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# Nomadic Translations: (G)hosting in Amelia Rosselli's *Variazioni belliche*

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The poet Amelia Rosselli (1930–1996) was the first female author—and remains one of the few—included in the canonizing anthologies of twentieth-century Italian poetry. And, although Rosselli has been published outside of Italy, few book-length translations of her work exist. However, critical scholarship on her work—including biographical criticism and textual analysis—has been on the rise, especially since the tenth anniversary of her death.<sup>1</sup> As Daniela La Penna states in “‘Cercatemi e fuoriuscite’: Biography, Textuality, and Gender in Recent Criticism on Amelia Rosselli,” such significant renewed interest has transformed Rosselli’s work into one of the most researched and examined poetic corpora of either gender in twentieth-century Italian literature. In this regard, Rosselli shares the rare distinction with such male authors as Eugenio Montale, Pier Paolo Pasolini, Mario Luzi, and Andrea Zanzotto.<sup>2</sup> In October 2012 Mondadori finally published the much-anticipated annotated scholarly edition of Rosselli’s poetry in Italian.<sup>3</sup>

Rosselli was born in 1930 during her parents’ exile in Paris the daughter of the assassinated Italian anti-Fascist Carlo Rosselli and his English wife Marion Cave. Rosselli spoke French, Italian, and English: raised in France, she learned Italian from her father and English from her mother. She was a prolific poet until her suicide in Rome in 1996, producing eight volumes of poetry in three languages. Her *oeuvre* includes *Variazioni belliche* (1964), *Serie ospedaliera* (1969), *Impromptu* (1981), and a collection of poems in English, *Sleep: Poesie in inglese* (1992).<sup>4</sup> A female intellectual among the male elite, Rosselli was also a journalist, musician, musicologist, and literary translator. She translated the poetry of Emily Dickinson, Sylvia Plath, and Paul Evans, a poet associated with the British Poetry Revival of the 1960s and 70s. Growing up in the years between the two World Wars, Rosselli lived and studied in France, England, Canada, and the United States before moving permanently to Italy, where she chose the language of her paternal heritage, Italian, to write most of her poetry over a period of thirty years.

Her art forges an alliance between the three languages she spoke fluently. Following Rosi Braidotti’s concept of nomadic subjectivity in *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*, Rosselli can be considered a nomadic polyglot poet, never at home within one single language but always wandering among Italian, English, and French. Her Italian poetry

contains elements—ghostly traces—of these other languages. Considering the poet's life as a nomadic existence and, by extension, her poems as nomadic texts, this essay asks what kind of ethics of translation her poetics demands. I argue that translation can also act as a nomadic mode in her poetry.

I focus on a small selection of poems from *Variazioni belliche*—written between the years 1959–1961 and published in Italian in 1964—and their translations into English: *War Variations: A Bilingual Edition* (2005) by Lucia Re and Paul Vangelisti and *Bellicose Variations* by Jennifer Scappettone, published as part of *Locomotrix: Selected Poetry and Prose of Amelia Rosselli* (2012). I consider Braidotti's nomadic politics as a theoretical point of departure with which to engage the concept of linguistic kinship in Walter Benjamin's essay "The Task of The Translator," understanding translation in terms of a guest-host relationship. Given that Italian "hosts" the English and the French in the original poems, I explore how her contemporary translators have maintained, modified, or perhaps reversed this linguistic (g)hosting in translation.

#### ROSSELLI AS POET

Before considering Rosselli's poetics under a feminist practice of writing, it is useful to take into account the poet's own views on the relationship between sex and gender identity in her own work. In an excerpt from an interview included in *Italian Women Poets*, an anthology of twentieth-century Italian women poets in English translation, Rosselli states:

Between my actual writing of poetry and my 'femaleness' there has always been a real interconnection which has been consciously developed [. . .] However, I have never dealt specifically with the female 'identity' of the poet in my own works. It doesn't seem to be a problem but is rather a strictly socio-economic issue.<sup>5</sup>

Rosselli seems to draw a specific distinction between the biological category of sex—her "femaleness"—and a social construction of gender. Although being a woman poet was never irrelevant in her poetry, and her subversive use of gender is crucial to her work, Rosselli perceived the formulation of gender identity as inherently tied to a structural condition marked by capitalism and not to a specific feminine form of writing.

