separately or with others the aesthetic success of this film, Wagstaff expresses his admiration for De Sica's achievement and gives him alone full credit for turning the script into a sublime poetic achievement, the most perfect realization of his concept of cinema as a reality transposed "onto a lyrical plane". The meticulous description of each of the film's sequences—27 in all—accompanied by stills of some of the shots, provide solid support for the metaphorically striking contention that *Ladri di biciclette* was "like a hand grenade thrown into a cocktail party" (397), the cocktail party being cinema as an industry and an institution.

A total of twenty seven (!) appendices provide excellent statistical and visual aids covering what seems like every conceivable aspect of the material treated. A solid bibliography completes a book that will serve students and scholars of neo-realist cinema well for many years.

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Graziella Parati. *Migration Italy. The Art of Talking Back in a Destination Culture*. Toronto, Buffalo, London: University of Toronto Press, 2005. Pp. 272. ISBN: 0-8020-3924-3. \$55

How will the new Italians coming into the country change the literary canon? How will they change cinema? How will they change the legal system? And, how will Italian sociocultural and political traditions respond? The antagonistic title of this volume suggests a hostile dichotomy of an unprivileged or at least, underprivileged, group that will finally take the opportunity to express itself before a privileged group. But in fact, the book begins first with talking, and only then does it proceed to "talking back". Talking back represents an art, a skill that will open a dialogue between the unprivileged other and the "destination culture", between migrants and the new homeland where they find themselves by circumstances and geography. By talking back, Parati intends the uncovering of narratives that until now have remained repressed within an Italian cultural identity. Essentially, talking back means the articulation of a new Italian culture.

The study opens with a monologue recounted by the author and intended for an audience of readers, an audience acknowledged and appreciated in much the same way as if the monologue were presented in a theater. Parati does not talk back, or rather write back, at us; she talks, she writes to us. No fourth wall divides her from her readers; her stage is the globalized world. Her play is about the delicate and difficult interrelationships that create "us" and "them" in a globalized environment. She comes to us directly and powerfully from the very first paragraph, supported by her grandmother, her cradle and her Occitan language, to inform us that she too knows all about destination cultures and their myriad complexities. Her own plurilingual and multicultural situation has helped her to understand the position of migrants, and their need for talking back. Migration stories can be fraught with emotional traps that often turn them into a type of

"woe is me" personal narrative. When they insinuate themselves uncomfortably into literature or historical writing, they often do not venture beyond the events that shape the life of an individual person, or a family. Parati, on the other hand, sees the "bigger picture". She warns us: "Migrating is never easy....The country of origin is an artificial construct....The problem lies with the facile [bureaucratic] labeling of indefinable identities that fails to articulate identity constructions outside old stereotypes.[78]. She claims that personal narrative is not problematic per se; rather it is the necessity of a bureaucratic body to label the narrative, and in doing so, to judge it, that gives birth to cultural misunderstanding. It also leads to talking back. She presents us with her own version of Queue theory; the numerous occasions on which she herself has had to stand in line to await a bureaucratic acknowledgement of cultural labels assigned to her (waiting for a passport is only one example) have allowed her to consider herself within the larger context of Italian migrant (both emigrant and immigrant).

The volume is divided into four sections: "Strategies of Talking Back", "Minor Literature "Minor Italy"", "Cinema and Migration: "What" and "Who" Is a Migrant", and "Laws of Migration". The focus is on contemporary Italy. Parati writes with passion, supporting her observations through numerous examples culled from her careful readings and analysis of literature and cinema. Furthermore, she provides detailed and interesting theoretical perspectives that reveal her thorough knowledge of the major contemporary thinkers in the field of identity politics and intersectionality. Yes, there is Foucault, but those theorists who have paid homage to the French philosopher by elaborating his ideas further are of greater importance here. I am confident that her impressive bibliography will remain as an important point of departure for future studies in this area. If additions were to be made, the work of Anthony Tamburri (who is mentioned in the work but not part of the bibliography) and Sante Matteo should also be included.

Without doubt, however, Parati's work is strongest when she elaborates her own personal perspectives on the "Art of Talking Back". For example, she posits the idea of *recolouring Italy*: "To recolour the Italian national identity in this context means to respond, by talking back, to an ideologically motivated attempt to whiten, "catholicize", and celebrate a first world Italian identity in order to defend the rights of a majority" [p.50]. She calls for conceptualizing an Italy not in terms of colour but in terms of geopolitics: "a crossroads, which defines Italian culture as a context into which the past flows and encounters the present in order to create a plurality of hybrid future representations of national, international and transnational identities" (ibid). Such a perspective would cancel diasporic identity seen in terms of a constructed "whiteness".

While Parati may not have thought of it, her theory of *recolouring* would then also incorporate the "white" diasporas of Italy, including, among others, the Italo-Slovenians, the Italo-Croatians and other similar groups in Italian territory, each with their own reasons for "talking back".

Much of the work in the subsequent two chapters illustrates how the *recolouring* of Italy might act as a strategy for the art of talking back. But the last chapter,

"The Laws of Migration", acknowledges the political hurdles that deliberately hinder or outrightly prevent considerations of *recolouring*. Written long before the current debate in Italy on the proposal by the Minister of the Interior that would enforce the fingerprinting of members of the Roma community living in camps, the chapter is eerily prescient in its consideration of legal and bureaucratic aspects of Migration. For example, Parati describes how laws, such as Italy's Bossi-Fini bill, see the migration as short-lived and as granting privilege only on a temporary basis, while in fact migration is global and enduring. The roles of the press and of the Church are also briefly discussed. Her analysis of Italy's immigration laws with all their administrative complications, while brief, intentionally poses important questions. In this highly readable and thought provoking volume, she offers no solutions, keenly aware that the art of talking back often begins with difficult questions for a destination culture to ponder.

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Anna Cento Bull and Adalgisa Giorgio eds.. *Speaking Out and Silencing. Culture, Society and Politics in Italy in the 1970s*. Oxford, UK: Legenda (Modern Humanities Research Association and Maney Publishing), 2006. Pp. xii + 244. ISBN 1-904350-72-0. n.p.

As a graduate student I spent many months in the 1970's doing research in Florence. One particular summer stands out: the summer of *Se mi lasci non vale*, when the voice of pop star Julio Iglesias incessantly filled all the curves and corners of the city, and bills issued by private banks filled the wallets of the citizens. In stores and markets, you never knew what guise the change to your purchase would take: candy, gum, telephone *gettoni*. While Iglesias sang of his own crisis in love, Italy experienced other more pressing political, economic, and social crises. *Speaking Out and Silencing*, an anthology of seventeen excellent essays, repropose the events of the difficult decade from an historical perspective now rendered more objective by the passage of time, and from a geographical distance (since the book was compiled and published in the United Kingdom).

The interdisciplinarity of the anthology makes it a fascinating read; it is an historical overview and more. Researchers of 20th century feminism, of sociology, of terrorism, of economics, of politics, of crime, of cinema and also of literature will find in it thought provoking, highly interesting and even frightening essays. The retrospective view of Italy in the 1970's does not shy away from the darker side of the country's political and social soul. The essays are well researched and engagingly written (more laudable for the fact that many have been translated from Italian specifically for this volume); in all of them there is new information that will complement and enhance studies in any one of the academic disciplines