

Francesco Loriggio and Vito Teti, eds. A filo doppio. Un'antologia di scritture calabro-canadesi

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Tra le sezioni rimanenti merita particolare attenzione quella dedicata alle lettere: il commento introduttivo ci avverte che l'interesse per le lettere del Boiardo è spesso legato alla loro funzione di testimonianza di vita pratica, ma che esse sono anche un importante documento linguistico. Gli esemplari antologizzati hanno proprio lo scopo di presentare le istanze pratiche e gli umori che segnarono la vita dell'uomo Boiardo e sono per lo più riferiti all'ultimo periodo della vita del poeta: ci riportano le tensioni con la famiglia per il possesso del feudo di Scandiano, la descrizione quasi comica del comandante francese durante la guerra del 1494 e la descrizione dei danni provocati dalle truppe straniere.

Il volume si chiude poi con una breve sezione dedicata alle *Carte de Triomphi*, di cui non viene incluso alcun testo dal momento che la paternità dell'opera è ancora in discussione. Gli autori pertanto, per quest'ultima parte, rinviano al lavoro di Tissoni Benvenuti.

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Francesco Loriggio and Vito Teti, eds. *A filo doppio. Un'antologia di scritture calabro-canadesi*. Rome: Donzelli editore, 2017. Pp. 343. ISBN 9788868435110.

The book, edited by Francesco Loriggio and Vito Teti, includes the contributions of 15 Italian Canadian writers of Calabrian origin. It opens with an introduction by Francesco Loriggio followed by the writings of authors who emigrated from Italy during their childhood (Connie Guzzo-Mcparland, Antonino Mazza, Damiano Pietropaolo, Giovanna Riccio, Carmelo Militano, Claudio Gaudio, Saro d'Agostino), along with second (Penny Petrone, Joseph Maviglia, Concetta Principe, Alessandro Porco) and third generation authors (Darlene Madott, Antony Di Nardo, Peter Oliva, Jon Paul Fiorentino). The anthology concludes with an afterword and the short story *Nuvole e rughe* by Vito Teti.

In the introduction, Francesco Loriggio explains how the book comes from the desire to bring contemporary Italian Canadian writers of Calabrian origin to the attention of the Italian public. According to the scholar, the indisputable value of emigration is testified by the growing number of Italian Canadian writers who feel the need to recount it through their often autobiographical works. From a methodological standpoint, the editors chose the works that make up

the *corpus* of the anthology by selecting the most important writings of authors who have been publishing since the 1990s, and are children, grandchildren, great-grandchildren of unskilled workers or farmers who emigrated from Calabria to Canada. They are situated transversally either with respect to the dates of the various phases of emigration or to the usual literary and cultural chronologies. Francesco Loriggio translated the works (with the exception of the pages from *The Girl of Piazza d'Amore*, translated by Elettra Bedon and *Lucia by the Sea* by Damiano Pietropaolo) as well as edited the bibliographies that contain a precise biographical profile and summary of the literary events of the authors.

The following explore human and love relationships: a selection of pages of two stories (from *Joy, Why Do I Sing* and one from *Making Olives and Other Family Secrets*) by Darlene Madott; ten short autobiographical poems (from *Strong Bread*) by Giovanna Riccio and a note that clarifies their poetics; poems (from *A God Hangs Upside Down, Winter Jazz, Mitla* and *freakin' palomino blue and Songbook*) by the poet-musician Joseph Maviglia; poems from *Immigrant Songs* by Saro D'Agostino; selected pages in which Connie Guzzo-McParland recounts the departure (*The Girl of Piazza d'Amore*) and life in the new world (*The Women of Saturn*). Finally, poems (*Ossobuco, Giovannina, Amicizia, Porte, Libera il sole* from *The Way I Remember*) in which Antonino Mazza expresses his childhood memories and an autobiographical tale *L'altro passeggero*, in which he shares a reflection on the new Italian-Canadian identity.

Poems by Alessandro Porco have been chosen from the collections *The Jill Kelly Poems, Augustine in Cathage* and *The Minutes*. The editors also included poems by the prolific author Jon Paul Fiorentino from the following collections: *hover, resume drowning, Hello Serotonin, Theory of the Loser Class, Indexical Elegies* and narrative compositions from *Asthmatica* and *Scrimmalling*. The pages dedicated to Concetta Principe have been selected from her first work *Stained Glass*, poems from the collection *Interference* and two unpublished ones from *White on White*. Finally, the pages of Claudio Gaudio's first feature *Texas* are inspired by an exploration of political power.

The following are dedicated to cosmopolitanism inspired by travelling beyond Canada: passages by Damiano Pietropaolo from *Lucia by the Sea* and the unpublished *Sognando Buenos Aires* written in Italian by the same author; poems and a short prose (taken from *The Fate of Olives*) by Carmelo Militano which depicts moments of travel during visits to relatives in Italy; pages from *The City of Yes* by Peter Oliva which offers an original parallel between Calabria and Japan (a country inhospitable to foreigners until the nineteenth century) as well as excerpts

from *Drowning in Darkness* and an unpublished piece from *Firely & Bottle*; stories by Penny Petrone (in *Port Arthur Collegiate Institute* and *The War Years*) that tell the passage from childhood to adulthood in search of origins (*Embracing Serafina*) and finally poems (from *Alien*, *Correspondent* and *Soul on Standby*) that Antony Di Nardo writes as a poet-correspondent from Lebanon at war.

The afterword, *Il mio paese è Toronto*, is edited by the anthropologist Vito Teti who wisely traces, with the eyes of those who remain at home (*In quegli anni si partiva*), the distance from the emigrant father (*Vedere il padre e il figlio attraverso la fotografia*); the changes linked to the mass emigration of entire generations (*Il paese e il suo doppio*, *Un'altra vita altrove*); and the attempt to keep those who remained and those who left together (*Tenere insieme i due mondi*). Then, he shows the discovery of the places inhabited by emigrants (*L'invenzione del paese nuovo*); how they recreated a new sense of belonging (*Doppi? Quale nostalgia?*); and the encounter with the writing of Italian Canadian authors (*La scoperta della scrittura degli italo-canadesi*, *Incontri*. Roma 1984). Finally, it is described how, at a certain point, the bond between emigrants and the abandoned country becomes less and less strong (*La fine del mondo*, *La soglia*, *Porta chiusa?*) which brings with it an inevitable sense of disorientation (*Il paese mondo*). The anthology ends with the short story *Nuvole e Rughe* which, in narrative form, delicately returns the memory of emotions of those who left and those who stayed.

There are numerous merits to this book. The translation into Italian, like an imaginary thread, metaphorically returns these fifteen Italian Canadian writers to their origins. This operation not only offers a greater visibility to the works but also serves as a reminder once again how important emigration was in Italian history. This reflection on the past is more necessary than ever in this delicate moment. Remembering that, not long ago, Italians were departing and arriving is an important warning for those who easily forget the innumerable implications of this phenomenon. Finally, these writings in poetic and narrative form, through the often autobiographical story, depict, from unexpected angles, the tensions with respect to the past and the aspirations for modernity of those who, through writing, make visible the double thread that unites the land of adoption to the place of origin.

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