

ABSTRACTS

1A - “Moving Borders, Moving Identities”

Panel submitted by Eden McLean, Borut Klabjan, Vanni D’Alessio, Maura Hametz
Chair: Loredana Polezzi

Panel Overview

Transnational studies have traditionally concerned themselves with the movement of goods, ideas, and people along and across borders, but not with the movement of the borders themselves. This panel seeks to position the movement of borders as a vital component of any conversation about what it means to be transnational, particularly in Europe’s era of the world wars. The four papers proposed here use case studies from the multiethnic—and transnational—borderlands of northeastern Italy (Trieste, Fiume/Rijeka, the Carso, and Alto Adige) to explore questions of Italian identity, citizenship, and state formation in the first half of the twentieth century. In the years directly following World War I, Italy sought to “redeem” the Italian identity of the populations living in the territories it acquired from the former Austro-Hungarian Empire. As the following papers will show, it sought to do so by imposing an official definition of Italian-ness on resident populations through the simultaneous processes of modifying language, education, and public space and subverting the presence of alternative national or ethnic affiliations. All of these efforts worked not only to transform the cultural landscape of these borderlands, but also to establish the very definition of what it meant to be Italian, at least on the edges of the Italian nation-state.

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“Italianize it!’ National Homogenization in Interwar Trieste/Trst/Triest”

After World War I, newly acquired borderlands played a key role in the national symbolism of post-war Italy. In this paper, special importance is given to the former Habsburg port-city of Trieste/Trst/Triest, where the new authorities transformed the urban space in order to rewrite the city’s history. In this

multiethnic town, post-war homogenization in the Italian nation provoked expulsion, marginalization and forced assimilation of non-Italian populations. The local Slovene population suffered harsh discrimination and former Habsburg symbols were removed. This symbolic language is evident at several levels from toponomastics to commemorations, from architecture and monuments to modeling and shaping of the cultural landscape.

The monumentalization started soon after the war's end, but the process gained particular importance in the Fascist era. Benito Mussolini believed that architecture had an important role in visual engineering. Monuments, buildings, and spatial planning in general had the important function of ideological and national marking, while commemorative practices helped to shape the nation and integrate individuals into the political and national body. The Fascists used the memory of World War I to give ideological legitimacy to the Italian annexation of the northern Adriatic region and to justify "Fascistization" of the multiethnic local population. Thus, slogans and notions of Italian nationalism, irredentism and fascism intertwined and became embodied in the local cultural landscape.

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Gentile, Emilio. *Il culto del littorio*. Roma-Bari: Laterza, 1994.

Hametz, Maura. *Making Trieste Italian 1918-1954*. Woodbridge: Boydell Press, 2005.

Sluga, Glenda. *The Problem of Trieste and the Italo-Yugoslav Border: Difference, Identity, and Sovereignty in Twentieth-Century Europe*. Albany: State University of New York Press, 2001.

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"Adriatic Iconoclasm: Fears of Irredentism(s), Destruction of Identities and Ethnic Surfing in Twentieth-century Fiume/Rijeka"

This paper will analyze the complex and fluid nature of Italian identity in the context of the twentieth-century processes of nationalization and "unmixing of peoples" in the Upper Adriatic, and more precisely in the area of Fiume/Rijeka. The top-down efforts to produce first Italian and then Croatian national identities in Fiume/Rijeka were accompanied by iconoclastic attitudes toward the symbols and linguistic presence of the "other", and therefore produced disputable results. During the interwar period of Italian sovereignty—and already during D'Annunzio's occupation—local Italian authorities referred to the

local Slavic culture as either nonexistent or a foreign body, and members of the local Slavic population were to be assimilated into Italian identity or kept to the margins of society. The public space was to be completely Italianized, with the eradication of visible traces of Croatian language and identities; moreover, many local inhabitants and recent immigrants who spoke a variety of Slavic languages, as well as the families of “mixed” national backgrounds, were pushed to adopt coping strategies. In the aftermath of World War II, however, the situation changed dramatically. Notwithstanding the widely publicized recognition of the Italian minority’s contributions to anti-fascism and the construction of a socialist Yugoslavia, the heavy decline of Italian speakers, alongside the expanding city and Slavic populations and the new authorities’ attitudes and policies, had a significantly disruptive impact on the remaining Italian-speaking population. The “Croatization” of the city, and the drive to expel or dismiss the visible traces of Italy’s legacy from the city required local “Italian” inhabitants to engage in new forms of “ethnic surfing” to protect remnants of their Italian and Venetian (*Fiuman*) identities in Rijeka’s public and private spheres of interaction.

