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Title: Rewriting Jelinek: Mediation, Market Forces, and the Politics of Reception in Italy

Abstract
This paper investigates the Italian reception of Elfriede Jelinek through the lens of mediation, with particular attention to the role of publishers, translators, editors, and cultural institutions in shaping the circulation and interpretation of her work. Drawing on Pierre Bourdieu's theory of the literary field and André Lefevere's concept of rewriting, the project conceptualizes reception not as a passive process, but as an active site of ideological negotiation, in which aesthetic, political, and market-driven forces intersect.

The Italian case offers a particularly revealing perspective. Since the early 1990s, Jelinek's works have often been framed within an eroticized interpretive horizon, especially through editorial positioning, paratextual strategies, and marketing choices. This framing, while contributing to the author's visibility within the heteronomous pole of the literary field, has simultaneously obscured the critical and political dimensions of her writing, which engage with issues such as gender violence, the legacy of fascism, and the mechanisms of capitalist and media-driven societies.

By focusing on key mediators—such as translators, editors, and curators—and on specific moments of reception (including re-editions, theatrical adaptations, and the impact of Michael Haneke's film adaptation *The Piano Teacher*), this paper examines how Jelinek's work has been continuously recontextualized and, at times, strategically misread. These processes can be understood as forms of rewriting that not only adapt the text to new audiences, but also participate in broader cultural dynamics of selection, simplification, and ideological framing.

Within the framework of the workshop's focus on *Science – Art – Democracy*, the paper argues that the mediation of Jelinek's work provides a compelling case study for analyzing how literary texts that critically interrogate anti-democratic tendencies can themselves be neutralized or transformed by the very cultural systems that disseminate them. In particular, the reduction of Jelinek's complex linguistic and aesthetic strategies to an "erotic" label can be seen as part of a broader mechanism of cultural consumption that privileges immediacy, affect, and marketability over critical engagement.

Methodologically, the project combines qualitative analysis of paratexts with digital humanities tools, including data visualization and social network analysis, in order to map

the relationships between mediators and to visualize shifts in the author's position within the Italian literary field over time. These visualizations are not merely illustrative, but function as analytical instruments that make visible otherwise opaque structures of cultural production and circulation.

Ultimately, the paper contributes to current debates on the role of literature and the arts in contemporary democratic societies by highlighting the tension between critical artistic production and the conditions of its mediation. It suggests that understanding these mediating processes is essential for assessing the capacity of literature to intervene in, resist, or be co-opted by dominant ideological and economic frameworks.

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Biographical note

Antonella Candela is a PhD candidate in Germanic and Slavic Studies at Sapienza University of Rome, in a joint doctoral programme with Charles University in Prague. Her research explores the transnational circulation of Austrian literature, focusing on the reception and translation of Elfriede Jelinek in Italy and the Czech Republic, combining translation studies, literary sociology, and digital humanities. She has published in «ri.tra», «Allegoria», and «Costellazioni».

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Rewriting Jelinek: Mediation, Market Forces, and the Politics of Reception in Italy

Introduction

The Italian reception of Elfriede Jelinek offers a particularly revealing example of how literary mediation can reshape the public image of an author. Since the early 1990s, Jelinek's works have circulated in Italy through a series of competing interpretative frameworks promoted by publishers, translators and other mediators. While some mediators emphasised the erotic and provocative dimensions of her writing, others sought to foreground her critique of nationalism, historical amnesia, gender violence, and authoritarian political cultures.

Rather than understanding reception as a passive response to literary texts, this article approaches it as a process of mediation and rewriting. Following André Lefevere's concept of "rewriting", translations, editorial strategies, reviews, and other forms of cultural mediation are understood as practices that actively reconstruct the meaning of literary works for new audiences[1]. Combined with Pierre Bourdieu's theory of the literary field, this perspective makes it possible to analyse how different actors competed to define the value and significance of Jelinek's work within the Italian literary system.

The article argues that the Italian reception of Jelinek was shaped by a tension between market-oriented forms of visibility and attempts at literary legitimation. Through the analysis of paratexts, reviews, publishing strategies, and networks

[1] SISTO, Michele, *World-literature(s). Traduzioni e storia letteraria nazionale*, Rivista Statusquaestionis. Language, text, culture, Università degli Studi di Roma "Sapienza", 2024.

of mediators, the study reconstructs the competing rewritings that contributed to the construction of Jelinek's public image in Italy.

