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TITOLI ACCADEMICI

2014: Abilitazione Scientifica Nazionale (ASN) a Professore Associato (10/L1)
2011: TOEFL Certificate (Test of English as a Foreign Language)
2008: Dottorato di Ricerca in Letterature di Lingua Inglese; "Sapienza" Università di Roma
2003: Laurea in Lingue e Letterature Straniere (110 e lode); "Sapienza" Università di Roma

ATTIVITÀ DIDATTICA E SCIENTIFICA

2015: Assegno di Ricerca (L-LIN/11): "Sapienza" Università di Roma (Dipartimento di Studi Europei, Americani e Interculturali)
2011-2012: Docente a Contratto per Letteratura Angloamericana III, L-LIN/11 – 12 CFU; "Tor Vergata" Università di Roma (Facoltà di Lettere e Filosofia)
2009-2010: Docente a Contratto per Lingua e Cultura Anglo-Americana, L-LIN/11 – 6 CFU: "Sapienza" Università di Roma (Scienze della Comunicazione; Polo di Pomezia)

ELENCO DELLE PUBBLICAZIONI

Volumi:

1. Bernard Malamud, *Romanzi e racconti 1952-1966; Romanzi e racconti 1967-1986* (a cura di; introduzione: "Malamud: secondo atto"), "I Meridiani" (2 voll.), Milano, Mondadori, 2014-15, pp. xii-lxxxiii.
2. *Dream Tonight of Peacock Tails. Essays on the Fiftieth Anniversary of Thomas Pynchon's V.* (a cura di; introduzione: "Dream Tonight of Thomas Pynchon", Newcastle Upon Tyne, Cambridge Scholars Publishing, 2015, pp. 1-10.
3. *Paranoia Blues. Trame del postmodern americano*, Aracne, Roma 2009 (pp. 260).

Saggi e articoli:

4. "Il 'ground zero' dell'informazione: terrorismo e cospirazioni in *Bleeding Edge* di Thomas Pynchon", in Paolo Prezzavento (a cura di), *I fili nascosti della storia*, di prossima pubblicazione.
5. "'He Could Go to Malta and Possibly End It': Malta as Prime Location in the Epilogue of *V.*", *Dream Tonight of Peacock Tails*, Newcastle Upon Tyne, Cambridge Scholars Publishing, 2015, pp. 153-172.
6. "Retrospectiva: al posto del postmoderno", in Ugo Rubeo (a cura di), *Parodie della fine. Letteratura e postmodernità*, Roma, Aracne, 2015, pp. 245-263.

7. “‘Schooled by the Inhuman Sea’: Maritime Imagination and the Discourses of Emancipation in Herman Melville’s *Clarel*”, in Leonardo Buonuomo e Elisabetta Vezzosi (a cura di), *Discourses of Emancipation and the Boundaries of Freedom*, Trieste, EUT, 2015, pp. 195-202.
8. “Il dramma del genio (in quattro atti): Melville... Hawthorne. Bacon... Shakespeare!”, in Mario Faraone, Gianni Ferracuti e Valentina Oppedo (a cura di), *La più nobile delle arti: saggi, racconti e riflessioni su bugia, falsità, inganno e menzogna*, LULU, Morrisville, NC, 2015, pp. 139-153.
9. “‘Something Further May Follow’: Melville’s Legacy and Contemporary Adaptations of *The Confidence-Man*”, in *Leviathan*, vol. 15, n. 3 (October 2013), pp. 117-130.
10. “Il circo della storia: *The Public Burning* di Robert Coover”, in Donatella Montini (a cura di), *Asimmetrie letterarie. Studi in Onore di R. M. Colombo*, Roma, Edizioni Nuova Cultura, 2013, pp. 133-162.
11. “Portraits of the Artist as an Undergraduate Prankster: Images of Youth in Pynchon’s Writing”, in Bénédicte Chroier-Fryd e Gilles Chamerois (a cura di), *Thomas Pynchon*, Montpellier, Presses Universitaires de la Méditerranée, 2013, pp. 193-222.
12. “Why Are Comics No Longer Comic? Graphic Narratives in Contemporary America”, in Giovanna Covi e Lisa Marchi (a cura di), *Democracy and Difference: The US in Multidisciplinary and Comparative Perspectives*, Trento, Edizioni Università degli Studi di Trento, 2012, pp. 289-299.
13. “The Maniac in the Garden: *Lolita* and the Process of American Civilization”, in *Critique. Studies in Contemporary Fictions*, vol. 53, n. 2 (2012), pp. 149-163.
14. “Ritratto dell’artista da scienziato. Arte, scienza e utopia nella narrativa di Nathaniel Hawthorne”, in *Literature d’America*, vol. 141-142 (2012), pp. 5-46.
15. F. Scott Fitzgerald, “Prefazione” a *L’amore dell’ultimo milionario*, Padova, Alet 2012, pp. 13-27.
16. “‘Questa mascherata potrà avere un seguito’. Rileggere *The Confidence-Man* attraverso gli adattamenti contemporanei”, in *Glocal Melville. Ácoma* nuova serie, vol. 2 (2012), pp. 136-150.
17. “A Mystery’s Redemption: Thomas Pynchon and the ‘Inherent Vice’ of Detective Fiction”, in Zofia Kolbuszewska (a cura di), *Thomas Pynchon & the (de)Vices of Global (Post)Modernity*, Lublino, Wydawnictwo KUL, 2012, pp. 287-296.
18. “Historical Fiction After 9/11: Thomas Pynchon’s *Against the Day*.” *Modern Language Studies*, 41,1 (Summer 2011), 27-41.
19. “Postmoderno / Postmodernismi. Appunti bibliografici di teoria e letteratura dagli Stati Uniti”, in *Status Quaestionis*, vol. 1, n. 1 (2011), pp. 127-182.
20. “Loss, Ruins, War: Paul Auster’s Response to 9/11 and the ‘War on Terror’”, in Stefania Ciocia e Jesús A. Gonzalez Lopez (a cura di), *The Invention of Illusions: International Perspectives on Paul Auster*, Newcastle Upon Tyne, Cambridge Scholars Publishing, 2011, pp. 13-38.
21. “Translating Comics into Literature and Vice Versa: Intersections between Comics and Non-Graphic Narratives in the United States”, in Marina Camboni et al. (a cura di), *Translating America*.

