

THROUGH A MIGRANT WOMAN’S LENS: UNRAVELING THE MULTIFACETED NOSTALGIA IN ITALIAN POETRY

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ABSTRACT

Nostalgia: Pursuing a tangible and consistent definition of this emotion, one that transcends mere words and can be deeply felt, presents a challenging endeavour. Thus, let us engage in a reflective exploration, akin to a game of mirrors, albeit with a twist of phenomenological nuance and contemporary feminist thought. In this context, I serve as a mirror that reflects, transforms, narrates, and interweaves the migratory and nostalgic experiences of several generations of Italian poets and migrants. This study casts the notion of nostalgia in a refracted light, examining it through the works of Giovanni Pascoli, Dino Campana, Giovanni Rodari, Gezim Hajdari, and the “Canto delle Aquile” from an Arbëresh village in Italy, offering a kaleidoscopic view of nostalgia’s elusive definition. Nostalgia is multifaceted and complex. It can be conceptualized in a tripartite manner: nostalgia for the past, the present, and the future. Nostalgia for the past often manifests as a longing for elements that provided protection, affection, and love – it is embodied in the earth, women, tombs, ashes, and fruits. Nostalgia for the present and future, on the other hand, represents a yearning for what we inherently are yet still aspire to become: akin to a sea voyage, it embodies a fluid uncertainty. Broadly speaking, without temporal confines, nostalgia can be a sound – music or birdsong, aligning with the notion that poetry itself is a form of music. Hence, nostalgia in these poetic works is often conveyed through imagery and echoes of sounds, suggesting it might be a space of memory where we forget our identity or projections upon images of what we were and what we aspire to be. This paper aims to demonstrate the diverse facets of nostalgia, showing that it is not solely anchored in the past but also spans the present and the future. Through this exploration, we uncover the layered and dynamic nature of nostalgia as experienced and expressed in poetry.

KEYWORDS: Feminism, Italian Poetry, Migrant Identity, Nostalgia, Phenomenology.

I. INTRODUCTION

In this study, I explore the complexity of nostalgia through Italian poetry, adopting a phenomenological and contemporary feminist perspective. I analyze the works of poets such as Giovanni Pascoli, Dino Campana, Giovanni Rodari, Gëzim Hajdari, and the "Canto delle Aquile" from an Arbëresh village in Italy, offering a kaleidoscopic view of nostalgia. Nostalgia is seen as a layered emotion that embraces the past, present, and future, expressing itself through poetic imagery and sounds. This paper highlights how nostalgia is not solely anchored in the past but extends to the present and future, manifesting in various forms and through personal and collective experiences.

A. Mirrors and Reflections:

When rays of light hit a mirror, with its smooth, glassy surface coated in a reflective metal, they uniformly bounce back. This is akin to reading: as I engage with words, I not only absorb them but may also reflect them. So, what kind of mirror does that make me? In physics, there are various types of mirrors, including concave and convex. The primary distinction between these two lies in the images they produce. Convex mirrors create smaller images, while concave mirrors can enlarge or shrink the image, depending on the object's placement. In the realm of Italian literature, with a hint of Portuguese literature, this paper serves as a concave mirror. Our journey of personal growth often turns inward, yet it is the external influences, the people we trust, that offer profound lessons.

Ancient legends have long suggested that our reflections in others can reveal deep truths about ourselves. Psychological studies indicate that our external reality mirrors our inner world, reflecting our qualities, characteristics, and essence. Is literature, then, a part of this larger external mirror? Sometimes, literature acts as our societal mirror, capturing snapshots of personal growth, adolescence, and relationships. As we read, we absorb and then reflect these words, imbued with our own experiences. Does this imply that we project onto literary works? Psychological projection kicks in during emotionally conflicting or threatening events. Our minds, sensing a threat to our physical or emotional well-being, often deflect these unsettling elements, attributing them to external objects or people. In this sense, do these external entities act as mirrors for our emotions? Projection happens with both positive and negative

experiences. When we project our inner reality outward, unfiltered, we shape our truth from a personal perspective.

This is evident in romantic love, where we often see in our beloved qualities that really reside within us. Are nostalgia and love intertwined? Do we fall in love with aspects of ourselves, a nostalgic image, and then project these onto another?