Beyond the specific case of Jelinek, the article addresses a broader question connected to the relationship between literature, cultural mediation, and democracy. It asks how literary works that challenge dominant political narratives can be transformed, simplified, or neutralised through the very mechanisms that enable their circulation.

Part I. *Methodology and data*

1.1 Dataset Construction

The analysis is based on a dataset covering the Italian publication history of Elfriede Jelinek's works between 1990 and 2025. The dataset was compiled through the consultation of library catalogues, publishers' archives, interviews with mediators, and existing bibliographies. Each publication constitutes a single observation and includes information regarding the year of publication, publishing house, translator, editor, series, and mediator involved in the publication process.

In addition to bibliographical information, a second layer of metadata was collected concerning paratextual elements, editorial positioning, and institutional affiliations. This extended dataset makes it possible to reconstruct both the evolution of Jelinek's position within the Italian literary field and the network of actors involved in her dissemination.

1.2 Digital Modelling and Visualisation

The digital component of the project follows the workflow proposed by McDonough Dolmaya (2024), which distinguishes four stages: planning, data

preparation, dataset structuring, and analysis. Particular attention was devoted to data accuracy, completeness, and consistency in order to ensure the reliability of the resulting visualisations[2].

Data visualisation is understood here not merely as an illustrative device, but as an analytical tool. As Unwin (2020) observes, visualisations can reveal patterns and relationships that remain difficult to identify through textual analysis alone[3]. At the same time, following Drucker (2011)[4], visualisation is regarded as an interpretative practice that necessarily involves abstraction, aggregation, and modelling. Furthermore, Bode (2017)[5] argues that distant reading should take into account the historical conditions of production, circulation, and reception of literary works rather than treating texts as isolated entities.

Three visualisations were developed for the present study. A Social Network Analysis (SNA) was employed to reconstruct the relationships among mediators involved in the circulation of Jelinek's works in Italy. A quadrant chart was used to represent the position of publishing houses within the Italian literary field, while a line chart was designed to visualise the evolution of Jelinek's symbolic trajectory over time.

To construct the quadrant and line charts, a symbolic capital index was developed on the basis of an extended metadata file. Following Bourdieusian

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[2] MCDONOUGH DOLMAYA, Julie, *Digital research methods for translation studies*, Routledge, 2024.

[3] UNWIN, Antony, *Why is data visualization important? What is important in data visualization?*, The MIT Press, Germany, 2020: «Data visualization is useful for data cleaning, exploring data structure, detecting outliers and unusual groups, identifying trends and clusters, spotting local patterns, evaluating modeling output, and presenting results. […] Graphics reveal data features that statistics and models may miss […]. Graphics raise questions that stimulate research and suggest ideas. Pay attention to the overinterpretation of graphics».

[4] DRUCKER, Johanna, *Humanities Approaches to Graphical Display*, in: Digital Humanities Quarterly, 5(1), 2011.

[5] BODE, Katherine, *The equivalence of "close" and "distant" reading; or, Toward a new object for data-rich literary history*, in: Modern Language Quarterly, 78(1), 77–106, 2017, https://doi.org/10.1215/00267929-3699787

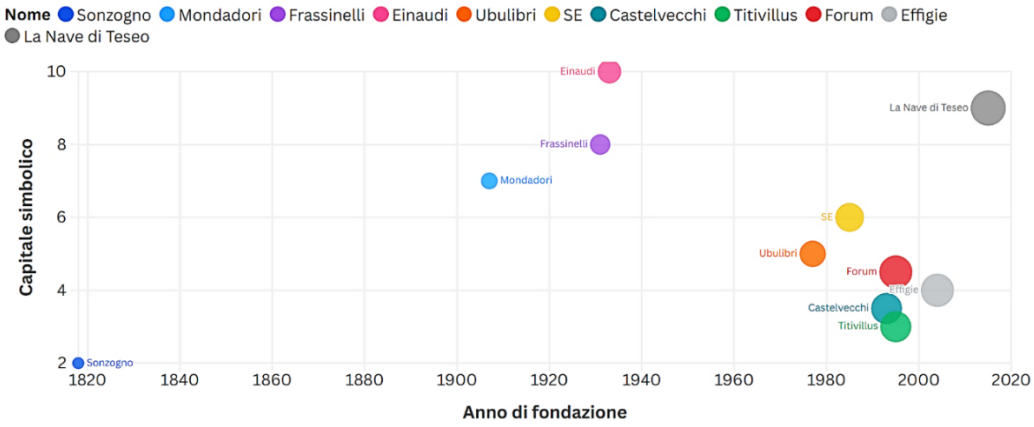
criteria, publishing houses were assigned values ranging from 1 to 10 according to editorial prestige, catalogue composition, mediating figures, and position within the literary field. Since symbolic capital is historically variable, the index was conceived as dynamic rather than fixed.

