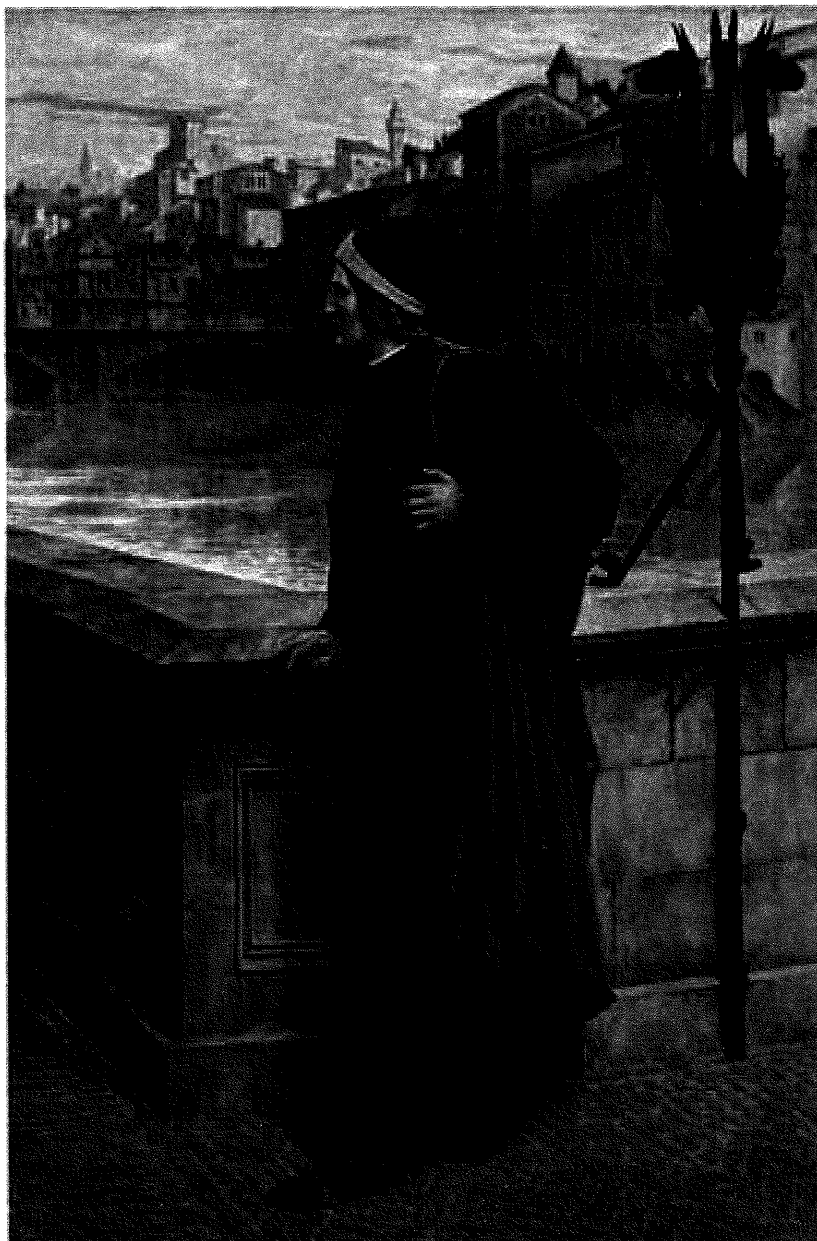


ITALICA

VOLUME 92 · NUMBER 2 · SUMMER 2015



JOURNAL OF THE AMERICAN ASSOCIATION OF TEACHERS OF ITALIAN

Editor: *Michael Lettieri*

ITALICA
EDITORS AND EDITORIAL BOARD

Editor

MICHAEL LETTIERI
University of Toronto Mississauga

Associate Editors

Janice Aski
Ohio State University
Norma Bouchard
San Diego State University
Luca Caminati
Concordia University
Paul Colilli
Laurentian University
Mark Pietralunga
Florida State University
Deanna Shemek
University of California, Santa Cruz

Book/Media Review Editor

Giuseppe Cavatorta
University of Arizona

Advertising Editor

Diana Maria Zoino
Cresskill Middle School

Assistant Editors

Paola Bernardini
University of Toronto
Giovanni Scarola
University of Toronto

Editorial Board

Ruth Ben-Ghiat
New York University
Francesco Bruni
Università Ca' Foscari di Venezia
Stefania Buccini
University of Wisconsin-Madison
Frank Burke
Queen's University
Andrea Ciccarelli
Indiana University
Clarissa Clo'
San Diego State University

