adatte a sostenere il suo argomento; non discute sufficientemente di importanti racconti in cui il viaggio diventa un tema simbolico, né puntualizza la natura e i diversi aspetti della partenza, dell'incontro, del ritorno, né presenta le proprie premesse e tesi con sufficiente insistenza (*sic*) e chiarezza. Inoltre a volte i suoi commenti non ci trovano d'accordo..." (214). Commenti magari legittimi ma di competenza, semmai, di una Recensione. La stessa cosa vale per i generici commenti sulle relazioni dei Congressi. Sul volume *Il teatro nel teatro* (1977) curato da Enzo Lauro leggiamo: "Alcuni interventi peccano di lungaggine, di inutili digressioni, di retorica. Alcune volte l'autore è così assorbito nel dramma che sta valutando, che manca di prospettiva..." (220). Così per *Gli Atti unici di Pirandello* (1978): "In alcune relazioni si notano non tanto «distrazioni esegetiche» quanto posizioni limitate" (225). Nelle *Lettere da Bonn 1889-1891* (1984) di Elio Providenti, più che sul contributo del testo in sé, Zangrilli si attarda sull'uomo Pirandello: "... giovane molto sensibile, e spesso invaso da sentimenti di malinconia, nostalgia, solitudine, tristezza, angoscia, dolore, inquietudine, noia, amarezza" (235) il che ha poco a che vedere con la critica pirandelliana. Intendiamoci, se ne fa un problema di forma, di impianto, non di contenuto.

Un peccato, a maggior ragione quando pensiamo che nel suo primo lavoro pirandelliano *L'arte novellistica di Pirandello* (1983) Zangrilli aveva già delineato una rassegna critica che, relativamente al tempo esaminato, è più ricca, soprattutto più organica e misurata di quest'ultima. Beninteso, ciò non toglie nulla al merito di Zangrilli per uno stimolante contributo, in special modo per la letteratura comparata.

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Antonio Traficante. *D.H. Lawrence's Italian Travel Literature and Translations of Giovanni Verga. A Bakhtinian Reading*. New York: Peter Lang, 2007. Pp. 206.

Books on D.H. Lawrence are always welcome, especially on his Italian travel writing. Thus it is particularly pleasing to review a very erudite book by a D.H. Lawrence scholar, Tony Traficante, who is also very well versed in Italian culture and Italian literature. What makes this study even more interesting is the Bakhtinian analysis that underscores it all: the analysis both of the travel books and of D.H. Lawrence's translation of Giovanni Verga. As Traficante writes, this element is what differentiates his study from all previous ones.

"While it is undoubtedly true that criticism of Lawrence's travel literature has increased significantly in the last two decades, none to my knowledge has focused exclusively on Lawrence's relationship with the Italian Other from a Bakhtinian perspective, and attempted to use his ideas of dialogism to further enhance our appreciation of the complexities present in Lawrence's travel works." (2)

His emphasis on Bakhtin is placed particularly on those aspects that help him better to clarify Lawrence's relationship with the Italian Other in the travel books as well as in his translations of Giovanni Verga.

As *Traficante* states, his main aim is to trace the permutations which characterize Lawrence's relationship to the Italian travel books and translations, and, by extension, those changes within Lawrence himself. Thus, in *Twilight in Italy*, he traces the encounter with the Italian Other as a strictly "intellectual affair" (4) with a static narrator who poses more questions than he answers, in an attempt to find a balance between his "essentially spiritual English heritage" and the newly discovered sensuous world of the Italian (5). The difficulty in striking a proper balance leads Lawrence to create a third entity which helps him to restore some sort of balance after all: the "Holy Ghost". As within a strictly Christian context, this entity acts as the Word between the Father and the Son while retaining its own distinctive identity. "For Lawrence, the Holy Ghost which resides in all of us must recognize the existence of the two diverse approaches to life (also referred to as the "Two Infinities") as essentially separate and irreconcilable ways of being" (5). The Holy Ghost is also the most basic and essential expression of our being "which goes in advance of any kind of will or conscious volition. It is, in short, our very essence that which none of us may deny lest we bring total ruin upon ourselves" (5). This other view of the Holy Ghost, in other words, constitutes "the essential spark, or individual voice which resides in every individual" (5). This second view of the Holy Ghost is the one that Lawrence will gradually adopt throughout his life as his disillusionment with both English and Italian, and with the world in general, becomes greater.