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Gamoni, Dario. *The Destruction of Art: Iconoclasm and Vandalism since the French Revolution*. London: Reaktion Books, 1997.

Milani Kruljac, Nelida. *La comunità italiana in Istria e a Fiume. Fra disglossia e bilinguismo*. Trieste-Rovigno: Centro di Ricerche Storiche Rovigno, 1990.

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“Tranquil Populations of the Carso’: Italians, “Slavs,” and Others in the Borderland

In 1931, Triestine journalist Livio Ragusin Righi pointed to ethnic Slovenes and Croatians living in the villages on the Carsic plain as loyal Italians, welcoming of Italian culture and rapidly assimilating into the Italian nation. He asserted that anti-Italian behavior was provoked by “Slavic” provocateurs infiltrating from across the border. Ragusin Righi’s arguments testify to the intensity of the interwar preoccupation with ethnic violence in the borderland but, at the same time, suggest that ethnic identity was a fluid category. This paper will interrogate the ways in which ethnicity and identity were coded in specific language and rhetoric that served as the bases for the definition and redefinition of Italian-

ness in the borderlands. Using documents of the Triestine Citizenship Commission, the Surname Commission, and the local Prefecture, it will explore the use of designators including Slovene, Croat, Slav, and Yugoslav to reflect beliefs relating to loyalty and national identity of local populations and examine the use of terms like allogenic, foreign, and alien to reflect assumptions regarding the role of nature versus nurture in defining identity and loyalty. While migration is often assumed to be at the heart of the transmission of Italian culture, this analysis will approach transnationalism from the perspectives of moving borders and shifting conceptions of Italy and Italian-ness where populations remained rooted in territories on the state's margins. Officials and observers employed particular terms and language in ethnic descriptions that accepted or rejected, welcomed or excluded, accommodated or provoked those living in lands that shifted in and out of the Italian nation state over the course of the twentieth century.

Ascoli, Albert and Krystyna von Henneberg, eds. *Making and Remaking Italy*. Oxford: Oxford University Press, 2001.

Cattaruzza, Marina, ed. *Nazionalismi di frontiera*. Soveria Mannelli: Rubbettino, 2003.

Judson, Pieter. *Guardians of the Nation: Activists on the Language Frontiers of Imperial Austria*, Cambridge: Harvard University Press, 2007.

Priestly, Tom. "Vandals, Veneti, Windischer: The pitfalls of amateur historical linguistics," *Slovene Studies* 19/1-2 (2002) 3-41.

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**"Mapping the National onto the Transnational: Reviving Alto Adige's
Italianità through Language Education, 1919-1929"**

According to nationalists, Italy's acquisition of Alto Adige in 1919 helped complete the Risorgimento by expanding the Kingdom's northern border to its historical position and its population by tens of thousands of Italian-speakers. Of course, German nationalists hotly contested this characterization, claiming the region and its significant German-speaking population rightly belonged to Austria. Both of these camps argued based upon the shared conviction of the correlation between language and national identity. And while Italians could not deny the presence of a substantial German-speaking population, many argued that a significant portion of it actually consisted of "Germanified" Italians who, with proper education, could rediscover their true Italian identity.

This paper uses the lens of language education policies and rhetoric to explore the concepts of nationalism, transnationalism, and collective identity within the border region of Alto Adige between 1919 and 1929. The Liberal and Fascist states believed the directed education of Italy's newest and youngest residents in the fundamental characteristics of Italian-ness was essential to ensuring the Kingdom's claim to the region. Moreover, pedagogues targeted language as a critical component of that Italian-ness, believing that it was "the strongest link in the unity of our people".¹ This mission to "reclaim" the Italian-ness of Alto Adige's children presumed the primordial nature of national identity, and yet the concept of Italian-ness the state promoted was very much defined by the contemporary needs of a new, transnational borderland. One of those needs was to argue for the singularity of national identity, and therefore Italian educational efforts increasingly became efforts to eliminate more complex and nuanced identities at play in the region.

