

Malacarne Uomini Di Ndrangheta

Since the opening of their studio in 1982, the partnership of Domenico Dolce and Stefano Gabbana has come to symbolize the new generation of Italian design. Appropriating elements of Italian culture and traditional Sicilian literature, Dolce & Gabbana has invented a mode of expression that is strong, sensual, and modern - and accordingly is represented by three powerful contemporary icons; Isabella Rossellini, Linda Evangelista, and Madonna. Recognized today among the great names in fashion, Dolce & Gabbana offers a style that truly incarnates la dolce vita at the end of this century.

More than any other artist, Andy Warhol had a knack for elevating the images and objects of ordinary life into artifacts of a collective consciousness. In the early 1980s Warhol produced a series of paintings separately depicting guns, knives, and as critic Robert Rosenblum notes in his introduction, such works reflected the dark side of Warhol's mirror of America: "while creating an inventory of...superstars and supermarket favorites, (Warhol) also compiled an anthology of the American way of death, from car crashes and race riots to the electric chair itself". Seen together the knives are hunting and seductive.

You have to laugh. It is a tragedy in three movements: The Thighs, The Dick, The Fame and a counter-movement: Italy. An actress creates a physical and vocal mask challenging a provocative, scandalous and beastly text. Words might be sung, howled and shrieked but a chant never emerges. In her naked physicality she tells a personal story in an unbroken flow of thoughts/words rendered as sounds and movement. The deafening screams being choked. Appeased. Imploded. This female onstage offers herself up in a feast, ready to be torn apart by anyone. A poetic piece born of the flesh that returns to the flesh, captured in a tightly-sealed aesthetic. Applause required. The Shit is driven by a desperate attempt to pull ourselves out of the mud, the latest products of the cultural genocide aptly described by Pasolini since the modern consumer society began taking form. A totalitarianism, according to Pasolini, even more repressive than the one of the Fascist era, because it's capable of crushing us softly. Si deve ridere. E' una tragedia in tre tempi: Le Cosce, Il Cazzo, La Fama e un controtipo: L'Italia. Nella sua nudità e intimità pubblica, l'attrice costruisce una maschera fisica/vocale sfidando un testo scandaloso, provocatorio e rabbioso. La scrittura è cantabile, ma il canto non emerge mai, ed è invece preponderante la chiave dell'invettiva, del grido, del corpo che sussulta la sua storia personale in un flusso di pensieri/parole raccontati come suoni. Strazianti. Urla assordanti e contratte. Sopite. Implose. La femmina si offre dal vivo come in un banchetto, pronta a venire sbranata da tutti. Una partitura poetica che nasce così dalla carne e alla carne ritorna, pur dentro a una rigidissima confezione estetica. Applausi obbligatori. La Merda ha come spinta propulsiva il disperato tentativo di districarsi da un pantano o fango, ultimi prodotti di quel genocidio culturale di cui scrisse e parlò Pier Paolo Pasolini all'affacciarsi della società dei consumi. Quel totalitarismo, secondo Pasolini, ancor più duro di quello fascista poiché capace di annientarci con dolcezza. Since its world premiere in Milan in 2012, #LaMerda, written by Cristian Ceresoli and embodied by Silvia Gallerano, has brought its poetic and shocking stream of consciousness on the human condition around the world with sell-out seasons in Edinburgh, London, Berlin, Copenhagen, Adelaide and across Italy (where a subtle censorship is still applied), winning six major international awards including the coveted Scotsman Fringe First Award for Writing Excellence and The Stage Award for Best Performance. The play has already been translated and produced in Italian, English, Brazilian Portuguese, Danish, Spanish and Czech, and will shortly be translated into German and French.