B. The Objective Correlative and Images of Nostalgia:

The term “nostalgia” was only coined in the 17th century by Swiss doctor Johannes Hofer, combining the Greek words *nóstos* (return) and *álgos* (pain) to describe a longing experienced by soldiers for their homeland. In Homer’s “Odyssey,” for example, Ulysses, after ten or more years away from home, experiences an intense longing. The war, his travels, and various encounters have blurred his sense of time. Stranded on a foreign island, he faces a destiny marked by shipwreck, wandering, and suffering. Ulysses feels a deep yearning to return home. Ulysses’ nostalgia is powerful, leading him to reject Calypso’s offer of immortality, a choice not even swayed by her promise of eternal youth. His desire to return to Penelope, though she lacks the immortal beauty of a goddess like Calypso, is unwavering. This longing is twofold: a yearning for home and a sorrow for unexperienced possibilities. This sentiment resonates with the Portuguese concept of *saudade*, a longing for something absent or yet to come, and perhaps never to be attained. In his 1919 article “Hamlet and His Problems,” the Anglo-American poet T. S. Eliot uses the expression “objective correlative” to explain his idea of art. According to this concept, poetry should not express emotions but find objects, situations, and facts capable of evoking them in concrete and everyday reality.

C. Eugenio Montale:

After reading Eliot, the Italian poet Eugenio Montale made his concept of the “objective correlative” his own. “Ossi di Seppia” (Cuttlefish Bones) and “Meriggiare pallido e assorto” (To Rest at Noon, Pale and Lost in Thought) are imbued with nostalgia, and this sentiment is rooted in the imagery and themes they present. Even the title of “Ossi di Seppia,” referencing the bleached, washed-up remnants of cuttlefish, conjures an image of something left behind by the sea, symbolic of time’s passage and the remnants of life. This image evokes a sense of loss and longing for what has been eroded by time, a common theme in nostalgic literature. “Meriggiare pallido e assorto,” on the other hand, captures a moment of introspective solitude

in the midst of a day. The vivid depiction of a wall crowned with sharp shards of glass symbolizes barriers – not just physical but existential – that isolate the individual, suggesting a longing for a more profound understanding or connection that remains just out of reach. Both poems use vivid, concrete imagery to express a deep sense of yearning and loss. They reflect on the impermanence of life and the unattainable nature of certain desires, which are central to the feeling of nostalgia. Montale’s use of stark, often desolate imagery serves to underscore the emotional distance between the present and a past that is remembered with a sense of longing, melancholy, and nostalgia for a past when there was no desolation.

D. Ugo Foscolo:

“A Zacinto” (To Zakynthos) by Ugo Foscolo epitomizes a poignant theme of longing. The verse, “Nor will I ever again touch the sacred shores, where my young body lay (...) You will have nothing but the song of your son, O maternal land of mine,” resonates with deep nostalgia, blending love and loss for a homeland transformed in the poet’s memory. Foscolo, familiar with the ache of nostalgia, was exiled following the handover of the Republic of Venice to Austria, making his return impossible. In response, he channeled this yearning into his poetry, particularly in “A Zacinto” and “In morte del fratello Giovanni” (On the Death of His Brother Giovanni). These poems capture the bitter essence of nostalgia, reflecting the emotions of those who leave behind their loved ones and birthplaces. They are both steeped in nostalgia, yet they approach this sentiment from distinct angles, each with its unique thematic elements, imagery, symbolism, and emotional depth. “A Zacinto” is centered on Foscolo’s longing for his birthplace, Zakynthos, symbolizing a universal theme of exile and yearning for one’s homeland.

The island is portrayed not merely as a geographical location but as a symbol of innocence, youth, and a life untouched by the complexities of adulthood and exile. The “sacred shores” represent an idealized, paradisiacal past, evoking a profound melancholy and bittersweet nostalgia for a time and place forever lost. It reflects a lamentation for a severed connection with one’s roots, a collective nostalgia relatable to anyone who has experienced displacement. Contrastingly, “In morte del fratello Giovanni” delves into the theme of personal loss, focusing on the grief and emotional vacuum left by the death of Foscolo’s brother. The poem uses imagery associated with death and mourning, where Giovanni’s absence is felt through a stark emptiness, symbolizing the irrevocable change death brings to the living. The emotion here is

more intense and rawer, rooted in the acute pain of personal loss. It explores the nostalgia of memories shared with a loved one and the painful realization that these moments are now confined to the past. While both poems are poignant in their expression of loss, they are distinct in their thematic focus. “A Zacinto” explores nostalgia for a place and time, an idealized childhood and homeland, whereas “In morte del fratello Giovanni” deals with the nostalgia for a person, a relationship that can never be replaced. Each poem traverses its emotional landscape, yet together, they offer a rich exploration of nostalgia in its various forms and manifestations.