The prestige values displayed in the line charts represent a heuristic indicator of Jelinek's symbolic position within the Italian literary field at a given moment. The score was assigned through the qualitative evaluation of several factors, including the symbolic capital of the publishing house, its historical position within the field, catalogue composition, the presence of Nobel Prize authors and other consecrated writers, editorial policies, and the role of recognised mediators such as translators, editors, scholars, and theatre practitioners. Particular attention was also paid to the critical reception generated by individual publications, including reviews, newspaper and journal articles, as well as the presence of academic, theatrical, and cultural projects dedicated to Jelinek's work. The resulting values should therefore be understood as an approximation of the symbolic capital accumulated by Jelinek within the Italian literary field rather than as an objective measurement of prestige or commercial success.

1.3 Methodological Limitations

Several methodological limitations should be acknowledged. The dataset is manually constructed and, therefore, dependent on the availability of bibliographical, archival, and interview sources. Furthermore, the attribution of symbolic capital inevitably involves interpretative choices, even when based on explicit criteria. Finally, visualisations simplify complex historical processes: they facilitate the identification of broader patterns and structures but cannot replace qualitative and contextual analysis.

Before analysing Jelinek's trajectory, it is useful to situate the publishing houses involved in her Italian reception within the broader literary field. The quadrant visualises the symbolic capital attributed to each publisher together with their year of foundation. The graph highlights the heterogeneity of the institutions through which Jelinek circulated in Italy, ranging from highly legitimised publishers such as Einaudi and Frassinelli to more commercially oriented actors such as Sonzogno, as well as independent publishers operating in the restricted pole of production, including Effigie, Forum, Titivillus, and La Nave di Teseo.



Part II. ***Rewriting Jelinek: The Construction of an Erotic Author***

Elfriede Jelinek entered the Italian literary field through a series of mediating processes that shaped not only the circulation of her works but also their interpretation. Following Lefevere's notion of rewriting, publishers, editors, translators, and critics can be understood as agents who actively contribute to the construction of an author's public image. The Italian reception of Jelinek is particularly revealing in this respect, since different mediators promoted competing interpretations of her work from the very beginning.

2.1 Entering the Italian Literary Field

Elfriede Jelinek's first Italian translation was *La voglia* (*Lust*) by Frassinelli[6] in 1990. At the time, the publishing house was undergoing a process of renewal promoted by Tiziano Barbieri Torriani and the editorial director Maria Giulia Castagnone, whose catalogue combined commercially successful titles with contemporary literary fiction. Within this framework, Jelinek's publication was not an isolated initiative, but part of a broader editorial strategy aimed at introducing internationally recognised contemporary authors to the Italian public.

Castagnone first became aware of Jelinek through her contacts within the German-speaking publishing world shortly after the publication of *Lust* by Rowohlt in 1989[7]. The decision to acquire the rights to the novel was consistent with a catalogue that already included authors such as Toni Morrison and Alice Walker[8]. Although these writers occupied different positions within the international literary field, they shared a critical engagement with questions of gender, power, and the representation of the female body. Nevertheless, the publisher's inclination towards commercially oriented literature significantly shaped the initial reception of Jelinek in Italy. The publication of *Lust* generated what can be understood as a first rewriting of the author's image within the Italian literary field. Although the novel was conceived as a critique of domination, violence, and gender relations, it was often presented and discussed in newspapers and magazines primarily as a pornographic work.

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[6] JELINEK, Elfriede, *La voglia*, trans. Rossana Sarchielli, Frassinelli, Milano, 1990.
[7] JELINEK, Elfriede, *Lust*, Rowohlt, Reinbek bei Hamburg, 1989
[8] MORRISON, Toni, *Amatissima*, trans. G. Natale, Frassinelli, Milano,1988.
WALKER, Alice, *Non puoi tenere sottomessa una donna in gamba*, trans. R. Rambelli, Frassinelli, Milano, 1988.

