

Equivocal Subjects Between Italy And Africa Const

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Future Texts Springer

Historically a source of emigrants to Northern Europe and the New World, Italy has rapidly become a preferred destination for immigrants from the global South. Life in the land of la dolce vita has not seemed so sweet recently, as Italy struggles with the cultural challenges caused by this surge in immigration.

Marvelous Bodies by Vetri Nathan explores thirteen key full-length Italian films released between 1990 and 2010 that treat this remarkable moment of cultural role reversal through a plurality of styles. In it, Nathan argues that Italy sees itself as the quintessential internal Other of Western Europe, and that this subalternity directly influences its cinematic response to immigrants, Europe's external Others. In framing his case to understand Italy's cinematic response to immigrants, Nathan first explores some basic questions: Who exactly is the Other in Italy? Does Italy's own past partial alterity affect its present response to its newest subalterns? Drawing on Homi Bhabha's writings and Italian cinematic history, Nathan then posits the existence of marvelous bodies that are momentarily neither completely Italian nor completely immigrant. This ambivalence of forms extends to the films themselves, which tend to be generic hybrids. The persistent curious presence of marvelous bodies and a pervasive generic hybridity enact Italy's own chronic ambivalence that results from its presence at the cultural crossroads of the Mediterranean.

Analyzing The American Divide Purdue University Press

Ruth Ben-Ghiat provides the first in-depth study of feature and documentary films produced under the auspices of Mussolini's government that took as their subjects or settings Italy's African and Balkan colonies. These "empire films" were Italy's entry into an international market for the exotic. The films engaged its most experienced and cosmopolitan directors (Augusto Genina, Mario Camerini) as well as new filmmakers (Roberto Rossellini) who would make their marks in the postwar years. Ben-Ghiat sees these films as part of the aesthetic development that would lead to neo-realism. Shot in Libya, Somalia, and Ethiopia, these movies reinforced Fascist racial and labor policies and were largely forgotten after the war. Ben-Ghiat restores them to Italian and international film history in this gripping account of empire, war, and the cinema of dictatorship.

Languages of Discrimination and Racism in Twentieth-Century Italy Springer

The twentieth century saw a proliferation of media discourses on colonialism and, later, decolonisation. Newspapers, periodicals, films, radio and TV broadcasts contributed to the construction of the image of the African "Other" across the colonial world. In recent years, a growing body of literature has explored the role of these media in many colonial societies. As regards the Italian context, however, although several works have been published

about the links between colonial culture and national identity, none have addressed the specific role of the media and their impact on collective memory (or lack thereof). This book fills that gap, providing a review of images and themes that have surfaced and resurfaced over time. The volume is divided into two sections, each organised around an underlying theme: while the first deals with visual memory and images from the cinema, radio, television and new media, the second addresses the role of the printed press, graphic novels and comics, photography and trading cards.

From Terrone to Extracomunitario Indiana University Press

A deep dive into Italian cinema under Mussolini's regime and the filmmakers who used it as a means of antifascist resistance. Looking at Italy's national film industry under the rule of Benito Mussolini and in the era that followed, *Cinema Is the Strongest Weapon* examines how cinema was harnessed as a political tool by both the reigning fascist regime and those who sought to resist it. Covering a range of canonical works alongside many of their neglected contemporaries, this book explores film's mutable relationship to the apparatuses of state power and racial capitalism. Exploiting realism's aesthetic, experiential, and affective affordances, Mussolini's biopolitical project employed cinema to advance an idealized vision of life under fascism and cultivate the basis for a homogenous racial identity. In this book, Lorenzo Fabbri crucially underscores realism's susceptibility to manipulation from diametrically opposed political perspectives, highlighting the queer, Communist, Jewish, and feminist filmmakers who subverted Mussolini's notion that "cinema is the regime's strongest weapon" by developing film narratives and film forms that challenged the prevailing ethno-nationalist ideology. Focusing on an understudied era of film history and Italian cultural production, Fabbri issues an important recontextualization of Italy's celebrated neorealist movement and the structural ties it shares with its predecessor. Drawing incisive parallels to contemporary debates around race, whiteness, authoritarianism, and politics, he presents an urgent examination into the broader impact of visual media on culture and society. Retail e-book files for this title are screen-reader friendly with images accompanied by short alt text and/or extended descriptions.