Cristina Della Coletta
University of California, San Diego
Salvatore Di Maria
University of Tennessee
Umberto Eco
Università di Bologna
Valeria Finucci
Duke University
Shelleen Greene
University of Wisconsin-Milwaukee
Margherita Heyer-Caput
University of California, Davis
Armando Maggi
University of Chicago
Carla Marcato
Università di Udine
Irene Marchegiani
Stony Brook University
Maria Carla Papini
Università degli Studi di Firenze
Karen Pinkus
Cornell University
Regina Psaki
University of Oregon
Lucia Re
University of California, Los Angeles
Jeffrey Schnapp
Harvard University
Luca Serianni
Università di Roma-La Sapienza
Francesco Spera
Università di Milano
Anthony Julian Tamburri
Calandra Institute, CUNY
Massimo Vedovelli
Università per Stranieri di Siena

**Volume 92
Number 2
Summer 2015**

**JOURNAL
OF THE
AMERICAN
ASSOCIATION
OF
TEACHERS OF
ITALIAN**

Michael Lettieri
Editor

ITALICA

From the Editor

This is another issue of which *Italica* is proud. It contains studies which are diverse, original and important, and which add significantly to our understanding of the Italian language and culture. On the occasion of the seven-hundred-and-fiftieth anniversary of Dante's birth, its cover celebrates our Supreme Poet and father of the Italian language.

Italica relies on the generosity and help of many people and institutions for its operation. We gratefully acknowledge their essential contributions. Thank you to everyone who contributed in different ways to the publication of this issue.

Buona lettura!

MICHAEL LETTIERI

Acknowledgements

The AATI is grateful for the continued support shown to *Italica* by the Department of Italian Studies (University of Toronto), the Department of Language Studies and the Office of the Vice-Principal Academic and Dean (University of Toronto Mississauga) in providing office space, essential technical assistance, and precious financial support.

Cover: Dante e Beatrice by Henry Holiday (detail)

Cover design: Ewa Henry • Page layout and design: éditions Soleil publishing inc.

Italica (ISSN 00213020) is published four times a year, in the Spring, Summer, Fall, and Winter by the Office of publication: Department of Language Studies, University of Toronto Mississauga, 3359 Mississauga Road, Mississauga, Ontario, Canada L5L 1C6.

Copyright © 2015 by the American Association of Teachers of Italian.

POSTMASTER:

Send address changes to:

Soleil publishing, P.O. Box 890, Lewiston, NY 14092-0890.

ITALICA
Volume 92 • Number 2 • Summer 2015

From the Editor	
MICHAEL LETTIERI.....	282
Articles	
Irony and Desire in Dante's <i>Inferno</i> 27	
MASSIMO VERDICCHIO.....	285
Il cielo che sorride a Dante	
DIEGO SBACCHI.....	298
The "mirabile effetto" of Narration: Boccaccian <i>imitatio</i> and Holistic Storytelling in Celio Malespini's <i>Ducento novelle</i>	
MARTIN MARAFIOTI.....	309
Beyond Praxis: Leone de' Sommi's Apology of Theater and Judaism in His <i>Quattro dialoghi in materia</i> <i>di rappresentazioni sceniche</i>	
DANIEL LEISAWITZ.....	318
Tarchetti's <i>fame</i> : Revisiting the Myth of the Scapigliato as Misfit Genius	
CINZIA SARTINI BLUM.....	337
Mattia Pascal's Punitive Mask	
NOURIT MELCER-PADON.....	358
"Dialecto cavernoso" e "celestiale italiano": la varietà linguistica del teatro di marionette tra Piemonte, Lombardia ed Emilia alla fine dell'Ottocento	
GIUSEPPE POLIMENI.....	375
"Un uso non raro": Rape, Rhetoric and Silence in Sibilla Aleramo's <i>Una donna</i>	
PAOLA DE SANTO.....	397
The Final Passage. Death, Transcendence and Aquatic Imagery in Claudio Magris's <i>Microcosmi</i>	
MICHAL CZORYCKI.....	423
Il pronome relativo rivisto	
DANIEL SLAPEK.....	441
The "Lost C": Capitalizing on Communities Within and Beyond the Italian Classroom	
LISA FERRANTE PERRONE.....	464
Notes and Discussions	
Il doppio e lo specchio nella <i>Salmace</i> di Girolamo Preti	
MARCO ARNAUDO.....	484

