

mondo del lavoro” (pp. 315-359). Il contenuto tratta le problematiche della formazione, della professione, degli strumenti di lavoro e della valutazione della qualità. Questa parte del manuale è obbligatoria per chi voglia capire la professione e rendersi conto degli aiuti (supporti tecnologici) e dei tranelli in cui si può incappare prima, durante, e dopo il lavoro di traduzione (incluse le leggi formali che riguardano la traduzione; p. 357).

Il testo è arricchito di tabelle esplicative, esempi concreti di traduzioni, illustrazioni tratte dai fumetti, dagli spartiti, ecc. Concludono il manuale una Bibliografia generale (361-372), l'elenco delle riviste dedicate agli studi sulla traduzione (373-374), l'Indice analitico (375-378) e l'Indice degli esempi (379-380).

L'esperienza di ricerca e di insegnamento nel campo della traduzione ha permesso all'autrice di proporre un volume ricchissimo di osservazioni, spunti di riflessione e suggerimenti utili. Infatti, uno degli indicatori del valore sostanziale del manuale sta appunto nel fatto che moltissime idee e svariatissimi concetti si prestano a essere sviluppati ulteriormente e che, basandosi sulle nozioni apprese nel manuale, aprono le possibilità di indagare in molte direzioni. Se ne possono dare due esempi qui: il primo riguarda la questione del “lettore modello”, un'espressione frequente nel manuale che sicuramente potrebbe diventare il tema di un trattato a se stante. Il secondo spunto riguarda la traduzione “cattiva” – un argomento non analizzato in profondità nel manuale (si veda, per es., l'opinione di Walter Benjamin: “bad translation can be defined as inexact transmission of an inessential content” tratta dall'articolo “The Translator's Task”, traduzione di Steven Rendall in *TTR : traduction, terminologie, rédaction*, vol. 10, n° 2, 1997, p. 151-165).

In conclusione, l'indubbio valore di questo manuale ne farà di sicuro la base indispensabile per i futuri lavori sia pratici che analitici sulla traduzione. Sebbene la cultura accademica italiana non manchi di lavori e manuali di traduzione (vengono subito in mente i nomi di studiosi quali Enrico Arcaini, Stefano Arduini, Bruno Osimo), l'esposizione chiara e dettagliata abbinata alla consapevolezza della problematica linguistica, sociale, cognitiva, pragmatica di questo manuale costituisce un modello di trattazione pratica profondamente calata nella realtà della società contemporanea.

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Oltreoceano. Rivisite sulle migrazioni. Special issue: “L'autotraduzione nelle letterature migrant,” edited by Alessandra Ferraro. *Forum* 5 (2011). Pp. 171. ISSN 1972-4527. € 20.

Oltreoceano is dedicated to the communities of migrants across the seas, as the journal states, with special regard to Friulian migration. This special issue, instead, is centered on the theme of “autotraduzione” (self-translation) of those authors who, once migrated to another country, have decided to re-write themselves in Italian or in the local language of the so-called host country. The essays included herein examine writers from Canada (6), Latin America (3), and, yes, Italy (1), all

of which is capped off with a bio-bibliographical section on the writers studied in the various essays.

The essays dealing with Canada are all dedicated to specific writers: Mario Duliani, Dôre Michelut, Gianna Patriarca. Marco Micone, Antonio D'Alfonso, and Nancy Huston. Alessandra Ferraro introduces the volume with a brief excursus on the *ragion d'essere* of the collection and why the theme of self-translation. In one sense, by studying self-translation we gain insight into “una delle caratteristiche peculiari della poetica migrante” (9). Yet, in another, we come to understand the various “motivazioni che spingono uno scrittore che cambia contesto linguistico e culturale ad autotradursi” (11).

The essays focus for the most part on specific works of each author, especially for the Canadian writers, and not necessarily their complete *oeuvre*. Mario Duliani is the subject of Fabiana Fusco's essay. Duliani proves to be not only a migrant writer, but one who was subsequently interned in Canada during World War II. In a discussion on the shorter second text (going from French to Italian), Fusco underscores one aspect of self-translation that comes to the fore in this essay: that the author becomes in the second text a “privileged translator” with the dual role of both “autore e traduttore al contempo” (23).

Another issue that comes to the fore in this collection is that of the creation of “double texts,” as Deborah Saidero points out in her essays on Dôre Michelut and Gianna Patriarca. There, we read how “self-translation is, in fact, a usual deconstructive lens which reflects — and through which to reflect upon — what it means to be ‘translated’ subjects both at the geographical-cultural and textual linguistic levels” (31). The irrefutable connection between language and identity, of course, comes to the fore in this essay, as well as in those that follow. Saidero's cogent observations are indeed spot on, as she continues: “By mirroring the bilingual writer's deep-rooted urge to give voice to the duality deriving from the migrating experience, self-translation is, at once, a strategy of resistance against physical displacement, forgetfulness and hegemonic cultural and linguistic assimilation, as well as strategy of re-appropriation of one's pluricultural identity” (31-2).

Self-translation thus offers the “pluticultural” writer, as Paola Puccini underscores in her essay on Marco Micone, “uno spazio di libertà” (41) and, at the same time, legitimizes the act of self-translation. It creates, Puccini tells us, yet another “spazio creativo” (47), which, as “si autotraduce,” Micone's work “si autogenera” (48). In the end, we read, language itself undergoes a metamorphosis and becomes—here for Micone, but we might extend this to many bi-lingual writers who self-translate—a “lingua dell'interstizio” through which the author “esprime il suo rinnovato rapporto alle origini” (50), and thus acquires, in so doing, “un nuovo modo di concepire l'identità” (51).

