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and irreversible shift in twentieth-century gender relations. Yet, the final pages of this novel, which in its most accomplished moments reminds the reader of *La ragazza di Bube* and *Fausto e Anna*, fail to keep up with the spirit of the narration that prevails in the book, and the reader is left with the feeling of a rushed conclusion reminiscent of the *romanzo rosa*. After Guido convinces Giustina that her husband would have died young even if he had not killed himself, and Giustina, with a great deal of pathos, announces that she will never abandon her job in the post office, she accepts Guido's proposal, entering a life of stability and affluence where she is instantly and unreservedly embraced by Guido's powerful Pisan family. If this novel has a weakness, it is the final scene that would be more fitting as a conclusion to a sentimental novel, and forms an odd, forced ending to a strong plot line of growth, maturation and finding one's place in the world. In spite of this, *A Girl at War* is a worthy read, of particular interest to those among us who are looking for stimulating narratives to include in advanced Italian-language undergraduate courses, along with the other linguistically accessible works by modern Italian women authors.

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Elena A. Perazzini. *Via da Noi: italiani, ma in America*. Firenze: Barbera editore, 2013.

Elena Attala Perazzini's *Via da Noi*, a delightful contribution to Italian/American Studies, fills an emerging gap in the field by focusing on Italian immigration to the United States during the last few decades. The 355-page book is divided into two sections: the first part, subtitled "Racconti," consists of seven stories of Italians who moved to the United States between the second half of the twentieth century and the beginning of the twenty-first century, while the second part, subtitled "Cronache Brevi Anni Duemila," comprises four short stories of Italians who relocated to America in the new Millennium. From a thematic perspective, "Racconti" centers on Italians who at one point in their lives ended up in America after having worked in Italy, while "Cronache Brevi" focuses on young Italians who purposefully decided to begin their work lives anew by moving to the New World. Overall, the eleven stories, all based on real life experiences, depict a varied portrait of the Italians living in the US today.

One aspect that immediately distinguishes the Italians of *Via da Noi* from the protagonists of the great migration to America a century ago is their skills, understood in terms of their educational qualifications and

completely changed his life to follow his passion, was too determined to submit: he continued to believe in himself and his work, juggled various side jobs to sustain himself, and eventually achieved his deserved success which brought his plays not just to Broadway, but to theaters worldwide.

Via da Noi is an exciting book, written in a fresh contemporary style and crafted with a journalistic approach. Elena Attala Perazzini skillfully blends the facts with her own interpretation and voice. By conveying the challenges, the struggles and the achievements of the new Italian Americans, *Via da Noi* provides a new perspective on Italians living in the United States. The book should be particularly touching for all the Italians who have recently moved to America, because it tells their stories, but it could also be meaningful for the Italians who live in Italy and seek to gain a better understanding of Italians living in America. And finally, all non-Italians should enjoy *Via da Noi* because it communicates what it means to be Italian in today's America. Elena Attala Perazzini is currently working on the English translation of the book, which will be titled *Far from Us: Personal Journeys of Those Who Left*, and will be released in the fall of 2016.

LUCA LANZILOTTA
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Dana Renga. *Unfinished Business: Screening the Italian Mafia in the New Millennium*. Toronto: U of Toronto P, 2013.

Dana Renga's intricate *Unfinished Business: Screening the Italian Mafia in the New Millennium* aims to theoretically examine contemporary Italian 'mafia' films through the perspectives of gender and trauma. The selection of films, she states, deals with issues of mourning and healing associated with Mafia-related trauma. Divided into ten chapters, with an introduction and epilogue, Renga not only utilizes gender and trauma theory, but she also very effectively employs film theory, highlighting each director's manipulation of the camera. *Unfinished Business* thus confronts the representation of organized crime from a unique perspective.

In her "Introduction," Renga considers the relationship between Mafia and trauma, underlining the cultural and sociological ramifications connected to it. She discusses the cultural influence cinema imposes on society at large before highlighting a variety of theories and scholars directly related to trauma studies, most importantly the works of E. Ann Kaplan and Judith Butler.

Renga begins Chapter One, "Oedipal Conflicts in Marco Tullio Giordana's *I cento passi*," by questioning the genre classification of *I cento passi*. Throughout the chapter, she intertwines the historical life of