Per non togliere al lettore il gusto della scoperta, mi limito a anticipare che queste pagine cominciano con un omicidio di mafia e proseguono raccontando i tentativi di un'insegnante sveglia e appassionata di trarne spunto per risvegliare l'attenzione degli alunni sulla camorra

e, più in generale, sulle organizzazioni criminali...Con tutte le difficoltà del caso, perché in certi territori la presenza mafiosa è così asfissiante da generare meccanismi di chiusura e di rimozione, oppure può capitare che un insegnante trovi nella sua classe ragazzini che appartengono a famiglie di mafia, abituati sin da piccoli a respirare un certo sistema di "valori" e a ritenere normale ciò che normale non è. Ancora una volta la chiave sta nel saper declinare la cosiddetta "educazione alla legalità" in una più ampia e profonda educazione alla responsabilità... E se è vero che una democrazia cresce solo attraverso coscienze inquiete e alla ricerca, questi insegnanti sono anche i primi contribuenti di un PIL importante quanto trascurato: quello che misura la dignità e la libertà di ciascuno di noi. don Luigi Ciotti
Malacarne Marco Tropea Editore

Branding guru Aaker shows how to eliminate the competition and become the lead brand in your market This ground-breaking book defines the concept of brand relevance using dozens of case studies-Prius, Whole Foods, Westin, iPad and more-and explains how brand relevance drives market dynamics, which generates opportunities for your brand and threats for the competition. Aaker reveals how these companies have made other brands in their categories irrelevant. Key points: When managing a new category of product, treat it as if it were a brand; By failing to produce what customers want or losing momentum and visibility, your brand becomes irrelevant; and create barriers to competitors by supporting innovation at every level of the organization. Using dozens of case studies, shows how to create or dominate new categories or subcategories, making competitors irrelevant Shows how to manage the new category or subcategory as if it were a brand and how to create barriers to competitors Describes the threat of becoming irrelevant by failing to make what customer are buying or losing energy David Aaker, the author of four brand books, has been called the father of branding This book offers insight for creating and/or owning a new business arena. Instead of being the best, the goal is to be the only brand around-making competitors irrelevant. An intense roller-coaster ride into the abyss, MAN CRAZY charts the fall and rise of teenager Ingrid Boone, abandoned by her father, moving from town to town, taking what she can get and always giving too much in return. This is a novel about the horrors waiting at the end of the road for the innocent, but in the end it is about one girl's realisation that men don't make you more real, that pain isn't an integral part of normal life.

Dog lovers get ready – Jeffrey Moussaieff Masson, international bestselling author of Dogs Never Lie About Love (which the San Francisco Chronicle calls "winning and wise," and "a charming paean to our best friends"), is back with an inspiring, heart-warming, and deeply personal exploration of the unique relationship between humans and dogs. As in When Elephants Weep, The Face on Your Plate, and The Pig Who Sang to the Moon, Masson blends cultural mythology, scientific research, and stories of his own experiences to tackle deep questions about the emotional lives of humans and animals. His compelling, elegant, and often humorous narrative about the love people feel for dogs (perfect for fans of John Grogan's Marley & Me) gives a new perspective on the extraordinary relationship between our species.

Since the seventeenth century, science has been contending with philosophy, organised religion and the arts for domination over Western civilisation and society. By the middle of the twentieth century, the battle appeared to be won; scientific rationalism and scepticism were triumphant. Yet in the last few decades a strong and potent counter-current has emerged. One manifestation of this has been the so-called occult revival. In the Elixir and the Stone, Baigent and Leigh argue that this occult revival - and indeed the entire revolution in attitudes which has taken place recently - owes a

profound debt to Hermeticism, a body of esoteric teaching which flourished in Alexandria two thousand years ago and which then went underground. The authors trace the history of this intriguing and all-encompassing philosophy - which has much in common with contemporary holistic thought - charting its origin in the Egyptian mysteries, and demonstrating how it continued to exercise enormous influence through the magicians and magi of the Middle Ages and the Renaissance. Many remarkable characters feature in the narrative, including the Franciscan friar Roger Bacon and the Elizabethan magus John Dee; prototype of Shakespeare's Prospero in *The Tempest*, but the central figure that emerges is that of Faust himself - one of the defining myths of Western civilisation. *The Elixir and the Stone* is a remarkably rich and ambitious book that adds up to a little short of an alternative history of the intellectual world. Perhaps for the first time it puts into their true context those shadowy alchemists and magicians who have haunted the imaginations of people for centuries. Moreover it offers a way of looking at the world that is in one sense 'alternative', but, in another, deeply historical. Hortense worries that her family is falling apart, but as she gets to know her Aunt Kate and makes a new friend, she discovers that change isn't always bad.