This initial framing was not uncontested. From the very beginning, other mediators promoted alternative interpretations of Jelinek's work. Subsequent publications, supported by publishers endowed with greater symbolic capital within the Italian literary field, such as Einaudi or SE, contributed to a process of symbolic repositioning. Through editorial and paratextual strategies, attention shifted from the allegedly pornographic character of her writing towards her critique of Austrian politics and her reflection on Austria's unprocessed historical past.

The publication of *La pianista* (*Die Klavierspielerin*) by Einaudi in 1991 was proposed by Roberto Cazzola, who was responsible for German-language literature at Einaudi. The novel was included in the prestigious *Supercoralli* series alongside internationally recognised authors such as Thomas Mann, Heinrich Böll, and Robert Musil. In the same year, Luigi Reitani – Germanist and university professor – introduced Jelinek's theatrical work to Italian readers through the publication of *Nuvole. Casa.* (*Wolken.Heim.*) by SE. By introducing Italian readers to one of Jelinek's most explicitly political texts, Reitani offered an alternative image of the author, highlighting her engagement with nationalism, collective memory, and the persistence of fascist discourse in contemporary Austria. The interview accompanying the volume further contributed to this effort by foregrounding Jelinek's reflections on power, violence, and ideology rather than sexuality.

These parallel initiatives temporarily encouraged a reading of Jelinek that emphasised her literary and political relevance rather than merely the provocative dimensions of her writing.

In this sense, Jelinek's entry into the Italian literary field was characterised not by a single interpretative framework, but by the coexistence of competing rewritings that sought to define the meaning and value of her work for Italian readers.

2.2 The Construction of an Erotic Reception

Despite the presence of alternative interpretations, the erotic framing of Jelinek gradually became the dominant image through which the author was presented to a significant part of the Italian public. Beginning with the publication of *Lust*, a considerable number of reviews and newspaper articles framed Jelinek primarily as an erotic writer. Articles such as *Ma Elfriede è pornografa?*[9] and *Il vizio della Frau*[10] focused almost exclusively on sexuality, pornography, and scandal, often reducing the complexity of the author's project to questions of transgression and female desire.

This interpretative framework was reinforced by a series of editorial and paratextual choices. For instance, although the cover of *La voglia* reproduced Otto Dix's *Ungleiches Liebespaar* and the publisher's blurb explicitly foregrounded relations of domination and violence, the title itself and the visual references to sexuality encouraged an alternative reading centred on eroticism. The result was a tension between Castagnone's intentions and Frassinelli's symbolic value, which shaped the reception produced by journalists, reviewers, and readers.

The emergence of this erotic image did not simply reflect the content of *Lust* itself. Rather, it resulted from a series of mediating practices through which journalists, reviewers, and publishing strategies privileged certain aspects of Jelinek's work while marginalising others. In this sense, the Italian reception of Jelinek illustrates how literary meaning can be reshaped through processes of cultural rewriting.

[9] VANNUCCINI, Vanna, *Ma Elfriede è pornografa?*, La Repubblica, 03.06.1989.
[10] GIARDINA, Roberto, *Il vizio della Frau*, in: Il Resto del Carlino (Bologna), 12.06.1989.

2.3 Counter-Rewritings: Politics, Memory, and Austrian Identity

Alongside reviews that emphasised sexuality and scandal, other mediators promoted alternative interpretations centred on Austrian politics, historical memory, and the author's critique of nationalism and exclusionary ideologies.

At the same time, the intervention of mediators such as Cazzola and Reitani, with their symbolic value and the support of legitimised publishing houses, enabled Jelinek to acquire a new system of meanings that changed the interpretation of the author's works. In fact, in this period, there were also numerous articles in which the focus was on the relationship between mother and daughter, or on the Austrian political dimension.[11]

Jelinek's critique of Austria entered the Italian public sphere even more explicitly through the article *Infelix Austria*,[12] published in the newspaper *La Repubblica* in 1991. The context of publication is also important. At the time, *La Repubblica*, under the direction of Eugenio Scalfari, was one of the most influential progressive newspapers in Italy and played a major role in shaping intellectual and political debate. In the article, Jelinek attacks the myth of Austria as an innocent victim of Nazism. According to Jelinek, Austrian society remained deeply marked by antisemitism, xenophobia, Catholic conservatism, and collective hypocrisy, while responsibility for the Nazi past was continuously displaced onto Germany.