Di Michele, Andrea. *L'italianizzazione imperfetta: l'amministrazione pubblica dell'Alto Adige tra Italia liberale e fascismo*. Alessandria: Edizioni dell'Orso, 2003.

Hametz, Maura. *In the Name of Italy: Nation, Family, and Patriotism in a Fascist Court*. New York: Fordham University Press, 2012.

Zahra, Tara. *Kidnapped Souls: National Indifference and the Battle for Children in the Bohemian Lands, 1900-1948*.

1b - "Translating" Italy into Argentina

Panel submitted by Alejandro Patat, Adriana Cristina Crolla, Graciela Caram-Catalano, Tullio Pagano

Chair: Margaret Hills de Zerate

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La traduzione della letteratura italiana: la variante latinoamericana

Nel volume *La traducción literaria en América Latina* (a cura di Gabriela Adamo, Paidós, 2012) si affronta il problema dell'uso delle varianti ispanoamericane nei confronti di quella iberica, non più come rivendicazione ideologica di un'autonomia linguistica dello spagnolo latinoamericano rispetto a quello della penisola. A partire dagli anni '30 si tratta bensì di una scelta deliberata che mette

¹ Piero Domenichelli, *L'Adunata: Nuovo coro di letture per le scuole elementari, libro per la quinta classe maschile e femminile*, (Florence: R. Bemporad & Figlio, 1929), 23.

in evidenza la volontà di sperimentazione e di esplorazioni stilistiche in lingua spagnola a partire da altre lingue.

Partendo da tale ipotesi, la presente relazione si propone d'indagare su quanto la traduzione della letteratura italiana moderna ad opera perlopiù di scrittori sudamericani, tra il 1930 e il 1980, abbia collaborato all'affermazione di nuove prospettive letterarie in ambito ispanoamericano.

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"Tradurre l'italianità nella Pampa Gringa argentina"

Quando si pensa all'incidenza della presenza italiana nella formazione dell'identità argentina, soprattutto nella Pampa Gringa, dovremmo sottolineare alcuni codici culturali che mediante un processo di traduzione culturale si sono costituiti in un congiunto di matrici definito come "Italianidad" o "Gringuidad".

L'idea che regge la nostra proposta è rendere visibile i diversi profili concettuali assunti dall'appellativo *gringo* in quanto "italiano". Partendo da questo, evidenziare le operazioni di traduzione culturale delle matrici italiane operate nel sistema letterario, cinematografico e pedagogico santafesino tra il 1950 e il 1970 prendendo come spunto la figura del cineasta Fernando Birri, regista del documentario *La Pampa Gringa* e promotore della ricezione del neorealismo italiano all'interno dell'Universidad Nacional del Litoral.

In quegli anni, all'interno dell'Istituto di Cinematografia da lui fondato si sviluppò un'esperienza notevole in concomitanza con il sistema intellettuale di quegli anni, che cercava un rinnovamento della sfera ideologica locale attraverso l'importazione teorica di modelli letterari e culturali esteri: L'incorporazione dei docenti e scrittori Hugo Gola e Juan José Saer, ebbe un peso sostanziale. Per quello è pure importante analizzare la ricezione che l'intellettualità locale fece della figura di Cesare Pavese, intanto traduttore lui stesso della letteratura americana, e della traduzione effettuata da Hugo Gola e dal poeta e traduttore Rodolfo Alonso, dei saggi di Pavese, pubblicati con il titolo *El oficio de poeta* nel 1957. Operazioni che ebbero un grande impatto nella concessione sulla letteratura tradotta e nel modo - del tutto speciale - in cui si pensò l'italianità e si organizzò l'insegnamento della letteratura italiana all'interno dell'accademia santafesina.