In the night of Rome, nothing is what it seems. It's all change in Rome. The new Pope, determined to bring radical reform to the Vatican, proclaims an extraordinary Jubilee year of Mercy. A new centre-left government replaces its disgraced predecessor, and sets about to rejuvenate the language of politics. And with crime lynchpin Samurai in jail, his protégé Sebastiano Laurenti attempts to establish himself as his designated successor. But he must reckon not only with a new generation of enterprising gangsters and racketeers—out to carve for themselves a slice of the profits and opportunities offered by the major public works planned for the Jubilee—but also with ambitious newly elected politician Chiara Visoni, and his own heart. Betrayals, alliances forged and broken, ambushes and infighting will inevitably alter the fragile political balance. As the sharks circle and the street-dogs fight, some tenuous hope endures, in the unlikely alliance of an incorruptible politician of the old left, all but forgotten, and a young bishop who refuses to play the Vatican's power games. But it remains to be seen whether the long night of Rome can make room for redemption. Sharp and fast-paced, dark and taut, *The Night of Rome* is fiction that sails dangerously close to the wind of current events.

Questo lavoro intende analizzare – da una prospettiva filosofico-educativa di matrice freireana e utilizzando i concetti chiave di Foucault sul rapporto corpo-potere – la complessa fenomenologia del potere 'ndranghetista, enucleando e fissando le categorie ordinatrici del suo disegno ideologico, la cui autentica cifra espressiva risiede nel manifestarsi quale linguaggio (e retaggio) del vecchio potere sovrano che sceglie il corpo come registro simbolico e codice d'azione su cui rendere pubblico il proprio desiderio di dominazione sociale. Il corpo, con le sue ferite, reca i segni dei vissuti umani e ne consente di interpretare il senso e il significato sociale. Le mafie, e soprattutto la 'ndrangheta, esplicano la loro fenomenologia di potere proprio nel governo del corpo, costruendo uno schema di dominio totalizzante: espropriare la corporeità è frantumare l'identità umana, impossessarsi di essa, strozzando la sua possibilità di espressione storica e distruggendone ogni traccia ontologico-sociale. In Moazzamabad, UP, too large to be a town and too backward to be a city, a young man stabs a police inspector and is beaten to death. The last words he speaks are,

'My name is Jimmy the Terrorist.' Journalists descend on the town, 'like shrill birds', and a long-time resident decides to tell a story that none of them will know. Jimmy was once Jamaal, son of Rafiq Ansari of Rasoolpur Mohalla, a Muslim neighbourhood in a Hindu town. And his story goes back a long way: to the time when Moazzamabad was named, after Aurangzeb's son; when Rafiq was seduced by the wealth and refinements of Shabbir Manzil and married Shaista; when the Hanuman temple grew ten storeys high and the head priest was elected mayor; when Shaista died, a mosque was brought down in Ayodhya and Rafiq became a mullah. As Jamaal grows up, watching both his father and his neighbourhood change and curfew reach Moazzamabad, he is changed himself. He becomes Jimmy, one among the countless marginalized trying to find a place in the world, dimly aware that the choices that shape their lives are being made in distant places, where they have no influence. Shortlisted for the Man Asian Prize 2009, this spare, compelling novel, as intimate as it is political, confirms Omair Ahmad's reputation as one of the most distinctive and exciting new voices in Indian fiction.

