

Abstracts

Martin Steinrück, **Robbe-Grillet and Hesiod: Catalogue as anti-epic**

Antiepic can be understood in the sense of an epic tradition that not only opposes itself, from the beginning on, to narrative epic (Hesiod's Muses attacking Homer), but also has an impact on both our own - modern - literature and the way we conceive what epic is. On one hand, the catalogic tradition, once itself considered a poetry of truth, has become a non-fiction-tradition that made of literature the deviation of normality. On the other hand, the postmodern antiepic of Burroughs and Robbe-Grillet seem to claim Hesiod as their fore-father.

Marko Marinčič, **The Pseudo-Virgilian Culex: What Kind of Parody?**

The *Culex* has often been interpreted as a parody of Virgil's canonic works, as an ingenious forgery, or sometimes as a curious mixture of both. Since the presence of Virgilian themes is pervasive in the poem, the absence of verbal parody seems disconcerting, especially since Boccaccio and a number of modern scholars followed Lucan, Martial and Statius in attributing the poem to the young Virgil as a *praelusio* to his mature works. This paper attempts to show that most of the modern scholarship on the *Culex* is contaminated by aesthetic apology. In their zeal to defend Virgil against the authorship of the *Gnat*, however, modern readers often fail to appreciate the inherent qualities of the poem as a ludic literary experiment, an eclectic blend of irreverent parody and allegorical appropriation of the *Iliad*, and a micro-encyclopedia of genres.

Massimo Gioseffi, **Guerre di genere e tecnica degli interstizi. Ovidio, Petronio, Propertio e altri**

In a few cases in which a poet of the Imperial Age (such as Propertius, Ovid or Petronius) retells a Virgilian scene, it is possible to recognize a particular poetic technique. It had not passed unnoticed by earlier scholars, but I propose now to name it 'the technique of the interstitial formations'. In the cases studied, the new poets seem to look for a sort of gap in the previous narration, an interstice that they filled and developed to the point of making it the centre of the narrative interest in their own version of the scene.

Tommaso Braccini, **Riscrivere l'epica: Giovanni Tzetze di fronte al ciclo troiano**

Tzetzes thought that epic poems were characterized by four features: the presence of the hexameter, of allegorical myths, of a special vocabulary and the use of 'history' for the plot. The first three features are strictly formal, and the Byzantine grammarian was convinced to master them completely; he, moreover, thought to have access to historical sources equal or superior to those used by Homer to write *Iliad* and *Odyssey*. This authorized Tzetzes to create his own poetical versions about episodes of the Trojan Cycle, that in his opinion were even better than the Homeric originals.

Silvia Stucchi, **La Troiae Halosis nella Traduction entière de Pétrone (1693): ai confini tra epica e romanzo**

Silvia Stucchi's contribution compares the French version of Troiae Halosis by Petronio, written by F. Nodot in his plagiarized translation of Satyricon (1693) with the Latin original work. The modern one presents a clear proneness to emphasis, rhetorical amplification, sentimentality and romance. These propensities sound natural, since, while suggesting a Traduction entière of Petronio, Nodot fills the Latin gaps creatively modifying the inner proportions of his work.

Piergiacomo Petrioli, **Una curiosa sfilata di soldatucci mangiati dalla fame e pidocchiosi. Le illustrazioni di Alberto Martini per La secchia rapita.**

The article focuses on Alberto Martini's illustrations for Alessandro Tassoni's *Secchia rapita*, painted from 1895 to 1935, as an example of parody in visual art. It analyzes the numerous influences in Martini's work. Martini took his inspiration from contemporary art, like for instance Beardsley, Rubino, Sattler; and from Old Masters, like Callot, Della Bella, Hogart, Fussli. But he also used models and themes from some Renaissance Italian Masters, like Antonello da Messina, Carpaccio, Leonardo, Cellini. This looks crucial in order to understand how the artist, by following Tassoni's idea to use the epic style for a parody of Tasso's poem, did the same in painting, changing the solemn Renaissance models into a mock-heroic style of art.

Gail Levin, **Anti-Heroic Images in Contemporary American Art**

This essay examines anti-heroic images in American art. These images, which appropriate and even subvert the heroic, are grouped around four political protest movements that emerged during the 1960s: the civil rights movement, feminism, the environmental movement, and opposition to the Vietnam War. With the exception of the last, all of these struggles continue in some form today. Some of the artists discussed here refer in a given image to more than one protest movement, and art works focused on two different movements may share the same heroic referent.

This essay considers "high" art by historic American artists from Emmanuel Leutze and John Singleton Copley to contemporaries such as Edward Kienholz and Kehinde Wiley, as well as imagery from popular culture such as the television series, *The Simpsons*. We see the joke of naming a cartoon character, Homer Simpson, after the author of the ancient Greek epic poem, the *Odyssey*. In the wake of the revolutionary movements of the 1960s, many people rejected traditional values along with heroic archetypes like the cowboy and other larger than life male stereotypes. The continuing popularity of the antihero in contemporary visual art parallels similar images in modern literature and in popular culture. Old definitions of the heroic got into question along with all authority figures. It may be that what we are witnessing is a shift in the popular mind from old notions of the heroic to a new popular imagination that now validates characteristics that were once thought to be un-heroic.

Paolo Giovannetti

C'è dell'epica nel New Italian Epic?

Roberto Bui (aka Wu Ming 1) in April 2008 posted in the Web a memo about the present condition of Italian literature. In the title, New Italian Epic, is contained a use of the world epic which implies many, albeit interesting, problems. The most notable one is the idea that today's Italian literature may be (or may become) epic, even if the the forms of this "turn" have been afforded by genres as novels and films. This contradiction anyhow highlights the fluid situation of Italian (and not only Italian) narrative: new media claim for a transmedia storytelling which could be able to express in a different (epic?) way our present life.

Paolo Driussi

Epica e antiepica in Ungheria: gemelli eterozigoti (in buona salute)

Hungarian literature has deep roots in classic european culture, and the first poet laureate in Pannonia wrote in Latin. Epic models also arrived with european culture, and they are testified in the Obsidio Sigetiana of the XVII century, a work that is isolated, though. The epic corpus originates and develops in Hungary in the XIX century, and anti-epic is absolutely contemporary with it. Originally in verse, aging the two developed in prose, but being well today they are finding their way in verses again.