

Italian Fascism S Empire Cinema New Directions In

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Fascism, Anti-Fascism, and the Resistance in Italy Rowman & Littlefield
Over the past decade, Ethiopian films have come to dominate the screening schedules of the many cinemas in Ethiopia's capital city of Addis Ababa, as well as other urban centers. Despite undergoing an unprecedented surge in production and popularity in Ethiopia and in the diaspora, this phenomenon has been broadly overlooked by African film and media scholars and Ethiopianists alike. This collection of essays and interviews on cinema in Ethiopia represents the first work of its kind and establishes a broad foundation for furthering research on this topic. Taking an interdisciplinary approach to the topic and bringing together contributions from both Ethiopian and international scholars, the collection offers new and alternative narratives for the development of screen media in Africa. The book's relevance reaches far beyond its specific locale of Ethiopia as contributions focus on a broad range of topics—such as commercial and genre films, diaspora filmmaking, and the role of women in the film industry—while simultaneously discussing multiple forms of screen media, from satellite TV to "video films." Bringing both historical and contemporary moments of cinema in Ethiopia into the critical frame offers alternative considerations for the already radically changing critical paradigm surrounding the understandings of African cinema.

Italian Fascism's Empire Cinema Springer

Paul explores the relationship between films set in the ancient world and the classical epic tradition, arguing that there is a connection between the genres. Through this careful

consideration of how epic manifests itself through different periods and cultures, we learn how cinema makes a claim to be a modern vehicle for a very ancient tradition.

Lost Imperium Oxford University Press

What modern authoritarian leaders have in common (and how they can be stopped). Ruth Ben-Ghiat is the expert on the "strongman" playbook employed by authoritarian demagogues from Mussolini to Putin—enabling her to predict with uncanny accuracy the recent experience in America and Europe. In *Strongmen*, she lays bare the blueprint these leaders have followed over the past 100 years, and empowers us to recognize, resist, and prevent their disastrous rule in the future. For ours is the age of authoritarian rulers: self-proclaimed saviors of the nation who evade accountability while robbing their people of truth, treasure, and the protections of democracy. They promise law and order, then legitimize lawbreaking by financial, sexual, and other predators. They use masculinity as a symbol of strength and a political weapon. Taking what you want, and getting away with it, becomes proof of male authority. They use propaganda, corruption, and violence to stay in power. Vladimir Putin and Mobutu Sese Seko's kleptocracies, Augusto Pinochet's torture sites, Benito Mussolini and Muammar Gaddafi's systems of sexual exploitation, and Silvio Berlusconi and Donald Trump's relentless misinformation: all show how authoritarian rule, far from ensuring stability, is marked by destructive chaos. No other type of leader is so transparent about prioritizing self-interest over the public good. As one country after another has discovered, the strongman is at his worst when true guidance is most needed by his country. Recounting the acts of solidarity and dignity that have undone strongmen over the past 100 years, Ben-Ghiat makes vividly clear that only by seeing the strongman for what he is—and by valuing one another as he is unable to do—can we stop him, now and in the future.

Film, Art, New Media: Museum Without Walls? Oxford University Press

What is fascism? By focusing on the concrete: what the fascists did, rather than what they said, the esteemed historian Robert O. Paxton answers this question. From the first violent uniformed bands beating up "enemies of the state," through Mussolini's rise to power, to Germany's fascist radicalization in World War II, Paxton shows clearly why

fascists came to power in some countries and not others, and explores whether fascism could exist outside the early-twentieth-century European setting in which it emerged. "A deeply intelligent and very readable book. . . . Historical analysis at its best." –The Economist The Anatomy of Fascism will have a lasting impact on our understanding of modern European history, just as Paxton's classic Vichy France redefined our vision of World War II. Based on a lifetime of research, this compelling and important book transforms our knowledge of fascism—"the major political innovation of the twentieth century, and the source of much of its pain."

Cinema and Fascism Bloomsbury Publishing USA

How did Italy treat Jews during World War II? Historians have shown beyond doubt that many Italians were complicit in the Holocaust, yet Italy is still known as the Axis state that helped Jews. Shira Klein uncovers how Italian Jews, though victims of Italian persecution, promoted the view that Fascist Italy was categorically good to them. She shows how the Jews' experience in the decades before World War II - during which they became fervent Italian patriots while maintaining their distinctive Jewish culture - led them later to bolster the myth of Italy's wartime innocence in the Fascist racial campaign. Italy's Jews experienced a century of dramatic changes, from emancipation in 1848, to the 1938 Racial Laws, wartime refuge in America and Palestine, and the rehabilitation of Holocaust survivors. This cultural and social history draws on a wealth of unexplored sources, including original interviews and unpublished memoirs.