This book proposes an integrated model of treatment for Personality Disorders (PDs) that goes beyond outdated categorical diagnoses, aiming to treat the general factors underlying the pathology of personality. The authors emphasize the development of metacognitive functions and the integration of procedures and techniques of different psychotherapies. The book addresses the treatment of complex cases that present with multiform psychopathological features, outlining clinical interventions that focus on structures of personal meaning, metacognition and interpersonal processes. In addition, this book: Provides an overview of pre-treatment phase procedures such as assessment interviews Explains the Metacognitive Interpersonal Therapy (MIT) approach and summarizes MIT clinical guidelines Outlines pharmacological treatment for patients with PDs Includes checklists and other useful resources for therapists evaluating their adherence to the treatment method Complex Cases of Personality Disorders: Metacognitive and Interpersonal Therapy is both an insightful reexamining of the theoretical underpinnings of personality disorder treatment and a practical resource for clinicians.

E' comodo definirsi scrittori da parte di chi non ha arte né parte. I letterati, che non siano poeti, cioè scrittori stringati, si dividono in narratori e saggisti. E' facile scrivere "C'era una volta..." e parlare di cazzate con nomi di fantasia. In questo modo il successo è assicurato e non hai rompiballe che si sentono diffamati e che ti querelano e che, spesso, sono gli stessi che ti condannano. Meno facile è essere saggisti e scrivere "C'è adesso..." e parlare di cose reali con nomi e cognomi. Impossibile poi è essere saggisti e scrivere delle malefatte dei magistrati e del Potere in generale, che per logica ti perseguitano per farti cessare di scrivere. Devastante è farlo senza essere di sinistra. Quando si parla di veri scrittori ci si ricordi di Dante Alighieri e della fine che fece il primo saggista mondiale. Le vittime, vere o presunte, di soprusi, parlano solo di loro, inascoltati, pretendendo aiuto. Io da vittima non racconto di me e delle mie traversie. Ascoltato e seguito, parlo degli altri, vittime o carnefici, che l'aiuto cercato non lo concederanno mai. "Chi non conosce la verità è uno sciocco, ma chi, conoscendola, la chiama bugia, è un delinquente". Aforisma di Bertolt Brecht. Bene. Tante verità soggettive e tante omertà son tasselli che la mente corrompono. Io le cerco, le filtro e nei miei libri compongo il puzzle, svelando l'immagine che dimostra la

verità oggettiva censurata da interessi economici ed ideologie vetuste e criminali. Rappresentare con verità storica, anche scomoda ai potenti di turno, la realtà contemporanea, rapportandola al passato e proiettandola al futuro. Per non reiterare vecchi errori. Perché la massa dimentica o non conosce. Denuncio i difetti e caldeggio i pregi italiani. Perché non abbiamo orgoglio e dignità per migliorarci e perché non sappiamo apprezzare, tutelare e promuovere quello che abbiamo ereditato dai nostri avi. Insomma, siamo bravi a farci del male e qualcuno deve pur essere diverso!

The “Gothic” style was a key trend in Italian cinema of the 1950s and 1960s because of its peculiar, often strikingly original approach to the horror genre. These films portrayed Gothic staples in a stylish and idiosyncratic way, and took a daring approach to the supernatural and to eroticism, with the presence of menacing yet seductive female witches, vampires and ghosts. Thanks to such filmmakers as Mario Bava (*Black Sunday*), Riccardo Freda (*The Horrible Dr. Hichcock*), and Antonio Margheriti (*Castle of Blood*), as well the iconic presence of actress Barbara Steele, Italian Gothic horror went overseas and reached cult status. The book examines the Italian Gothic horror of the period, with an abundance of previously unpublished production information drawn from official papers and original scripts. Entries include a complete cast and crew list, home video releases, plot summary and the author’s analysis. Excerpts from interviews with filmmakers, scriptwriters and actors are included. The foreword is by film director and scriptwriter Ernesto Gastaldi.

