

Università di Parma
Dipartimento di Antichistica, Lingue, Educazione,
Filosofia (ALEF)

Quattro Incontri di Lingua e Letteratura Inglese

La sezione di Anglistica del Dipartimento ALEF organizza un seminario articolato in quattro incontri in lingua inglese su aspetti della cultura britannica da Shakespeare alla postcolonialità. Gli incontri verteranno su temi letterari e linguistici (in particolare, in quest'ultimo caso, sulla manipolazione della traduzione e il multilinguismo nel cinema).

10 gennaio (h 15.30-17.00): (Michela Canepari) *"The Tiger who Came to Tea and Other Stories: When Translation Meets Ideology"* - Aula B

25 gennaio (h 15.30-17.00): (Micòl Beseghi) *"The Multilingual Screen: How Cinema Represents Linguistic and Cultural Diversity"* - Aula Miazzi

2 febbraio (h 15.30-17.00): (Chiara Rolli) *"Whose Antigone? An Example of Classical Reception: Femi Osofisan's Tègònni (An African Antigone)"* - Aula Miazzi

9 febbraio (h 15.30-17.00): (Gioia Angeletti) *"Shakespeare Our Contemporary: Macbeth and The Tempest Across Temporal and Geographical Boundaries"* - Aula Miazzi

Il seminario si terrà nel plesso dell'Area di Lingue e Letterature Straniere del Dipartimento ALEF (Viale San Michele 9).

Al completamento del seminario, chi lo richiederà potrà ricevere un attestato di frequenza.

Nel caso in cui docenti delle scuole superiori fossero interessati ad accompagnare intere classi, si prega di avvisare la Segreteria Didattica del Dipartimento al numero 0521-034711/905110 o scrivendo all'e-mail: alef.lingue@unipr.it

Abstracts degli incontri

Michela Canepari

***The Tiger who Came to Tea* and Other Stories: When Translation Meets Ideology**

The aim of the lesson is to analyse the ideological potentials of translation, demonstrating how the same source text could result in very different target texts according to the translation strategies adopted. In particular, the first text on which I will focus, demonstrates how the linguistic manipulation of the translation process can result either in an amusing tale for children or in a metaphor of nazism and the discourse of opposition it stimulated. During the conference other examples will be provided in order to show how translation choices can be (and actually have been) exploited to give support or oppose the propagandistic discourses that various (scientific, philosophical etc.) institutions have put forward during the years in the attempt to have their version of reality recognised as absolute.

Micòl Beseghi

The multilingual Screen: How Cinema Represents Linguistic and Cultural Diversity

In the last decades, filmmakers have begun to deliberately include linguistic diversity in their films in an attempt to pursue realism. British and American films in fact increasingly display characters who speak more than one language or who use mixed language variants. These cultural changes have started to undermine the leading position of English as the dominant language in filmmaking. This lesson will discuss the complex relationship between language and characterization, and between language, culture and identity in cinema, showing how multilingual films build fictional worlds where characters use language(s) – among various other resources – to define and negotiate their hybrid identities.

Chiara Rolli

Whose Antigone? An Example of Classical Reception: Femi Osofisan's *Tègònni (An African Antigone)*

As the South African black actor, John Kani, has insightfully remarked in 2000, '*Antigone* addresses itself to any corner of the world where the human spirit is being oppressed.' In recent years, the veracity of Kani's assertion has, indeed, been substantiated by a significant number of world-wide rewritings, including *Antigone in Shatila*, performed by Sirian women now living in a refugee camp of that name. Against this background, Femi Osofisan's *Tègònni (An African Antigone)* stands out as one of the most striking examples of contemporary theatrical adaptations of Sophocles's tragedy. Set in nineteenth-century Nigeria but dealing with issues of political freedom in the Nigeria of the 1990s, Osofisan's text challenges the assumption that canonical aspects of high Western culture

should be universal. Instead, he seems to suggest that the figure of Antigone has been remodelled in and on different terms across the planet and, as such, now 'belongs' to the world in a variety of forms.

Gioia Angeletti

Shakespeare Our Contemporary: *Macbeth* and *The Tempest* Across Temporal and Geographical Boundaries” Gioia Angeletti

In *Recycling Shakespeare* (2000), the playwright and critic Charles Marowitz discusses many different ways in which contemporary authors have engaged with the Shakespearean text – in short, how they have confronted the so-called 'Shakespearean experience', proving that the Bard of Stratford on Avon will always be “our contemporary” (Jan Kott, 1961). Specifically, the lecture will aim to encourage students' reflections on the reasons why *Macbeth* and *The Tempest* are timeless plays which have inspired, from their very first appearance till nowadays, endless varieties of reprises and adaptations. In order to extrapolate the patent and latent relevance of these masterpieces to our own world's central cultural and socio-political concerns, the lecture will start from references to some contemporary rewritings of the tragedy and romance play.