The Circulation of Narratives, Commodities, and Ideas between Italy, Europe, and the United States, Bern, Peter Lang, 2011, pp. 217-238.

22. “Bye Bye Black Dahlia’: Pynchon, Coover e il ‘vizio intrinseco’ della detective fiction”, in *Fictions*, vol. X (2011), pp. 45-53.

23. “Vetri incrinati. La narrativa di J. G. Ballard”, “Prefazione” a Simone Brioni, *J. G. Ballard. Il futuro quotidiano*, Roma, Prospettiva Editrice, 2011, pp. 9-29.

24. “Translating a Book Into... Another Book? Graphic Novels between Comics and Literature”, in Marina Camboni, Andrea Carosso, Sonia Di Loreto (a cura di), *Translating America. Importing, Translating, Misrepresenting, Mythicizing, Communicating America. Proceedings of the 20th AISNA Biennial Conference, Torino, September 24-26, 2009*, Otto, Torino, pp. 378-385.

25. “Supereroi postmoderni: letteratura e *graphic novel* negli Stati Uniti”, in *Fictions*, vol. IX (2010), pp. 31-58.

26. “‘There’s an Empty Space Where America Used to Be’: Art and Terrorism in Thomas Pynchon’s *Against the Day* and Don DeLillo’s *Falling Man*”, in: Marina Camboni et al. (a cura di), *USA: Identities Cultures and Politics in National Transnational and Global Perspectives*, EUM, Macerata, 2009, pp. 555-565.

27. “L’arcobaleno della paranoia. Dalla paranoia di *Gravity’s Rainbow* alla dietrologia di *Underworld*”, in *Ácoma*, vol. 35, n. XV (Winter 2008), pp. 61-76.

28. “‘She Stands Before Me as a Living Child’: W. B. Yeats e Sylvia Plath tra modernismo e postmodernismo”, in Giuseppe Massara (a cura di), *Di specchio in specchio. Studi su W. B. Yeats*, Roma, NEU, 2008, pp. 67-86.

29. “Like Metaphor, Only Different. A Reading of Thomas Pynchon’s *Against the Day*”, in *GRAAT*, vol. 3 (March 2008), pp. 56-64.

30. “Strade-geroglifico e paranoia postmoderna”, in *Fictions*, vol. VI (2008), pp. 39-50.

INTERVENTI A SEMINARI E CONFERENZE INTERNAZIONALI

2016:

“History of Futures Past: Don DeLillo’s *Cosmopolis* and Thomas Pynchon’s *Bleeding Edge*”. International Conference: *Fiction Rescues History*, Parigi (FR), 18-20 febbraio.