"In 1970s Italy, crime films were the most popular, profitable and controversial genre. The product of a country plagued with violence, political tensions and armed struggle, these films managed to capture and convey the widespread anxiety and anger in their tales. This book includes all the crime films produced in Italy between 1968 and 1980"--

“Underage whores, opium pipes and absinthe chasers. . . . Thoroughly researched, and well described. The author is bewitched by his subject’s decadence and by the period’s historical detail.”—Financial Times “[Lewis] Crofts’s debut doesn’t shrink from depicting the squalor of Schiele’s existence and powerfully evokes his uncompromising talent.”—Guardian “Utterly engrossing. I was drawn into Schiele’s reeling world with its reek of wet paint and sex.”—Jon McGregor, author of *If Nobody Speaks of Remarkable Things* “Lewis Crofts’ poignant debut captures the turbulence, the vividness and the tragedy of Egon Schiele’s life with rare skill and empathy.”—Liz Jensen, author of *The Ninth Life of Louis Drax* A *Vogue* magazine recommended summer read. A *Metro* newspaper fiction title of the week. *The Pornographer of Vienna* is an acclaimed fictionalized life of Egon Schiele, the great Austrian artist and protégé of Gustav Klimt. Publicly shunned by the very same establishment figures that secretly clamor to buy his erotic, explicit work, Schiele lives a short, intense life against the richly evoked backdrop of the absinthe-soaked, decaying last days of the Austro-Hungarian empire. In a first novel of rare descriptive power and empathy, fuelled by a blend of research and literary imagination, Lewis Crofts succeeds in evoking the man as well as the artist. The result is a masterful, at times heart-breaking, portrayal of Austria’s most decadent and most misunderstood painter, and of the city that both inspired and destroyed him. Thirty-year-old debut novelist Lewis Crofts lives in Belgium.

Taken as a whole, this book argues that the very idea of what it means to be a OC citizenOCO in our global, cosmopolitan world is no longer as clear as it may have been for an Athenian democrat of the fifth century BC, a Roman Republican of the first century BC, a British

coloniser of the eighteenth century, or an American patriot of the nineteenth century. Given the now undeniable fact of pluralism highlighted by globalisation and the massive movement of peoples across borders (alongside the legal expansion of rights to minority groups in Western democracies throughout the twentieth century), the idea of citizenship now immediately implicates the problem of inclusion. Pluralism and migration also make identity an increasingly fragile and important concept that is only loosely tethered to the meaning of citizenship. This book shows that the very idea of what it means to be a citizen of a state was complex and uncertain. And that the concept of citizenship was being actively rethought from the different disciplines represented at the conference: sociology, anthropology, literary studies, communication studies, and political science to name a few."

Captain Alatrisme returns in a swashbuckling tale of intrigue, romance and regicide. Captain Alatrisme's affair with the beautiful actress Maria de Castro is rankling not only his long-term mistress but also the King of Spain. With loyal companion Inigo distracted by the affections of Angelica, Alatrisme becomes embroiled in a series of tussles outside his lover's house.

Ambushed by arch-nemesis Malatesta, a skirmish ensues that leads to the death of Maria's other lover - the monarch himself. But behind this tale of sexual jealousy lurks a darker truth. As it becomes clear that both Alatrisme and Inigo have been cunningly honey trapped - and that the dead man was an impostor. With a puppet king waiting dutifully in the wings, Alatrisme must use all his cunning and swordsmanship to prevent the murder of the real king - and his implication in a crime for which he has been perfectly framed.

The coming of the Great Stone destroyed almost everything that used to be. But high in one remote valley, the Church of Selene has found its way back from ruin. Sister Luka and her female converts offer sacrifices to the scarred (and very close) moon that hangs over their convent. It has been this way since the Stone hit. Among the Little Sisters of Selene is twelve year-old Aurora, respected Scribe of the church. She endlessly writes down the name of the moon to keep her in the sky where she belongs. But Aurora has a secret book she keeps hidden in her Scribe's chamber and into this diary she pours out her hopes and desires. Upsetting this fragile equilibrium is Willa, a young tomboy whose flamboyant arrival threatens the hard-won status quo of the sisters' community. As Aurora and Willa inch toward friendship, insurrection grows. But when an unexpected marvel occurs in the sky, it is clear that Aurora's work as the Scribe has failed. The moon is threatening to remake the world all over again... This is The Secret Book of Sacred Things, this is Aurora's story.

