Gregoria Manzin (svelate nella parte introduttiva) a formare un ammalianti labirinto che Manzin ha saputo costruire sapientemente con l'aiuto di un solidissimo apparato teorico (Cavarero, Bhabha, Arendt, Derrida).

Nella terza parte del libro viene soddisfatto il desiderio del lettore di saperne di più sulle autrici in questione grazie alle interviste a quattro di loro (Marisa Madieri è morta nel 1997). È qui che capiamo il percorso e il faticoso processo della ricerca e della costruzione di un'identità di Nelida Milani, Kenka Lekovich, Anna Maria Mori e Giuliana Zelco e siamo costretti ad affrontare il nodo dell'incomprensione italiana nei confronti di questa realtà di confine, il *fil rouge*, a tratti polemico, che unisce queste autrici.

Torn Identities non è una lettura sempre facile né agile e, a tratti, è appesantito da un eccessivo entusiasmo teorico. Il libro va assaporato lentamente e con pazienza, ma alla fine ci si ritrova soddisfatti e con il desiderio di esplorare più a fondo questo troppo spesso trascurato, incompreso ma culturalmente e storicamente fondamentale nord-est della penisola italiana.

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Luigi Bonaffini & Joseph Perricone (eds.). *Poets of the Italian Diaspora. A Bilingual Anthology*. New York: Fordham University Press, 2014. Pp. xxiii, 1532. ISBN: 9780823232543. \$150 (paperback).

At over 1500 pages, this hefty and expensive anthology of poetry by Italians in the Diaspora is both impressive and disappointing. Impressive for the sheer chutzpah and size of the project, disappointing for the many errors that plague it.

The aim is certainly praiseworthy: "to bring together the poetry of Italians dispersed throughout the world" (xi). In its global, rather than national perspective, the anthology is, as Sante Matteo writes in his prefatory comments, "a remarkable pioneering work that marks a milestone in Italian studies" (xi). Over seventy authors from twelve different countries are represented. Each geographical area covered is introduced by a local scholar who briefly outlines the Italian diasporic experience in that country, says a few words about each author selected, and, in some cases, provides endnotes and/or a short bibliography. The poems are presented in their original language and accompanied by an English translation.

Though praiseworthy, the anthology does, however, have a number of problems that undermine its efficacy as a reliable tool for either teaching or scholarship.

The first problem rests with the lack of a definition for either “diaspora” or “Italian.” One assumes “diaspora” refers to the dispersion of a people by external forces or the voluntary emigration of people from their native country. “Italian” is more difficult. Italy is not the only country with an indigenous “Italian” population—Switzerland, Slovenia, and Croatia are also home to autochthonous “Italians” who have been there since time immemorial and have contributed significantly to Italian history and culture. Eleven of the fourteen poets presented as “diasporic Italians” in Slovenia and Croatia are, in fact, native-born members of the local Italian population that never left its homeland (Istria, Fiume/Rijeka, Dalmatia). Only three of the fourteen are Italians who emigrated from Italy to Croatia. In my view, it would thus have been correct to exclude autochthonous Italians in Croatia and Slovenia from the collection and include only true Italian “immigrants” into those areas (as was, in fact, done for the section on Switzerland).

The second problem rests with the selection process. Admittedly, not all diasporic poets can be included. I was, however, surprised to see a major diasporic Italian poet living in Canada, Diego Bastianutti, completely missing from the collection. Winner of the 2008 International Literary Prize Umberto Saba for his poetry, Bastianutti has published four excellent collections, most recently *The Bloody Thorn* (2014). I now wonder what other productive and prize-winning poets in other countries have also been omitted.

The problems raised so far are open to debate, but not so the myriad of editorial errors in the volume. Nearly every poem has some error in it. Gianni Angelo Grohovaz’s poem in Fiuman dialect “Dolor de padre” (406) has at least eight typos in the original and one in the translation. The worst is the sequence of typos on the very first line of the poem’s introduction: “mentre tua me dreate te cambia a le panuzze” (406)—it’s hard to believe no-one caught that mess! The correct reading is “mentre tua madre te cambiava le panuzze.” Strangely enough, the translator got it nearly right as “while your mother changed your clothes” (407). I say “nearly” because *panuzze* means “diapers,” not “clothes”; the poet is watching his wife change their new-born son’s diapers. This is not the only translation error in that poem; I counted at least four, the worst of which is the hilarious rendition of “Go pianto, Nini mio” as “Go slowly, my Nini” (407). Clearly, the translator did not understand that the father, speaking in Fiuman dialect to his newborn son, was saying: “I cried, my Nini” (*ho pianto*, in Italian). Lastly, this poem is introduced

by an authorial note that is rightly included in the transcription and the translation; but Grohovaz's explanatory notes to his other poems in the anthology are not included. Why? It makes no sense to include this one but not the other ones.

The sloppiness I have pointed out so far is also evident in the apparent disregard for the original versification of a poem. Filippo Salvatore's 44-verses poem "Nonnò" (p. 482/484) comes out in English as a 47-verses poem (483/485), even with one verse of the original not translated at all (v. 15). Grohovaz's "Primavera" (404), on the other hand, is reduced from 27 verses in the original to 26 in the translation. I may be nit-picking, but in poetry shouldn't the verse translation have the same number of verses as the original and shouldn't all verses be translated?

Lastly, I found it problematic that none of the translations is signed. When a translation is not clearly attributed to someone, the reader assumes that it is by the compilers/editors. This, however, is not the case here—after some research off-book, I was able to determine that some of the translations were by the poets themselves and others by third parties. The English version of Romano Perticarini's poems seems to come from his own published bilingual edition of the poems (435–453), while that of Alfredo De Palchi's "Al calpestio di crocifissi e crocifissi" (1136) matches perfectly the version signed by "S.R." (Sonia Raiziss) available at www.alfredodepalchi.com/estratti/scorpion.html.

In short, this impressive anthology is marred by a conceptual error about who, exactly, is "diasporic," and by a multitude of editorial slights and oversights. While the effort to gather such a vast array of representative works is commendable, the product, unfortunately, is not. One hopes that the editors will revise the anthology so that its second edition might be reliable enough to be used by scholars and students alike.

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Rosa Mucignat (ed.). *The Friulian Language. Identity, Migration, Culture*. Newcastle upon Tyne (UK): Cambridge Scholar Press, 2014. Pp. 197. ISBN: 9781443858175. £ 44.99.

This volume, which stems from a conference held at the University of London in 2012, includes an introduction and ten chapters grouped in four thematic