In *Sea and Sardinia*, the narrator is less patronizing toward the Italian Other, and we find as well Lawrence's increased need to define himself as an individual, and not merely a part of "l'Inghilterra" (6). In this work we see Lawrence's increasing struggle to escape his mother's influence, and how his attempts to live more "breast to breast" with the Italian, and to partake of his "blood-consciousness" are constantly undermined by his mother's authoritative discourse. Eventually, Lawrence does succumb to "the voices of his education" and is as a consequence unable to break through the limitations of his upbringing. We find here a narrator who becomes increasingly isolated from his fellow human beings, despite his interaction with the Sardinians and the presence of his wife Frieda, the "queen-bee" (6).

In the third and last travel book, *Etruscan Places*, written more than a decade later, the ancient Etruscans become the symbol that joins the Two Infinities harmoniously together. "In his Etruscans, Lawrence thought he had found evidence that a perfect balance between the spirit and flesh did in fact exist at one time upon the earth" (6). The affinity that Lawrence saw between himself and the Etruscans, with a people who were at one with the cosmos, long before the split between the spirit and the flesh which severed man's relation to the universe, this intimate connection over space and time, is what Bakhtin called "Chronotope" (7). Similarly, through the Etruscans, Lawrence was able to remove himself from a past he detested and to move beyond the reach of the "philistines", both English and Italian. Like Bakhtin, Lawrence believed that the past still exists in our present and contains potential which can help us to shape the future. What is needed is a sympathetic individual, a "ghost", as Lawrence would have it, to establish this link with

the past, a time which for Lawrence was represented by Etruscan culture.

The dialogical dimension of Lawrence's work is also present in his translations of Verga. It is here, in translation, that dialogue with the Other takes place in a "neutral zone", a privileging locus where this dialogical discourse is more likely to survive, if not to thrive. It is through dialogue and, by extension, through translation that, as Bakhtin claims, we complete ourselves as human beings with assistance from the Other who is located outside of ourselves and of our limited experience. Through the Other, we are able to gain a more informed picture of what constitutes more fully our total identity which is never revealed to us in its entirety (10).

Traficante's book devotes a separate chapter to each of Lawrence's travel books. It is, however, in the chapter on Lawrence's translation of Verga that the novelty of his method of combining Bakhtin's dialogism and Lawrence's travel books is most in evidence. The author is quick to warn the reader that in Lawrence's translations we are not looking for accuracies but for the manner in which they reveal "interesting attitudes toward the Other," (92) as well as toward Lawrence himself. Traficante's concern is more with how Lawrence's translations concern him and his work rather than they do Verga's. The translations are for Traficante an example of Lawrence's constant effort to connect with something which is essentially different but revealing of who he is. "In essence, I suggest that Lawrence, in his translations of Verga, is trying to establish that bit of space between the two polarities where his "little green demon" can best thrive" (110-11). Regardless of the polarities at issue, Spirit and Flesh, England and Italy, original and translation, Lawrence's focus remains essentially the same: "to find individual sustenance in which his own life spark may live" (111).

In fact, Lawrence's translations of Verga serve both to further accentuate his own particular self and to distinguish it from all the others; in this case, from Giovanni Verga's. They serve to seek the Other which is already within, to articulate it and give it a voice, and in the end to re-affirm Lawrence's own uniqueness and individual identity, "to remain faithful to his "little green demon"(118). This is also the general purpose of his travel books and, in particular, of his last one, *Etruscan Places*, as I have indicated earlier. They all serve, as Traficante points out, to supplement Lawrence's chief preoccupation in life, which was "to understand the world in which he lived, and how such a world could be changed through his own personal intervention"(119).

Antonio Traficante's *D.H. Lawrence's Italian Travel Literature and Translations of Giovanni Verga. A Bakhtinian Reading* is a study that makes an important contribution to scholarship and will serve well not only the Lawrence scholar, and those interested in the travel books, but also the literary critic and those interested in Bakhtin and translation.

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