While the process in many cases is complex and challenging, we read that for Antonio D'Alfonso the process of self-translation was indeed “complesso e tortuoso” (55), as he had to decide between a series of languages in which the primary text had its origins: French, Italian, English, and Latin. His basic challenge then as a writer of Italian origins was to decide which language would allow him greater audience in a country like Canada.

Analogous to D'Alfonso and his decision of language is Nancy Huston's writings, which are examined here in two essays by, respectively, Anna Lapetina and Valeria Sperti. But there is also a fundamental difference between these two novelists. Huston, born in English Canada and moving to France at 20 years old, decides to write / translate herself into French, a language she learned "in età adulta" (67). In fact, her first novel (*Plainsong*), we are told, was originally written in English and subsequently translated by Huston into French, thus finding a publisher as *Cantique des Plaines*. What is most intriguing here is her choice to abandon English as the primary language of creation and write, instead, in French. In so doing, she engages in a two-way act of self-translation that creates, according to her, a greater freedom, as Lapetina describes (68-9). Sperti, in turn, discusses the linguistic and personal evolution of Huston's identity on the one hand and her late bilingualism on the other. These are two significant characteristics of self-translation: (a) identity clearly a case for all of the writers included in this anthology, (b) late bilingualism, instead, more germane to Huston.

The essays in the subsequent two sections on "America latina" and "Italia" are more general in nature, reading more like encyclopedic *rassegne* than cogent analytical essays. They offer up some interesting facts that prove to be good starting points for future studies. What is more problematic, instead, is the total lack of any reference to writers from the United States. Are there Italian writers who have lived in the United States and self-translated their works? Are there Italian writers who, while not living in the United States have translated their works into English? The answers to these two questions fall squarely in the affirmative.

With regard to Italian (read also, Italian America) writers in the United States who have self-translated, I would bring three names to the fore: Luigi Ventura (1845-1912), Pier Maria Pasinetti (1913-2006), and Alessandro Carrera (1954-). Each writer is a unique case. Ventura wrote, in three languages, what has long been considered one of the earliest fictions of Italian America, *Peppino il lutrascarpe*, which appeared in Italian, French, and English in and around 1886. Pasinetti, in turn, was a highly respected novelist, in mid-century, both in Italy and the United States for the same novels in the two languages. Finally, Alessandro Carrera, still very active in critical and creative writing, represents the twenty-first generation Italian migrant, who self-translated his first book of poetry, *The Perfect Bridel La sposa perfetta* (1992), publishing a bi-lingual edition. One might also ponder the likes of Andrea De Carlo, who re-wrote in English his original *Giro di vento*. In like fashion, certain theoretical writings of someone like Umberto Eco appeared in both languages, written, by his own admission in 1976, by Eco himself; and I have in mind *A Theory of Semiotics* (1976) and *The Role of the Reader* (1979).

This indeed curious act of omission of any trace of "Italian", United States writing in this regard is not new. In 2005, the Italian journal of American Studies, *Àcoma*, published a special issue entitled "L'America che noi leggiamo." In that issue there is no reference at all to any writer in the United States of Italian heritage. The basic notion of an Italian-American literature is not even pondered. The list of their categories, in fact, reads like a template for compliance officers in United States colleges and universities; Italian Americans simply do not belong,

according to the journal, to an Italian paradigm of “ethnic studies” in the United States. [I have dealt with this in my *Una semiotica dell’etnicità* (Franco Cesati Editore, 2010) 23 sgg.]

We would not err, therefore, to state the same for *Oltreoceano* and the organization of which it is the official publication. The “Centro Internazionale Letterature Migranti” (CILM), we read, “accoglie studi di carattere letterario, linguistico e culturale sulle comunità migranti d’oltreoceano — friulane in particolari...” and while it may parenthetically state “friulane in particolari,” we might indeed note that (a) there are indeed Friulians in the United States, and (b) not everyone in this issue is Friulian. Furthermore, of the sixteen people on the Comitato Scientifico (Editorial Board), who represent a broad spectrum of European and “American” scholars, not one is from the United States. Namely, the country to which the largest number of Italians migrated, especially during the high wave of emigration, in the late nineteenth and early twentieth century, is not at all recognized by the Centro Internazionale Letterature Migranti. Such a blatant breach of exclusion only brings to the surface the problematic *lacunae* that still undergird what we can only assume is an Italian dominant cultural mode of thinking rooted still in a mindset coincidental to the likes of Giuseppe Prezzolini and Mario Soldati. As in the case of *Àcoma*’s special issue of “letterature degli Stati Uniti,” *Oltreoceano*, or, better still, CILM, suffers from a similar glaring blind spot that only devalues the otherwise valuable contributions to this special issue.

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Ottorino Burelli; Ido Cibischino; Javier P. Grossutti. *Buine fortune: L’emigrazione friulana nel secondo dopoguerra*. Udine: Associazione Culturale Oltramar, Galeati-Imola, 2011. Pp 222. Cost N/A. ISBN N/A. (Paperback)

This book provides an interesting, well researched account about the emigration of the people of Friuli. The reading was both informative and enjoyable. It focuses mainly on the post Second World War mass emigration, from Friuli, but also gives a good back drop of migration prior Second World War. As a whole this emigration saw the Friulani leave Italy in large numbers and settle in Europe, North America, Australia, South America, Africa, and Russia. This diaspora is well discussed throughout the book. The authors present data and historical analysis about the cause and effect of this mass migration. In addition the book has a good sampling of specific emigration stories of individuals.

The writers inform the reader about the different levels (local, regional and national) of government policy, which encouraged and influenced this mass migration. They discuss the various mutual agreements to deploy unskilled and skilled workers to other countries as a way to deal with the chronic mass unemployment in Italy and to supply needed workers to the receiving country.

The authors describe and give weight, not only to the historical context of the time, but also to the character traits of the people of Friuli. Throughout the book