Although the anthology aims primarily to address the issue of gender in poetic discourse, Rosselli's interview highlights her ambivalence in defining a particular form of writing by women in relation to that of men. She asserts, "I have to be suspicious of the concept of a strictly female language, whether it be 'fourth world' or biological in origin, even if it merits study, in my view."<sup>6</sup> Rosselli even goes so far as to say that prior knowledge of women's literature had not been a major influence in her poetry given that "women's writing in the

true sense appears to exclude the splendid masterpieces of the English writers of the 18th and 19th centuries, such as those of Austen, Brontë and, more recently, Browning, Dickinson, George Eliot, and Gaskell.<sup>7</sup> Although she cites only female artists, Rosselli offers a complex critique of the problem inherent in conceiving a genealogy of writing as if it were (already) a gendered practice.<sup>8</sup> Considering Rosselli's refusal to link her writing to a specific form of "female" identity, this essay considers the act of translation a nomadic mode not by way of a feminine form (or use) of language, but rather under the lens of a feminist poetic praxis unencumbered by gender and its categories.

#### ROSSELLI VIA BRAIDOTTI: A NOMADIC FEMINIST SUBJECTIVITY

Rosi Braidotti's concept of a feminist nomadic subjectivity helps us not only to understand Rosselli's poetry as a feminist practice, but also the translation of her work in nomadic terms, that is, as a politics of relation. In *Nomadic Subjects*, Braidotti considers the figure of the nomad to frame her understanding of the subject as a particularly feminist subject who is both grounded and culturally differentiated within postmodernism.<sup>9</sup> For Braidotti, a feminist nomadic subject serves as both a myth and a political fiction, allowing her to explore the concept of political agency while questioning the relevancy of *a priori* fixed identities.<sup>10</sup> Braidotti envisions a nomadic subjectivity as both a theoretical strategy and an existential position that also "translates into a style of thinking and a mode of relation to writing."<sup>11</sup> As a writer and an immigrant, Braidotti shares interesting parallels with Rosselli in terms of linguistic nomadism. Braidotti writes: "My own work as a thinker has no mother tongue, only a succession of translations, of displacements, of adaptations through changing conditions. This has become a defining feature of my texts."<sup>12</sup> In Braidotti's political philosophy, the polyglot is a linguistic nomad who communicates by way of various languages and comfortably navigates among them. Rather than adhering to one sole vernacular, the polyglot nomad recognizes and embraces several linguistic trajectories.<sup>13</sup>

For Braidotti, the process of writing—and of writing in multiple languages—is a political act inherently linked to her conception of a feminist subjectivity. A nomadic form of writing, Braidotti argues, is characterized by a style that is always linguistically, culturally, and socially in transit. In terms of Rosselli's poetics, her trilingual body of work encapsulates the linguistic nomad that for Braidotti is the polyglot with words "that have a way of not standing still, of following their own ways. They come and go, pursuing preset semantic trails, leaving behind acoustic, graphic or unconscious traces."<sup>14</sup> In the poetic analysis that follows, I do not offer an extensive overview of Rosselli's life, but only a few relevant biographical details insofar as they help elucidate her poetry. Rather than exploring the physical nomadism her exile imposed, I focus on the extent to which such nomadism is played out within her poetry, and the extent to which her translators have confronted this linguistic form of alterity.

## POETRY, ERRANCY AND TRANSLATION

A Braidottian feminist perspective may prove useful in the analysis of one of Rosselli's earliest poems, which articulates a particularly nomadic style of writing. Pier Paolo Pasolini first published Rosselli's *Variazioni belliche* as a series of 24 poems in Elio Vittorini and Italo Calvino's literary magazine *Il Menabò* in 1963. The publication, which includes a mixed introduction by Pasolini, "Notizia su Amelia Rosselli," contains a rare autobiographical poem that accentuates the feeling of a perpetual wandering. Rosselli writes:

Nata a Parigi travagliata nell'epopea della nostra generazione  
fallace. Giaciuata in America fra i ricchi campi dei possidenti  
e dello Stato statale. Vissuta in Italia, paese barbaro.  
Scappata dall'Inghilterra paese di sofisticati. Speranzosa  
nell'Ovest ove niente per ora cresce.<sup>15</sup>

This stanza expresses a desolate existential struggle caused by an alienating form of geographical errancy. Lucia Re writes in the introduction to *War Variations*, "[t]he restlessness of Amelia's poetic language mirrors her nomadic adolescence in the war and postwar years."<sup>16</sup> In this poem, the poetic "I" situates itself physically in the poem between the political geography of a suffering Europe and a prosperous North America by way of adjectives such as *travagliata* ("tormented, afflicted, troubled") and *scappata* ("escaped, fled from") that delineate a migration among cities and nations.

