development in the late 1930s and early 1940s" (163). In so arguing, Talbot does occasionally lose sight of the nature of translation in favour of a comparative study of the Hudson novel and some of Montale's poems identifying common threads and parallels. Much of Talbot's commentary centers on the differences between the Montale translation, on the one hand, and the versions of ghost writer Laura Rodacanachi and of translator Angelo Bianco (Camerino), on the other. Some of these differences relate to Talbot's theory that Montale was either influenced by the writers he translated or he found in their works aspects which resonated with his own ideas. It is difficult to refute Talbot's statement that "there is overwhelming evidence here to demonstrate that his translation of *Green Mansions* is an important intertextual context for 'Giorno e notte'" (182). The connection with *Auto da fé* is to be found in an "*auto da fé* being both an act of faith and a ritual of death by burning" (187) and as such it is an important Montalian motif noted in Hudson's novel.

In chapter seven, the critic considers the translations of a number of poets for whom Montale supposedly had a special affection or admiration. These include: Blake, Hardy, Joyce, Adams, and Thomas. The principal concern in this chapter, as in the entire volume, is to point out subtle departures from the literal translation and incursions into the creativity which constitutes for the author a rewriting of the original. Talbot opines that: "Montale reinterpreted in light of his own metaphysical development" (201). In the end, Talbot wonders about the implications of such a procedure and about the extent to which Montale appears to pay homage to writers who exhibited tendencies consonant with his own.

Having demonstrated throughout how Montale maintained certain personal stylistic features in translating English poetry, Talbot, in the Conclusion, identifies the specific techniques which permitted this paradoxical presence of the translator in the work translated. He writes: "The most original way in which Montale as a translator managed to express his own identity was his deliberate assimilation of aspects of his own work into the foreign texts, a process referred to above as intertextuality" (247). In the end, George Talbot proves to be an extremely competent translator/interpreter himself of the original English poetry (ie. the source language) but also of Montale's Italian versions. Although from time to time he indulges a bit too much in close readings at the expense of statements about Montale's theory of translation, overall Talbot has produced a volume which sheds light on many aspects of the poetics of Eugenio Montale and represents an indispensable contribution to Montale scholarship.

CORRADO FEDERICI

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M. Grazia Sumeli Weinberg. *Invito alla lettura di Dacia Maraini*. Pretoria: University of South Africa, 1993. Pp. 273.

Upon accepting this invitation into the literary ambience of Dacia Maraini we find that we have acknowledged the importance of this Italian feminist author in her multiplicity

of roles: sociohistoric, academic and literary. Professor Sumeli Weinberg offers us a study that follows more or less the chronology of her subject; more importantly, however, she allows us to see Maraini's personal development (what Weinberg refers to as the "iter dell'autrice") as Maraini guides, shapes and leads contemporary feminism in Italy in the 1990s.

The study opens with a brief but thorough overview of important biographical data (from 1936 to 1993) followed by a bibliography of Maraini's works, as well as a list giving details pertinent to the openings of her plays. A full critical bibliography concludes the study.

Sumeli Weinberg approaches her subject from a multifaceted perspective that privileges, however, the fact that Maraini is a feminist writer. It is pointed out early on that throughout her works, no matter in which genre, Maraini is sensitive to temporality and that her use of the present constitutes one strategy through which the female narrative voice may act as an instrument of rupture with the patriarchal past and its ritualization of the role of woman, a ritualization which women are usually expected to carry forward into the future. This attitude on the part of Maraini also entails the undermining of "official" notions of history and allows suppressed marginalized voices to come to the fore, as happens in the play *Manifesto dal carcere* (28). Sumeli Weinberg also considers how, in Maraini's poetry, time and space become so closely connected to the poetic voice that they reflect autobiographical aspects of the poet (a reflection that Julia Kristeva has referred to as "jouissance" but which has also been a traditionally contentious point in validating the female poetic experience). Maraini's own manifestation of this is through her engagement with language, as she explains in *La bionda, la bruna e l'asino* (1987), and which Sumeli Weinberg quotes: "Alla fin fine risulta che si scrive col corpo e il corpo ha un sesso e il sesso ha una storia di separazioni, allontanamenti, segregazioni, soprusi, violenze, afasie, paure, mortificazioni di cui conserva una memoria atavica" (xiv).

