

**POLITICA AL FEMMINILE. MARGHERITA BONTADE MILITANTE DEMOCRISTIANA  
NELLA SICILIA DEI PRIMI ANNI DELLA REPUBBLICA.**

*Alessandra Dino*

Margherita Bontade was one of the most singular figures of women involved in politics in Sicily after the World War II; she was also one of the few women who found space among the powerful Christian Democrats of that period, who were occupied in a strong opposition to the advancing of the parties if the so called “Blocco del Popolo”, with the blessing of the Catholic Church's hierarchies.

Her electoral success depended, on one hand, on her close bonding with the Curia and on her personal relationship with Ernesto Ruffini, Cardinal in Palermo; on the other hand, on her political alliance at first with Bernardo Mattarella, then with Franco Restivo. But her striking political career, that took place in the arch of twenty years – between the end of the 40s and the end of the 60s – wasn't characterized by a particular intense parliamentary activity; instead her ambiguous relationships with powerful men of Cosa Nostra's world, and her public defence of Francesco Paolo Bontade, boss of the township of Villagrazia in Palermo, produced a lot of critique around her.

Key words: Christian Democracy; Cosa Nostra; Catholic Church; Women; Politics; Sicily, World War II; Postwar Period.

Parole chiave: Democrazia Cristiana; Cosa Nostra; Chiesa cattolica; Donne; Politica; Sicilia; Secondo dopoguerra.

**RISCRITTURE DELLA STORIA: L'ESEMPIO DELL'UNGHERIA DI ORBÁN**

*Massimo Congiu*

The government led by Viktor Orbán has been confirmed to lead the country at the elections of April 6, 2014 and has maintained a parliamentary majority of two-third that it obtained four years ago. Thanks to his favourable condition it continues a policy of affirmation of a national identity through the re-interpretation of the facts that characterized the Hungarian historical experience. The initiative is being carried out with the renaming of streets and squares, with the creation of monuments that, according to various authoritative sources, tend to distort historical events and with the rewriting, in the text-books, of the national historical narrative. A newly created institution called “Veritas” and directed by a historian politically close to the far-right party Jobbik gives contribution to reach this goal.

Key words: History; Rewriting; Falsification; Responsibility; Renaming.

Parole chiave: Storia; Riscrittura; Falsificazione, Responsabilità, Ridenominazione.

**«THE MOST DIVERSE NATION ON EARTH». GLI STATI UNITI: UNA STORIA  
ECCEZIONALE?**

*Giulia Bassi*

Starting from the popular question formulated by Sombart in 1906 ('Why is there no socialism in the United States?'), the article intends to present and discuss the problematic issue of American “exceptionalism”; the historiographical *topos* – not just American – which affirmed the existence of a peculiar, 'unique', and 'exceptional' qualities in the historical evolution and in the American political culture. The essay offers a historiographical reconstruction of the American 'Left' in the

late Nineteenth century and early thirties of the Twentieth century, and follows out the main historiographical arguments on American exceptionalism, showing that these studies are based on the idea of a single and unique model of historical and political development, a Eurocentric model, characterized by an unhistorical and strongly deterministic perspective.

Key words: Exceptionalism; American Historiography; American 'Left'; American Socialist Party; American Labour Movement.

Parole chiave: Eccezionalità; Storiografia americana; “Sinistra” americana; Partito socialista americano; Movimento operaio americano.

## L'EGITTO TRA GLI SCHEMI E LA PIAZZA

*Monica Macchi*

In Egypt the mechanism of censorship focused on cinema which is not only an industry in the economical science, but also a cultural industry, thanks to the fact that the Egyptian dialect is understood throughout the Arab world. But for the consensus building the real battleground was television, whose sole function is to strength “patriotism” understood as convincing the Egyptians that everything was going as smoothly as possible and that Mubarak was the only alternative to chaos and terrorism. The regime used to exercising a strict censorship and the pervasive control on these two types of screens, didn't understand that Internet created virtual spaces of encounter that might affect the endogenous dynamics thanks to the sense of security given by anonymity. A real true cultural revolution, by means of subversive humour, reveals the abuses and humiliations of the police and overcomes the gloom of a climate with no prospective poverty, despair, and, above all, fear. The combination of access to new technologies and liberation from fear takes the shape of a revolution when people moved from the virtual sphere down into the Square. Through the appropriation of a free and liberated public space, the Egyptians transformed themselves from subjects into citizens.

Key words: Asphalt; *Tahir square*; 'Ala al-Aswani; Mubarak; Mosereen; 3askar Kazeboon.

Parole chiave: Asphalt; *piazza Tahir*; 'Ala al-Aswani; Mubarak; Mosereen; 3askar Kazeboon.

## LA CESURA IMPERFETTA. LA SATIRA DI RICHARD ALDINGTON NELL'ITALIA FASCISTA

*Anna Ferrando*

Through the epistolary dialogue between the British author Richard Aldington and his translator Alessandra Scalero, this article shed some light on the editorial events that led to the publication of *Women must work* and *All men are enemies*, and to the rejection of *Death of a Hero* and *The colonel's daughter*. Considered by Luigi Rusca – Mondadori's co-director – “particularly important”, these books, as well as their author, are now largely forgotten, even if during the Thirties Italian readers were fascinated by Aldington's biting satire. Exponent of British Imaginism, Richard Aldington was closed to the Fabian Society's vision of the world which pervaded all his works, built around the themes of women's emancipation and social consequences of the First World War. The “heterodoxy” of such contents made the translation activity particularly complex; the author himself was not always available to soften the tone, accepting cuts and changes.

Key words: Novels; Translations; Fascism, Censorship; Satire; War; Women.

Parole chiave: Romanzi; Traduzioni; Fascismo; Censura; Satira; Guerra; Donne.

## BENVENUTI AL NORD? MIGRAZIONI INTERNE E IDENTITÀ NAZIONALE ATTRAVERSO IL CINEMA

*Michela di Giacomo*

During the 1960's, almost 4 millions of people moved from South to North of Italy looking for work and status symbols. This movement mixed cultural and social backgrounds and made a brand new Italian identity, based on consumer society and political involvement. Film industry took interest in these processes since 1953, when Eduardo De Filippo used the frame of migrant's community in Milan to set *Napoletani a Milano*. This interest lasts still recent times because it became clear that inner migrations are one of the most important elements of national building. Love, Family, Industry, Suburbs, Labour Movement are the themes that Cinema has preferred to outline how countrymen met urban society. The paper aims to point out how cinema has been describing cultural and social integration and persistence of regional patterns, tracing a path from *Napoletani a Milano* to *Rocco e i suoi fratelli*, to *Così ridevamo*.

Key words: Migration Studies; Cinema; 1960's; Inner Migrations; “Miracolo economico”; Social Mix-up.

Parole chiave: Studi migratori; Cinema; Anni Sessanta; Migrazioni Interne; “Miracolo economico”; Integrazione sociale.

## AUTOBIOGRAFIE INSIGNIFICANTI. OVVERO SU COME IL FATTO DI STARE AL MONDO NON GIUSTIFICHI UN'AUTOBIOGRAFIA

*Marco Albertaro*

The article examines the flowering of autobiographies of celebrities from the worlds of entertainment, sports and music questioning the logic of the publishing market. A review of some of these volumes becomes the occasion for a reflection of the fact that “being in the world” does not justify the publication of an autobiography.

Key words: Autobiographies; World of Entertainment; Publishing Market.

Parole chiave: Autobiografie; Mondo dello spettacolo; Mercato editoriale.