLET DESIGN
RUSTAM NB AND PETER BUDRIN
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