Mussolini's Theatre Vintage

This book analyses the European border at Lampedusa as a metaphor for visible and invisible powers that impinge on relations between Europe and Africa/Asia. Taking an interdisciplinary approach (political, social, cultural, economic and artistic), it explores the island as a place where social relations based around race, gender, sex, age and class are being reproduced and/or subverted. The authors argue that Lampedusa should be understood as a synecdoche for European borders and boundaries. Widening the classical definition of the term 'border', the authors examine the different meanings assigned to the term by migrants, the local population, seafarers and associative actors based on their subjective and embodied experiences. They reveal how migration policies, international relations with African, Middle Eastern and Asian countries, and the perpetuation of new forms of colonization and imperialism entail heavy consequences for the European Union. This work will appeal to a wide readership, from scholars of migration, anthropology and sociology, to students of political science, Italian, African and cultural studies.

Black Fascisms Bloomsbury Publishing USA

Obiettivo di questa ricerca collettiva, promossa dalla Lumsa, è indagare come l'Italia dall'Unificazione sia un attore necessario per il progressivo definirsi dello spazio politico, istituzionale, culturale e sociale europeo, come essa sia influenzata nel suo divenire da questo dato e come a sua volta contribuisca a caratterizzarlo. Il percorso, che implica ma non tematizza il termine ad quem - un termine peraltro mobile e indefinito - dell'Unione europea, è scandito in due periodi. Il primo ha due inizi, il 1848 e il 1861 e arriva al 1912, data di una guerra italiana ed europea, quella di Libia. Il secondo, attraverso due guerre mondiali, arriva fino al 1946, con l'approdo della Repubblica e della Costituente. Al di là di uno stantìo confronto di "modelli", il percorso che si propone in queste pagine vuole offrire elementi per disegnare, a partire da uno specifico percorso, una trama transnazionale. A misura di un'Europa in cui i diversi percorsi nazionali interagiscono in profondità, con modalità ed esiti che è ormai tempo di ricostruire nelle molteplici loro sedimentazioni e dimensioni problematiche e dunque nelle loro prospettive.

Italian Mobilities Springer

Empires at War, 1911-1923 offers a new perspective on the history of the Great War. It expands the story of the war both in time and space to include the violent conflicts that preceded and followed the First World War, from the 1911 Italian invasion of Libya to the massive violence that followed the collapse of the Ottoman, Russian, and Austrian empires until 1923. It also presents the war as a global war of empires rather than a European war between nation-states. This volume tells the story of the

millions of imperial subjects called upon to defend their imperial governments' interest, the theatres of war that lay far beyond Europe, and the wartime roles and experiences of innumerable peoples from outside the European continent. Empires at War covers the broad, global mobilizations that saw African soldiers and Chinese labourers in the trenches of the Western Front, Indian troops in Jerusalem, and the Japanese military occupying Chinese territory. Finally, the volume shows how the war set the stage for the collapse not only of specific empires, but of the imperial world order writ large.

Visualizing Fascism Routledge

Filmmakers in the early decades of the Soviet Union sought to create a cinematic map of the new state by portraying its land and peoples on screen. Such films created blueprints of the Soviet domain's scenic, cultural and ethnographic perimeters and brought together - in many ways disparate - nations under one umbrella. Categorised as kulturfilms, they served as experimental grounds for developing the cinematic formulae of a multiethnic, multinational Soviet identity. Screening Soviet Nationalities examines the non-fictional representations of Soviet borderlands from the Far North to the Northern Caucasus and Central Asia between 1925-1940. Beginning with Dziga Vertov and his vision of the Soviet space as a unified, multinational mosaic, Oksana Sarkisova rediscovers films by Vladimir Erofeev, Vladimir Shneiderov, Alexander Litvinov, Mikhail Slutskii, Amo Bek-Nazarov, Mikhail Kalatozov, Roman Karmen and other filmmakers who helped construct an image of Soviet ethnic diversity and left behind a lasting visual legacy. The book contributes to our understanding of changing ethnographic conventions of representation, looks at studies of diversity despite the homogenising ambitions of the Soviet project, and reexamines methods of blending reality and fiction as part of both ideological and educational agendas. Using a wealth of unexplored archival evidence from the Russian State Documentary Film and Photo Archive (RGAKFD) as well as the Gosfilmofond state film archive, Sarkisova examines constructions of exoticism, backwardness and Soviet-driven modernity through these remarkable and underexplored historical travelogues.

The Global 1920s University of Wisconsin Press

Under Italian Fascism, African-Italian mulattoes and white Italians living in Egypt posed a particular threat to the pursuit of a homogenous national identity. This book examines novels and films of the period, showing that their attempts at stigmatization were self-undermining, forcing audiences to reassess their collective identity.

