origini diverse. Ad esempio, una scheda di lavoro riporta proverbi ed espressioni italiane quali “essere nati con la camicia”, “essere nati sotto una buona stella”, “chi la fa l’aspetti”, “chi troppo vuole nulla stringe” e così via, e ne esamina le possibili traduzioni in altre lingue con l’utilizzo della tecnica dell’equivalenza culturale. Un’altra scheda ancora elenca le similitudini legate agli animali, fra le quali “lento come una lumaca”, “sano come un pesce” e chiede agli studenti di completare la scheda con la stessa similitudine in altre lingue. Il capitolo è ricco di esempi e di schede e questo lo rende particolarmente adatto al lavoro in classe. Sia il docente che lo studente beneficeranno di ottimi spunti di riflessione e di utili applicazioni pratiche. Nella parte finale del capitolo troviamo un altro argomento che è molto spesso fonte di ambiguità ma anche di ironia: la gestualità. Alcune schede di lavoro completano la discussione.

Nell’insieme credo che questo volume sia un’ottima aggiunta ai testi già disponibili in italiano. Ha il potenziale per diventare uno strumento indispensabile per molti docenti che si occupano di traduzione e che necessitano di materiale didattico nel quale argomenti complessi vengono esposti in modo completo, chiaro e semplice. Le attività al termine di ogni capitolo rendono il volume particolarmente adatto allo svolgimento di attività didattiche in piccoli gruppi o in coppia. Al di là di qualche scelta che non condivido pienamente, credo che Pierangela Diadori abbia svolto un lavoro eccellente e consiglio questo testo sia a studenti universitari che a docenti che lavorano in Italia o all’estero. I capitoli del volume si prestano anche ad essere usati singolarmente. Per esempio, l’ultimo capitolo potrebbe essere molto utile in un corso di traduzione o in un corso avanzato di lingua italiana.

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***Voices of Italian America. A History of Early Italian American Literature with a Critical Anthology.* By Martino Marazzi. Translated by Ann Goldstein. New York: Fordham University Press, 2012. Pp. 343. ISBN 0-8386-4016-8. \$25.00.**

Martino Marazzi introduces this book as a much expanded English version of his other book published in 2001 (*Misteri di Little Italy: storie e testi della letteratura italoamericana*), though he does not explicitly mention the title of the original publication. The book is organized in seven chapters in addition to the introduction, each consisting of an introductory critical essay, which is followed by an anthology of selected texts expertly translated in English by Ann Goldstein from the original Italian. Marazzi’s critical discussions at times preserve the savory quality of the Italian scholar writing in English, resisting the Italian expansive sentence with some attempts of syncopation through punctuation, but nevertheless illuminating and penetrating. A valuable and well conceived bibliography features for each chapter two separate lists, one related to the primary sources and texts, the other to critical reference.

In the context of the Italian emigration and immigration’s experience, it is particularly cogent when a book on and about the subject is making circular jour-

neys, connecting and reconnecting with the poles of linguistic migration. In addition to some well known and celebrated works by the likes of Di Donato, Fante, Puzo, Barolini, De Salvo, to name a few, that have crossed the Atlantic westward, the other example that comes close to Marazzi's book is an anthology of Italian American Women writers' memoirs and autobiographical pieces that appeared in Italian (translated from their original English) in the special issue of the Italian journal *Leggendaria*, 46-4 in 2005. In Marazzi's compilation, however, the number of immigrant Italian women writers and novelists does not fit one hand; and obviously so, considering that the number of educated Italian women in the USA who wrote in standard Italian in the early immigration waves was very limited. One has to wait until the second and third generation to hear the voices of Italian American women who will eventually write in English.

The Italians who wrote and published were first generation immigrants schooled in Italy. They wrote in Italian language and published their pieces in Italian language periodicals in the USA, and send also their pieces in Italy to appear in the Italian press, especially articles. A good number of them worked as correspondents for the Italian press and periodicals. They shared predictable scripts about their journey across the Atlantic: the lure of the new continent, political exile, escapes from hardship and endemic poverty. A good number of them were socialist intellectuals and anarchists, who contributed to build class and political awareness among the often-exploited immigrants of their communities and encouraged them to form and join union organizations and strike. The large majority of the authors selected in the first chapter of this book, were indeed active if not militant socialists.

Marazzi, a professor of Italian Literature at the Università degli Studi di Milan and former fellow of the Italian Academy for Advanced Studies at Columbia University, is clearly versed and dedicated to unearth the writings of the Italian diaspora in the USA from its earliest period, that is, the narrative (fiction and non fiction), journalism, poetry and dramatic production in the Italian language in America. This production, which starts in 1869 and goes through the 1960ies, was published in the many and active Italian language papers in the States, especially in New York (Pietro Russo's *Catalogue of Italian American Periodical Publications* counts up to 2,344 titles). Some appeared as serialized novels or short stories, which, often times made their way to Italy and were published by Italian periodicals. Italian presses based in New York also published book-length novels.

The value of Marazzi's book resides in his very interest and focus to bring to the readership, both Italian and now English, the wide range of literature that flourished in the little Italys of the States. To be sure, Marazzi's book is not the only effort to compile anthologies and critical essays on Italian American literature in Italian language and Marazzi is indebted—as he openly reiterates in the book—especially to the works of Francesco Durante, whose 2 massive volumes, *Italoamericana. Storia e letteratura degli italiani negli Stati Uniti* (2001, 2005) is a vast container of anthologized texts by Italian American writers from 1776 on. Marazzi's project is of a smaller scale and sort of exclusive for it is solely concerned

with those Italian American authors who wrote and published in Italian language (the three exceptions are canonical authors such as Di Donato, John Fante, Edward Corsi, who wrote in English). This focus is not limiting the value of Marazzi's book, rather, in my opinion, is adding to its consistency and uniqueness from an historical and linguistic perspective. It is also a book to seriously consider for undergraduate courses in Italian American studies, in Italian Emigration and Immigration experience(s), ethnic studies.