In order to better illustrate Maraini's commitment to language and to the realization that, finally, it is phallogocentric, the study proceeds with an analysis of Maraini's works in the various genres with a view to showing how this author repropose and defamiliarizes the relationship between art and life. The first three novels (*Vacanza*, *Età del malessere* and *A memoria*), for example, are described as a confirmation of the fact that being a woman represents the lowest point in a social taxonomy. In *Mio marito* however, the stories describe how both men and women find themselves in a spiritual desert. In other works, notably *La lunga vita di Marianna Ucrìa* (1990) as earlier in the drama *Zena* (1975), it is not necessarily through words that woman defines herself or is defined by the Other; rather, Sumeli Weinberg points out that silence becomes for Maraini a metaphor "della mutilazione femminile nell'ambito delle odierne strutture sociali" (105).

Maraini believes strongly that theatre "è un fatto sociale, un fatto legato alla società in cui si vive" (111). Her plays, then, are written with an eye on the family nucleus in its everyday environment. By undermining the problematics of theatre as genre, Maraini is able to polemicize the roles that the actor embodies as both actor and simultaneously character, as she does in *Ricatto a teatro* and *Recitare* (1970). Subsequently, Maraini's involvement with il Teatro La Maddalena leads her to repropose her dramas from a feminist perspective. Sumeli Weinberg notes that in tracing the relationship between

theatre and social reality, as is done for instance in *Manifesto dal carcere* (1969), Maraini shows how women have never been privileged members of society. She focuses on the destructive tension of male/female power struggles as in *Dialogo di una prostituta con un suo cliente* (1978), where she sees the relationship between the two partners as one mirroring that of husband/wife (151). Sumeli Weinberg presents an overview of the manner in which Maraini's dramas, including those with historical themes, replay the politicization of the male/female binary opposition, and the silence of women.

The final chapter of this study proposes Maraini's poetry not only as an opportunity for the latter to explicate her feminist ideology, but also as a voice that is strongly autobiographical. Often, the role that her father played in her life becomes of fundamental importance, despite the errant and vague memories she has. Sumeli Weinberg sees in Maraini's poetry not only the awareness of protocols of aesthetics, but also spontaneity, sensuality, and a discovery of the female psyche. It is this discovery which, in the end, is at the basis of all of Maraini's works. Sumeli Weinberg concludes that "La Maraini mira a sfatare la negatività dell'atteggiamento maschile e allo stesso tempo a incoraggiare le donne a seguire l'impulso di un rinnovato senso del proprio essere" (244). *Invito alla lettura di Dacia Maraini* allows the reader an excellent opportunity to examine the sense of self through the works of this important contemporary Italian feminist voice.

ANNE URBANCIC

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Massimo Ciavolella and Amilcare A. Iannucci (eds.) *Italian studies in North America*. Ottawa: Dovehouse Editions, 1994. Pp. 278.

The signs of popular culture are pervasive in North America; not only have *pizza*, *pesto*, *cappuccino*, and *latte* entered the mainstream of North American food consumption, with even a recent CNN poll citing Italian cuisine as the most popular among Americans on vacation, but Italian or Italian-sounding names are often chosen for commercial products: a new perfume on the market is called "Venezia," two recent GM car models are "Aurora" and "Achieva." With this conquest of North America firmly in place, it is only fitting, then, that a review of "big C" Italian culture in North America be undertaken. This volume of essays is the result of a conference on Italian Studies in North America, which took place at the University of Toronto in March 1992 (and which, the editors explain in their foreword, accounts for the large number of contributors from that institution). The book essentially deals with the present, past, and, to some extent, the future of Italian Studies on our continent.

The opening essay, "The Presence of Italian Literature Abroad in the XXth Century," by Amilcare A. Iannucci, points out that Italy's literary past, represented particularly by Dante, Petrarch, Boccaccio, Ariosto, Tasso, and Machiavelli, has had a far