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.

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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

greater influence on today's culture than has contemporary Italian literature. Of the contemporary authors, perhaps the only one to rival the Medieval and Renaissance authors is Pirandello. Much of Italian Studies focuses on the traditional authors, and much is in translation since Italian literature is studied also in departments such as English and Comparative Literature. Perhaps the greatest artistic success in this century has been in cinema and Iannucci continues his essay with a discussion of the adaptation of Italian literary texts for film or television. (Interestingly, the annual tribute to a great film director at the Academy Awards presentation has been to Italian directors for the last two years, Fellini and Antonioni.) This is not to imply the end of literature. The success of Eco's *The Name of the Rose* can attest to that but, as Iannucci notes, it is interesting that subsequently it was also the basis for a movie.

The next two essays deal specifically with the US and Canada. Christopher Kleinhenz presents a very detailed, thoroughly documented, and upbeat description of Italian Studies in the US. There are approximately 60,000 students of Italian at elementary and secondary levels and almost 50,000 at the university level. Kleinhenz provides statistics as to how many degree granting institutions, associations, and journals there are, the variety of topics they encompass as well as bibliographies, dictionaries, critical studies, works by university presses, and translations. The sum total is impressive and Kleinhenz foresees a very promising future for Italian studies in North America. Antonio Franceschetti then describes the Canadian scenario which reveals a parallel boom in Italian studies, although the frequently difficult working conditions and economic limitations would seem to make a career choice in Italian a labour of love. Franceschetti signals one of the most interesting but sometimes overlooked developments, namely the study of Italian authors who live outside of Italy. The second part of the book traces the history of Italian Studies at both Columbia University and the University of Toronto. The essays contained in this section (by Ragusa, Molinaro, Kuitunen, G. Pugliese, Chandler and Ukas) have much to teach us, not only because their authors have systematically recorded who founded the departments and how, but particularly because they convey to us in a compelling way the passion and determination that motivated these teachers and scholars to persist in their efforts to offer courses in Italian studies at these schools.

"Some New Directions" are discussed in the third part of the volume. The topics are diverse and wide-ranging: the influence of North American Italianists on Renaissance theatre scholarship (Beecher), the challenges involved in teaching modern poetry to North American students (Picchione), North American writers writing in Italian (Guardiani), women Italianists on our continent (West), the teaching of cinema in North America (Gieri) and the teaching of Italian language (Danesi). Here we have an encounter with some of today's teachers and scholars of *Italianistica*, and whether reading a discussion of how to get students interested in modern poetry or of the progress of women in the field, we have the sense that contemporary *studiosi* are no less excited and involved in their work than their predecessors. The last section of the book contains a series of articles (by Basile, Carrera, Cicogna, and Stiglio) on how Italy itself promotes Italian studies abroad.

Italian Studies in North America is a thoroughly informative and very well documented book. It contains an important lesson that we should heed in this time of eco-

nostic and ideological uncertainty about the value of humanistic studies: there were no good old days. The Italian departments at Columbia and Toronto were not just born. They came about because individuals who were passionate about Italian studies and who had a vision worked tirelessly to establish these departments. Their task was not an easy one but they persevered and were successful. Whatever turn Italian studies take in the future, we need to remember our predecessors and follow their example.

Despite the breadth of subjects in this volume, there were a number of omissions that left this reader somewhat disappointed; as a Canadian publication, it certainly should have discussed the development of Italian studies at Canada's other Ph.D. granting institution, McGill University and it would have been interesting to know how Italian studies got started in Western Canada as well. There was also no discussion of how smaller, regional universities have not only instituted Italian programs but also how they have managed to survive and thrive. Nevertheless, this book remains a worthwhile contribution for Italianists teaching in North America.

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Carla Marcato e Fabiana Fusco. *Parlare "giovane" in Friuli*. Alessandria: Edizioni dell'Orso, 1994. Pp. 165.

This book presents the results of field work that was carried out by the authors in order to investigate the linguistic habits and preferences of young Friulians, with reference to the school environment. This study is similar in nature to others (conducted for instance in Milan, Trento and Genoa) which focus on the language of youth (henceforth LY) and its influence on contemporary Italian.

The volume begins with an introduction describing specific characteristics of LY versus other varieties of Italian. There follows a description of the research methodology and an analysis of the data. Informants were chosen among high school students (between the ages of 14 and 20) from three different places: Udine, the capital of Friuli, and two smaller towns, Tolmezzo and Cervignano. Tolmezzo is located in the northern mountainous area, while Cervignano lies in the southern plains of Friuli. However, the statistical analysis and the comparative evaluation of the data provided in this volume are based only on the 205 informants from Udine and Tolmezzo.

The gathering of data was carried out by means of a questionnaire of a type previously used in similar investigations with the intent of facilitating a comparison of the data elicited from young Friulians with those obtained in similar urban environments in other parts of Italy. The first part of the questionnaire is designed to obtain sociolinguistic data from the subjects interviewed, while the second part consists of a word list. The informants were asked whether they were familiar with a series of lexical items (for example *gasato*, *fuori di testa*, *cuccare*) and questioned about their meaning and frequency of use. It is thus possible to evaluate the extent to which terms of nation-wide