The book's chapters are basically thematic, but only 2 constitute the major body of the volume, encompassing broad aspects and genres of the writings examined. The first chapter, "The Novel of the Italian in America," is the longest as it considers more than a dozen of authors of novels portraying, often in conventional and didactic style, the plight of the immigrant. They are plots and stories of betrayal and disappointment, love, perdition, redemption and solidarity. New York appears as the "modern Babylon" (106) sucking the desperate and dislocated into the tentacles of his crime life, corruption, and low life. Serialized novels by Bernardino Ciambelli, "the Mysteries of Mulberry Street," or Menotti Pellegrino's "The Mysteries of New York," constitute a genre of their own, widely read and popular also in Italy. Marazzi justifiably devotes considerable attention and singles out Camillo Cianfarra's *The Diary of an Immigrant* (1904), a first-hand account of the daily life of an immigrant, and in particular the struggle of an educated professional in coping with adjustment, shame and regret. Cianfarra's self reflectivity and observations in his journal become in effect a panoramic lens into the surrounding Italian American community's real tragedies and irrevocable losses suffered by desperate immigrants tricked by other fellow Italians to whom they entrust their life savings, unable to seek reparations by the corrupted cops. To the adventurer, socialist anarchist writer Ezio Taddei, who spent 7 years in the USA during the interwar years, Marazzi reserves a separate chapter, to highlight the testimonial and autobiographical aspect of his writings, especially those embedding Taddei's critique of the American democracy and system, the victimization of immigrants and racial minorities.

In chapter four, "Poetry of the Italian Americans," the second largest, the author introduces a number of Italian poets who also wrote and published in dialect, such as the prolific Neapolitan Riccardo Cordiferro, founder of the satiric-literary weekly *La Follia di New York*, still operating. Some of Cordiferro's poems were set to music and became well known Neapolitan songs, such as *Core 'ngrato*, composed in the first decade of 1900.

The other sections of the book are much shorter about and on single authors, dealing with the inevitable socio-historical, linguistic changes of Little Italys through the generations, with an excerpt from Pietro Di Donato's *The World of Tomorrow*, and a very brief letter of John Fante to Giuseppe Prezzolini, in which Fante apologizes to Prezzolini for its Italian lacunae. Another short chapter, "Prose Testimony: the Color Line," focuses on Giuseppe Prezzolini's influence and role, "both ambiguous and fruitful" (263) in shaping visions and prejudices of America and Italian Americans through his writings published both in Italian American papers and periodicals and in Italy.

In the last chapter, "Italian American and Italian Writers: Vindication of Ignorance," Marazzi laments and polemizes with "the lack of attention" by the Italian literary establishment to the Italian Americans and the emigration's experience. He answers his own questions about the "marginal and accessory position" that Italian Americans occupy in the works of Italian writers by simply reiterating "ignorance." With the few exceptions of L. Barzini jr, F.M. Martini, Marcella Olschki, whose books show a more personal and engaged relationship and reflection with and about Italian American life, in the novels of a number of contemporary Italian writers, Italian Americans are treated as "novelistic characters" (295), or, to epitomize the epochal change of the Italian (American) "immigrant," as a new breed of 'trapiantati,' "young restless academic" (304), more of the nomads and globetrotters type, who can "mediate" between the old and the new world and can live in both places. This is regrettably a short chapter in the book; one I wish Marazzi could have been more generous with its discussion and anthologized texts. One can hope that the discussion will be continued by him and others.

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Maurizio Godorecci. *Tra li fjeume/Between the Rivers*, trans. Barbara J. Godorecci. Ottawa: Legas, 2010. Pp. 87. ISBN 1-881901073-4. \$12.95.

Poetry written in Italian dialects has a long history. Given the relatively late linguistic unification of the country, it is no surprise that each regional language has its own distinct literary tradition. Having evolved simultaneously from forms of Vulgar Latin, they are classified as primary romance dialects. They have achieved their present forms through the evolution of regional varieties of spoken Latin, beginning as early as imperial times. Texts in Italian dialects have been uncovered dating back to the 10th century, mostly from areas other than Tuscany. Because of this, in his book *Profilo linguistico dei dialetti italiani*, Michele Loporcaro of the University of Zurich argues that those idioms marginalized as "dialects" have an even longer history than that which has since then become the national language of Italy (54). From Goldoni to Belli, authors from all over the peninsula have composed and published many great works in regional vernaculars. Abruzzese, however, is a language that is seldom recognized amongst the great literary idioms. As a central Italian region composed for the most part of pastoral landscapes, Abruzzo is primarily rural. According to Ernesto Giammarco's *Abruzzo*, part of a series of books published by the *Centro di Studio per la Dialettologia Italiana* of the *Consiglio Nazionale delle Ricerche*, the Abruzzese dialect reflects the agricultural and pastoral nature of the region which it calls home (8). Due to the language's nature as a spoken idiom, and not one with a long literary tradition, it has no universally accepted written form. The author of any piece of literature written in Abruzzese, as in many dialects, is confronted with the challenge of expressing a primarily spoken language through writing. The proper use of dialect, however, can result in a very rich literary experience. Authors like Maurizio Godorecci are