In the last chapter, "Italian American and Italian Writers: Vindication of Ignorance," Marazzi laments and polemizes with "the lack of attention" by the Italian literary establishment to the Italian Americans and the emigration's experience. He answers his own questions about the "marginal and accessory position" that Italian Americans occupy in the works of Italian writers by simply reiterating "ignorance." With the few exceptions of L. Barzini jr, F.M. Martini, Marcella Olschki, whose books show a more personal and engaged relationship and reflection with and about Italian American life, in the novels of a number of contemporary Italian writers, Italian Americans are treated as "novelistic characters" (295), or, to epitomize the epochal change of the Italian (American) "immigrant," as a new breed of 'trapiantati,' "young restless academic" (304), more of the nomads and globetrotters type, who can "mediate" between the old and the new world and can live in both places. This is regrettably a short chapter in the book; one I wish Marazzi could have been more generous with its discussion and anthologized texts. One can hope that the discussion will be continued by him and others.

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Maurizio Godorecci. *Tra li fjeume/Between the Rivers*, trans. Barbara J. Godorecci. Ottawa: Legas, 2010. Pp. 87. ISBN 1-881901073-4. \$12.95.

Poetry written in Italian dialects has a long history. Given the relatively late linguistic unification of the country, it is no surprise that each regional language has its own distinct literary tradition. Having evolved simultaneously from forms of Vulgar Latin, they are classified as primary romance dialects. They have achieved their present forms through the evolution of regional varieties of spoken Latin, beginning as early as imperial times. Texts in Italian dialects have been uncovered dating back to the 10th century, mostly from areas other than Tuscany. Because of this, in his book *Profilo linguistico dei dialetti italiani*, Michele Loporcaro of the University of Zurich argues that those idioms marginalized as "dialects" have an even longer history than that which has since then become the national language of Italy (54). From Goldoni to Belli, authors from all over the peninsula have composed and published many great works in regional vernaculars. Abruzzese, however, is a language that is seldom recognized amongst the great literary idioms. As a central Italian region composed for the most part of pastoral landscapes, Abruzzo is primarily rural. According to Ernesto Giammarco's *Abruzzo*, part of a series of books published by the *Centro di Studio per la Dialettologia Italiana* of the *Consiglio Nazionale delle Ricerche*, the Abruzzese dialect reflects the agricultural and pastoral nature of the region which it calls home (8). Due to the language's nature as a spoken idiom, and not one with a long literary tradition, it has no universally accepted written form. The author of any piece of literature written in Abruzzese, as in many dialects, is confronted with the challenge of expressing a primarily spoken language through writing. The proper use of dialect, however, can result in a very rich literary experience. Authors like Maurizio Godorecci are

achieving this result, and establishing Italian dialects as viable mediums with their own artistic merits. He is part of a generation of writers and Italianists interested in regional dialects. By writing *Tra li fiejume/Between the Rivers* in Abruzzese, it is evident that he aims to keep this language alive and allow it to thrive.

In her book entitled *Dialetto, dialetti e italiano*, Carla Marcato outlines common reasons why an author may choose to write in dialect (135). The author could simply be more comfortable writing in his native language. In his poem on page 38, Godorecci mentions feeling illiterate, “cume se l'inglese e lu italijane n'n g'avoesse maje state”. Alternatively, it could be that he likes the expressivity of the dialect, and its ability to describe the subject matter of his poetry. I believe that both of these motivations are relevant to Godorecci's work.