Border Lampedusa Routledge

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.

Historical Dictionary of Modern Italy Cambridge University Press

This landmark collection presents a wide variety of viewpoints on the value and role of reception theory within the modern discipline of classics. A pioneering collection, looking at the role reception theory plays, or could play, within the modern discipline of classics. Emphasizes theoretical aspects of reception. Written by a wide range of contributors from young scholars to established figures, from Europe, the UK and the USA. Draws on material from many different fields, from translation studies to the visual arts, and from politics to performance. Sets the agenda for classics in the future.

Fascist Hybridities Springer

Through the story of one exemplary fascist—a war hero turned commander of Mussolini's Black Shirts—the award-

winning author of *How Fascism Ruled Women* reveals how the personal became political in the fascist quest for manhood and power. When Attilio Teruzzi, Mussolini's handsome political enforcer, married a striking young American opera star, his good fortune seemed settled. The wedding was a carefully stage-managed affair, capped with a blessing by Mussolini himself. Yet only three years later, after being promoted to commander of the Black Shirts, Teruzzi renounced his wife. In fascist Italy, a Catholic country with no divorce law, he could only dissolve the marriage by filing for an annulment through the medieval procedures of the Church Court. The proceedings took an ominous turn when Mussolini joined Hitler: Lilliana Teruzzi was Jewish, and fascist Italy would soon introduce its first race laws. The Perfect Fascist pivots from the intimate story of an inconvenient marriage—brilliantly reconstructed through family letters and court records—to a riveting account of Mussolini's rise and fall. It invites us to see in the vain, loyal, lecherous, and impetuous Attilio Teruzzi, a decorated military officer with few scruples and a penchant for parades, an exemplar of fascism's New Man. Why did he abruptly discard the woman he had so eagerly courted? And why, when the time came to find another partner, did he choose another Jewish woman as his would-be wife? In Victoria de Grazia's engrossing account, we see him vacillating between the will of his Duce and the dictates of his heart. De Grazia's landmark history captures the seductive appeal of fascism and shows us how, in his moral pieties and intimate betrayals, his violence and opportunism, Teruzzi is a forefather of the illiberal politicians of today.

A Companion to Italian Cinema Bloomsbury Publishing

While the historical significance of fascism and anti-fascism is still being hotly debated in Italy and across Europe, this anthology brings to light a wide range of voices—political, literary, and popular—that illuminate more than eighty years of fascism and anti-fascism in Italy.

The New Ezra Pound Studies Rowman & Littlefield Publishers

Indexes the Times, Sunday times and magazine, Times literary supplement, Times educational supplement, Times educational supplement Scotland, and the Times higher education supplement.

Film and the Classical Epic Tradition Scarecrow Press

This 2006 book is a controversial reappraisal of the Italian occupation of the Mediterranean during the Second World War, which Davide Rodogno examines within the framework of fascist imperial ambitions. He focuses on the European territories annexed and occupied by Italy between 1940 and 1943: metropolitan France, Corsica, Slovenia, Croatia, Dalmatia, Montenegro, Albania, Kosovo, Western Macedonia, and mainland and insular Greece. He explores Italy's plans for Mediterranean expansion, its relationship with Germany, economic exploitation, the forced 'Italianisation' of the annexed territories, collaboration, repression, and Italian policies towards refugees and Jews. He also compares Fascist Italy and Nazi Germany through their dreams of imperial conquest, the role of racism and anti-Semitism, and the 'fascistization' of the Italian Army. Based on previously unpublished sources, this is a groundbreaking contribution to genocide, resistance, war crimes and occupation studies as well as to the history of the Second World War more generally.

Classics and the Uses of Reception Rubbettino Editore

Questo studio si apre con l'analisi di un film italiano, *Ossessione* (1943) di Luchino Visconti, e si conclude con l'analisi di un altro film italiano, *Salò o le 120 giornate di Sodoma* (1975) di Pier Paolo Pasolini. In mezzo c'è la storia del cinema europeo sviluppatasi nell'arco di tempo compreso tra la fine del secondo conflitto mondiale e i primi anni Sessanta del Novecento (nella vicinanza di un passaggio epocale per la cultura occidentale, il sessantotto). Il confronto con alcuni film « esemplari » - essendo le opere cinematografiche un prezioso « documento » per interpretare la storia — consente un avvicinamento alle questioni di maggior rilievo dell'epoca della secolarizzazione. Il neorealismo rappresenta la rivoluzione estetica dalla quale prende avvio il cinema moderno. La politica degli autori a livello teorico, la successiva *nouvelle vague* e soprattutto il nuovo cinema d'autore affermatosi negli anni Sessanta, non rappresentano solo una « forma » nuova. La « forma » naturalmente ha una rilevanza non trascurabile. Ma dietro le questioni meramente formali, se si amplia il campo di osservazione, si scorgono le profonde mutazioni antropologiche. Il neorealismo è animato dal desiderio di guardare in faccia le tragedie umane, per mettere a fuoco l'identità stessa dell'uomo. Il passo successivo compiuto dal cinema d'autore dell'autodeterminazione, tratto peculiare della modernità, le cui conseguenze sono intimamente connesse alla