E. Giovanni Pascoli:

Giovanni Pascoli explored themes resonant with nostalgia in his works, particularly his dedications to his mother in the *Canti* collection. Pascoli’s poetry serves as a balm for human sorrow, richly rekindling memories and echoing his mother’s tender voice. Her Romagna endearment for him, “Zvani,” a call to live virtuously, permeates his verse. This theme of maternal guidance and the pursuit of goodness is poignantly captured in his poem “I due bimbi,” which advocates for peace and fraternity in a world enshrouded in enigmas. Pascoli’s yearning is further articulated in his depiction of feminine figures, notably in “La Tessitrice” (“The Weaver”).

This poem, part of “Il ritorno a San Mauro” (The Return to San Mauro) in the *Canti di Castelvecchio* collection, vividly brings to life the specter of a cherished woman who passed away prematurely. Pascoli paints a surreal tableau of her seated alongside him at the weaving loom, acknowledging her absence yet also her presence felt in memory. The poem’s emphasis on her delicate white hands highlights her transient yet indelible impact. This poignant imagery of a woman, or rather the memory of her and her hands, serves as a vessel for nostalgia, demonstrating the capacity of poetry to evoke deep emotions through the powerful conjuring of loss and remembrance.

F. Types of Nostalgia:

We can categorize the nostalgia expressed in these literary works into several distinct types:

a. Nostalgia for Place and Time:

This type is evident in Foscolo’s “A Zacinto.” Foscolo longs for his place of origin, and the poem symbolizes a yearning for one’s homeland, reflecting a universal theme of exile. The “sacred shores” represent an idealized past, evoking a sense of melancholy

and bittersweet nostalgia for a lost time and place. This category encompasses the collective longing for a geographical and temporal space from which one has been disconnected.

b. Personal or Familial Nostalgia:

Foscolo’s “In morte del fratello Giovanni” typifies this category, which denotes a poignant expression of grief and the emotional void left by the loss of a loved one – in this case, a brother. The nostalgia here is more intimate, focusing on personal relationships and memories shared with family members.

c. Existential Nostalgia:

In Montale’s “Meriggiare pallido e assorto,” the imagery of a wall crowned with sharp shards of glass symbolizes existential barriers. This poem reflects a longing for a deeper understanding or connection, an introspective solitude that suggests a yearning for existential fulfillment.

d. Nostalgia of Loss and Memory:

Pascoli’s “La Tessitrice” showcases nostalgia through the remembrance of a beloved woman. The emphasis on her ephemeral presence, captured through the imagery of her hands at the loom, illustrates nostalgia evoked by memories of those who have passed away.

e. Cultural or Collective Nostalgia:

This is seen in Homer’s “Odyssey,” where Ulysses experiences a profound longing to return home after years of wandering. His nostalgia reflects not only a personal desire to reunite with his family and homeland but also a larger, almost archetypal longing for return and reunion that resonates across cultures and times.

f. Nostalgia for an Idealized Past or Unlived Experiences:

This type of nostalgia encompasses the yearning for what has never been experienced or an idealized version of the past. It can be seen in Ulysses’ longing for experiences he missed during his absence and the unfulfilled desires and dreams reflected in some of the Italian poems.

G. The Migrant Woman Perspective:

The experience of a migrant woman of the present century, engaging with these various depictions of nostalgia and contemplating women’s often overlooked presence and narratives, becomes a reflective mirror, capturing and refracting the nuances of these emotions. This

perspective brings a depth of understanding to the multifaceted nature of nostalgia, as it is not only shaped by personal journeys but also by the collective experiences of women who have traversed similar paths. My role as a mirror in this context allows me to see and present these emotions in a way that is informed by the complexities of being a migrant woman in the modern world. This reflection not only encompasses my own experiences but also echoes the shared sentiments of displacement, longing, and the search for identity common among migrant women, were a migrant woman to read these poems, her thoughts may be mirrored in the following ways:

a. Deep Identification with Displacement:

The longing for a lost home, as depicted in Foscolo's "A Zacinto," might resonate deeply with her experiences of migration, displacement, and the yearning for a homeland she has left behind. This could evoke strong feelings of empathy and a personal connection to the pain and complexity of living between two worlds.

b. Recognition of Familial Loss:

