

replicate the meter (e.g., the Sapphic stanzas in “Solon” and the hendecasyllables in “Alexandros”) but replace the rhyme scheme with slant rhymes and alliteration.

Simplifying Pascoli’s complicated syntax and favoring concision facilitates readability. For example, in the closing couplet of “Solon” (“Questo era il canto della Morte; e il vecchio / Solon qui disse: ‘Ch’io l’impari, e muoia”), they eliminate the enjambment and create two short declarative sentences: “This was the song of Death. / He said: ‘I will learn it and die.’” (13). Understated transparent vocabulary replaces archaisms and punctilious language to similar effect in “Alexandros”: “Pezetèri”–“soldiers,” “mistofori di Caria”–“mercenaries and pikemen,” “fiume Oceano”–“stream,” “Figlio d’Amynta”–“Philip, my sire” (260–63). Perhaps to avoid a visual shout, in “The Courtesan” (“L’etèra”) the funerary epigram (177) downgrades the font to lower-case letters.

Curiously, the volume does not acknowledge the translation that first brought Anglophones to the banquet: Egidio Lunardi and Robert Nugent’s *Convivial Poems: Text and Translation* (1979). Lunardi and Nugent employed a quasi-*verbum pro verbo* translation. To use Lawrence Venuti’s terminology (*The Translator’s Invisibility* New York: Routledge, 1995), Lunardi and Nugent favored a foreignization strategy to signal textual differences. In stark contrast, Borelli and Ackhurst tend toward a domestication strategy to produce poetry that conforms to contemporary culture and reads as though there were no source text. Lunardi and Nugent’s text emphasized the referential qualities of Pascoli’s language; Borelli and Ackhurst’s text modernizes and post-modernizes Pascoli’s poetics. Each interpretation informs and enriches the other.

Convivial Poems imbues vibrancy and life into Pascoli’s verse through a refreshing diction that speaks to the present. Judicious notes and a detailed glossary (305-13) clarify and elucidate specific textual references, but the beauty and prescience of this translation lies in its subtle and eloquent pliancy. *Convivial Poems* is a sumptuous banquet. Welcome and drink.

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Giulia Pellizzato. *Prezzolini e Parise: un’amicizia transoceanica. Edizione critica e commentata del carteggio (1951-1976)*. Firenze: Leo S. Olschki, 2021. Pp. 420.

The first contact between Prezzolini and Parise took place in 1951: an elderly professor from Columbia University (Prezzolini) wrote to a twenty-two-year-old debut writer (Parise) to compliment him on his recently published debut novel, *Il ragazzo morto e le comete*, and offered to act as an intermediary to bring the book to the United States. From that moment on, the two writers maintained a correspondence that lasted a quarter of a century, which is masterfully reconstructed and commented upon by Giulia Pellizzato in the volume *Prezzolini e Parise: un’amicizia transoceanica. Edizione critica e commentata del carteggio*

(1951-1976), published in 2021 by Leo S. Olschki Editore. It is interesting to note the asymmetry in what remains of their correspondence: there are few letters from Prezzolini preserved by Parise, who had little regard for his own archive, in contrast to the large number of letters from Parise preserved by Prezzolini (according to Pellizzato's investigations, the entire group of letters sent by Parise to Prezzolini is preserved), as Prezzolini was extremely attentive to his archive even during transnational and transcontinental transfers. The two met in person only once, in Milan at the end of 1955.

Pellizzato's work is multifaceted, composed of various components, namely letters, commentary, essays, and appendices, which mutually complement each other and suggest, as noted in the author's own will, a non-linear reading path. After the flattering presentation by Domenico Scarpa and the introduction, which explicitly explains the rigorous editorial method and numerous tools used by the scholar (archival sources, newspapers, letters, correspondence, critical texts, private conversations), the volume presents two distinct yet perfectly complementary parts: a lengthy essay (3-203) titled "Un'amicizia di lettere," and the correspondence (1951-1976) (which is carefully annotated, 205-309). In the essay reconstruction, the letters are juxtaposed with the public realm represented by periodicals, which, through reviews and interviews, manifest the reception of the books. The result is a publication capable of combining biography with criticism, editorial history with literary history, investigating a field of research that finds its center of gravity in the relationship between Parise and Prezzolini. The book concludes with three appendices (311-63), composed of rare materials, previously undiscovered and/or difficult to obtain, unearthed by Pellizzato.