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--- (2007) "Cesare pavese; traductor de América, 'leedor' de tradiciones" en (Costa Picazo, R. y Capalbo, A) *En el país de los sueños posibles*, Asociación Argentina de Estudios Americanos – Fac. de Humanidades y Ciencias (UNL), BMPress ed. Buenos Aires, pp.35-47.

----(2006) "La traduzione 'attraverso' la tradizione e la tra-dizione culturale: il caso letterario argentino" en Rev. *Heteroglossia*, n° 9, Università degli Studi di Macerata. Italia: 1-33.

MANDOKI, K. (2006) *Prácticas estéticas e identidades sociales. Prosaica 2*, Siglo Veintiuno, Méjico.

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FILIAZIONI PAVESIANE NEGLI SCRITTORI ARGENTINI DEGLI ANNI '50 E '60: il caso Sábato, Di Benedetto, Saer, Piglia

Negli anni 50 e 60 si verificano rinnovati percorsi poetici e narrativi nella produzione di un gruppo di scrittori argentini tra i quali si distinguono -per note comuni e allo stesso tempo diverse- autori di provenienza regionale varia. Gli artisti di provincie come Buenos Aires, Mendoza e Santa Fe prendono contatto con letture che avvicinano la loro letteratura a notevoli cambiamenti tematici e formali. Oltre a questa esperienza diretta coi testi, grazie alle traduzioni dell'epoca, la possibilità dei viaggi allarga gli orizzonti creativi. Ernesto Sábato, Antonio Di Benedetto, Juan José Saer e Ricardo Piglia costituiscono esempi rappresentativi dell'influsso pavesiano in un corpus delimitato di testi eletti. Obiettivo del presente lavoro è porre l'attenzione, tramite casi particolari, su certi fenomeni di filia e d'influsso dell'autore piemontese evidenti in opere scelte degli scrittori argentini soprannominati.

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Vanni Blengino: un percorso intellettuale tra Italia e Argentina.

In questa relazione mi propongo di illustrare la vita e l'opera di Vanni Blengino, dalla sua infanzia, sia attraverso la sua autobiografia *Ommi! l'America. Ricordi d'Argentina nel baule di un emigrante*, che le sue opere storia e critica letteraria, in particolare *La Babele nella Pampa. Gli emigranti italiani nell'immaginario argentino* e *Il vallo della Patagonia. I nuovi conquistatori: militari, scienziati, sacerdote, scrittori*. Nel caso di Blengino, l'esperienza migratoria costituisce una grande occasione di arricchimento e maturazione della sfera intellettuale e politica, fino a consolidarsi, dopo il rientro in Italia, in una posizione di mediazione

culturale tra Italia e continente sudamericano, con una serie di riflessioni critiche
assai profonde.

2a: Italian Reflections on the Mediterranean Modernity after the Second World War

Panel submitted by Lea Nocera, Francesca Rolandi, Joseph Viscomi

Chair: Elisabetta Bini (Università di Trieste)

The panel will investigate the Italian presence in the Mediterranean area in the decades following the 2nd World War, through the study of transnational cultural relations and political visions. In a period marked by the emergence of mass culture and a general climate of change, where hopes and the expectations were nurtured by illusory ideas of irreversible progress, Italy represented a model of modernity for many Mediterranean countries. The proximity between Italy and some of those countries, determined by its geographical position and in several cases by the historical presence of Italian migrants contributed to facilitate transnational connections and cultural exchange. Also some of its changing social conditions, such as the rural-urban migration or the gender question, which inspired films and popular songs, suggested among people in other countries a sense of affinity and self-identification.

At the same time, on the political level, during the first period of the Cold War, Italy tried to use this narrative of proximity to promote an own Mediterranean politics and bilateral relations with other countries, which were also mediated by cultural objects and images, and people belonging to Italian communities. All those elements let emerge a relevant contribution of Italy and Italian culture in a narrative of Mediterranean and South-European history not yet sufficiently investigated.