2015:

“Ruin Your Life: Draw–Study Comics! Il fumetto secondo Chris Ware”. *Il contesto ibrido*, Venezia, 30 novembre-2 dicembre.

“The Old Melville and the Sea: The Idea of the Harbor in Melville’s Literary Career”. XXIII AISNA International Conference: *Harbors: Flows and Migrations of Peoples, Cultures, and Ideas. The U.S.A. in/and the World*, Napoli, 24-26 settembre.

“Peacock Tails and Spouter Whales: Is Thomas Pynchon Really Herman Melville?”. International Pynchon Week: *Pynchon on the Edge*, Atene (GR), 8-12 giugno.

2014:

“Whose Old Home? Ideas of England in the Fiction of Nathaniel Hawthorne and Herman Melville”. Hawthorneurope: Transatlantic Conversation, Università di Macerata, 22-24 ottobre.

2013:

“‘Better to Brave the Immense of Sea’: Maritime Imagination and the Discourse of Emancipation in Herman Melville’s *Clarel*”. XXII AISNA International Conference: *Discourses of Emancipation and the Boundaries of Freedom*, Trieste, 19-21 settembre.

“‘Was There Nothing for It but Valletta?’ Malta as “Prime Location” in Thomas Pynchon’s *V.*” International Pynchon Week: *Lines, Legacies, Anniversaries*, Durham (UK), 5-8 agosto.

2011:

“*Asterios Polyp* and the Institutionalization of Comics: A ‘Perspectivist’ Vision”. I International Conference on Comics and Graphic Novels: *Sites of Visual and Textual Innovation*, Alcalá de Henares, Madrid (Spagna) 9-12 novembre.

“Why Are Comics No Longer Comic? Graphic Narrative in Contemporary America”. XXI AISNA International Conference: *Democracy and Difference. The United States in Multidisciplinary and Comparative Perspectives*, Trento, 26-29 ottobre.

“‘Something Further May Follow of this Masquerade’: Reading *The Confidence-Man* Through Its Contemporary Adaptations”. The Eight International Melville Conference: *Melville and Rome. Empire Democracy Belief Art*, Roma, 22-26 giugno.

2010:

“‘Bye Bye Black Dahlia’: Thomas Pynchon and the *Inherent Vice* of Detective Fiction.” International Pynchon Week: *Of Pynchon and Vice: America’s Inherent Others*, Lublino (Polonia), 9-12 giugno.

“Uncharted Landscapes of American Youth: Vladimir Nabokov’s *Lolita*.” EAAS Biennial Conference, Dublino (Irlanda), 26-29 marzo.

2009:

“‘Bye Bye Black Dahlia’: Thomas Pynchon e il ‘vizio intrinseco’ della detective fiction,” International Conference: *Crime Fiction and Detective Fiction. Teorie e applicazioni didattiche*, Viterbo, 3-4 dicembre.

“Translating a Book into... Another Book? Graphic Novels between Comics and Literature.” XX AISNA International Conference: *Translating America. Importing, Translating, Misrepresenting, Mythicizing, Communicating America*, Torino, 24-26 settembre (Co-chair).

“‘Against that Day’: Thomas Pynchon’s Deconstruction of 9/11 Representations.” 2009 NeMLA Annual Conference, Boston, MA, (USA) 26-28 febbraio.

2008:

“A Schizophrenic Manner of Talking”: Postmodernist Fiction and Political Discourse.” XIX AISNA International Conference, *What Language(s) For What Politics? American Ideologies and Rhetorics in a Multicultural Society*, Università degli Studi di Catania, Ragusa, 3-4 ottobre.

“Empty Space Where America Used to Be:” DeLillo’s Deconstruction of 9/11 Rhetoric.” XIX Annual Conference of the American Literature Association, San Francisco, CA (USA) 22-25 maggio.

2007:

“‘There’s an Empty Space Where America Used to Be:’ Art and Terrorism in Thomas Pynchon’s *Against the Day* (2006) and Don DeLillo’s *Falling Man* (2007).” XIX AISNA International Conference, *USA: Identities Cultures and Politics in National, Transnational and Global Perspective*, Università degli Studi di Macerata, 4-6 ottobre.

2006:

“‘Two, of Course There Are Two:’ The Divided Art of Sylvia Plath.” *Disjunctions 2006: Lost in Translation*, University of California, Riverside, CA (USA), 7-8 aprile.

Roma, 14 marzo 2016

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