umana di notevole intensità" (125) e "i poli ideologici e affettivi [...] dell'Andreoni animati da un fresco istinto di narratore, da buone capacità di costruzione e da un gusto genuino per l'elaborazione verbale" (126). Il volume comprende la bibliografia delle opere citate nell'introduzione, un glossario e la tavola dei nomi propri che appaiono nel poema.

A.F.

Antonio Gramsci. *Critica letteraria e linguistica*. Ed. Rocco Paternostro. Roma: Lithos, 1998 (Quaderni del Duale). Pp. xii, 434.

Come indica il Paternostro nella presentazione, questo ampio volume antologico degli scritti di Gramsci dedicati alla critica letteraria, alla linguistica e all'arte in generale risponde ai "recentissimi interessi che il pensatore sardo suscita di nuovo non solo in Italia ma anche all'estero, e in ispecie negli USA" (vii). Dopo una prima sezione che raccoglie diverse pagine di K. Marx e di F. Engels sull'arte e sulla letteratura, ricavate da varie opere e da lettere, la seconda parte del volume è dedicata a Gramsci, del quale vengono riproposti numerosi testi tratti soprattutto, ma non esclusivamente, dai *Quaderni del Carcere*; ancora più vasta è la terza parte, che presenta un'antologia della critica su questi aspetti della sua produzione con interventi di numerosi studiosi dagli anni Quaranta fino ad oggi. Una prima appendice, allestita da Laura Boi, Gualtiero Giardina, Paola Gobbi e Nadia Tozzi, riassume quindi, in maniera schematica, altri scritti su Gramsci che non sono presenti nell'antologia; un'ulteriore bibliografia elenca tutti gli altri che non appaiono né nell'antologia né nell'appendice. In una seconda appendice Roberta Renzi traccia il profilo biografico del pensatore. Il volume comprende un indice dei nomi.

A.F.

Pasquale Verdicchio. *Bound by Distance: Rethinking Nationalism through the Italian Diaspora*. Madison/Teaneck: Fairleigh Dickinson UP; London: Associated University Presses, 1997. Pp. 193.

This volume offers a Gramscian critique of the ideology and history of Italian nationalism, and in so doing challenges the current practices of postcolonial, ethnic, and immigration studies. Verdicchio explains in the preface that he analyzes "the interactive space of the history of Italian state formation, Italian subaltern literature, Italian emigrant writing, and the current situation of North African and Asian immigrants to Italy in order to contest the 'feigned homogeneity' of the Italian nation and in order to complicate and reassess concepts of national, racial, economic, and cultural dominance" (11). In the first chapter, "The South as Dissonant National Subject," the author draws upon and extends elements of Gramsci's political philosophy to argue that Italian Unification was in effect a colonisation of the South by a Northern elite that privileged

geographic and political unity over cultural diversity. The creation of an Italian national identity is studied in relation to the ideological operations by which the South was marginalized and rendered "other." Fundamental to this program was the textual construction of Southern backwardness, racial difference, and cultural inferiority, which Verdicchio illustrates with examples from the literary production of Ippolito Nievo, Giovanni Pascoli, and Enrico Corradini. The author maintains that the causes of the phenomenon of emigration are to be found in the nationalist and imperial agendas of Unification and post-Unification Italy. The second chapter, "The Subaltern Written/The Subaltern Writing: Standing Figurations of Southern Cultural Expressions," opens with an analysis of the representation of Southern Italians in the films of Elvira Notari, and then moves to an examination of Pasolini's writings on pedagogy, which are discussed in the context of Gramsci's thinking on the same subject. The focus here is on "the problematics of subaltern expression" (67) within and against the hegemonic logic of official, national culture. Verdicchio returns to the topic of emigration in Chapter 3, "Bound by Distance: The Italian Immigrant as Decontextualized Subaltern." He argues that Italian emigrant/immigrant culture must be understood in relation to the complex of negative stereotypes that developed in the wake of Italian Unification, that followed Southern emigrants to their new countries, and that is still operative in Italy today. On the basis of this alternative reading of social history, he proposes that Southern Italian immigrants to North America are "unrecognized postcolonials" (98) and that their cultural production challenges not only Italian but also Canadian and American constructions of nationhood. In support of this thesis, Verdicchio examines the representation of Italian Americans in the films of Spike Lee, and the problematic of Italian American or Italian Canadian identity in the work of Marco Micone, Antonio D'Alfonso, Dôre Michelut, Rose Romano, and Dodici Azpadu. Chapter 4, "A New Way of Being Gramscian," begins with a rereading of Gramsci "meant to highlight some concepts of his that help us reorganize notions of nation, colonialism, race, and ethnicity from the perspective of the subaltern subject" (17). This rereading is applied to an analysis of writing by recent immigrants to Italy (Salah Methnani, Pap Khouma, Tahar Ben Jelloun), Italian rap music, and the activism of the 'Centri Sociali Occupati Autonomi.' The volume includes a Bibliography (182-89) and an Index (190-93).

A. R.

Vincenzo Binetti. *Cesare Pavese: una vita imperfetta. La crisi dell'intellettuale nell'Italia del dopoguerra*. Ravenna: Longo, 1998 (L'Interprete 62). Pp. 159.

This book is a reconsideration of the complex dynamic between intellectuals and political and cultural developments in Italy during the immediate post-war period. Binetti structures his study around the life and work of Cesare Pavese, a contradictory and problematic figure emblematic of the difficulties faced by the intellectual class in particular and by Italian society in general: "Le conflittualità esistenziali e le incertezze ideologiche che caratterizzano l'immagine pubblica di questo scrittore [...] costituiscono [...] i segnali indicativi attraverso i quali cercare di interpretare con maggiore