

Summary

Giuseppe Strazzulla

Historical memory and mythologies collective

This article analyses the two recent Italian films *Placido Rizzotto* by Pasquale Scimeca and *I cento passi* by Marco Tullio Giordana. The two works set out, in a way which is different from tradition, the relationship between mafia and politics, starting from the «emblematic» stories of two victims of injustice. Both films aim at the creation of new collective mythologies in favour of new identification forms. Two moments of Sicilian and Italian history in which the connection between mafia and politics is particularly tight, are weakened just in the aspects of active politics.

Umberto Santino

Peppino Impastato: the troubled memory

Peppino Impastato, a militant of the New Left murdered in 1978, is a unique case in the history of the antimafia struggle: his father and other relatives were mafia bosses and he fought a campaign against the mafia starting with his own family. Impastato was active during the 1960s and '70s, after the mobilization of the peasant movement in the second postwar period but before the new wave of antimafia commitment that followed the murders and the massacres of the 1980s and '90s. For ten years Impastato fought a battle in which he linked verbal denunciation and written documentation to cultural and political commitment, unmasking and jeering at the mafia bosses. The murderers camouflaged the assassination, causing Impastato to be considered a terrorist and a suicide case, but his mother and brother, his fellow militants and the Sicilian Documentation Centre – founded in 1977 and subsequently named after him – exposed those who were responsible: after 20 years one boss has been convicted and the trial against mafia leader Gaetano Badalamenti, charged with instigation of the murder, is under way. In December 2000 the Parliamentary Antimafia Committee passed a report which describes the role of policemen and magistrates in misdirecting the investigation. The article underlines the persistence of old and new stereotypes regarding the mafia and the antimafia, and proposes the Impastato's activities as a reference point for an antimafia movement which is neither emotional nor episodic.

Alessandra Dino

Back to Mafiopoli. A conversation with Felicia Bartolotta Impastato

Watching the film *I cento passi* means thinking back to the human and political story of Peppino Impastato, killed by Cosa Nostra in May 1978, and at the same time it is the occasion to think over a conversation held with Peppino's mother, Felicia Bartolotta Impastato, in July 1996. It seems, in fact, highly interesting to make public Mrs Impastato's words at the light of some reflections suggested by the enormous success of audience that the film achieved and the widespread appreciation it received, which were not to be taken for granted at all. Not few columnists did in fact sustain that the subject mafia is hackneyed by now. The testimony of Felicia Impastato is the reconstruction of the every-day life of a family which live in an environment terribly affected by the presence and control of Cosa Nostra. A personal story becomes social history, in which the narrative register is biographical and the perspective is that of a complex and contradictory background. From Felicia Impastato's words a kind of female story arises, in which diversity and subjectivity are claimed against any mystification, even the most comfortable one. In front of our eyes there builds a scenery of suffering, courage, deep sense of responsibility, which are the characteristics of our interlocutor. She tells her story and gives some interesting information about Peppino's life. She never denies her past and her double and contradictory role of mother and wife, expressing the necessity of living irreconcilable experiences, but, at the same time, managing to be firm and not ambiguous at all in siding against the mafia violence.

Carlo Carboni

*Beyond the Mezzogiorno. The case of Abruzzo
with in the Italian Adriatic Development*

The article put forward the hypothesis that a large part of the South East section of Italy is following a path of industrialization and modernization without producing significant social fractures. Is the Abruzzo pattern a new effective path of development for other southern Italian regions?

Gabriella Corona

Polluted and polluters in the history of Europe

The article is a reflection about subjects and problems of urban pollution history in Europe between XIXth and XXth centuries: the cultural aspects, the environmental implications of higienic techniques and legislations, the weakness of control pollution policies, the problem of experimental science, the role of polluters, the coming of the age of car and the effects on riorganization of territorial assets.

Filippo La Porta
Carlo Levi and new southern narrative

Carlo Levi is so far away although so close to us as well. He seems being far away for he tells about a differently Southern culture, and the current world seems dusting off any «differentness» (even the one of the past). In such a way he cannot be said having any heirs among the new Southern writers – who often seem being «South-flavoured» writers, as much like some «orange-flavoured» softdrinks (there are nevertheless some remarkable exceptions, like Antonio Pascale and Giuseppe Montesano at least). Surprisingly enough, though, Carlo Levi is also close to us for he is the first to discover that the South – meant as a philosophy for existence, as a memory for what our victory-minded modern age has removed – does not coincide with any precise latitude but potentially belongs to *each one of us*. The author of *Christ has stopped at Eboli* very realistically used to refer to a «civil bump» and conceived no illusory compatibility among so different worldviews (i.e.: between civil rights and the goblins in the countryside of Lucania): it might depend on us, inhabitants of the new millennium, making them coexist within our own more and more inextricable experience.