In poems like "In morte del fratello Giovanni," the theme of losing a family member might mirror her experiences or fears of separation from family due to migration. It could bring to the surface the emotional toll of such losses and the distance from loved ones that migration often entails.

c. Contemplation of Identity and Belonging:

The existential themes in Montale's "Meriggiarepallido e assorto" could prompt her to reflect on her own search for identity and belonging in a new land, the barriers she faces, and her quest for meaning in a life uprooted from its familiar context.

d. Awareness of Gendered Narratives:

Reflecting on "La Tessitrice" by Pascoli, she might consider how the roles and stories of women, particularly migrant women, are often marginalized. This could lead to a contemplation of how women's experiences and contributions are remembered or overlooked in both their home and host societies.

e. Historical and Cultural Insights:

The cultural nostalgia in the "Odyssey" might offer her a historical perspective on migration, longing for home, and the challenges of return. This could provide a deeper understanding of her own journey within the broader context of human movement and settlement throughout history.

f. Reflection on Lost Opportunities and Dreams:

The theme of nostalgia for idealized past or unlived experiences might resonate with her own thoughts about the life she has left behind the sacrifices she has made and the dreams that might never be realized due to her migrant status.

g. Sensitivity to the Absence of Women’s Voices:

Overall, engaging with these literary expressions of nostalgia might make her acutely aware of the absence or silence of women’s voices and stories in traditional narratives of longing and loss. She might feel a sense of responsibility or desire to amplify these untold stories, reflecting on her experiences and those of other migrant women. For this migrant woman, interpreting these expressions of nostalgia while considering her own context and the often-invisible narratives of women like her could be an experience rich with emotion, insight, and a renewed sense of identity and purpose. The present journey through Italian literature is not complete without acknowledging a few additional works, each offering unique insights, particularly from my perspective as a migrant woman.

H. Dino Campana:

Dino Campana’s “Le cafard” (Nostalgia for the Voyage) is the title given to a fragment published in the *Canti Orfici* whose text is composed of three parts and whose onomatopoeic rhyming assonances give life to an adventurous sea voyage. The sea is a reflective surface, a mirror, reflecting restlessness and instability, and befits Campana’s life and personality. A sea voyage is a confrontation with the eternal, perhaps with our unconscious and our soul. Yet it is deceptive and dangerous and therefore also a symbol of freedom and fear. It reflects a desire for freedom and a departure from the homeland, from the womb, from what gives security and stability. With the rhythm of the waves on the beach, the sea is the regularity of time; it is everything but the superfluous and useless fussing of human beings, the passing of life in futile and ephemeral activities.

The regularity of the waves is time flowing inexorably; it is the repetition of the same movement, therefore constancy and, perhaps in some way, comfort. It might recall a known dance but also the unknown, what is sought and missing, the absence of boundaries, typical of bodies and the earth. If the mother is earth and boundary, the sea is infinite horizon, fear. The borderless is opposed to the mother (Pascoli), who recalls a protected land and a hearth. The sea is the rhythm of life, of time that expresses itself through that rhythm; however, it is also

the fierce and wild dance of the storm that leads to the abyss and death if one is not able to dance with it.

The sea is for those who are not afraid of the unknown outside themselves and within themselves, and Campana perhaps wanted to leave to get to know himself and life. His nostalgia was the nostalgia for self-knowledge. He was not afraid to know the depths of the sea and look at the boundless horizon: traveling by sea is perhaps a metaphor for knowing and getting to know ourselves. The water of the sea mirrors our image, and one cannot help but see, look, and observe oneself as one battles with the storm or dances with it, watching the waves and, frightened, looking at the distant borderless horizon.

As a mirror of Italian poetry, in which rhymes mirror each other in memory and experience, I see the reflection of a famous nursery rhyme by Gianni Rodari, “Filastrocainpertinente”:

Chi sta zitto non dice niente,
 chi sta fermo non cammina,
 chi va lontano non s'avvicina,
 chi si siede non sta ritto,
 chi va storto non va dritto,
 e chi non parte, in verità,
 in nessun posto arriverà.

It culminates in the idea that “one who does not venture forth will truly arrive nowhere.” This underscores the significance of the journey, not necessarily a maritime one, as crucial to personal growth. Departure is essential for arrival, leading to nostalgia for the past while transcending the nostalgia of the present. The journey is imperative for realizing our inherent selves.

