

Università Ca'Foscari Venezia
Dipartimento di Studi Linguistici e Culturali Comparati

MIUR DIPARTIMENTO DI ECCELLENZA

ICARHUS

TRAME
Trasformazione, Ricezione, Appropriazione, Mediazione, Echi

Adattamenti Intra e Intermediali

Poetics of Appropriation / Poétiques de l'appropriation / Poetiche dell'appropriazione

International Conference

Ca' Foscari University of Venice
19-20 November 2026

Far from being a marginal or derivative phenomenon, appropriation emerges as a structuring principle of literary modernity and contemporaneity, calling into question notions of originality, authorship, textual ownership, and creative authority. From early reflections on quotation and imitation to modern theories of intertextuality and rewriting, literary criticism has progressively displaced the figure of the autonomous author in favour of a relational, palimpsestic conception of the text. Seminal interventions such as Roland Barthes's critique of authorial sovereignty, Gérard Genette's theory of transtextuality, and Antoine Compagnon's work on citation and repetition have provided a foundational framework for understanding literature as a practice of reuse and transformation.

Anglophone criticism has further refined and expanded these perspectives. Harold Bloom's theory of influence conceptualizes literary creation as agonistic misreading; Linda Hutcheon has theorized adaptation and parody as creative, critically reflexive modes; Julie Sanders has mapped rewriting and appropriation as historically situated literary practices. More recently, Kenneth Goldsmith's work on uncreative writing has foregrounded appropriation as an explicit aesthetic and conceptual strategy in contemporary literature.

Within this theoretical constellation, appropriation is here approached not primarily as an ethical or legal problem—though such questions remain relevant—but as a poetics: a set of formal, stylistic, and discursive operations (quotation, allusion, ekphrasis, montage, collage, pastiche, rewriting, sampling, archival reuse) through which texts negotiate their relation to prior texts, genres, and cultural materials. Appropriation thus



becomes a site where literature reflects on its own conditions of possibility, its memory, and its modes of transmission.
The conference seeks to explore how these poetics of appropriation operate across genres and periods, from rewritings of myth, the sacred texts, and the canon, to modernist and postmodern experiments with fragmentation and citation, and contemporary practices shaped by translation, remediation, and digital textuality.

We invite contributions examining appropriation as a central poetic and theoretical paradigm in French and English/American literature from the nineteenth to the twenty-first century, drawing on close reading, poetics, narratology, intertextual theory, adaptation studies, and cultural criticism.

Possible topics include (but are not limited to):

- Appropriation as a poetic principle: theoretical models and critical vocabularies
- Rewriting, adaptation, and literary transformation
- Intertextuality, transtextuality, and hypertextual forms
- Intermediality, appropriation between the arts
- Influence, misreading, and creative distortion
- Quotation, montage, collage, and fragmentary writing
- Pastiche, parody, and irony as modes of critical appropriation
- Translation, self-translation, and rewriting across languages
- Appropriation, authorship, and textual authority
- Poetics of appropriation and (literary) generations
- Archives, memory, and cultural inheritance
- Appropriation in contemporary and experimental writing

Please send a 250-word abstract in Italian, English, or French by **May 17, 2026** to the conference organizers Simone Francescato, simone.francescato@unive.it and Julien Zanetta, julien.zanetta@unive.it. Notification of acceptance will be sent by **June 15, 2026**.