Reimagining the Italian South Harvard University Press

This contributed volume brings together personal accounts and scholarly research in an examination of the LGBTQIA+ Italian American experience and representation in North American media. This is a population that has long been ignored both as an object of study and as a media-maker and consumer. Through consistent filmic representation, the image of the Italian American has become archetypal, leaving us with a set of immediately recognizable characters: the hyper macho blue-collar greaser, the anti-intellectual GTL Guido, the child-obsessed mamma, and the heteronormative mafia family. The rhetorical and literal loudness of these characters drowns out other possible embodiments of Italian American identity so that few examples

survive of Italian Americans that do not conform to these classed, heterosexual modes of being. This volume fills that void, foregrounding the importance of representation and of rethinking the historical narratives and cultural stereotypes surrounding Italian American identity. This book is especially designed for those with an interest in queer theory, gender and sexuality studies, Italian American studies, and media and cultural studies.

Global Revolutionary Aesthetics and Politics after Paris '68 John Wiley & Sons

Winner: AAIS First Book Prize *Old Schools* marks out a modernist countertradition. The book makes sense of an apparent anachronism in twentieth-century literature and cinema: a fascination with outmoded, paradigmatically pre-modern educational forms that persists long after they are displaced in progressive pedagogical theories. Advocates of progressive education turned against Latin in particular. The dead language—taught through time-tested means including memorization, recitation, copying out, and other forms of repetition and recall—needed to be updated or eliminated, reformers argued, so that students could breathe free and become modern, achieving a break with convention and constraint. Yet McGlazer's remarkable book reminds us that progressive education was championed not only by political progressives, but also by Fascists in Italy, where it was an object of Gramsci's critique. Building on Gramsci's pages on the Latin class, McGlazer shows how figures in various cultural vanguards, from Victorian Britain to 1970s Brazil, returned to and reimagined the old school. Strikingly, the works that McGlazer considers valorize this school's outmoded techniques even at their most cumbersome and conventional. Like the Latin class to which they return, these works produce constraints that feel limiting but that, by virtue of that limitation, invite valuable resistance. As they turn grammar drills into verse and repetitious lectures into voiceovers, they find unlikely resources for critique in the very practices that progressive reformers sought to clear away. Registering the past's persistence even while they respond to the mounting pressures of modernization, writers and filmmakers from Pater to Joyce to Pasolini retain what might look like retrograde attachments—to tradition, transmission, scholastic rites, and repetitive forms. But the counter-progressive pedagogies that they devise repeat the past to increasingly radical effect. *Old Schools* teaches us that this kind of repetition can enable the change that it might seem to impede.

Spaghetti Sissies Queering Italian American Media Springer Nature

This volume focuses on a longing projected mostly toward the past (mal d'Afrique) alongside a longing toward the future (afro-optimism), and the different manifestations, shifting meanings, and potential points of contact of these two stances. The volume introduces a new perspective into the discussion of Somalia in Italian Studies. This is an intersectional work of Italian Studies scholarship, whose contributors help re-imagine the field and its relationship to Somalia with their diverse backgrounds, unique insights, and global breadth. The book integrates the current scholarship on Somalia with the most recent theoretical studies on nostalgia, visionary affect, colonial ruins, silenced archives, melancholy, ecology, food and diaspora, classical studies and performativity, storytelling, afro-fabulation and queer literature, media and humanitarianism, and afro optimism. The book will serve as an invaluable reference in multidisciplinary programs such as Global History, Africana Studies, Diaspora Studies, Migration Studies, Peace and Conflict Studies, Integrity and Global Studies, as well as Italian Studies and various core courses. Because of its interdisciplinary discussion of Somalia, the volume will draw the interest of a large readership among

scholars, and non-scholars, from different disciplines and geographic affiliation.

Contesting Race and Citizenship Purdue University Press

Analysing the depiction of African Italian mixed-race subjects from the historical epics of the Italian silent "golden" era to the contemporary period, *Equivocal Subjects* engages the history of Italian nationalism and colonialism through theories of subject formation, ideologies of race, and postcolonial theory. Greene's approach also provides a novel interpretation of recent developments surrounding Italy's status as a major passage for immigrants seeking to enter the European Union. This book provides an original theoretical approach to the Italian cinema that speaks to the nation's current political and social climate.