I. Gezim Hajzairi:

Gezim Hajzairi posits that all great poets have been akin to migrants, for in transcending national confines, they access broader dimensions and universal values, eschewing provincialism. Exile is central to Hajdari’s poetry, with landscape serving as a key medium of expression. His landscapes depict both belonging and alienation, raising questions about the interplay between real and represented spaces, the connection between space and identity, and how identity awareness influences spatial perception. When landscapes migrate with the poet, they characterize the ‘landscape of exile’ in his verses. In “Se la primavera giungerà prima da te, a Kùpas,” the poet vows to follow spring to Kùpas. The poem paints a vivid scene with

spring, Mozart's music, a blue shirt, a whistled song, and the poet's reflection in the water alongside the day's shadow, departing clouds, and returning storks.

Here, nostalgia manifests as a blend of landscape, music, and imagery. The water's reflection might reveal an eager yearning for home. Similarly, an ancient Arbëreshë song, "La fuggitiva," echoes this theme, depicting a woman fleeing her land, adorned in black, gathering leaves, wildflowers, and fragrant apples – imagery that projects nostalgia through earth's offerings. "Le cafard," Hajzairi's poetry, and "La fuggitiva" each articulate distinct yet interrelated expressions of nostalgia, deeply resonating with the experience of a modern migrant woman. "Le cafard," with its portrayal of the sea as a vast, enigmatic expanse, delves into the longing for freedom and the journey of self-discovery. This imagery reflects the inner journey of a migrant woman who traverses not just geographical boundaries but also the landscapes of her own psyche, seeking a place where she can express and understand her true self amidst new and unfamiliar environments.

Rodari's nursery rhyme, with its emphasis on the journey and growth, mirrors the transformative experience that accompanies leaving one's homeland. It speaks to the migrant woman's experience of embracing change and the personal development that comes with adapting to new cultures, languages, and ways of life. This journey, laden with challenges, is also a path to realizing one's potential and true identity. Hajzairi's poetry brings forth the theme of transcending national identities, a sentiment that can strongly resonate with a migrant woman. Her experiences in different cultural settings may foster a longing for universal human values and connections that go beyond the confines of geographical and cultural boundaries. This longing is not just for a place but also for a sense of belonging in a global community, where shared human experiences and values take precedence over national distinctions.

In "Se la primavera giungerà prima da te, a Kùpas," Hajzairi invokes nostalgia through evocative descriptions of landscapes and sensory experiences. This form of nostalgia can be particularly poignant for a migrant woman, as it manifests in vivid memories of the physical and sensory attributes of her homeland. The familiar smells, sounds, and sights of her native place evoke a profound longing, further intensified by her experiences in contrasting environments. The Arbëreshë song "La fuggitiva" speaks to the yearning for one's homeland and cultural roots, a feeling that can be especially intense for a migrant woman. This nostalgia involves a longing for the familiarity and comfort of cultural traditions, community, and identity shaped by her place of origin. This yearning for a sense of home persists even as she

navigates her present life in a new land.

J. The Multifaceted Nostalgia of the Contemporary Migrant Woman:

Collectively, these poetic expressions offer a nuanced understanding of nostalgia. For a contemporary migrant woman, they represent not abstract concepts but lived realities. These narratives encompass the complexities of her journey, including the challenges of adapting to new environments, the pain of separation from her homeland, and the hope and anticipation for what the future holds. Her identity, shaped by these experiences of nostalgia, influences her perception of her homeland and her new surroundings, bridging past, present, and future in her continuous journey.

a. Nostalgia for the Present (Freedom and Self-Discovery):

This represents the migrant woman's state of seeking personal freedom and self-discovery. Her present is a journey of crossing borders and overcoming challenges to find a space where she can truly be herself. This nostalgia is about longing for a present reality where she experiences liberation and self-realization, reflecting her immediate desires and aspirations.

b. Nostalgia for the Past (Journey and Growth, Homeland and Roots):

The migrant woman's nostalgia for the past includes both her journey of personal growth and her longing for her homeland. This emotion is twofold: on the one hand, it is recognition of her personal evolution and the life she has left behind; on the other, it is a yearning for the comfort and familiarity of her cultural roots, her family, and the traditions that shaped her. This form of nostalgia reflects on her past experiences, both the enriching and the painful.

c. Nostalgia for the Future (Universal Values and Transcendence of Nationality):

Here, her nostalgia is for a future where universal values transcend national and cultural boundaries. The migrant woman longs for a world where her experiences in various cultures culminate in a universal human connection that goes beyond geographic and cultural divides. This is a forward-looking nostalgia filled with hope and aspiration for a more inclusive and connected world.

d. Landscape and Sensory Nostalgia (Linking Past, Present, and Future):

This category uniquely intertwines past, present, and future. Her vivid memories of the homeland's landscapes and sensory experiences (the past) influence her current state of longing (the present) and shape her hopes and perceptions for the future. This form of

nostalgia is a continuous thread that connects all stages of her journey.

