

GRUPPI DI RICERCA  
DEL DIPARTIMENTO DI LINGUE, LETTERATURE E CULTURE MODERNE  
**Prof.ssa Paola Partenza**

**1) Gruppo di ricerca internazionale**

**Coordinatore scientifico: Paola Partenza (SSD: L-LIN/10)** (all'avvio del progetto della ricerca Ricercatore Universitario presso il Dipartimento di Lingue, Letterature e Culture Moderne, Ud'A).

- 1) Prof. Barbara M. Benedict (Trinity College, Hartford Connecticut),
- 2) Prof. Roger Ebbatson (University of Lancaster),
- 3) Prof. Guyonne Leduc (University of Lille),
- 4) Prof. John Fawell (University of Boston),
- 5) Prof. Esra Melikođlu (University of Istanbul),
- 6) Prof. Jennifer Kilgore-Caradec (University of Caen and Catholic University of Paris),
- 7) Dott. Christopher Stokes (University of Exeter),
- 8) Dott. Simona Beccone (University of Pisa)
- 9) Dott. Paola Partenza (University of "G. d'Annunzio, Chieti-Pescara).

Titolo: *Dynamics of Desacralization. Disenchanted Literary Talents*

Data avvio: dicembre 2012

Data termine: settembre 2014

Durata: 2 anni

Partecipanti internazionali e nazionali **non afferenti al dipartimento:**

- 1) Barbara M. Benedict (Trinity College, Hartford Connecticut),
- 2) Roger Ebbatson (University of Lancaster),
- 3) Guyonne Leduc (University of Lille),
- 4) John Fawell (University of Boston),
- 5) Esra Melikođlu (University of Istanbul),
- 6) Jennifer Kilgore-Caradec (University of Caen and Catholic University of Paris),
- 7) Christopher Stokes (University of Exeter),
- 8) Simona Beccone (University of Pisa)

Partner: studiosi europei, americani, turchi.

#### ABSTRACT:

The idea of desacralization has become almost a commonplace, attributing to the word the rejection of what is sacred. One might think that it is strictly connected to theology and its system or suppose that it implies the relationship human beings have with anything that can express a denial of the spiritual part of life. Martin Heidegger observes “Things are always open to becoming other than themselves, and always resistant to fixation, determination, definition, and therefore precisely because of the lack of a hardcore at their centre; vulnerable to appropriation, exploitation, desacralization”. The concept of desacralization therefore, has numerous meanings, either from a philosophical or a literary viewpoint.

The writers, artists and poets analysed in this collection of essays—as results of a biannual research project—have become emblematic of a changed sensibility, of a reflection on nature, language and thought, documenting a sense of uneasiness and disillusionment for the world around them. The idea of desacralization is the starting point to reconsider life, and the role of man within a universe that, though fictitious, becomes expressive of political, social or religious macro-structures, which mirror the pain, uncertainty, deception and loss of faith which find their expressions in the critical evaluation of the world we live in. The disenchantment expressed by the authors is the impulse to re-position human beings’ viewpoint in a perspective that might be new and revolutionary. It is a means through which the severe criticism the authors adopt serves to reverse all forms of reification or subordination which human beings are subjected to, creating a literary universe in which a sort of ideological antiphrasis becomes the real way to understand and decipher the world in which fictitious or non-fictitious characters live in.

Risultati: pubblicazione volume: *Dynamics of Desacralization. Disenchanted Literary Talents*, Paola Partenza, (ed.), V&R unipress, Göttingen, 2015 (pp. 1-180) ISBN 9783847103868.

Note: SSD: L.LIN/10

Parole chiave CUN: Desacralization, poetry, novel, religion, nature, science.

