Simona Bondavalli. *Fictions of Youth: Pier Paolo Pasolini, Adolescence, Fascisms.* Toronto: University of Toronto Press, 2015. Pp. 275. ISBN 978-1-4426-2707-9.

Fictions of Youth: Pier Paolo Pasolini, Adolescence, Fascisms, which examines the socio-cultural, political, and historical times of Pasolini and how they interact or influence his opus, is a fresh, welcome addition to the field of Pasolini and Italian cultural studies. Circular in thematic nature, but chronological by text, this volume examines numerous genres including poetry, prose, film, and even Pasolini's journalistic work/essays through the trope of "youth" and youth culture. Bondavalli's heavily researched work opens the reader's eyes to new interpretations and theories revolving around this civil poet's oeuvre.

Divided into six main chapters, plus an introduction and epilogue, this work explores the conceptualization of youth culture from the 1940s until Pasolini's death and the release of *Salò o le 120 giornate di Sodoma* in 1975. Chapter 1, "Giovinezza, or The Best of Youth," calls into question Pasolini's earliest writings that deal with youth and its role in Fascist society. In this early encounter, Bondavalli argues that Pasolini expresses the conceptualization of youth as transitory and exilic: "Casarsese mirrored the dialectical nature of youth as exile" as evident in his *Poesie a Casarsa* from 1942 (36). This chapter explores Pasolini's contributions to Fascist youth journals, correspondence with friends and colleagues, and Pasolini's 1942 collection of poetry in dialect.

Chapters 2 and 3 pay particular attention to Pasolini's narratologies. Chapter 2, "Being Young: *Bildung*, Development, and Growing Up *Ragazzi*," analyzes Pasolini's novels through the theoretical lens of the European *bildungsroman* or coming-of-age story. While offering a thorough critique of the individual stories and protagonists, Bondavalli connects that level of interpretation with a "parallel critique of the model of development embraced by Italy in its own coming-of-age as a democracy" (13). This unique reading provides new modes of interpreting Pasolini's novels. In Chapter 3, "Looking Back in Longing: Lost Youth, Teddy Boys, and *Il sogno di una cosa*," Bondavalli studies Pasolini's contributions to *Vie Nuove* and to his novel of nostalgia originally written in 1949–1950 but published in 1962. The author characterizes Pasolini's observation of youth as "opportunity and peril" in the late 1950s and early 1960s (13).

Chapters 4 and 5 work together as they discuss the difficult and often contrary relationship Pasolini had with the *Sessantotto*. In these two chapters,

Bondavalli charts the various moments of change in Pasolini's approach to youth well. Chapter 4, "Revolutionary Youth: From the Page, to the Streets, to the Screen," probes the role of young people in two rather different films, *Comizi d'amore* (1963–1964) and *Uccellacci e uccellini* (1965). Bondavalli also dives into a comparative analysis through Pasolini's reading of the student riots as seen in the United States and Italy (and even France). She investigates Pasolini's own ideological beliefs concerning the father-son relationship as a generational trope. Chapter 5, "Fatherless Youth: Fathers, Children, Orphans," further probes Pasolini's direct relationship with the *Sessantotto* and their influence on the student protests in Italy, culminating with Pasolini's infamous "The PCI to the Young!" In this chapter, Bondavalli also argues that Pasolini, in *Teorema*, creates poetic space through the seventh art, concluding, "*Teorema* represents another (sub)version of the classic *Bildungsroman*: the body of youth, divine presence and object of everyone's desire, becomes the instrument of education for an entire family" (179).

Chapter 6, "*Giovani Infelici*: Consumer, Disobedient, Unhappy Youth," primarily focuses on the film *Porcile* and how the young generation is forced to become consumer-driven and disobedient to neo-capitalism. Moreover, Bondavalli looks at how Pasolini blames his generation for allowing the creation of a neo-capitalist culture. Lastly, in the epilogue, "Coming of Age as Sadists: *Salò* and the Repudiation of the Youth," the author considers the civil poet's final film *Salò, o Le 120 giornate di Sodoma*, and argues that Pasolini concludes his debate on youth culture enigmatically.

Bondavalli should be praised for her thorough cultural-historical foregrounding of Pasolini's relationship with youth in his opus. The entire book is well thought-out and circular in nature, recycling concepts and ideas, exploring them further, or discussing how Pasolini's relationship with youth had shifted from one period of time to another. The book is rich and dense with knowledge, though at times it can be "intense" for the unfamiliar reader of Pasolini, particularly Chapter 1 with its main focus relying on dialectal poetry from Casarsa.

Besides providing an original approach to Pasolini's opus, some undeniable assets of the book include its treatment of filmic texts, which the author interprets utilizing both film theory and a cultural studies/sociological approach. The most accessible sections include Chapter 2 and its analysis of *Ragazzi di vita* and *Una vita violenta*; Chapter 3 on *Comizi d'amore* and *Uccellacci e uccellini*; and the section on *Teorema*. Indeed, these sections could be adopted for the undergraduate classroom. The rest of the work would prove more beneficial to graduate students

and cultural or literary studies scholars. In conclusion, *Fictions of Youth: Pier Paolo Pasolini, Adolescence, Fascisms* is a noteworthy addition to the field of Pasolini Studies.

RYAN CALABRETTA-SAJDER

University of Arkansas, Fayetteville

Gian Maria Annovi, Flora Ghezzeo and Dacia Maraini, editors. *Anna Maria Ortese: Celestial Geographies*. Toronto: University of Toronto Press, 2015. Pp. 485. ISBN 9781442649002.

Anna Maria Ortese: Celestial Geographies, edited by Gian Maria Annovi, Flora Ghezzeo, and Dacia Maraini, presents a series of critical essays and translated primary documents that will become foundational to new criticism on Ortese, both in North America and internationally. The anthology combines new critical essays from scholars in North America and Europe, a set of letters from Ortese to Massimo Bontempelli, and the translated 1973 interview with Ortese conducted by Maraini. Contributors include several of the best-known current exponents of Ortese's work, including Andrea Baldi and Monica Farnetti, as well as two of the editors of the collection, Ghezzeo and Annovi. It also introduces important newer voices and will be especially helpful in supporting additional English-language research into Ortese's writings.

Lucia Re's "Clouds in Front of My Eyes" is an engaging and vastly researched archaeology of the poetics of the gaze in Ortese's *Il mare non bagna Napoli*, focusing in particular on the introductory short story, "Un paio di occhiali." This essay could stand alone, without prior reading of the texts to which it refers, because it is so lucidly and engagingly argued. Though Ortese's book was quite controversial for its time, Re's study supports the view that, instead, it was a masterpiece. Re traces Ortese's metaphor of the gaze from one narrative to the next, to other Neapolitan narratives, to theoretical texts on the active gaze and ocularcentrism, and to Freud's "The Uncanny." Re demonstrates Ortese's use of the uncanny in the true Freudian sense, making the presumably homely seem strange and unfamiliar. She accurately finds additional sources of inspiration in Matilde Serao, in E.T.A. Hoffmann's tales, and in Edgar Allan Poe. Re traces a source for these repeated metaphors in a moment that Ortese recounts from her personal experience, when