Although the speaker identifies specific geographical names—as Jennifer Scappettone reminds us in her critical introduction to her English translation of Rosselli's poetry—Rosselli cannot ascribe a precise location to herself as a political subject. Scappettone states, "[s]ubjectivity exposes itself as radically unstable across Rosselli's oeuvre."<sup>17</sup> In the poem, although the poetic "I" has lived in a tormented Paris, a wealthy America, and a violent Italy, she has also escaped a cosmopolitan England. Her translators into English convey a variegated form of poetry-as-errancy. In Rosselli's phrase, "nell'epopea della nostra generazione / fallace" (1-2), Re and Vangelisti maintain the archaism of the Italian word for epic, *epopea* (instead of *epica*) by translating it as the Greek-derived Latin word *epos*: "in the epos of our flawed generation" (1-2). Scappettone, however, opts for the more recognizably modern form, "epic": "in the epic of our fallacious / generation" (1-2). All three translators maintain the Greek prefix *ep-* (which is a variant for *epi-*) that indicates both a proximity and an addition. All three translators perform the linguistic switch from the archaic to a more modern diction within the same phrase. Both maintain the *fl-* sound in translation for Rosselli's word *fallace* but the soft *sh-* sound of Scappettone's three-syllable "fallacious" approximates more in sound the harder *ch-* sound of Rosselli's *fallace* (also three syllables) than Re and Vangelisti's narrower and tighter one-syllable "flawed."

The linguistic turn from an archaic to a more contemporary word choice in translation accentuates not only the poetic subject's errancy during the World Wars but also a rich, semantic dispersal within the poem via translation. At the end of the stanza, the poetic "I" finds herself, though hopeful, still somewhere within a modern yet barren West where nothing grows: "Speranzosa / nell'Ovest ove niente per ora cresce" (4-5). That Rosselli chooses the shorter, more archaic *ove*—instead of *dove* for "where"—could signal a somewhat truncated or incomplete trajectory that illustrates a fractured location. Both Re and Vangelisti as well as Scappettone converge in translating the *ove* in Rosselli's "*niente per ora cresce*" as "where" but they diverge in how they choose to acknowledge the sense of direction—that is, the *ove* in the poem—in relation to the void, the *niente*, in their translations. Re and Vangelisti translate the phrase as "Hopeful / in the West where for now nothing grows" (17-18), whereas Scappettone writes: "Hopeful / in the West where nothing for the moment grows" (14-15). As the poetic "I" is physically displaced in the original Italian of Rosselli's poem, the English versions similarly reflect a linguistic displacement in the process of translation.

#### POETRY OF ALTERITY

As the nomad wanders perennially from one place to another—as a political subject forever foreign to her surroundings—the act of translation must also contend with a process of alterity via language. In the poem discussed above, the poet finds herself at the fringes of a powerful yet unfamiliar Europe devastated by war. Such alienation could be considered a form of poetry written in what Nelson Moe calls "the margins of dominion."<sup>18</sup> In "At the Margin of Dominion: The Poetry of Amelia Rosselli," Moe examines Rosselli's poetry as an engagement with power relations in contemporary capitalist society and defines her place in the context of postwar Italian poetry. Moe borrows the phrase from Pasolini, who in the 1960s referred to the *margini del dominio* as the contestation of power from the periphery.