Table of Contents

Reflections from the Borders of Poetry	
NICOLETTA PIREDDU.....	496
 Reviews	
Giuseppe Mazzotta. <i>Reading Dante</i> . (MADISON U. SOWELL).....	505
Deborah Parker and Mark Parker. <i>Inferno Revealed: From Dante to Dan Brown</i> . (KRISTINA M. OLSON).....	508
Maggie Kilgour and Elena Lombardi (eds.). <i>Dantean Dialogues: Engaging with the Legacy of Amilcare Iannucci</i> . (ISABELLA MAGNI).....	511
Giovanni Spani. <i>La cronachistica toscana del Trecento: trascrivere, compilare e compendiare la storia (con edizione semidiplomatica del codice Palatino 699)</i> . (ENRICO MINARDI).....	514
Margaret L. King (ed. and trans). <i>Renaissance Humanism: An Anthology of Sources</i> . (ROSEANNA MUELLER).....	517
Eugenia Paulicelli. <i>Writing Fashion in Early Modern Italy: From Sprezzatura to Satire</i> . (SALVATORE DI MARIA).....	519
Konrad Eisenbichler. <i>The Sword and the Pen. Women, Politics, and Poetry in Sixteenth Century Siena</i> . (ARIA ZAN CABOT).....	522
John Florio. <i>A Worlde of Wordes</i> . Hermann W. Haller (ed.). (MARY MIGLIOZZI).....	524
Douglas Gladstone. <i>Carving a Niche for Himself: The Untold Story of Luigi Del Bianco</i> . (ANTONETTA DI PIETRO).....	526
Alberto Comparini. <i>Iride. L'Alceste di Montale</i> . (YURI BRUNELLO).....	528
Pier Paolo Pasolini. <i>The Divine Mimesis</i> . (BEPPE CAVATORTA).....	531
Barbara Pezzotti. <i>Politics and Society in Italian Crime Fiction. An Historical Overview</i> . (ANGELO CASTAGNINO).....	533
Guido Pugliese. <i>Infedele</i> . (CHRISTINE SANSALONE).....	536
Antonio C. Vitti and Anthony Julian Tamburri (eds.). <i>Europe, Italy and the Mediterranean</i> . (CARLO COEN).....	538
Roberta Morosini and Charmaine Lee (a cura di). <i>Sindbad mediterraneo. Per una topografia della memoria da Oriente a Occidente</i> . (PAOLO CHERCHI).....	540
Chiara Ferrari. <i>The Rhetoric of Violence and Sacrifice in Fascist Italy: Mussolini, Gadda, Vittorini</i> . (PIERO GAROFALO).....	543
Elton Prifti. <i>Italoamericano. Italiano e inglese in contatto negli USA</i> . (SIMONE CASINI).....	545
 In memoriam	
Julius A. Molinaro (1918-2015) (PAUL COLILLI).....	550
Francesco Saverio Mirri (1933-2015) (EDOARDO A. LEBANO).....	552
 Contributors	 553

Reflections from the Borders of Poetry

NICOLETTA PIREDDU

Georgetown University

Abstract: The U.S. tour of female poets Mia Lecomte and Candelaria Romero after the publication of the volume *A New Map. The Poetry of Migrant Writers in Italy* prompts a discussion on the status of female writing and migration in the framework of contemporary Italian poetry. Attention to these new poetic voices not only highlights the need for a more complex notion of subjectivity and identity but also reopens the debate about the function of poetry as a genre and its relevance in the classroom as a critical and pedagogical tool.

Keywords: Women's poetry, migration literature.

Throughout most of history – as we read in *A Room of One's Own* – the nameless author whom Virginia Woolf calls Anon and “who wrote so many poems without signing them, was often a woman” (51). For their part, with their signatures, Italoophone migrant poets like Mia Lecomte and Candelaria Romero have come a long way since the dark ages denounced by Woolf, when lack of attribution and lack of public recognition ultimately amounted to lack of existence for the female poetic production. After the publication of *Ai confini del verso*, a comprehensive collection of poems written in Italian by foreign authors and edited by Mia Lecomte, a U.S. tour introduced their work to the English-speaking audience through the volume *A New Map. The Poetry of Migrant Writers in Italy*, co-edited by Lecomte and Luigi Bonaffini. These accomplishments represent a very promising turn in contemporary Italian literature, for many reasons.

