



We all remember the voice in Mathieu Kassovitz's La Haine repeating the metaphor of the man falling from a skyscraper, reassuring himself at every passing floor, "so far so good, so far so good; but how you fall doesn't matter, it's how you land." That film, which came out in 1995, depicted the hate circulating like a self-propelled flame among different ethnic groups, and between them and the police, in the Paris banlieues. That hate, apparently so specific to that time and space, is dramatically well and alive today, in expanded urban and global peripheries and in stratified and multiplied conflicts, in forms of anger and resentment that emerge without notice and virtually without pause. It is hate not only acted, but also enacted: spoken, shouted, declared, and authorized. The short circuit of economic and social inequalities, anxieties and post-pandemic and war-led existential fears with nationalistic and sovereigntist rhetorics is so tangible in Europe and the United States, that the vocabulary of hate has become a collection of surreal debauchery that makes us inured even to the "immigrants eating the dogs, eating the cats" (courtesy of Donald Trump at the presidential debate, 10 September 2024).

At a time when we can say, outside all rhetorics, that the world is burning, this Special Issue of de genere looks at our age of hate and anger, at the languages that construct them, and also at forms of resistance to them. In the face of bombs, occupations, the daily violence of blood and also of words, we ask: so far, so good? Perhaps we should not let physical distance fool us; the landing has begun long ago.

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Cover Image: Art Hazelwood, Beast of Hatred - Those Whose Teeth are Swords, 2007.
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