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Sommario/riassunto	This work pursues Derrida's assertion, in 'The Death Penalty, Volume I', that 'the modern history of the institution named literature in Europe over the last three or four centuries is contemporary with and indissociable from a contestation of the death penalty.' The main question this text poses is: How does literature contest the death penalty today, particularly in the United States where it remains the last of its kind, a Christian-inspired death penalty in what professes to be a democracy?