First of all, by choosing to write poetry these Italoophone migrant writers act within a field still mostly defined by a ponderous legacy. If we ask our classes or even a more extended audience what associations 20th- and 21st-century Italian poetry generates, the most common answers we obtain are probably Ungaretti's hermeticism or Montale's high, tragic lyricism. I am far from implying that the poetry of later decades is scanty or not worthy of attention. From Pasolini's antinovecentismo and Sanguineti's experimental neo

avant-garde to the more recent production of Zanzotto, Luzi, Caproni, and Magrelli, to name just a few, Italian poetry has been recognized in a solid corpus of critical works which, especially at the turn of the new millennium, have provided comprehensive retrospective overviews. Two, among many others, are Daniele Maria Pegorari's *Critico e testimone. Storia militante della poesia italiana 1948-2008* and Alberto Bertoni's *La poesia contemporanea*. Several bilingual anthologies have also made this rich and diverse poetic production available to an American audience – most recently Luigi Ballerini's *The Promised Land*, which highlights precisely the stylistic innovation and variety of Italian poetry after 1975. Therefore, not only is there no lack of poets in contemporary Italy but, at least according to Alessandro Carrera, the problem is in fact the precise opposite, namely, an excessive proliferation of poetic voices and prizes, most of them without a real impact on the cultural scene (“Sterminata” 79-80). For his part, in *Apologia del critico militante* and *La poesia italiana oggi*, Giorgio Manacorda ascribes the marginalization of the poetic genre in Italy to the death of militant criticism (that is, an evaluative, rather than simply descriptive or promotional appraisal) on poetry.

In this challenging, divisive context, contemporary female poetic voices resonate even less, although paradoxically, according to Beverly Allen in her introduction to the anthology *The Defiant Muse*, it is in poetry that we can find “the most complete history of women’s writing in Italy” (xvi) because in a male-dominated realm the poetic genre allows female writers to problematize subjectivity. For its part, Cinzia Sartini Blum’s anthology *Contemporary Italian Women Poets* foregrounds the complexity of contemporary female poetic practices, alerting not only to the continuous underrepresentation of Italian women’s positions in the history and criticism of poetry, but also to the risk of turning the denunciation of women’s exclusion into a ghettoization within the rigid boundaries of gender (xvi-xvii). Therefore, on the one hand, authors included in this comprehensive volume – like Alda Merini, Amelia Rosselli, Maria Luisa Spaziani, or Giulia Niccolai, who transposed their psychological or cultural otherness into poetic language (often a plurality of languages, in the case of Rosselli and Niccolai) – could be seen as antecedents of Italophone female poets. On the other hand, however, migrant writers do not aspire to be assimilated to an established, unified genealogy. Rather, as Mia Lecomte underscores in her introduction to *A New Map*, they welcome a crossfertilization between Italophone and native Italian poetry able

to help the former enrich their language but also to free “the exhausted, self-referential language of [Italian] poetry from its baroque and hermetic excesses and from the experiments of a certain avant-garde, now in rear guard” (14), be it male or female.

As has happened with narrative fiction since the 1990s, migrant voices can redefine the territory of Italian poetry. The expressions “migration literature in Italy” and “Italian literature of migration,” that Graziella Parati and Armando Gnisci have proposed in volumes like *Mediterranean Crossroads* and *Creolizzare l'Europa*, highlight the need to approach this new corpus of works as much more than a self-contained, marginalized production, alien to the Italian national tradition. By choosing Italian as their expressive means, migrant authors imply an Italian audience as their preferred interlocutors, and show the desire to initiate a dialogue between cultures, facilitating knowledge and respect of differences. They hence also promote new connections with Italy's own history and literature of migration, as well as crosscultural relations with Italian poetry outside of Italy, above all with the rich Italian-American production (Italian-American poets and poetry scholars like Peter Carravetta, Joseph Perricone and Justin Vitiello have penned the English translations of several poems in *A New Map*).

Although the adjective “Italophone” aligns this literary production with other European traditions like the Anglophone or the Francophone, Italophone writers do not perceive Italian as the idiom imposed by former colonizers, a linguistic legacy through which the subaltern or post-colonial subject can strike back in order to undermine social hierarchies and the power structures of a specific imperial discourse. Rather, as Mia Lecomte observes (*Map* 13), Italian also functions as a new and neutral expressive ground, which writers elect to share their experiences and their aesthetic principles. Yet, in this foreign idiom arduously conquered without imposition, the migrant can also “talk back” (Parati, *Migration* 53), to resist the normativity of the host culture.