Pasolini also used the suggestive phrase in his 1963 introduction to Rosselli's poetry to define her work in relation to her Italian intellectual contemporaries. As La Penna points out, however, a position of artistic marginality to male hegemonic power does not adequately characterize or define Rosselli's place as a female artist in 1960s Italy. La Penna argues that her "skillful negotiations with operators of the calibre of Vittorini, Solmi, Davico, Bonino, Balestrini, and Bertolucci place Rosselli at the centre of a carefully woven network of literary promoters rather than at the 'margin of dominion.'"<sup>19</sup> Instead of working from a restricted marginal position on the outskirts of intellectual circles, Rosselli successfully navigated the intricacies of literary circuits. In this light, such a conscious decision on the part of Rosselli could very well attest to an intentional, strategic positioning as an artist. Nevertheless, the sense of marginality—intentional or otherwise—that Pasolini's phrase "ai margini del dominio" engenders still proves useful when considering the poetic "I" of the poem discussed above. That is,

Pasolini's phrase could signal the poet's strategic position at the margins of the poem's stanza.<sup>20</sup> The poet's linguistic nomadism could be envisioned as a form of intentional alterity.

Moe considers Rosselli's poetry under a triple discourse of foreignness—what he calls a poetics of an “alter linguism”—by tracing Rosselli's roots as an identity based on difference via three forms of an “alterative” charge.<sup>21</sup> For Moe, Rosselli's poetry functions by way of a triple-alterity of language, gender, and genre: in her relation to the Italian lyric (by also writing in English and French), the masculine lyric (as a woman writer), and the poetic lyric (as a musician and musicologist).<sup>22</sup> Elizabeth Leake adds a fourth element of alterity in relation to Rosselli's revolutionary political pedigree, what she calls “the patriotic lyric” of the poet's consummated suicide.<sup>23</sup> In her article, “‘Nor Do I Want Your Interpretation’: Suicide, Surrealism, and the Site of Illegibility in Amelia Rosselli's *Sleep*,” Leake considers *Sleep* as a metapoetics in relation to authorial suicide. On February 11, 1996, the same day that American poet Sylvia Plath killed herself almost thirty-five years before in 1963, Rosselli ended her life by jumping off of her apartment's balcony in Rome. As much as these biographical parallels may prove interesting, in “Authoriality in poetic translation: The case of Amelia Rosselli's practice,” La Penna warns that these critical assumptions nevertheless cloud a significant portion of scholarship on Rosselli by fueling readings that privilege certain similarities between Rosselli and the poets she translated, such as Plath and Dickinson.<sup>24</sup> With Plath, such preoccupations focus on her suicide; with Dickinson the preoccupation lies in the “presumed isolation from mainstream culture, and similar poetics.”<sup>25</sup> In terms of a conscious approach to linguistic alterity, the act of translation can serve as a fruitful lens through which to observe Rosselli's trilingual poetics engaging simultaneously with Italian, English, and French. Such poetry proffers the challenging task of translating Rosselli as a form of alterity. As a process of approximating not equivalences so much as correspondences between one language and another, translation is the site of languages always in transit. Rather than focusing solely on the challenges of translating Rosselli's poetry, I propose to pay attention to the affinity between her poetry and the practice of translation. The act of translating her poetry, like the nomadic dimension Walter Benjamin ascribes to translation, is marked by a linguistic wandering. In his seminal 1923 essay “The Task of the Translator,” Benjamin characterizes the act of translation in terms of the musicality of a call:

Unlike a work of literature, translation does not find itself in the center of the language forest but on the outside facing the wooded ridge; it calls into it without entering, aiming at that single spot where the echo is able to give, in its own language, the reverberation of the work in the alien one.<sup>26</sup>

Locating and translating such an “echo” in Rosselli’s poetry requires that we also confront the traces of those other languages within her Italian poetry. Such a recognition of difference acknowledges the “central kinship of languages” crucial to Benjamin’s vision of translation.<sup>27</sup> For Benjamin, since “[l]anguages are not strangers to one another, but are, a priori and apart from all historical relationships, interrelated in what they want to express,” each and every language shares a larger filial relation with the other.<sup>28</sup>