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Dolce vita à la turca. Italian culture and modernity in post-WWII Turkey

My paper explores the influence of the Italian culture on the emergence of mass consumer culture in Turkey in the 1950s. After WWII the importation and the spread of Italian cultural products in Turkey was a significant phenomenon. Still disregarded from historians and scholars, the presence and the relevance of cultural products coming from Italy is still vivid in the popular

memories of the period and contributed undoubtedly to shape a shared imaginary about modernity, and also European modernity in the country. Italian movies, popular songs, comics and photo stories were quickly imported, translated and distributed all over Turkey and seduced a large public, ready to follow the Italian stars (actors and actresses, singers) on their Turkish tours. Italy represented a symbol of the European culture, which historically was the high cultural reference for the Turkish elite, but at the same time through its cultural products Italy provided also narrations of modernity and progress, and even images and bodies, which were much closer to the Turkish society and to the emerging urban bourgeoisie, and to their imagery, than North-American or North-European models. Furthermore, their importation in Turkey could benefit of the presence of Turkish citizens belonging to the Levantine and Italian communities, who could speak Italian and had still contacts with Italy.

Based on archival, visual and oral sources my paper will investigate the presence and the diffusion of Italian cultural products in Turkey during the 1950s, as part of a wider research on transnational cultural relation between Turkey and Italy, and in the Mediterranean, an attempt to open up new perspectives in the historiography of Europe.

Ahiska Meltem, *Occidentalism in Turkey: Questions of Modernity and National Identity in Turkish Radio Broadcasting*, London, I.B. Tauris, 2010

Dilmener N., *Bak bir varmış bir yokmuş. Hafif Türk Pop Tarihi* (Once upon a time. A History of Light Turkish Pop Music), Istanbul, İletişim, 2003

King Charles, *Midnight at the Pera Palace. The Birth of Modern Istanbul*, W.W. Norton, New York, 2014.

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Cultural Influences Across the Italo-Yugoslav Border. A Case Study in East-West Relations During the Cold War

This paper will deal with the cultural relations which flourished between Italy and Yugoslavia since the mid 1950s.

In the aftermath of WWII the two Adriatic countries were divided by a harsh territorial controversy, which was temporary settled after something less than a decade, keeping any kind of contact at a minimum. However, as soon as the Memorandum of London was signed, a growing number of influences, ideas and cultural products started finding their way across the Italo-Yugoslav Border. This restored sense of proximity, combined with the simultaneous process of opening

up of the Yugoslav Federation, greatly contributed to the development of a local (Yugoslav) popular culture. Italy was not just one of the few available Western models but it also provided a kind of popular culture more acceptable for the Yugoslav authorities, already negotiated and deprived of subversive meanings. This was made possible also by the renewed cultural contacts and practices: across the Italo-Yugoslav frontier, turned into a permeable border, records and symbolic items were smuggled as well as imported, the practice of going shopping in Trieste became more and more popular and the Yugoslav studios gained an expertise thanks to the contacts established with Italian and Western studios. Such widespread contacts were often bringing about a comparison between Yugoslavia and Italy, the neighbouring country that many Yugoslavs experienced. However, the contact could also raise ideological issues tackling the question of European identity and being a collector for frustration.

GORSUCH, KOENCHER 2013 = A.E. GORSUCH, D.P. KOENCHER (eds.), *The Socialist Sixties. Crossing Borders in the Second World*, Indianapolis, 2013.

MIKONNEN, KOIVUNEN 2015 = S. MIKONNEN, P. KOIVUNEN (eds.), *Beyond the Divide: Entangled Histories of Cold War Europe*, New York-Oxford, 2015.

PATTERSON 2011 = P.H. PATTERSON, *Bought and Sold. Living and Losing the Good Life in Yugoslavia*, Ithaca, NY, 2011.

