

Review in *Annali di Italianistica* 36 (2018) by Melissa Coburn: pp. 465-7.

Online source: http://www.ibiblio.org/annali/2018/bookshelf_2018.pdf

Teresa Fiore. *Pre-Occupied Spaces. Remapping Italy's Transnational Migrations and Colonial Legacies*. New York: Fordham University Press, 2017. Pp xi + 251.

Teresa Fiore's *Pre-Occupied Spaces. Remapping Italy's Transnational Migrations and Colonial Legacies* successfully integrates three legacies of migrations that are more often treated separately: the traces of Italy's history of emigration, immigration, and colonialism. In examining this conjoined history, Fiore focuses on varied cultural texts as primary documents, from films to novels, short stories to songs and memoirs. While her immediate audience is clearly made up of scholars focused on migration, post-colonial or cultural studies, especially in the Italian context, Fiore's approach, scope, and especially clear prose make this book valuable for graduate level coursework in these same fields. It is worth noting that Fiore also envisions a broader public as an indirect and proximate audience. For in fact an ultimate goal of her project is to contribute to strategic models of reducing the anxiety that often surrounds migration, on the part of migrant as well as receiving communities, while seeking and/or suggesting to build empathetic responses in the same groups. While the readings per se are too specialized for introduction to undergraduate classes, the basic structure of the book, including its primary bibliography, provides a framework for the instructor's use in designing a course on transnational migrations and colonial legacies. Furthermore, some of the materials, such as maps, statistics, or images, are extremely useful in lesson planning.

Fiore's monograph is divided into three parts focused on "Waters," "Houses," and "Workplaces." The first of these three sections examines migration texts for themes of "Waters," from the Atlantic Ocean to the Mediterranean Sea, including the vessels used to cross these bodies of water. Texts range from the songs made popular by diva Gilda Mignonette in early 20th-century U.S. and southern Italy to films including Emanuele Crialesi's *Nuovomondo* and Vincenzo Marra's *Tornando a casa*, together with memoirs such as Kym Ragusa's *The Skin Between Us* and Feven Abreha Tekle's *Libera*. Here, Fiore limns out continuities and discontinuities spanning centuries of divide between the earliest of Mignonette's songs and the films of the early 2000s, such as the role of the ship as a tripartite trope representing society itself, the fractured Italian nation, and visions of new societies in the U.S. and Italy. In these texts, the Mediterranean in particular becomes a site that relates risk to resultant opportunity.

Whereas Fiore sees in international waters the transformative power to revise perceived fixed national identities as a reflection of the liquidity of the environment, in "Houses" she finds the multiplicity of these stories to be rendered even more clearly in concrete residential spaces. These multi-ethnic immigrant residential spaces include the Italian American tenements in Melania Mazzucco's *Vita*, Amara Lakhous's Roman palazzi, Laura Pariani's Argentinean conventillos, the squatters' industrial buildings in Mohsen Melitti's work, and Agostino Ferrente's ethnic neighborhoods. These spaces demonstrate an intersection between personal and group histories, from the heterogeneity characterizing current immigrant neighborhoods in Italy to the monuments to an imperial

history, another form of border crossing. Fiore finds such residential spaces to be “living archives of pre-occupation and invention” (73).

Her meditations on her overarching theme of “pre-occupation” are especially evocative. For example, in the section on “Waters,” the idea of pre-occupation indicates both the history of prior stories and also visions of possibility in the middle of danger. In “Houses,” preoccupation instead refers to the anxiety of scarce resources as well as the history of the prior inhabitation of spaces. In the section on “Work,” the book’s titular “pre-occupation” transforms into a consideration of occupations qua employment, especially domestic and construction work. This is the less “visible” labor often delegated to immigrants. Here, stories of Italian emigration to find suitable employment become the lens through which to understand and, therefore, manage anxieties about competition for scarce employment opportunities discussed in public discourse on current immigrations into Italy. The texts considered include François Cavanna’s *Les Ritals* and Mariana Adascalitei’s short story “Il giorno di San Nicola,” Renata Ciaravino’s script for the play *Alexandria*, and Gabriella Ghermandi’s tale-within-a-novel “The Story of Woizero Bekelech and Signor Antonio.” Weaving together such tightly similar situations from past emigration and present immigration stories, she eschews trite readings of the texts. While the above-named texts are the explicit focus of these studies, Fiore provides a much broader sense of the vast history behind these narratives by uncovering a vast array of sources and, in turn, sources for those sources. She thus makes her argument carefully, attentive to scholarly precedents. When theorizing, she self-consciously invites the reader to continued inquiry of valid current questions. In brief, *Pre-Occupied Spaces* successfully unifies this diverse set of cultural texts into a worthy overview of questions of vital contemporary interest.

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