#### KINSHIP OF THE FOREIGN: THE OTHER TRACES

Although Rosselli wrote most of her poetry in Italian, other languages share a Benjaminian form of kinship within her body of work. She was not only very familiar with English and French, but her poetry also draws from Latin and Provençal. As Re illustrates in her rigorous analysis of *Variazioni belliche*, Rosselli resorts to these languages in order to clothe her poetry with repetitions of various words and sounds (such as *grazioso/grinzoso* [130], *sorte/sortiva* [312] and *effetti/affetti* [330]); gender-switching in which nouns usually masculine in Italian become feminine and vice-versa (such as *i valli* [38], *nella sua castella* [120] and *il favolo* [326]); archaic forms, neologisms, and spellings (such as *gli piedi* [76], *magniloquace* and *pulchritudine* [330]); and fusions of words based on phonetic or semantic associations (such as *brimosi* from *brina*, *bruma* and *brama* [52]). Rosselli also employs words in French with Italian spellings like *grandire* (182) and *appropiarsi* (246, 270), actual French words within the text like *car* (28, 34) and *viande* (34), English with Italian spellings (*reclinate le vostre accuse* from the English “to decline/to recline” [76]), French and English together within the Italian text (*ereditaggio* [90], *certitudine* [112], *attentiva* [296]) and various puns of English with Italian words.<sup>29</sup> In Rosselli’s trilingual poetics, Italian, English, and French coexist in such a way that, in the manner of Benjamin, languages that may seem foreign to each other are actually not strangers at all.

This brief poem from *Variazioni belliche* is another example in which Rosselli fuses traces of English and French:

Il mio ombrella delle platitudini. Lavarsi, mangiare vestirsi  
senza della fiducia. Grossolana platea. Necessaria morte,  
necessario veicolo delle nostre passioni. L’incandescente  
turbamento dell’ amore. Atto di bellezza che sopravvive alle  
necessità: specchio delle vanità. Arrivismo delle fanciulle.<sup>30</sup>

The feminine singular use of *della* in the second line, *vestirsi senza della fiducia*, maintains the internal musical rhyme of the feminine plural *delle* in the poem in line 1 (“delle platitudini”), line 3 (“delle nostre passioni”), line 4 (“dell’ amore”) and twice in line 5 (“delle vanità” and “delle fanciulle”). The phrase for an act of beauty, “atto di bellezza,” although singular, also forms part of this circular



musicality. The Italian phrase *senza della fiducia* may also signal a word play between the French words *sans* (“without”) and *le sens* (“the sense”). In this regard, the Italian phrase *senza della fiducia* may allude to both the French *sans confiance* (“without trust”) which, like English, does not require a preposition to introduce the indirect object *fiducia*, as in the Italian), and to *le sens de la confiance* (“the sense of confidence”). In a subtle form of musical proximity, the Italian *della* embraces the French *de la*.

The poem signals an economy marked by the objects that surround the speaker—a collection of commonplaces, the “umbrella of platitudes”—in the face of what one cannot disregard, such as an inevitable death or the inexorable experience of passions. The polysemantic phrase *senza della fiducia* may in fact signify not a lack (a *senza*, a *sans*) but the existence of an unknown awareness cleverly hidden within the lines: *un senso di fiducia*, *un sens de la confiance*, a sense of confidence. French, by way of sound and possibly grammar, lingers within the Italian as something of a foreign trace. As a linguistic ghosting within the Italian, French acts as a trace of the foreign that simultaneously can and cannot be perceived. In this poem, as with many others, two or more languages commune with each other in a form of linguistic kinship marked by both absence and presence. The act of translating Rosselli’s poetry calls for the translator to attune herself to a process of phonetic and semantic (in)visibilities between languages within the text. Unrestrained by the dominion of, or fidelity to, any one language, but heeding the call of various languages at once, the act of translating Rosselli’s poetry, like Benjamin’s vision of translation, embodies a particular “mode of its own.”<sup>31</sup>

Given that the Italian of Rosselli’s poems may host traces of English and French, how can the translation of her poems into other languages preserve the suggestive, foreign traces within the originals? That is, how can the translator conserve the simultaneously familiar and enigmatic affinities between languages existing within Rosselli’s poetry? Considering both Benjamin’s linguistic kinship and Braidotti’s concept of writing as a nomadic mode, translating Rosselli’s poetry demands an engagement with language as a relation between a guest (the language of the trace) and a host (the language which houses that trace). The act of translating Rosselli’s poems nomadically would preserve the reciprocal respect and exchange among languages found in her texts. Under an ethics of hospitality, the process of translating Rosselli maintains the relationship between guest and host by considering each language as both a potential guest and a potential host. On their way to translation, each language has the capacity to play either role and, thus, to invert the relationship—that is, to return the favor of lodging and being lodged by another language via translation. In this regard, a guest-host relationship between languages calls for a linguistic kinship that is always welcomed and potentially renewable since the possibilities for accommodation prove endless in the creative process of translation.