Alongside Jelinek's article, Roberto Cazzola published the commentary *Alle radici dell'intolleranza*[13], reinforcing this critical interpretation and writing about the "incomplete denazification", presenting an image of Austria that contrasts

[11] PETRIGNANI, Sandra, *Piano col sesso*, Panorama, 08.09.1991.
SPAGNOLETTI, Giuseppe, *Figlie e sorvegliata speciale*, la follia di Erika, Il Manifesto, 25.10.1991.
FORTE, Luigi, *Donne divise in Germania*, La Stampa, 21.08.1991.
[12] JELINEK, Elfriede, *Infelix Austria*, La Repubblica, 14.11.1991.
[13] CAZZOLA, Roberto, *Alle radici dell'intolleranza*, La Repubblica, 14.11.1991.

sharply with the stereotypical Italian idea of it. In this context, the reception of Jelinek extended beyond literary criticism and entered the sphere of political debate. Her intervention was presented not simply as the opinion of a novelist, but as a contribution to broader discussions concerning historical responsibility, democratic memory, and the persistence of exclusionary political cultures in contemporary Europe.

From Lefevere's perspective, these processes can be understood as forms of rewriting. Rather than simply transmitting the author's work, Italian mediators actively reconstructed its meaning by selecting specific thematic elements and suppressing others.

Despite these attempts at symbolic repositioning, the alternative image promoted by mediators such as Cazzola and Reitani struggled to become dominant. Throughout the 1990s, several editorial decisions continued to privilege the more marketable dimensions of Jelinek's work, contributing to the persistence of the erotic framework.

Even though *Le amanti* (*Die Liebhaberinnen*) by SE in 1992 was published in an erotic series, the *Biblioteca dell'Eros* series collected numerous works of high literary value, including those by Apollinaire, Deleuze, Lawrence, and others. This dimension in which Jelinek was inserted is not merely comparable to the following situation. In 1994, there were republications of *Le amanti* by Sonzogno and *La voglia* by Sperling Paperback, both of which emphasised erotic and transgressive aspects through cover design, marketing strategies, and series placement. These republications reinforced the erotic rewriting of Jelinek and demonstrate how market-oriented forms of mediation could override alternative interpretations centred on politics, memory, and social critique. From the perspective of the literary field, they represent a moment in which commercial visibility prevailed over symbolic consecration.

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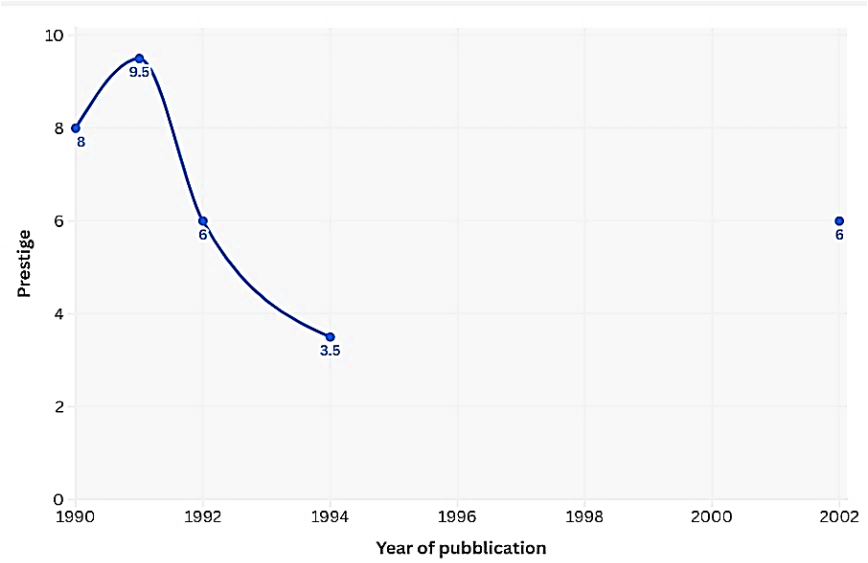

The line chart visualises the consequences of these competing rewritings. While publishers such as Einaudi and SE attempted to reposition Jelinek within a more autonomous literary space by foregrounding the literary and political dimensions of her work, commercially oriented mediations continued to shape public perception. The result was a fragmented reception in which different images of the author coexisted and competed for legitimacy. During the mid-1990s, the erotic framework remained particularly influential, limiting the impact of alternative interpretations promoted by cultural mediators.