Italophone poets do not root themselves in a specific cultural context, but, rather, connect multiple cultural, linguistic and ethnic differences. In Candelaria Romero's words, it is not a matter of “integration (in the social-political sense), but of a feeling of familiarity, soft, made of little pieces” (*Map* 248). Unlike the idea of immigration or emigration, which implies a one-way passage to or from a new national context, from an origin to a destination, their migrant status emphasizes the accumulation of different experi-

ences through displacement, hence also the transformation of the subject itself into a multiple and hybrid entity. For these authors migrancy becomes an existential dimension and also the very condition of writing. The autobiographical elements in their works do not simply respond to the poets' need to become visible through real-life testimonies. By focusing on individual experiences, migrant Italophone poetry undermines the hegemony of the universal subject. It defies homogeneity – avoiding the risk of speaking for someone else – and preserves plurality by championing the uniqueness of each self and life story (*Map* 15). The diminished prominence of the lyric I that has taken contemporary Italian poetry beyond orphic and neoclassical modes becomes, in migrant writers, a guarantee against the strong subjectivity associated with traditional forms of power, be it that of patriarchy, of Eurocentrism, of the nation, of whiteness, or all of the above. Their poetry expresses an identity in progress, made of traces of many worlds, excerpts of cultures, echoes of values. Furthermore, by downshifting the self and adopting free verse, poetry moves closer to oral tradition, intensifying spontaneity, connection, and communication with readers.

For both female and male poets included in *A New Map* we can talk of a veritable “translingual imagination” (to borrow a term from Steven Kellman), which transposes, translates into Italian verses the dislocation and estrangement resulting from their authors' international lives. Candelaria Romero claims that her dream is to write in all the languages that shaped the different phases of her life: Swedish, Spanish, Italian, her great-grandmother's Guarany, and English (*Map* 248). This dream comes true in Barbara Serdakowski's poems, where lines alternate in Polish, French, English and Italian – as in “Nie boj sie,” “Senza Ali,” “Scrivo,” or “L'atempo” (265-81). Likewise, the sequence of places that recur in Mia Lecomte's selections *For the Maintenance of Landscape* – Arles, Pompei, the Hudson, Switzerland, Naxos – reflects memories of and participation in the idioms and cultures evoked by her personal, discontinuous geography.

Yet, to be sure, the writer's polyhedric perspective, expressed in one or more foreign languages, no matter how freely chosen and how empowering, is not a mere source of jubilation for having broken away from a constraining national tradition. It also generates grief. Not accidentally, Hannah Arendt has always stressed the irreplaceability of her mother tongue, and the painful distance that separated her from the English language she acquired. Likewise,

Julia Kristeva laments the “silence of polyglots” (*Strangers* 15) who believe that a new language is “a resurrection” (15). In fact, not speaking one’s mother tongue means “[l]iving with resonances and reasoning that are cut off from the body’s nocturnal memory (...). Bearing within oneself like a secret vault (...) that language of the past that withers without ever leaving you” (15). In the poetry of migration we often feel the inevitable ambivalence of exile – a plurality of visions, an awareness of simultaneous dimensions, as Edward Said has connoted exile (*Reflections*) – yet at the same time we see the scars left by detachment and distance. “Il poeta che non ha cittadinanza è un ospite del mondo” (*Confini* 87), writes Albanian poet Gezim Hajdari, and his verses connote the uprootedness of the self as an incessant sequence of deaths and rebirths, as a daily creation of a new homeland, “una patria senza mappe nè bandiere,” “a country with no maps or flags” (*Map* 132-33) – or, as we read in Mia Lecomte’s “Albula,” “Un rifugio che non è mai una casa,” “A refuge that is never a home” (*Landscape* 24).

Migrancy produces multiplicity without completeness. There is tension in its openness. The self can often be divided, lacerated. In Candelaria Romero’s words “Ora qui/ Ora là/ Ma sempre a metà” (*Map* 254-55). Or, in the Christmas memories of Paraguayan poet Egidio Molinas Leiva, “Da una parte:/ cantici stranieri/ palloncini dorati appesi e alberelli/ che nascono da scatole (...) Dall’altra:/ fiori di cocco” (168-69)². Even the richness of Serdakowski’s multilingual verses is swallowed by an inner void – as she laments in “Vuota di parole” (272) or “Senza parole”: “words, mots, palabras, slowa/ Non vorrei più usare parole di altri/ Ma allora quali ? Se non ho le mie” (286-87). In “Firenze,” Brazilian-born Heleno Oliveira discovers his “anima (...) nuda espropriata”, “nera come l’Africa” (232-33). In the apostrophes of the Italo-Argentinian Livia Amalia Palazzolo language itself is “tradita abbandonata/ confusa (...) Madre morta/ ripetuta/sfuggente” (242-43). The very configuration of landscapes and territories in Mia Lecomte’s poetry suggests that living and traveling are enriching yet alienating experiences, journeys “into non-belonging” (*Landscape* 57) in which appropriation coexists with expropriation of emotions and memories: “places are always ‘of others’ – she claims – yet are inevitably ours as well (...) by proxy” (57).