As Scappettone points out, the guest–host relationship between languages, a kinship of hospitality, is a crucial thread running through Rosselli’s poetics. In 1969, Rosselli actually published a book of poems titled *Serie ospedaliera*. Of translating Rosselli into English, Scappettone states, “[t]his task reminds us again that ‘hospital’ gestures back to the Greek root that indicates both ‘host’ and ‘guest, foreigner, stranger.’”<sup>32</sup> To work towards a Rossellian poetics of hospitality, let us return to the previously discussed poem. A possible trace of English exists within the Italian as well as a French one. In line 1, Rosselli’s use of *Il mio ombrella* is peculiar since *ombrella* sounds both Italian (as in *l’ombrello*) and English (as in “the umbrella”). That the Italian word ends with an “a”—as in the English word—may hint at a possible lingering of an English trace within the Italian.<sup>33</sup> Therefore, how could we translate the peculiar phrase *ombrella*, when the poem is translated into English, that is, when the hosting language is no longer Italian but English? Rosselli’s odd phrase, *il mio ombrella*, neither completely Italian nor English—not affixed to either language—remains a nomadic phrase lingering somewhere between English and Italian embodying what Scappettone defines as a Rossellian linguistic restlessness: “[h]er verse dramatizes our dwelling and flight in language, in languages.”<sup>34</sup> Thus, the translation must maintain this sense of wandering strangeness when rendered into another language. I propose this translation into English: “My umbrello of platitudes.” In my translation, *umbrello* sounds almost completely English but not quite, since the word retains that Italian ending in “o” that English does not have. Thus the translation conserves the poem’s nomadism.

#### POETRY AND TRANSLATION: THE NOMADIC SHELTER

As a nomadic mode, translation illustrates the linguistic wandering of Rosselli’s poetics, never pertaining to one or another language but always between languages. Yet what can we say of her decision to write most of her poetry in Italian, the language of her paternal heritage? As La Penna reminds us, Rosselli’s decision to write most of her work in Italian was a conscious and intentional decision and not, as some scholars of her biography have argued, “a quasi-Pavlovian reflex unconsciously activated rather than deliberately chosen.”<sup>35</sup> As Moe indicates, Italian is not only the language of the country that persecuted both Rosselli’s father and her uncle, Nello Rosselli, by orders of Mussolini—the *paese barbaro* of her early poem—but also the language that persecuted her throughout her own life.<sup>36</sup> For Scappettone, if Italian signals a linguistic void left by the two most central male figures in Rosselli’s life, her decision to write in that language gives voice to that void in terms of mourning and melancholy.<sup>37</sup>

Following both Moe and Scappettone, I would like to conclude that Italian is not so much a linguistic home—the language that permanently houses her poetry—but a temporary refuge for the other languages that cannot be disassociated from that irreparable loss which also includes the English of her maternal lineage and the French of her childhood. As a place for mourning, a mourning

carried out continuously and therefore incomplete, Italian functions as a shelter to that perpetual debt to the past. And it is through the process of translation that a language—both foreign and familiar, close and remote—becomes another form of shelter, with another texture, in another language.

## NOTES

1. Daniela La Penna, "'Cercatemi e fuoriuscite': Biography, Textuality, and Gender in Recent Criticism on Amelia Rosselli," *Italian Studies* 65, no. 2 (2010): 279.

2. La Penna, "'Cercatemi e fuoriuscite,'" 279.

3. Amelia Rosselli, *Rosselli: L'opera poetica* (Milano: Mondadori, 2012). The critical edition, prepared by a group of scholars, contains considerable archival material never before published.

4. Rosselli wrote more than 130 poems in a private journal in English between 1953 and 1966 that were published by Garzanti a few years before her death decades later with their accompanying Italian translations: Amelia Rosselli, *Sleep: Poesie in inglese*, trans. Emmanuela Tandello (Milano: Garzanti, 1992). Rosselli had tried repeatedly but unsuccessfully to publish her English poems in both the United States and England.