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Making the Modern Mediterranean through the Italians of Egypt, 1950-1960

This paper explores how the Italian State articulated an idea of the Modern Mediterranean in the postwar period through the historical narrative of the Italian presence in Egypt. Where once a vibrant community of at least 60,000 Italians resided, by 1950/51 newspapers and members of the population themselves already spoke of an “exodus” from Egypt. By 1960, approximately 40,000 of the Italian residents had left Egypt, mostly in search of work elsewhere. Departure had become a social fact in the lives of the Italians of Egypt (italiani d’Egitto). As Italians departed from Egypt, however, the Italian State reconfigured the terms of its identity in the modern Mediterranean. Italy was depicted as the “ponte” that joined Europe and the Middle East. The Fiera del Levante was established in Bari, and long-lasting industrial, commercial, and military exchanges took place between Italy and Egypt, shaping the two

emerging Republics around a narrative of timeless “friendship.” In the midst of this, for example, Enrico Mattei was implored by Italian leadership to remain in Egypt during the events of the 1956 Suez Crisis so as not to compromise the impression of Italy’s trust in and loyalty to Nasser. This new arrangement of Mediterranean politics (variously known as “la politica araba” and eventually “neatlantismo”) established Italy as a major interlocutor between feuding Cold War entities and has been argued to have increased Italy’s autonomy with regard to postwar policies such as the Marshall Plan. The most prominent aspect of this narrative, however, was its foundation: the history of the Italian community in Egypt. As the political leadership of this period exploited the history of the Italians of Egypt, they also reified an image of Italians in Mediterranean as the “brava gente” of an epoch past. Paradoxically, the Italians of Egypt served as a conduit for this narrative at the same moment their community disintegrated. In this paper, I discuss how the image of the Italians of Egypt played a key role in the emergent political affinities of the postwar Mediterranean and consequently became prevailing categories used to understand and imagine Mediterranean Modernity.

Onelli, Federica. *All'alba del neatlantismo: La politica egiziana dell'Italia (1951-1956)*, (Milano, 2013).

Petricioli, Marta. *Oltre il mito. L'Egitto degli Italiani (1917-1947)*, (Milano, 2007).

Pizzigallo, Matteo. *La diplomazia italiana e i paese arabi dell'oriente mediterraneo (1946-1952)*, (Milano, 2008).

2B - Translations and Transcultural Representations: Italy, North America, Australia

Maria Cristina Seccia - Andrea Ciribuco & Anne O'Connor – Eliana Maestri
Chair: Loredana Polezzi

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Through My Mother’s Memories: Representations of Italian Culture in Mary Melfi’s Italy Revisited

Through a translation studies approach, this paper analyses Mary Melfi’s *Italy Revisited: Conversations with My Mother* (2009) – a memoir which sheds light on the history of Italian emigration to Canada in the mid-twentieth century. Narrator Mary Melfi, who migrated from a village in Molise to Montreal as a child, collects memories of her mother’s pre-migrant past in an attempt to

reconstruct her own Italian cultural identity. This leads to a daily conversation in Italian, between mother (Nina) and daughter-narrator, which the latter records and reports in English in her *'Little Big Book of Memories'*. Nina recounts different aspects of her life: as a farmer in rural Southern Italy; an Italian under Mussolini's dictatorship; a woman and mother in a patriarchal society; and an emigrant forced to leave her home country. By so doing, Nina offers insights into the Italian – and more specifically Molisan – sociocultural and political context of the 1930s. I will show how the resulting representations of Italy, and Italian culture, are not only mediated by Nina's declared unwillingness to remember her pre-migrant past but also by Mary Melfi's act of 'translating' her mother's memories. Drawing on translation studies theories (Carbonell 1996; Polezzi 2001), I will illustrate that the narrator is not only involved in a process of linguistic translation from Italian into English, but also *cultural* translation as she mediates her mothers' memories and her portrayal of Italy for her Canadian readers. Finally, I will conclude by analysing how in 'revisiting' Italy, collecting her mother's memories and acting as a cultural mediator between the Italian and the Canadian cultures, the narrator succeeds in negotiating her transcultural identity and re-evaluating her Italianness.

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Carbonell, Ovidio (1996) 'The Exotic Space of Cultural Translation', in Roman Alvarez and Maria Carmen Africa Vidal (eds) *Translation, Power, Subversion*, Clevedon: Multilingual Matters, pp. 79–98.

Melfi, Mary (2009) *Italy Revisited: Conversations with My Mother*, Toronto: Guernica Editions.