Authors began to make the conscious decision of writing in dialect in order to add character to their literary works in the 16th century (Loporcaro 58). This tradition continues to this day, and is exemplified in *Tra li fiejume/Between the Rivers*. Just as Boccaccio gave life to the characters in his Decameron by having them speak in dialect, and just as Manzoni illustrated differences in classes by creating dialogue in different linguistic registers, so too does Godorecci add authenticity to his poetry with his choice of language. As we read his collection, we realize that he is describing the everyday life of his small native town. No language could possibly be better suited to represent that reality than the area's regional dialect. The local dialect used by Godorecci is that of the area around Teramo. Linguistically, this means that the pronunciation and spelling of words may not be totally familiar to people from other parts of the region. This, however, does not limit the enjoyment of the poetry by those from elsewhere in Abruzzo, or from the rest of Italy. Teramano belongs to the group of subdialects which make up Eastern Adriatic Abruzzese. This in turn is closely related to the Western Abruzzese and the dialects of Molise. This close relationship between the subdialects of the region means that they share the same general attributes and structures. First and foremost, the atonic vowels in most words result in the central, non-distinct vowel “ə”, or schwa. This letter is most common at the end of words, but is also present in some intervocalic situations. Although it is not used in standard Italian, its presence in Abruzzese is notable, and as such it also plays an important role in Godorecci's poetry. As is generally the case in Abruzzese poetry, the author transcribes it as a simple “e”, as in the word “recurde” [rəkurdə] on page 34. For someone unfamiliar with Abruzzese, it may be difficult to ascertain its correct pronunciation. This difficulty is not really addressed by the short note in Godorecci's introduction about pronunciation and spelling. He does however do a good job of representing Abruzzese pronunciation without having to rely on the International Phonetic Alphabet. To base his writing on the IPA would render his poetry easier to analyze linguistically, but too complex for the enjoyment of many of his readers. Although *Tra li fiejume/Between the Rivers* could probably benefit from a few more details regarding pronunciation, the author has managed to represent the sounds of Abruzzese (including diphthongs and double consonants) as effectively as could be expected by using only the Latin alphabet. Coupled with the English

translations that accompany each poem, this means that any speaker of Italian should be able to appreciate *Tra li fiejume/Between the Rivers*. However, for those who do not have any understanding of Abruzzese, and who are not proficient in Italian, the text loses much of its charm. The poetry in Abruzzese is excellent, and although Barbara J. Godorecci does a very good job of translating the verses into English, they often do not have the same impact or flow in translation as they do in their original language.

Maurizio Godorecci's *Tra li fiejume/Between the Rivers* is a good example of what can be accomplished through the use of an Italian dialect. In this collection, the author successfully manages to use his native dialect to give special meaning to his verse. The book could use a few more notes about correct pronunciation, to help those not familiar with Abruzzese. A good understanding of that dialect, or at least of Italian, is important, as simply reading the English translation does not have the same impact and flow. Overall, however, Godorecci does an excellent job in representing the realities of small-town Italian life in a collection that adds to the growing body of poetry written in the regional vernacular of Abruzzo.

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Andrea Righi. *Biopolitics and Social Change in Italy. From Gramsci to Pasolini to Negri*. New York: Palgrave Macmillan, 2011, Pp 198. ISBN 13- 978-0-230-11503-3. US\$ 85.00.

Michel Foucault intended for *biopolitics* the philosophical arena where power networks have a direct control over the conditions in which life can be sustained. With that logic, the French philosopher individuates a *biopower* that reflects “the right of the sword,” e.g. the state’s right to “make live and to let die,” a peculiarity that tracks back to the second half of the Eighteenth Century. However, as Andrea Righi’s insightful and extremely cultured volume shows, in the last two decades several Italian philosophers (Giorgio Agamben, Leopoldina Fortunati, Roberto Esposito, Mariarosa Dalla Costa, Toni Negri and Paolo Virno, amongst others) have contributed to the complex exploration of the concept of biopolitics. Righi claims that this new Renaissance of Italian political philosophy may be also read as an intellectual reaction to the policies of criminalization of immigration put in place by Berlusconi’s governments. Amongst other legislative measures, these executives instituted temporary detention centers where paperless immigrants are contained in a juridical limbo “without having committed any real crime” (4), as Righi writes. In reality, though, one may be locked in these often shameful centers only if s/he has committed the newly introduced crime of “clandestine immigration.”

“The Italian experiment”, argues Andrea Righi, “raises precisely the question of a new form of political authoritarianism that threatens to set the imprint for future forms of governance” (9). Righi’s work follows the Foucaultian definition of biopolitics and investigates the concept through the lens of the socio-historical panorama of Italy in the last hundred years. Righi, in the first four chapters, frames