Pellizzato views the correspondence as a theatrical piece, in which the writer develops a linguistic strategy and tests the resilience of their own character. Therefore, the first part of the essay serves as a prelude, outlining the characters and the initial situation, namely who the two individuals were before the start of the correspondence and how the correspondence began. This is followed by a prologue, which pertains to the first two years of correspondence, followed by three acts and a conclusion. The first act covers the years 1954-1955, corresponding to Parise's public success with the novel *Il prete bello* and Prezzolini's return to Italy in 1955. The second act spans just over ten years, from 1956 to 1967, encompassing the failure of the volumes *Il fidanzamento* and *Amore e fervore*, as well as the resounding success of the novel *Il padrone* (which earns him the Viareggio Prize) and a reportage from the East. The third act covers the years 1969-1971, during which Parise publishes the collection of stories *Il crematorio di Vienna* and his first stories from the *Sillabari* are published in the Milanese newspaper *Corriere della Sera*. During this phase, the interaction between Parise and Prezzolini becomes more frequent: Parise, now an established author, responds to his friend's letters without the reservations that had characterized their earlier exchanges. Moravia enters the dialogue between the

two, as they discuss the pessimism (ethical and moral for Prezzolini and Moravia, and biological for Parise) that afflicts them. The epilogue covers the years from 1972 to 1976 and sees a spontaneous suspension of the correspondence, which is interrupted long before their respective deaths.

Pellizzato's volume is indeed a work of great historical-documentary and critical significance. It not only reconstructs the details of a human and intellectual relationship that helps us clarify the cultural and literary landscape of twentieth-century Italy, but also aids in reconstructing the first twenty years of Goffredo Parise's literary career, from his striking debut novel *Il ragazzo morto e le comete* to the years of the *Sillabari*. One recurring theme is the young Parise's search for validation, navigating between editorial support and critical endorsement. The investigation also sheds light on the work of other figures who interacted with Parise and Prezzolini in various ways, such as Antonio Barolini, Neri Pozza, Livio Garzanti, Leo Longanesi, and Fernanda Pivano. Numerous previously unknown pieces of information emerge from Giulia Pellizzato's research: for instance, Parise's attempts to publish narrative texts in newspapers and magazines as early as 1951, his movements between Vicenza and Venice in the early 1950s, the intricate process behind the novel *La grande vacanza*, and the criticisms sparked by the awarding of the Viareggio Prize to *Il padrone. Un'amicizia transoceanica* is a fascinating and valuable text, important for those studying the works of Goffredo Parise and Italian literature of the second half of the twentieth century as a whole.

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Goffredo Polizzi. *Reimagining the Italian South. Migration, Translation and Subjectivity in Contemporary Italian Literature and Cinema*. Liverpool: Liverpool UP, 2022. Pp. 256.

The first encounter with any book is with its cover. For this text, the reader's attention is instantly captured by an intriguing image from the archive of Sardinian artist Maria Lai (1919-2013) representing vivid red thread embroidered in the shape of ants onto a book made of pale blue fabric pages. Above Lai's *Formiche rosse* (1992) and the book's title, the series announces itself through the headline across the front: Transnational Italian Cultures. The reader's mind, following these first steps, is already in motion.

Beyond the predictable sentimentalized and romanticized views of the Italian South and the "Questione Meridionale," this pioneering study problematizes and reinvents an identity that is informed by intersectional and transnational experiences of other "Souths" of the world. Historically seen as the point of departure of millions of emigrants, this region has increasingly become a destination for migrants with different origins and backgrounds. Contemporary Southern Italy is here examined as a border where the local, the regional, and the