Equivocal Subjects Fordham University Press

Contesting Race and Citizenship is an original study of Black politics and varieties of political mobilization in Italy. Although there is extensive research on first-generation immigrants and refugees who traveled from Africa to Italy, there is little scholarship about the experiences of Black people who were born and raised in Italy. Camilla Hawthorne focuses on the ways Italians of African descent have become entangled with processes of redefining the legal, racial, cultural, and economic boundaries of Italy and by extension, of Europe itself. *Contesting Race and Citizenship* opens discussions of the so-called migrant "crisis" by focusing on a generation of Black people who, although born or raised in Italy, have been thrust into the same racist, xenophobic political climate as the immigrants and refugees who are arriving in Europe from the African continent. Hawthorne traces not only mobilizations for national citizenship but also the more capacious, transnational Black diasporic possibilities that emerge when activists confront the ethical and political limits of citizenship as a means for securing meaningful, lasting racial justice—possibilities that are based on shared critiques of the racial state and shared histories of racial capitalism and colonialism.

Marvelous Bodies Liverpool University Press

A History of Italian Cinema, 2nd edition is the much anticipated update from the author of the bestselling *Italian Cinema* - which has been published in four landmark editions and will celebrate its 35th anniversary in 2018. Building upon decades of research, Peter Bondanella and Federico Pacchioni reorganize the current *History* in order to keep the book fresh and responsive not only to the actual films being created in Italy in the twenty-first century but also to the rapidly changing priorities of Italian film studies and film scholars. The new edition brings the definitive history of the subject, from the birth of cinema to the present day, up to date with a revised filmography as well as more focused attention on the melodrama, the crime film, and the historical drama. The book is expanded to include a new generation of directors as well as to highlight themes such as gender issues, immigration, and media politics. Accessible, comprehensive, and heavily illustrated throughout, this is an essential purchase for any fan of Italian film.

Images of Colonialism and Decolonisation in the Italian Media Springer

Future Texts: Subversive Performance and Feminist Bodies sketches several possibilities for future texts, those that imagine new pathways through the forms used to express contemporary questions of race, gender, and identity. *Future Texts: Subversive Performance and Feminist Bodies'* area of investigation is situated within popular culture, not as a place of critique or celebration, but rather as a contested site that crosses an array of media forms, from music video, to games, to global journalism. While there is an established tradition in feminist writing founded on experimental expression that disrupts patriarchal culture, it

has too often failed to consider issues of race and class. This is evident in the dilemma faced by black feminists who, alienated from dominant feminism's failure to consider their experience, have been forced to choose whether they were black or women first. To push back against such identity splintering, *Future Texts: Subversive Performance and Feminist Bodies* begins with the politics and aesthetics of Afrofuturism, which sets the stage for the dialogue around contemporary feminism that runs through the collection. With a paradigm of remix as linguistic play and reconfiguration, the chapters confront the question of narrative codes and conventions. These new formats are crucial to rewriting the relationship between hegemonic and resistant texts. *Race, Nation and Gender in Modern Italy* Cambridge University Press

This edited volume aims to problematise and rethink the contemporary European migrant crisis in the Central Mediterranean through the lens of the Black Mediterranean. Bringing together scholars working in geography, political theory, sociology, and cultural studies, this volume takes the Black Mediterranean as a starting point for asking and answering a set of crucial questions about the racialized production of borders, bodies, and citizenship in contemporary Europe: what is the role of borders in controlling migrant flows from North Africa and the Middle East?; what is the place for black bodies in the Central Mediterranean context?; what is the relevance of the citizenship in reconsidering black subjectivities in Europe? The volume will be divided into three parts. After the introduction, which will provide an overview of the theoretical framework and the individual contributions, Part I focuses on the problem of borders, Part II features essays focused on the body, and Part III is dedicated to citizenship.

Comedy and the Politics of Representation Bloomsbury Publishing
This volume constitutes a multidisciplinary intervention into the emerging field of postcolonial studies in Italy, bringing together cultural and social history, critical and political theory, literary and cinematic analyses, ethnomusicology and cultural studies, anthropological fieldwork, and race, gender, diaspora, and urban studies.

The Italian Cinema Book Fordham Univ Press

The year 2018 marked the fiftieth anniversary of May '68, a startling, by now almost mythic event which combined seriousness, courage, humor and theatrics. The contributions of this volume—based on papers presented at the conference *Does "la lutte continue"?* The Global Afterlife of May '68 at Florida State University in March 2019—explore the ramifications of that springtime protest in the contemporary world. What has widely become known as the movement of '68 consisted, in fact, of many synchronous movements in different nations that promoted a great variety of political, social, and cultural agendas. While it is impossible to write a global history of '68, this volume presents a kaleidoscope of different perceptions, reflections, and receptions of protest in France, Italy, and other nations that share in common a global utopian imaginary as expressed, for example, in the slogan: "All power to the imagination!" The contributions of this collection show that, while all social struggles are political, many lasting changes in individual mentalities and social structures originated from utopian ideas that were realized first in artistic productions and their aesthetic reception. In this respect the various protests of May '68 continue.