« trasvalutazione dei valori » in atto nella società europea. Alla conclusione dello straordinario decennio — gli anni Sessanta — di effervescenza, originalità, profondità e creatività incarnate dal cinema d'autore europeo, proprio nel ribollente crogiolo culturale del Sessantotto, alla disumanizzazione estetica finisce per legarsi una virulenta ideologia politica. Il risultato finale, oltre a favorire il progressivo torpore (determinandone la scarsa rilevanza a livello internazionale) del cinema europeo (torpore dal quale ancora non si è ripreso), è la tragica fine delle illusioni, così ben rappresentata nell'ultimo film di un geniale e tormentato protagonista del tempo moderno, Pier Paolo Pasolini, che rivolge lo sguardo al Marchese de Sade per addentrarsi nell'inarrestabile processo di dissoluzione dell'umanità.

Cinema and Fascism Edizioni Studium S.r.l.

Benito Mussolini has persistently been described as an 'actor' — and also as a master of illusions. In her vividly narrated account of the Italian dictator's relationship with the theatre, Patricia Gaborik discards any metaphorical notions of Il Duce as a performer and instead tells the story of his life as a literal spectator, critic, impresario, dramatist and censor of the stage. Discussing the ways in which the autarch's personal tastes and convictions shaped, in fascist Italy, theatrical programming, she explores Mussolini's most significant dramatic influences, his association with important figures such as Luigi Pirandello, Gabriele D'Annunzio and George Bernard Shaw, his oversight of stage censorship, and his forays into playwriting. By focusing on its subject's manoeuvres in the theatre, and manipulation of theatrical ideas, this consistently illuminating book transforms our understandings of fascism as a whole. It will have strong appeal to readers in both theatre studies and modern Italian history.

L'Italia europea Routledge

What happens when communication breaks down? Is it the condition for mistakes and errors that is characteristic of digital culture? And if mistakes and errors have a certain power, what stands behind it? To address these questions, this collection assembles a range of cutting-edge philosophical, socio-political, art historical and media theoretical inquiries that address contemporary culture as a terrain of miscommunication. If the period since the industrial revolution can be thought of as marked by the realisation of the possibilities for global communication, in terms of the telephone, telegraph, television, and finally the internet, *Miscommunications* shows that to think about the contemporary historical moment, a new history and theory of these devices needs to be written, one which illustrates the emergence of the current cultures of miscommunication and the powers of the false. The essays in the book chart the new conditions for discourse in the 21st century and collectively show how studies of communication can be refigured when we focus on the capacity for errors, accidents, mistakes, malfunctions and both intentional and non-intentional miscommunications.

Immagini della Modernità Cambridge University Press

In this provocative new book, Mark Christian Thompson addresses the startling fact that many African American intellectuals in the 1930s sympathized with fascism, seeing in its ideology a means of envisioning new modes of African American political resistance. Thompson surveys the work and thought of several authors and asserts that their sometimes positive reaction to generic European fascism, and its transformation into black fascism, is crucial to any understanding of Depression-era African American literary culture. The book considers the high regard that "Back to Africa" advocate Marcus Garvey expressed for fascist dictators and explores the common ground he shared with George Schuyler and Claude McKay, writers with whom Garvey is generally thought to be at odds. Thompson reveals how fascism informed a rejection of Marxism by McKay—as well as by Arna Bontemps, whose *Drums at Dusk* depicts communism as antithetical to any black revolution. A similarly authoritarian stance is examined in the work of Zora Neale Hurston, where the striving for a fascist sovereignty presents itself as highly critical of Nazism while nonetheless sharing many of its tenets. The book concludes with an investigation of Richard Wright's *The Outsider* and its murderous protagonist, Cross Damon, who articulates fascist drives already present, if latent, in *Native Son*'s Bigger Thomas. Unencumbered by the historical or biblical references of the earlier work, Damon personifies the essence of black fascism. Taking on a subject generally ignored or denied in African American cultural and literary studies, *Black Fascisms* seeks not only to question the prominence of the Left in the political thought of a generation of writers but to

change how we view African American literature in general. Encompassing political theory, cultural studies, critical theory, and historicism, the book will challenge readers in numerous fields, providing a new model for thinking about the political and transnational in African American culture and shedding new light on our understanding of fascism between the wars.