Have you ever wanted to dig a hole, sneak into the trash can looking for food, probably roll over in the grass or in the dirt, or maybe smell everything around you? Those are some things no one would normally do, but in a dog's world, this is commonplace. Our communication means are shaped by our senses capacity and our level of consciousness. This book will show you the world seen through animals eyes. In four stories rich in experiences both sad and joyful, fun or thoughtful, this book will guide the readers to experience the love pets can give and the way they express their feelings to humans. Having a pet means knowing fidelity and love in its maximum expression, but you will not know it if you do not experience it yourself.

La mattina del 4 luglio 1966 don Antonio avrebbe dovuto celebrare una messa funebre per un capobastone di Ciminà, piccolo paese in provincia di Reggio Calabria, ma venne ucciso in un agguato prima di riuscire a raggiungere la chiesa: le perizie balistiche accertarono che il sacerdote aveva sparato contro i suoi assassini per coprirsi la fuga. Suor Rosa, la sorella del boss Paolo Martino, cugino del padrino di Archi, Paolo De Stefano, sfruttava le proprie conoscenze per acquisire informazioni riguardanti eventuali procedimenti penali in corso nei confronti del fratello. Nel 2007 il boss Vincenzo Giofrè entra a far parte del comitato per l'organizzazione della festa in onore della Madonna dei Poveri di Seminara. Anni prima, il sindaco neo-eletto aveva tentato di modificare il percorso della processione per impedire che il fercolo della Madonna proseguisse, come da tradizione, fino alla casa del boss locale, ma le

sue disposizioni vennero disattese e, qualche giorno dopo, per ribadire chi comanda, venne dato fuoco al municipio. A partire dall'Ottocento e per decenni gli uomini della 'ndrangheta hanno beneficiato del silenzio e dell'indifferenza (spesso interessati) della Chiesa. Solo dagli anni Cinquanta cominciano a registrarsi le prime denunce e le prime lettere pastorali, e la 'ndrangheta diventa un «cancro esiziale». Nicola Gratteri, procuratore aggiunto presso la Direzione distrettuale antimafia di Reggio Calabria, e Antonio Nicaso, studioso tra i massimi esperti mondiali di 'ndrangheta, raccontano le storie dei tanti sacerdoti e vescovi che hanno accettato le logiche della 'ndrangheta, e dei pochi che, invece, hanno avuto il coraggio di far sentire la propria voce e di denunciare un'organizzazione criminale che ha spesso modellato i propri riti di affiliazione sulle cerimonie liturgiche della tradizione cattolica, servendosi delle feste religiose e dei simboli cristiani per creare alleanze, costruire vincoli e rafforzare così il proprio potere. E lanciano un chiaro messaggio: o si consolida la coraggiosa esperienza pastorale finora maturata o il potere devastante della 'ndrangheta continuerà inesorabilmente ad affermarsi nelle città, nei paesi, nelle campagne, ma soprattutto tra i giovani. «La speranza c'è e si chiama Francesco. Se riuscirà a dimostrare che la linea più breve tra due punti non è l'arabesco, come sosteneva Ennio Flaiano, vinceranno le ragioni della speranza. Ma tra quei due punti, bisognerà tracciare una linea retta. Solo allora i mafiosi resteranno fuori.»

A detailed report that sheds light on faces, places and numbers of the most articulate and powerful multinational crime, with an annual turnover of over € 44 billion. A survey for the first time explains the sophisticated strategies by which the 'Ndrangheta dominates the undisputed world traffic in drugs and infiltrates in various sectors of the licit and illicit, by private and public health, criminal disposal of toxic wastes.