Polezzi, Loredana (2001) *Translating Travel: Contemporary Italian Travel Writing in English Translation*, Aldershot and Brookfield: Ashgate Publishing.

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The languages of translationalism: translation and networks of transfer in Italy

In the flows and connections that are central to transnational studies, language is a conduit which facilitates transfers. This paper will look at how translation

offers a paradigm for the study of transnational trends, one which can highlight the movement of people, ideas and texts across borders. A study of translations and translators provides a significant metric for transnational transfer and translation activity shows a desire to disseminate, to put into circulation and it is therefore a most obvious indicator of the movement of ideas. The cultural history of modern Italy lends itself to reconsideration in the transnational sense (Polezzi 2008; Bond 2014) and the acknowledgement of Italy's transnational past and present should go hand in hand with the acknowledgement of a genealogy of translators and cultural mediators. This paper will propose an appraisal of cultural and literary figures whose translational activities evidence the embryonic stages of the modern transnational outlook in Italy. In particular, it will look at the case study of the translational efforts of Emanuel Carnevali in the context of a transnational modernism and of the Italian diaspora. Carnevali is analysed as a catalyst bringing together a diverse array of cultural mediators, (e.g. Carlo Linati, Giovanni Papini, Ezra Pound and Mina Loy) in a transnational Italy. The paper will question whether it is possible to reconcile the work of individuals with the wider scope of (trans)national phenomena in which they participated? To what extent is the case of Carnevali and his network an isolated one, or, to what extent is it informative of wider transnational trends? Often named as precursors and exemplary figures (Tymoczko 1999; Apter 2006; Simon 2012; Cronin & Simon 2014), a systemic paradigm may be applied to networks of translators to analyse the impact and actual scope of their wider cultural transformations.

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Bayly, C. A. 2006. "AHR Conversation: On Transnational History." *American Historical Review* no. 111 (5):1440–1464.

Moroni, Mario, and Luca Somigli, eds. 2004. *Italian Modernism*. Toronto: University of Toronto Press.

Simon, Sherry. 2012. *Cities in Translation. Intersections of Language and Memory*. New York: Routledge.

Tymoczko, Maria. 1999. *Translation in a postcolonial context: early Irish literature in English translation*. Manchester, United Kingdom: St Jerome Pub.

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Performing Italian experiences of migration to Australia: Melbourne-based artists as transcultural mediators

The Italian communities in Australia have currently attracted academic attention as key in understanding Italian migration, history and culture. Rando and Turcotte underline 'the serious gap in research activity' (2007:11) and invite 'to map an understanding of the Italian experience onto the broader picture of diasporic stories, though with an anchor in the Australian-Italian experience' (2007:10). Similarly Baldassar and Iuliano (2008) encourage researchers to 'deprovincialize' academic approaches to the study of the Italian diaspora in Australia by looking at the global picture. Taking the cue from these scholars, I explore postcolonial and transnational web of connections between Europe and Australia by focusing on Italian Australian second and third generations and their perceptions of Italy within a European context (Maestri 2014). This paper expands my initial outcome by looking at how Italian experiences of migration and constructions of Italian-ness affect artistic performances in Australia. I will draw on interviews conducted during my 2014 MEEUC Research Fellowship at the University of Monash with Melbourne-based second and third generation Italian Australian artists about their life narratives and artistic productions. I will show how these generations talk about their work and their role as transcultural mediators between Italian and Australian heritages and as interpreters of private and public narratives of migration, settlement, adjustment, integration and/or nostalgia. "Diasporic narratives" represent a conscious effort to transmit a linguistic and cultural heritage that is articulated through acts of personal and collective memory' (Seyhan 2001:12). Are there any links between their migrant background and artistic output? Do they translate into art discourses of mobility and movement? Does their art perform imaginary journeys across generations, ethnicities and boundaries? Or is it a form of adaptation of first generations' sense of exclusion, longing for belonging and isolation in Australia? Do their on-going discovery of Italy within Europe affect their artistic expressions, and if so, how? Finally, do they display a sense of European collective identity? This paper aims to respond to the need to study transmissions of cultural memory and constructions of Italian-ness in the face of constant reshaping of borders and transcultural connections.