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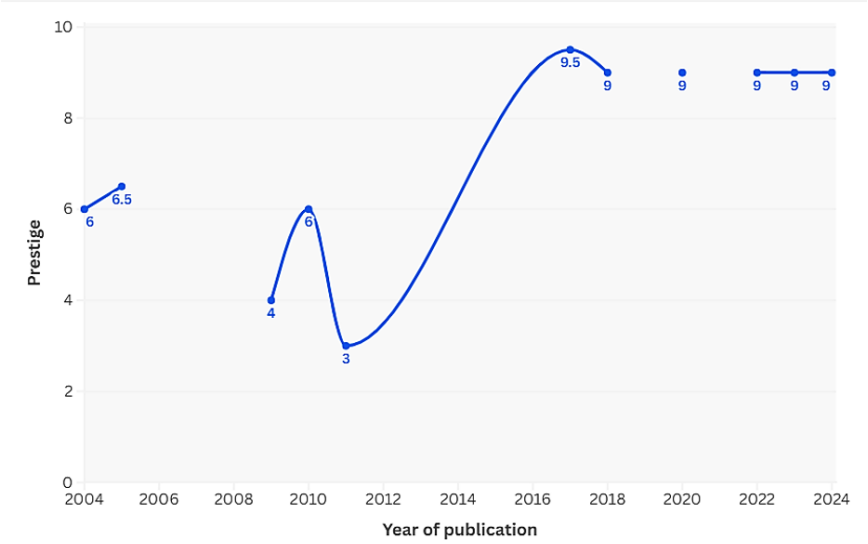
Part III. ***After the Nobel Prize: Visibility, Legitimacy, and New Rewritings***



If the 1990s were characterised by competing rewritings and by the persistence of an erotic framework, the Nobel Prize of 2004 represented a crucial moment in the renegotiation of Jelinek's image within the Italian literary field. The second line chart reveals a development that is considerably more complex than a simple "Nobel effect". Although the award led to increased translations and editorial attention between 2004 and 2005[14], this phase proved relatively short-lived. After the initial revival, Jelinek's presence within the Italian publishing market once again became discontinuous. The visualisation, therefore, suggests that the Nobel

[14] JELINEK, Elfriede:
2004, *Le amanti*, Frassinelli Paperback.
2004, *La voglia*, Frassinelli.
2005, *L'addio: la giornata di delirio di un leader populista*, introduzione di Elena Stancanelli, Castelvecchi.
2005, *Bambiland*, traduzione di Claudio Groff, Einaudi.
2005, *La pianista*, traduzione di Sarchielli e postfazione di Luigi Reitani, Einaudi .
2005, *Voracità*, trad. di Barbara Agnese, collana narrativa, Frassinelli
2005, *Sport: una pièce; Fa niente: una piccola trilogia della morte*, traduzione di Roberta Cortese, introduzione di Luigi Reitani, UBULIBRI.

Prize did not produce a stable process of canonisation. Rather, it temporarily increased the author's visibility before a new phase of limited editorial circulation emerged.

At the same time, the chart shows that after 2005, starting from 2014 the symbolic capital associated with Jelinek's translation increased significantly. Moreover, from the late 2000s onwards, Jelinek circulated less frequently through commercially oriented publishing houses and increasingly through highly autonomous sectors of the literary field, including academia, theatre, and independent publishing. The trajectory, therefore, points to a gradual shift from visibility to legitimacy.

This transformation was largely the result of the work of a small number of mediators who actively contributed to redefining the author's position in Italy. Among them, Luigi Reitani played a crucial role in both academic and theatrical contexts. Through translations, postfaces, essays, and public interventions, Reitani promoted a new rewriting of Jelinek's work, foregrounding linguistic experimentation, political critique, and her relationship with the Austrian literary tradition. His engagement with works such as *Jackie* and his reflections on the "theatre of voices" contributed to shifting attention away from the erotic and scandal-oriented readings that had characterised much of the early Italian reception. The theatre represented a further space of symbolic repositioning. This process culminated in the Festival Focus Jelinek, organised in Emilia-Romagna between 2014 and 2015 under the artistic direction of Elena Di Gioia. Bringing together performances, readings, workshops, conferences, and critical discussions, the festival offered the most extensive engagement with Jelinek's work ever realised in Italy. More importantly, it contributed to the construction of an interpretative community around the author, foregrounding the political, historical, and aesthetic dimensions of her *oeuvre*. Through this process, Jelinek

increasingly came to be perceived as a major contemporary playwright rather than simply the author of provocative novels.