“Intellectual freedom depends upon material things. Poetry depends upon intellectual freedom” (*Room* 112), Virginia Woolf wrote. And since, for her, women “have had less intellectual freedom than

the sons of Athenian slaves" (112), hence not even "a dog's chance of writing poetry" (112), Woolf emphasizes the need for women to possess not only economic independence but also the well-known "room of one's own" (112), a material and symbolic space that can enable female literary production. Yet, whereas in Woolf the construction of a private domestic space makes poetry possible, Italophone migrant female writers find in poetry itself that domestic space, a sense of belonging, the veritable house of being that Martin Heidegger associated precisely with poetic language. Therefore, it is even simplistic to claim that Italy offers migrant writers a home. More importantly, it is Italy that, through authors like Mia Lecomte and Candelaria Romero, gains a place, a home, on a new, interactive map, one that does not draw rigid national borders but rather charts the circulation of works across and beyond borders, hence reminding us that we are all *meticci*, half-blood, cross-breed. For Italophone female authors, this new transnational literary map is also a performative site where, as we can see in the international "Compagnia delle poete" created by Mia Lecomte in 2009, poetry is staged precisely as *poiesis*, a "making" where creation coincides with creolization. Faithful to the idea that poetry should be not only understood but felt, the female authors who participate in this company promote poetry through orality and theatricality, operating within their common migratory experience but giving voice, through individual performances, to the specific components of each poet's plural identity.

Judging from the *poete's* interaction with the audience during their presentation of *A New Map* in Washington D.C.,⁴ their authenticity, vitality, and approachability elicit powerful responses inside and outside academia, about poetry and language, gender and literary genres, the self and self-translation. It is legitimate to wonder whether these works appeal to readers above all for the often exotic quality of the empirical reality they evoke, as though migrancy and cultural otherness could be treated as values in themselves. Yet, this question pertains more extensively to any poetic creation. As Luigi Ballerini observes, "[t]he social relevance of poetry must be demonstrated practically, that is poetically, and not by resorting to social agendas" (*Promised* 18). In other words, the meaning of the poetic text "results from the activation of language and not from its ideological or confessional usurpation" (20). Judging from my own students' reception of Italophone poets I daresay that their verses do not easily succumb to ideological or theoretical reductions. This is yet another proof of what I experienced in my

recent seminar on history, theory, and practice of translation: there is a surprising interest in poetry, which is not taught enough. Several students in my class decided to work on contemporary poetry for their final research papers precisely because they had never been exposed to those formal challenges before. One student who attended the *poete's* presentation concentrated, in particular, on Candelaria Romero. Another one, although a native speaker of English, took the harder path and translated contemporary American poetry into Italian.

The consensus generated by this felicitous encounter with poetry – written, recited, and staged – prompts me to evoke, by contrast, the dangers that Alessandro Carrera locates in poetic performances whenever poetry is not also consistently read, discussed and purchased: “La poesia concepita come promozione, evento, (...) festival, tournée o maratona di letture muta lo *status* dell’arte del verso dalla letteratura all’installazione” (“Sterminata” 83), that is, a non-reproducible aesthetic form that dooms poetry to irrelevance and perishability despite its aspiration to eternity. The most mortifying instance of this pursuit of mundane recognition, for Carrera, is offered by the poet on television who, as in the sad spectacularization of Adriano Spatola at the “Maurizio Costanzo Show” that Giulia Niccolai recalls, degrades himself by feeding his own provocative excentricity to a medium and an audience only able to demean his art, taking it for silly triviality if not even madness. However, after listening to and watching the poet it is still possible to believe in what Carrera defines as the power of poetry to create a shared discursive space able to host and involve new participants (“Sterminata” 87).

“[Q]uel che io so dire vuole uscire/ non posso dimenticarlo/né tenerlo più per me solo/ve lo vorrei dare./ Voi saprete ricevere?” (*Map* 306-7). This apostrophe in “Piccole poesie veneziane” by Spale Miro Stevanovi? makes me think of Giulia Niccolai’s assimilation of poems to frisbees (*Frisbees*), linguistic inventions and uncommon images to be thrown out to the audience to stimulate their reactions, breaking down the barriers between writers and readers. I, too, wish to throw out my own (more prosaic) frisbee on the possibilities of poetry, from the borders of poetry itself, that is, as a comparatist more at home in crossdisciplinary and intercultural approaches to fiction than in the specificities of the poetic genre itself, yet convinced that adding some more verses to our syllabi can open up attractive new trails to explore in the classroom and in research.

