letterario e geografico deviato 'ad est' e l'attrezzatissima perlustrazione di *Spaesamento* di Giorgio Vasta operata da Ugo Perolino, feconda anche per una più generale riflessione sull'intreccio tra il 'ritorno alla realtà' delle narrazioni contemporanee, lo sfaldamento di un comune ordine simbolico e l'*impasse* per saturazione referenziale dell'intenzione comunicativa. Completano l'assetto del volume il saggio di Maria Bonaria Urban sulla corrosione della presunta compattezza identitaria italiana attuata dal fortunato *Scontro di civiltà per un ascensore a piazza Vittorio* di Amara Lakhous e il contributo collettivo di Giuditta Caliendo, Inge Lanslots e Paul Sambre sulle diverse rappresentazioni multimodali della 'ndrangheta.

Nato da una selezione *peer-reviewed* degli interventi presentati al XXI Convegno A.I.P.I. tenutosi di Bari dal 27 al 30 agosto 2014, il libro paga un poco pegno al generoso allargamento dell'oggetto di studio e alla rinuncia ad una più stringente delimitazione di campo, sicché, mentre da un lato non tutti gli interventi risultano di somma pertinenza al tema, dall'altro intere zone della narrativa e della narrazione contemporanea della crisi restano inevitabilmente intonse. È limite ampiamente risarcito, al di là della tenuta dei singoli contributi (ma le scommesse di gruppo si perdono e vincono in gruppo), dal respiro internazionale degli interventi e dalle sinergie attivate dal comune impegno diagnostico del presente e dell'attuale.

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Simone Brioni. *The Somali Within: Language, Race, and Belonging in 'Minor' Italian Literature*. Cambridge, UK: Legenda, 2015. Pp. 188. ISBN 978-1-9096-6264-3.

Through its focus on writing in Italian by authors of Somali origins, rather than on Italian migration literature as a whole, Simone Brioni's *The Somali Within* signals perhaps a new direction in the field of Italian migration literature in Italy. This analysis of what Brioni calls Somali Italian literature primarily examines works published since 1994 by five writers: Cristina Ubah Ali Farah, Garane Garane, Kaha Mohamed Aden, Shirin Ramzanali Fazel, and Igiaba Scego. Brioni draws on Deleuze and Guattari's concept of minor literature to frame his critical reading

of this literature, stating his intention to both “analyze Somali Italian literature in relation to its minor condition ... [and] assess Deleuze and Guattari’s model and its relevance to the specific Somali Italian case study” (11). Hence, the three main chapters — “Language,” “Race,” and “Belonging” — reflect common themes explored in these texts, as well as the three characteristics of minor literature.

The first chapter explores how writers of Somali Italian literature deterritorialize the Italian language through the insertion of Somali words. Brioni supplements Deleuze and Guattari’s model with scholars, in particular Lawrence Venuti, who more closely examine connections between postcolonial writing and linguistic and cultural translation. An analysis of thick translation, foreignizing translation, and domesticating translation demonstrates how earlier texts such as Shirin Ramzanali Fazel’s *Lontano da Mogadiscio* (1994) and Igiaba Scego’s *La nomade che amava Alfred Hitchcock* (2003) favored the first two translation strategies, which highlighted the differences between these two languages and cultures. However, recent works, including Scego’s *La mia casa è dove sono* (2012) and Cristina Ubah Ali Farah’s *Il comandante del fiume* (2014) are more likely to use wordplay, neologisms, and other techniques that “challenge the notion of a monolingual standard language and homogenous national culture” (58).

In the second chapter, Brioni examines how Somali Italian literature contends with race, and more broadly examines how “the splintered representation of time and space ... expresses a profound identitarian fragmentation” (61). Many texts, including Garane Garane’s *Il latte è buono* (2005), Cristina Ubah Ali Farah’s *Madre piccola* (2007), Kaha Mohamed Aden’s *Fra-intendimenti* (2010), and Igiaba Scego’s *Oltre Babilonia* and *Rhoda* (2004), draw connections between fears of racial and cultural mixing during Italy’s colonial past, and recent racial discrimination and Islamophobia in Italy. Then, Brioni draws from Mikhail Bakhtin’s definition of “chronotope” and Deleuze and Guattari concept of the “rhizome” to propose that the structure of many works of Somali Italian literature is a “rhizomatic chronotope” where multiple times and places interact with one another to highlight “transnational networks of relationships” and “a series of temporal negotiations” (104).

The third chapter explores how Somali Italian literature narrates its characters’ multiple belongings, concentrating on *Il latte è buono*, *Madre piccola*, and *Oltre Babilonia*. The chapter uses Deleuze and Guattari’s concept of “collective assemblage” to analyze the role of autobiography and multivocality in these texts, demonstrating that the characters’ multiple belongings still exclude some groups,

such as homosexuals. Furthermore, Brioni challenges Deleuze and Guattari's assumption that minor literature does not reference major texts, using Mikhail Bakhtin's concept of "heteroglossia" to discuss the multiple examples of intertextuality in Somali Italian literature.

The final chapter utilizes Deleuze and Guattari's term "becoming" to argue that Somali Italian literature "challenges the concepts of national spirit, heritage, and home, by negotiating both the notions of 'Italian' and 'Somali' as a 'becoming' rather than a 'being'" (147) and that the success of authors such as Igiaba Scego suggest that this literature's minor status may only be temporary. Brioni concludes by urging scholars to critically examine Italian literature in relation to Somali Italian and other literatures, in order "to challenge the narratives on which a nation is constructed" (154).

Overall, this book provides a nuanced exploration and critique of Deleuze and Guattari's definition of minor literature within the context of Somali Italian literature. In some of the most critically engaging parts of his analysis, Brioni follows his concluding advice to other scholars to compare diverse texts and literatures. For instance, he draws connections with African-American literature in chapter 2 and provides a parallel reading of Igiaba Scego's *Oltre Babilonia* and Chicana writer Gloria Anzaldúa's *Borderlands/la frontera* (1987) in chapter 3. This is a valuable resource to scholars of Italian, minor, post-colonial, and migration literatures as well as those interested in how Italy's colonial past can help explain contemporary views in Italy of language, race, and identity.

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Pamela Arancibia, Johnny L. Bertolio, Joanne Granata, Erika Papagni e Matteo Ugolini, a cura di. *Questioni filologiche: la critica testuale attraverso i secoli*. Firenze: Franco Cesati Editore, 2016. Pp. 275. ISBN 978-8-8766-7585-0.

Secondo le parole di uno degli autori, il convegno di Toronto del 2013 di cui in questo libro sono pubblicati gli atti è stata un'occasione «felicissima», perché «ha riportato sul tavolo della discussione un campo di studi non troppo frequentato in Nord America: quello della filologia *tout court*» (167). Filologia considerata per l'appunto in senso lato, dato che i quindici articoli che compongono il volume