## 2) Gruppo di ricerca internazionale.

### **Coordinatore scientifico: Paola Partenza (SSD: L-LIN/10)**

- 1) Prof. Igor Djordjevic (Glendon College, York University;)
- 2) Prof. Margarete Rubik (University of Vienna, Austria);
- 3) Prof. John Maune (Hokusei Gakuen University Junior College English Department, Sapporo, Japan);
- 4) Prof. Ibrahim A. El-Hussari (Departments of English and Humanities, School

- of Arts and Sciences of the Lebanese American University, Beirut, Lebanon);
- 5) Prof. Eloïse Sureau-Hale (Department of Modern Languages, Literatures and Cultures, Indianapolis;)
  - 6) Prof. Renu Josan (Department of English Studies, Dayalbagh Educational Institute, Deemed University, Agra-5, India);
  - 7) Prof. Paola Partenza (Department of Modern Languages, Literatures and Cultures, University "G. d'Annunzio").

Titolo: *Sin's Multifaceted Aspects in Literary Texts*

Data avvio: 2015

Data termine: 2017

Durata: 2 anni

Partecipanti internazionali e nazionali **non afferenti al dipartimento:**

- 1) Prof. Igor Djordjevic (Glendon College, York University;)
- 2) Prof. Margarete Rubik (University of Vienna, Austria);
- 3) Prof. John Maune (Hokusei Gakuen University Junior College English Department, Sapporo, Japan);
- 4) Prof. Ibrahim A. El-Hussari (Departments of English and Humanities, School of Arts and Sciences of the Lebanese American University, Beirut, Lebanon);
- 5) Prof. Eloïse Sureau (Department of Modern Languages, Literatures and Cultures, Indianapolis;)
- 6) Prof. Renu Josan (Department of English Studies, Dayalbagh Educational Institute, Deemed University, Agra-5, India);

Partner: studiosi europei e americani, indiani, libanesi.

**ABSTRACT:**

Within art, society, culture, philosophy, literature and many other spheres, a constant issue being dealt with is that of sin. Reappraisal and reevaluation of this concept have proceeded down varied stimulating paths in relation to the multidisciplinary appraisal, although philosophical aesthetic and epistemic emphases commonly reflect issues present in literature. It is apparent that many define sin as the contravention of religious law, an activity considered as extremely shameful and a fault against widely accepted moral or religious principles, as a traditional conception of sin.

Sin has been a pervasive subject in all kinds of works. In certain instances, texts clearly refer to sin, while in other it is more of an ambiguous and obscured notion. While rational and atheist characters' principles and questions surrounding their redemption may be emphasised, in other works it is those adhering to traditional moral values which are emphasised. Significantly, philosophical, poetic and novelistic works have continuously adopted sin as a subject, regardless of the multifarious nature of its analysis that is evident if we consider it across various

kinds of art and literature. Contemporarily, our existing knowledge suggested we should reassess the notion of sin and human associations with it, irrespective of sin's utilization and manipulation as a concept, the extent to which we refuse the original sin, our beliefs about the restrictions it places on us, the chances it offers to oppose the bias and errors in male-dominated society, or our view of it as a religious transgression or guilt. We should consider how the constantly altering and dynamic nature of our environment, as well as our perspectives of it, have also shaped philosophical, poetic and novelistic reactions. Alongside the established understanding of sin, discourse, poetry and novels have responded to sin variously, due to the blossoming of ideas. With human history being constantly punctuated by the notion of sin, assessing writers' responses and exploration of the subject is the basis of this study. French, American and British literature's responses to the notion of sin will be investigated through studies included in this volume as a result of the international research project. The objective is to analyse how the broad reaction and reassessment of sin has been intersected by multifarious constructs, such as redemption, the original sin and guilt.

Risultati: pubblicazione volume: *Sin's Multifaceted Aspects in Literary Texts*  
Paola Partenza, (ed.), V&R unipress, Göttingen, 2018 (pp. 1-140)

ISSN 2365-9173

ISBN 978-3-8470-0852-1

Note: SSD: L.LIN/10-L.LIN/11-

Parole chiave CUN: Sin, art, society, culture, philosophy, literature.