Reflections from the Borders of Poetry

“Molte volte oggi ho passato la frontiera/della mia pelle dentro e fuori” (Lecomte *Landscape* 80)”.

NOTES

¹ Although published after *The Promised Land*, the two collections *An Anthology of Modern Italian Poetry* and *A Selection of Modern Italian Poetry in Translation* span the entire 20th-century, hence they include only few authors from most recent decades.

² In addition to “strange,” as in Justin Vitiello’s translation, “stranieri” evokes, of course, also “foreign,” hence it further emphasizes the cultural otherness in which the “I” finds itself.

³ The group’s agenda and their performative repertoire can be found on their website www.compagniadellepoete.com/.

⁴ The event took place on December 7th, 2012, at the Italian Cultural Institute in Washington, D.C.

WORKS CITED

- Allen, Beverly, Muriel Kittel, and Keala Jewell (ed.). *The Defiant Muse. Italian Feminist Poems from the Middle Ages to the Present*. New York: The Feminist Press, 1986. Print.
- Ballerini, Luigi, Beppe Cavatorta, Elena Coda, and Paul Vangelisti (ed.). *The Promised Land. Italian Poetry After 1975*. Los Angeles: Sun and Moon P, 1999. Print.
- Bertoni, Alberto. *La poesia contemporanea*. Bologna: Il Mulino, 2012. Print.
- Carrera, Alessandro. “La sterminata tristezza (nonché la gioia) della poesia.” *Italica* 82.1 (2005): 79-91. Print.
- Conдини, Ned (ed. and trans.). *An Anthology of Modern Italian Poetry*. New York: MLA, 2009. Print.
- Gnisci, Armando. *Creolizzare l’Europa. Letteratura e migrazione*. Roma: Meltemi, 2003. Print.
- Kellman, Steven G. *The Translingual Imagination*. Lincoln and London: U of Nebraska P, 2000. Print.
- Kristeva, Julia. *Strangers to Ourselves*. Trans. Leon Roudiez. New York: Columbia UP, 1991. Print.
- Lecomte, Mia. *For the Maintenance of Landscape*. Bishop, Johanna and Brenda Porster (ed.). Toronto: Guernica, 2012. Print.
- _____. (ed.) *Ai confini del verso. Poesia della migrazione in italiano*. Firenze: Le Lettere, 2006. Print.
- Lecomte, Mia and Bonaffini, Luigi (ed.). *A New Map. The Poetry of Migrant Writers in Italy*. New York: Legas, 2011. Print.
- Manacorda, Giorgio. *Apologia del critico militante*. Roma: Castelvecchi, 2006. Print.

Nicoletta Pireddu

- _____. *La poesia italiana oggi. Un'antologia critica*. Roma: Castelvevchi, 2004. Print.
- Niccolai, Giulia. *Frisbees (poesie da lanciare)*. Udine: Campanotto, 1994. Print.
- Parati, Graziella. *Mediterranean Crossroads. Migration Literature in Italy*. Cranbury: Fairleigh Dickinson UP, 1999. Print.
- _____. *Migration Italy. The Art of Talking Back in a Destination Country*. Toronto: U of Toronto P, 2005. Print.
- Payne, Roberta (ed.). *A Selection of Modern Italian Poetry in Translation*. Montreal: McGill-Queen's UP, 2004. Print.
- Pegorari, Daniele Maria. *Critico e testimone. Storia militante della poesia italiana 1948-2008*. Bergamo: Moretti & Vitali, 2009. Print.
- Said, Edward. *Reflections on Exile and Other Essays*. Cambridge: Harvard UP, 2000. Print.
- Sartini Blum, Cinzia and Lara Trubowitz (ed. and trans.). *Contemporary Italian Women Poets*. New York: Italica, 2001. Print.
- Woolf, Virginia. *A Room of One's Own*. New York: Harcourt Brace Jovanovich, 1929. Print.

Contributors

MARCO ARNAUDO is a Professor of Italian at Indiana University, Bloomington. His research interests include Italian Baroque literature and culture, Anglo-American contemporary literature and pop culture, international military history and thought.

MICHAL CZORYCKI completed his Ph.D. at University College Cork in 2012. His main research areas are in Modern Italian and Comparative Literature. In addition to working on Claudio Magris, Czorycki is also interested in Italian and Polish Modernism, Eighteenth-century English fiction (Swift, Sterne) and Anglophone postcolonial literature and theory.