A complementary process unfolded within the sphere of independent publishing and literary experimentation. Through the translation of *Er nicht als er (zu, mit Robert Walser)*, published by Effigie in 2009 as *Loro non come loro*, Anna Ruchat contributed to a further rewriting of Jelinek's image by introducing her work into networks associated with the Italian literary avant-garde. In these environments, connected to projects such as *Nazione Indiana* and *Il primo amore* (two Italian and online magazines), Jelinek was increasingly valued for her formal radicalism, political engagement, and linguistic innovation. As a result, her work acquired a new form of legitimacy based not on commercial success but on symbolic prestige within restricted literary circles.

Taken together, the interventions of Reitani, Ruchat, and Di Gioia demonstrate that the long-term transformation of Jelinek's image in Italy cannot be explained through the Nobel Prize alone. While the Nobel generated visibility, the gradual accumulation of symbolic capital resulted from a series of mediating practices that actively reshaped the meaning of her work for Italian audiences. These actors promoted alternative rewritings centred on political critique, linguistic experimentation, theatrical innovation, and historical memory, thereby challenging the earlier erotic framework that had dominated much of her initial reception. The following Social Network Analysis (SNA) enables visualisation of these mediation processes and the identification of the agents who played the most significant role in the construction of Jelinek's public image in Italy.

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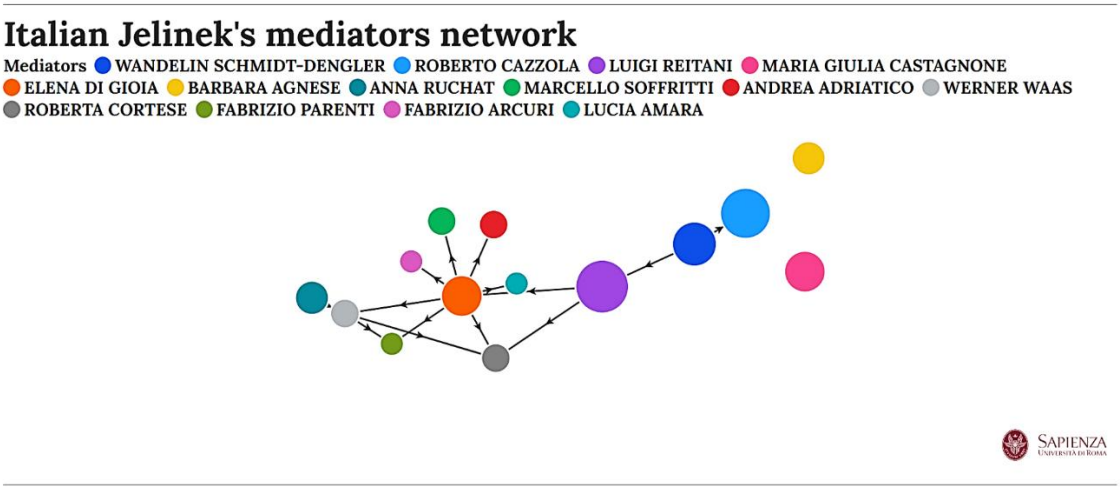
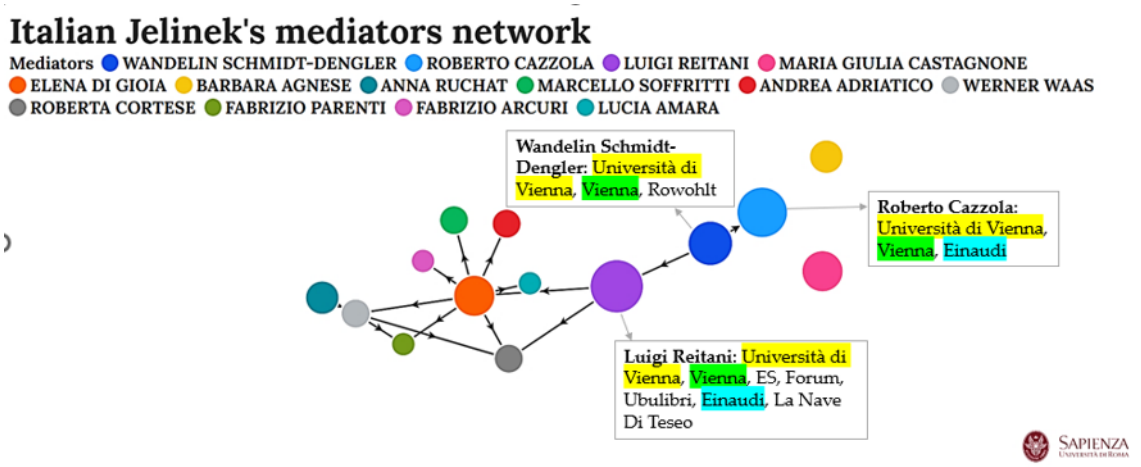
Part IV. *Mediating Jelinek: Actors and Networks*