Information dominance may be defined as superiority in the generation, manipulation, and use of information sufficient to afford its possessors military dominance. It has three sources: Command and control that permits everyone to know where they (and their cohorts) are in the battlespace, and enables them to execute operations when and as quickly as necessary; Intelligence that ranges from knowing the enemy's dispositions to knowing the location of enemy assets in real-time with sufficient precision for a one-shot kill; information warfare that confounds enemy information systems at various points (sensors, communications, processing, and command), while protecting one's own. Technical means, nevertheless, are no substitute for information dominance at the strategic level: knowing oneself and one's enemy; and, at best, inducing them to see things as one does.

? The history of Italian cinema includes, in addition to the renowned auteurs, a number of peculiar and lesser-known filmmakers. While their artistry was often plagued with production setbacks, their works--influenced by poetry, playwriting, advertising, literature, comics and a nonconformist, sometimes antagonistic attitude--were original and thought provoking. Drawing from official papers and original scripts, this book includes much previously unpublished information on the works and lives of post-World War II filmmakers Pier Carpi, Alberto Cavallone, Riccardo Ghione, Giulio Questi, Brunello Rondi, Paolo Spinola, Augusto Tretti and Nello Vegezzi.

In the summer of 1803, Thomas Jefferson sent Meriwether Lewis and William Clark on a journey to establish an American presence in a land of unqualified natural resources and riches. Is it fitting that, on the 200th anniversary of that expedition, the United States, together with international partners, should embark on another journey of exploration in a vastly more extensive region of remarkable potential for discovery. Although the oceans cover more than 70 percent of our planet's surface, much of the ocean has been investigated in only a cursory sense, and many areas have not

been investigated at all. Exploration of the Seas assesses the feasibility and potential value of implementing a major, coordinated, international program of ocean exploration and discovery. The study committee surveys national and international ocean programs and strategies for cooperation between governments, institutions, and ocean scientists and explorers, identifying strengths, weaknesses, and gaps in these activities. Based primarily on existing documents, the committee summarizes priority areas for ocean research and exploration and examines existing plans for advancing ocean exploration and knowledge.

Esiste una generazione di calabresi cresciuta fra cunti, miracoli di santi e dèi. A quei tempi il furto era vergogna, il sopruso arroganza e nelle rughe di Africo insegnavano a non frequentare i peggiori. E la mafia, che c'era stata, che c'era, vedeva restringersi rancorosa il proprio spazio. A quei tempi cresce Nicola, e con lui gli amici Filippo e Antonio, compagni di avventure. Ragazzini che vanno a scuola, o, meglio, che marinandola si avvicinano alla piccola criminalità. Ma l'arrivo improvviso di Papula, un ragazzo più grande, che lavora in Germania e torna in paese parlando di rivoluzione, solleva un vento nuovo per tutto l'Aspromonte e fa sognare gli uomini, le donne e i ragazzini. E allora a San Luca prende a pulsare la protesta operaia e Platì diviene la patria del cooperativismo contadino. È il Sessantotto aspromontano – in pochi lo conoscono, ma c'è stato. Fa nascere la speranza di fondare un mondo nuovo, di ottenere diritti: i poveri scoprono di aver bocca e idee; le donne trovano il coraggio di scioperare contro gli gnuri; i figli si rivoltano contro i padri, i fratelli contro i fratelli. E poi tutti, insieme, contro i compari. Lo stato, invece, si mette dalla parte del potere locale, dei malandrini, di coloro che, per mantenere i propri privilegi, sono pronti ad azzannare al collo i migliori. È così che nell'Aspromonte arriva la maligredi, ossia la brama del lupo quando entra in un recinto e, invece di mangiarsi la pecora che gli serve per sfamarsi, le scanna tutte. E, quando arriva, racconta Criaco, "la maligredi spacca i paesi, le famiglie, fa dei fratelli tanti Caini, è peggio del terremoto e le case che atterra non c'è mastro buono che sa ricostruirle".

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