PAOLA DE SANTO (Ph.D., Harvard University) is Assistant Professor of Italian at The University of Georgia. In her current book project, De Santo studies the figures of the ambassador and courtesan in Renaissance Italian culture to examine the formation of cultural subjects at the intersection of political and literary discourse.

LISA FERRANTE PERRONE is Adjunct Assistant Professor of Italian at Bucknell University in Pennsylvania, where she teaches Italian language courses and a freshman seminar on Italian-American culture. Her primary research interests include Italian-American Studies and pedagogy. She is an ACTFL certified OPI tester in English.

DANIEL LEISAWITZ is a lecturer in Italian at Muhlenberg College, and director of the newly established Italian Studies Program. He teaches Italian language, literature and film, specializing in the intersections between Renaissance literature and Italian cinema. He also researches the literature, culture and history of the Jews of Italy.

MARTIN MARAFIOTI is Associate Professor of Italian at Pace University, where he teaches Italian language, literature, and culture. His research deals with medieval and Renaissance Italian literature, particularly the intersections between medical culture and narrative. He has published on Boccaccio, Sacchetti, Sercambi, as well as on fifteenth-century physician Michele Savonarola.

Contributors

NOURIT MELCER-PADON teaches in the Romance Studies Department, and in the European Graduate Studies Forum at the Hebrew University, Jerusalem. Her Ph.D. thesis centered on literary devices in Patrick White's and Luigi Pirandello's works. Her interests include literary theory, comparative literature, anthropology, cultural studies, and the interrelationship between history and literature. She is currently involved in research of notion of "Home" and issues related to immigration, in addition to an ERC-funded historical research of social aspects of the 17th-century Jewish community of Leghorn, Italy.

NICOLETTA PIREDDU teaches Comparative Literature and Italian at Georgetown University. Her scholarship concentrates on modern and contemporary European literary and cultural relations, theories and practice of translation, and anthropological approaches to literature. Her publications include *The Works of Claudio Magris. Temporary Homes, Mobile Identities, European Borders* (2015), *Antropologi alla corte della bellezza* (2002), which was awarded the American Association for Italian Studies Book Prize, and the editions of Paolo Mantegazza's *The Physiology of Love and Other Writings* (2007) and *The Year 3000* (2010).

GIUSEPPE POLIMENI is Associate Professor of Italian Linguistics at the Università degli Studi di Milano. Highlights from his extensive list of publications include: *La similitudine perfetta. La prosa di Manzoni nella scuola italiana dell'Ottocento* (Milano: FrancoAngeli, 2011); *Una di lingua, una di scuola. Imparare l'italiano dopo l'Unità. Testi autori documenti* (Milano: FrancoAngeli, 2012); *Il troppo e il vano. Percorsi di formazione linguistica nel secondo Ottocento* (Firenze: Cesati, 2014).

CINZIA SARTINI BLUM is Professor of Italian at the University of Iowa. Her publications include: *Rewriting the Journey in Italian Literature: Figures of Subjectivity in Progress* (2008); *Contemporary Italian Women Poets: A Bilingual Anthology* (with Lara Trubowitz, 2001); and *The Other Modernism: F. T. Marinetti's Futurist Fiction of Power* (1996).

DIEGO SBACCHI is currently a secondary school teacher of Italian and Latin Language and Literature in Italy. He earned a Ph.D. in Italian Studies from the University of Toronto. He studies the influence of

Contributors

Pseudo-Dionysius on Dante's work and he is author of articles on Dante, Petrarca, Ariosto and Tasso.

DANIEL SLAPEK is Assistant Professor of Italian Linguistics at the University of Wrocław, Poland, where he teaches courses in Italian language, Linguistics and Translation. His primary research interests include Grammar Methodology, Translation Studies and Philosophy of Linguistics. Since 2014 he has been a member of the Editorial Team of *Italica Writislaviensia*.

MASSIMO VERDICCHIO is Professor of Italian and Comparative Literature at the University of Alberta. He is the author of *Reading Dante Reading: A Postmodern Reading of Dante's "Commedia"* (2008) and of *The Poetics of Dante's Paradiso* (2010). He is also the author of *Naming Things. Aesthetics, Philosophy and History in Benedetto Croce* (2000), also available in Italian. At present, he is completing a *Croce Reader* expected in Winter 2016 from the University of Toronto Press. He is the English translator of Carlo Sini, Massimo Cacciari and Mario Perniola.