World Literature After Empire Troubadour Publishing Ltd
THE ITALIAN CINEMA BOOK is an essential guide to the most important historical, aesthetic and cultural aspects of Italian cinema, from 1895 to the present day. With contributions from 39 leading international scholars, the book is structured around six chronologically organised sections: THE SILENT ERA (1895–22)

THE BIRTH OF THE TALKIES AND THE FASCIST ERA (1922–45)
POSTWAR CINEMATIC CULTURE (1945–59)
THE GOLDEN AGE OF ITALIAN CINEMA (1960–80)
AN AGE OF CRISIS, TRANSITION AND CONSOLIDATION (1981 TO THE PRESENT)
NEW DIRECTIONS IN CRITICAL APPROACHES TO ITALIAN CINEMA
Acutely aware of the contemporary 'rethinking' of Italian cinema history, Peter Bondanella has brought together a diverse range of essays which represent the cutting edge of Italian film theory and criticism. This provocative collection will provide the film student, scholar or enthusiast with a comprehensive understanding of the major developments in what might be called twentieth-century Italy's greatest and most original art form.

Equivocal Subjects Parlor Press LLC

Provides the first critical overview of acting, stardom, and performance in post-war Italian film (1945–54), with special attention to the figure of the non-professional actor, who looms large in neorealist filmmaking. Italian post-war cinema has been widely celebrated by critics and scholars: films such as *Bicycle Thieves* (De Sica, 1948) and *Paisan* (Rossellini, 1946) remain globally influential, particularly for their use of non-professional actors. This period of regeneration of Italian cinema initiated the boom in cinemagoing that made cinema an important vector of national and gender identity for audiences. The book addresses the casting, performance, and labour of non-professional actors, particularly children, their cultural and economic value to cinema, and how their use brought ideas of the ordinary into the discourse of stars as extraordinary. Relatedly, O'Rawe discusses critical and press discourses around acting, performance, and stardom, often focused on the 'crisis' of acting connected to the rise of non-professionals and the girls (like Sophia Loren) who found sudden cinematic fame via beauty contests.

A History of Italian Cinema Springer

Women and Migration in Contemporary Italian Cinema: Screening Hospitality puts gender at the centre of cinematic representations of contemporary transnational Italian identities. It offers an intersectional feminist analysis of the ways in which transnational migration has been represented, understood, and constructed in the contemporary cinema of Italy. Drawing on Jacques Derrida's notion of hospitality and in dialogue with postcolonial and decolonial theory, queer studies, and feminist critiques, the six chapters of the book focus on a series of exemplary fiction films from the last twenty years, which both reflect and shape the nation's responses to the growing presence of transnational migrants in Italian society. The book shows how questions of gender, sexual difference, and reproductivity have been central to Italian filmmakers' approaches to stories of mobility and displacement. Gender is also enmeshed in the rhetoric and poetics of hospitality that filmmakers propose as a critical framework to condemn Italian border policies and politics. *Women and Migration in Contemporary Italian Cinema: Screening Hospitality* traces an arc that moves from the embrace of a humanitarian rhetoric of infinite hospitality toward migrants, apparent in films produced in the early 2000s, to a more fluid understanding of Italian identities from a transnational perspective.

The Black Mediterranean Bloomsbury Publishing

This volume puts forth an innovative reading of the Italian national cinema. Shelleen Greene argues that from the silent era to the present, the cinematic representation of the 'mixed-race' or interracial subject has served as a means by which Italian racial and national identity have been negotiated and re-defined. She examines Italy's colonial legacy, histories of immigration and emigration, and contemporary politics of multiculturalism through its cultural production, providing new insights into its traditional film canon.

Curating Fascism Springer Nature

This book sheds new light on the role of the military in Italian society and culture during war and peacetime by bringing together a whole host of contributors across the interdisciplinary spectrum of Italian Studies. Divided into five thematic units, this volume examines the continuous and multifaceted impact of the military on modern and contemporary Italy. The Italian context offers a particularly fertile ground for studying the cultural impact of the military because the institution was used not only for defensive/offensive purposes, but also to unify the country and to

spread ideas of socio-cultural and technological development across its diverse population.

Vital Subjects Bloomsbury Publishing USA

For most of human history, paternity was uncertain. Blood types, fingerprinting, and, recently, DNA analysis promised to solve the riddle of paternity. But even genetic certainty did not end the quest for the father. Rather, as Nara Milanich reveals, it confirms the social, cultural, and political nature of the age-old question: Who's your father?