5. Biancamaria Frabotta, ed., *Italian Women Poets*, trans. Corrado Federici (Toronto: Guernica, 2002), 149-150.

6. Frabotta, *Italian Women Poets*, 150.

7. *Ibid.*, 149.

8. Rosselli agreed to be included in female anthologies, unlike Elsa Morante, who refused to grant Frabotta permission to publish some of her poems in her feminist anthology of the 1970s: *Donne in poesia: antologia della poesia femminile in Italia dal dopoguerra a oggi* (Roma: Savelli, 1977).

9. Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994), 22.

10. Braidotti, *Nomadic Subjects*, 22-3.

11. *Ibid.*, 22.

12. *Ibid.*, 21. Although it could also be said that to some extent both Rosselli and Braidotti also share a physical nomadism, it is worth remembering that the word "nomad" refers to a constant condition of errancy—something that is problematic when applied to the lived experience of specific individuals. Rosselli spent her childhood and adolescence in exile but she eventually settled in Italy. Braidotti migrated to Australia from Italy but returned to Europe for graduate studies.

13. *Ibid.*, 39.

14. *Ibid.*, 30.

15. The poems were published in book form with Pasolini's 1963 introductory essay to Rosselli's work as an afterword: Amelia Rosselli, *Variazioni belliche* (Milano: Garzanti, 1964), 46. Rosselli did not give titles to the poems of *Variazioni belliche*.

16. Lucia Re and Paul Vangelisti, trans., *War Variations: A Bilingual Edition* (Copenhagen and Los Angeles: Green Integer, 2005), 7.

17. Jennifer Scappettone, trans., *Locomotrix: Selected Poetry and Prose of Amelia Rosselli* (Chicago: University of Chicago Press, 2012), 39.
18. Scappettone, *Locomotrix*, 41.
19. La Penna, "Cercatemi e fuoriuscite," 280.
20. Nelson Moe, "At the Margin of Dominion: The Poetry of Amelia Rosselli," *Italica* 69, no. 2 (Summer 1992): 177-97.
21. Moe, "At the Margin of Dominion," 184.
22. *Ibid.*, 184.
23. Elizabeth Leake, "'Nor Do I Want Your Interpretation': Suicide, Surrealism, and the Site of Illegibility in Amelia Rosselli's *Sleep*," *Romanic Review* 97, no. 3-4 (May 2006): 446.
24. Daniela La Penna, "Authoriality in poetic translation: The case of Amelia Rosselli's practice," *Translation Studies* 6, no. 3 (2013): 1.
25. Daniela La Penna, "Authoriality in poetic translation," 1.
26. Walter Benjamin, "The Task of the Translator," in *Theories of Translation: An Anthology of Essays from Dryden to Derrida*, eds. Rainer Schulte and John Biguenet, trans. Harry Zohn (Chicago and London: The University of Chicago Press, 1992), 77.
27. Benjamin, "The Task of the Translator," 74.
28. *Ibid.*, 74.
29. Re, *War Variations*, 22-25.
30. Rosselli, *Variazioni belliche*, 250.
31. Benjamin, "The Task of the Translator," 77.
32. Scappettone, *Locomotrix*, 45.
33. *Ibid.*, 45. As Scappettone indicates, the etymology of the English word "umbrella" has an interesting origin relevant to Rosselli. As a noun (c. 1600) it is found in the letters of John Donne, a poet whom Rosselli esteemed highly. The word is derived from the Italian *ombrello* and the Late Latin *umbrella*, altered by the influence of *umbra* from the Latin *umbella*.
34. *Ibid.* As Scappettone suggests, Rosselli's poetics can also be considered under Gilles Deleuze and Félix Guattari's concept of a "minor literature" as put forth by their study of Kafka in *Kafka: Pour une littérature mineure* (Paris: Les éditions de Minuit, 1975). Kafka was another author Rosselli considered a major influence. Scappettone, *Locomotrix*, 41.
35. Daniela La Penna, "Authoriality in poetic translation," 3.
36. Moe, "At the Margin of Dominion," 184.
37. Scappettone, *Locomotrix*, 13.

