Nell'ultimo capitolo, infine, è proposta una “nuova chiave di lettura” (182) dei *Dialoghi*: il “doppio mostruoso”, cioè l'idea che vi sia una mostruosità primigenia, un legame tra violenza e sacro, una deformità dalla quale ogni cosa era nata ed alla quale è destinata a tornare.

In appendice, la bibliografia ripercorre la storia della critica sui *Dialoghi* non per autore, ma in ordine cronologico, estrema affermazione del legame tra ogni parte del metodo di lavoro e ricerca del senso dell'opera e dei suoi effetti.

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Anna Chiafele. *Sfumature di giallo nell'opera di Luigi Malerba*. Soveria Mannelli (Catanzaro): Rubbettino, 2016. Pp. 220. ISBN 9788849849080.

In the ever-growing scholarly production about the *giallo* and its subgenres, one of the hardest challenges a literary critic faces is the search for originality. In this study about Luigi Malerba as author of anti-detective novels—contextualized in the broader discussion of the postmodern novel—the first merit that Chiafele can claim is precisely her ability to find a space that had yet to be explored thoroughly. Her volume is divided into three main sections, corresponding to the phases of Malerba's emergence as a novelist, his maturity, and his late production. Chiafele enters the discussion about the subversion of the traditional canons of the detective novel with a study that continues a trend that was exemplified, among others, by Stefano Tani in the 1980s. While she prefers not to add to the theoretical approach to postmodernism, Chiafele chooses to apply the already-existing theory of anti-detective fiction to the particular case of Malerba's books. In doing so, she delivers an extremely original and meaningful interpretation of the tropes of the anti-detective novel as applied to Malerba's production, particularly in regard to metanarrative, the theory of reception, and the involvement of the reader in the fictional story.

The first section, focused on the novels *Il serpente* and *Salto mortale*, argues that Malerba's anti-detective fiction is concerned with the creation of alternate worlds and dimensions that readers create with their independent inferences, similar to what humans do in dream-like experiences and when they prefigure their future condition. Chiafele's thesis is solid, well-argued, and demonstrated

successfully: in Malerba's narrative production, different worlds can emerge from the will of the writer, the reader, the dreamer, or the character of the detective. The meaning behind the verb "to investigate" trespasses the boundaries of a fictional investigation, and it extends to the infinite possibilities to imagine and reconstruct reality. In this part, Chiafele consistently includes references to the traditional detective novel that, through a clever use of the technique of opposition, evince the differences with Malerba's approach to narrative fiction. The lack of any form of certainty in Malerba's writing destroys the usual interpretation of time, space, characterization, and plot. In the subversion of the canons of the *giallo*—a genre that, in its original form, is deeply rooted in a strict set of conventions—Chiafele locates Malerba's intention to reflect on such topics as metanarrative and the reader as being left on his/her own when the fictional investigation proves unable to deliver an undisputable recollection of truth. In this specific interpretation of the theory of reception, the perspective of the reader is transferred inside the novel, in a text that, rather than delivering solutions, always provides reasons for new inferences.

The second section addresses the central phase of Malerba's narrative production, most notably the novels *Le pietre volanti*, *La superficie di Eliane*, and *Il circolo di Granada*. Here, Chiafele's analysis becomes more concerned with the novel as a "self-reflecting" literary form, focusing on those characters that, themselves protagonists of an investigation, lament how unrealistic the traditional *giallo* is in assuming that a murderous event, its circumstances, and its motivations can always be explained thoroughly. This approach is supplemented by a close reading of passages in which Malerba's audience is openly invited to participate in the process of creation, as they try to clarify those doubts that the plot intentionally leaves unanswered.

The third part, focused on Malerba's *Fantasmî romani*, continues the reflection concerning the interaction between fiction, reality, and the returning possibility to create new worlds through narrative. Particularly noteworthy is the author's analysis of how, in *Fantasmî romani*, a novel that a professor writes affects the lives of the entire system of characters in a complex illustration of different levels of narration, one contained inside another.

In this volume, Chiafele masterfully applies the theory of anti-detective novels to Malerba's narrative production. Her study can be summarized as being focused on three levels: 1) thematic, concerned with the trope of the quest for truth, or for the solution of a mystery; 2) linguistic, distinguished by Malerba's

attempt to find a form of expression that would be comprehensive of the diverse messages a novel conveys; 3) structural, focused on the systematic subversion of the canons of the traditional *giallo*. This book is a very important addition to the critical discussion about crime and investigation. In a scholarly production that is too often concerned solely with the plot and the societal considerations emerging from detective novels, Chiafele legitimately supplements such an approach with observations of stylistic, technical, and structural significance, delivering a volume that will prove necessary to anyone who tackles the study of Malerba's narrative production.

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Giuseppe Nencioni. *Il Posto fisso. Rassegnazione, impresa e romanzi. Il caso del Sud Italia 1945–2015*. Roma: Aracne, 2016. Pp. 180. ISBN 978-88-548-9645-1.

Il Posto fisso. Rassegnazione, impresa e romanzi. Il caso del Sud Italia 1945–2015 explores the complex relationship between the notion of Southern pessimism in Italy and economic and sociological theories. In doing so, the work, which takes the form of an essay, analyzes an array of Italian novels that each present aspects of daily life in Southern Italy, with a particular emphasis on the theme of work. The economic data and theories that accompany the analysis aid the reader in defining the social and economic setting in which the novels are developed, forming the background for the novels' respective narratives.

The essay is divided into three sections, based on historical time frames. The first section covers the period from 1945 to 1968, consisting of the post-war years and the economic boom. The second section extends from 1969 to 1989, and the final section covers the period from 1989 to 2015. Nevertheless, the subdivision is merely for organizational purposes as there is no real progression of ideas or change in attitude and mindset, as the author underlines.

The selected texts are written predominantly by Southerners and set in the South of Italy. While a small number of the novels are set in the North, most of these are written by people born in the South who migrated to the North. The common theme connecting these novels is the idea of *vittimismo rassegnato*, or