The Social Network Analysis (SNA) provides a broader perspective on the mediation processes underlying Jelinek's circulation in Italy. Rather than focusing exclusively on individual publications or translators, the network visualises the relationships connecting publishers, translators, editors, scholars, theatre practitioners, and other cultural agents involved in the dissemination of her work. From the perspective adopted in this article, these relationships are particularly important because they reveal that the actors are responsible for the competing rewritings, as discussed in the previous sections.

The graph was constructed from the dataset described above and includes all identifiable mediators associated with the Italian publication, translation, promotion, and staging of Jelinek's works between 1990 and 2025. Each node represents an individual mediator, while connections indicate collaborative relationships established through shared publications, translations, editorial projects, theatrical productions, or academic initiatives.



Several patterns emerge from the network. First, the graph reveals a relatively decentralised structure organised around multiple mediators rather than a single institutional centre. At the same time, Luigi Reitani clearly occupies the most central position. His node displays the highest number of connections and links actors belonging to different sectors of the literary field, including academia, publishing, and theatre. His position within the network also helps explain the diffusion of alternative rewritings that foregrounded Jelinek's political, historical, and aesthetic significance. Second, the network highlights the existence of partially overlapping spheres of mediation. Publishing professionals, translators, scholars, and theatre practitioners form interconnected clusters that collectively contributed to the dissemination of Jelinek's works.

The graph also highlights the importance of transnational mediation. Wendelin Schmidt-Dengler occupies a strategic position linking Austrian and Italian actors. His presence demonstrates that Jelinek's Italian trajectory cannot be understood exclusively within a national framework but must be situated within broader transnational networks of academic and cultural exchange.

Taken together, these relationships provide a structural explanation for the trajectory reconstructed in the previous sections. The line charts showed that Jelinek's symbolic capital increased significantly after the late 2000s despite the

relatively limited number of publications. The network helps explain this apparent paradox by revealing the density of relationships connecting the author to highly legitimised actors operating within academia, theatre, and independent publishing. Rather than being driven by commercial success, Jelinek's repositioning within the Italian literary field was sustained by a network of mediators endowed with substantial symbolic capital.

From a Bourdieusian perspective, the network demonstrates that literary value is not produced solely by texts or institutions but emerges through the interactions of "agents" occupying different positions within the field. The reception of Jelinek in Italy, therefore, appears less as the result of isolated editorial decisions than as the outcome of a collective process of mediation involving actors capable of generating, transferring, and accumulating symbolic capital.

The SNA thus complements the line charts discussed in the previous sections. While the charts visualise the evolution of Jelinek's symbolic trajectory over time, the network graph reveals the agents and relationships that enabled it. Together, the visualisations show that the gradual transformation of Jelinek's image in Italy was produced not by a single event such as the Nobel Prize, but by the cumulative work of mediators operating across multiple cultural domains. The Italian reception of Jelinek, therefore, appears as a continuous process of rewriting in which different actors competed to define the meaning, value, and cultural function of her work.

Conclusions

This article has argued that the Italian reception of Elfriede Jelinek cannot be understood as a linear process of literary circulation. Rather, it was shaped by competing interpretative frameworks promoted by different "actors" operating within the literary field. While some mediators foregrounded eroticism, provocation, and scandal, others emphasised Jelinek's engagement with Austrian nationalism, historical memory, political violence, and linguistic experimentation. The Italian case, therefore, reveals how literary meaning is continuously negotiated through processes of mediation.

The visualisations developed for this study make these dynamics visible from complementary perspectives, the network of mediators. At the same time, they reveal their role in Jelinek's trajectory.

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