For a contemporary migrant woman, nostalgia is not a singular feeling, but a complex tapestry woven from her past experiences, present challenges, and future aspirations. It reflects her ongoing journey of adapting, longing, and hoping, deeply influencing her identity and her understanding of the world around her. Through the reflective interplay of mirrors, we have explored various poems and excerpts that resonate with a shared emotion: nostalgia. This nostalgia encompasses feelings for the present, the future, and the past. When looking at the past, nostalgia manifests in tangible forms – it is the longing for what once offered us protection, affection, and love.

This is a physical nostalgia rooted in the earth, in the essence of womanhood, tombs, ashes, and the fruits of the land. As for the present and the future, nostalgia takes on the form of a sea voyage, representing our journey toward what we are yet to become. It symbolizes a fluid, uncertain state of being. More broadly, nostalgia transcends time, presenting itself as a sound, be it the melody of music or the song of birds. How could it be otherwise when poetry itself is akin to music? In these poems, nostalgia is an amalgamation of varied elements. It materializes through images and echoes of sounds, painting a rich tapestry of emotional landscapes that transcend the boundaries of time and space.

II. FUTURE SCOPE

In continuing the exploration of nostalgia within Italian poetry, several promising avenues for future research and development can be pursued. Comparative analysis with poetry from other cultures and languages could deepen the understanding of how different societies express and experience nostalgia, particularly through examining works from other migrant communities. Integrating insights from psychology, cultural studies, and anthropology may enhance the phenomenological and feminist perspectives, providing a more holistic view of nostalgia's role within individual and collective identities.

Investigating contemporary poets, especially those from migrant backgrounds, can reveal new dimensions of nostalgia and offer insights into how modern experiences and global movements influence its expression in poetry today. Additionally, exploring the impact of digital media and technology on the portrayal and experience of nostalgia in contemporary poetry is a promising area of study, including examining social media poetry, digital storytelling, and online communities. Organizing creative writing workshops or collaborative projects that encourage poets to delve into themes of nostalgia could yield new works and foster deeper community dialogue, potentially leading to publications or anthologies showcasing these emerging voices.

Pursuing these avenues will allow the study of nostalgia in Italian poetry to evolve, enriching the understanding and appreciation of its multifaceted nature and significant role in shaping human experiences and identities.

III. CONCLUSION

This exploration into the multifaceted nature of nostalgia as depicted in Italian poetry reveals its profound impact on personal and collective identities, especially from the perspective of a contemporary migrant woman. Through the works of poets such as Giovanni Pascoli, Dino Campana, Giovanni Rodari, Gëzim Hajdari, and others, we see how nostalgia transcends simple longing for the past, intertwining with present and future aspirations. Nostalgia, as analyzed in this paper, is not a monolithic emotion but a complex tapestry woven from varied elements and experiences. It manifests in different forms, including the yearning for lost homelands, the pain of familial separation, the search for identity and belonging, and the hope for a more inclusive and connected future.

Each poem and literary work serves as a mirror reflecting these diverse aspects of nostalgia, offering insights into how individuals and communities navigate their emotional landscapes. For the contemporary migrant woman, nostalgia is an especially poignant emotion. It captures the essence of her journey, marked by displacement, adaptation, and the continuous search for self-fulfilment. The interplay between past, present, and future in her nostalgic experiences underscores the fluidity of her identity, shaped by the cultural, social, and personal influences of both her homeland and her new environment. In engaging with these literary expressions of nostalgia, we gain a deeper understanding of its role in shaping human experiences. The reflective interplay of memories and aspirations, as portrayed in these poems, enriches our appreciation of nostalgia's dynamic nature.

It highlights the enduring connection between our emotional states and the broader cultural and historical contexts in which we live. Ultimately, this study demonstrates that nostalgia, while often rooted in a longing for what once was, also propels us forward. It encourages reflection, growth, and a deeper connection to our own identities and the world around us. As we continue to navigate our personal and collective journeys, the insights gleaned from these poetic explorations of nostalgia can guide us in understanding and embracing the complexities of our emotional landscapes.

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