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3b - Italian Mobilities, Colonial Imaginaries

Valeria Deplano – Gabriele Proglia – Gianmarco Mancosu
Chair: Charles Burdett

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Colonizers are back home.

How the experience and the memory of colonialism have been shaping *Italianess*

Il paper si pone l'obiettivo di riflettere su come l'esperienza coloniale ha contribuito a dare forma e significato all'idea di italianità, sia per gli ex-colonizzatori che per le loro famiglie.

La storia del colonialismo è anche storia di migrazioni. Migliaia di italiani, per scelta o perché obbligati, per lavorare o per combattere, soprattutto durante il periodo fascista attraversarono il Mediterraneo per raggiungere i territori occupati dall'Italia. Si trattò di esperienze diverse, ma in molti casi è possibile trovare un denominatore comune: numerosi erano, infatti, i contadini e gli operai per cui quella fu la prima occasione per allontanarsi dal proprio paese (in molti casi nel senso proprio di “villaggio”) di nascita.

Se questo significava, da una parte, scoprire il mondo, dall'altra significava – come significò nell'esperienza del primo e del secondo conflitto mondiale – scoprire sé stessi, in primo luogo come italiani. Ma lungi dall'essere liscia e priva di differenze questa italianità era complicata dalle differenti storie personali: l'incontro con “l'altro” africano poteva portare a rafforzare un senso di appartenenza di “razza” e classe così come voluto dal regime; ma poteva anche sollecitare meccanismi di parziale identificazione con la colonia e i colonizzati, magari mediata da specifiche appartenenze regionali. Infine, per quelli che tornarono l'italianità restava fortemente condizionata da quella esperienza di mobilità e di conoscenza.

Partendo dalla ricerca tuttora in corso sulle memorie coloniali private dei sardi che andarono nelle colonie italiane, l'intervento vuole approfondire questi aspetti, utilizzando sia lettere e fotografie prodotte dagli italiani d'Africa e ora parte del loro patrimonio familiare, ma anche le “memorie di memorie” fornite dalle interviste dei loro discendenti.

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1911-1935: Colonial Imaginaries and Italian Mobilities

In this paper I would like to deal with the relationship between national colonial narratives and different forms of Italian mobilities. I will take into account two historical samples: the Italo-Turkish war and the Fascist war for Ethiopia.

My theoretical framework is that of cultural history and memory studies. In particular, my sources are: visual representations of Libya and Ethiopia, political discourses, private writings and literature. In the historical cases taken into account, I would like to empathize how the colonial propaganda used various kinds of discourses in a specific way: some memories/images of the past were selected, re-contextualized and adopted in a new socio-cultural context in order to transform the idea of Italianess and promote the colonial conquest. These memories/images belonged to a popular culture and we can consider them as cultural memories in the perspective suggested by Jan and Aleida Assmann.

These memories/images "worked" on the border between two semiotic spheres: the national one and the colonial one. The tension between these two areas provoked several typologies of movements: in terms of identity, the goal of these narrations were to enhance the idea of Italianess (from La grande proletaria to the Italian National Empire); from the point of view of the perception, these discourses encouraged the migration of Italian people in different promised lands; in terms of anxieties and desires, propaganda moved to structure various power relations with the colonial Other, using representations of black bodies in order to affirm multiple genealogies of withness.

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Representing Italian Mobility between Fascism and the Republic

Recent trends in the study of modern Italian culture are paying increasing attention to the various ways in which mobility is understood (J. Andall & D. Duncan, 2005; L. Johnson, 2014). In my paper, I would like to investigate some visual representations that shaped the idea of mobility of people in the years between the declaration of the Fascist Empire (1936) and the end of the Fifties. The focus on the non-fictional production allows to shed an original light on the relation between power, identity and representational practices (Foucault, 1979; S. Hall, 2013). Moreover, the strong diffusion of the cinema as preferred pastime for the Italians (S. Gundle & D. Forgacs, 2007) prove the validity of such as investigation.

During the selected time frame, a broad redefinition of the concept of mobility can be observed, that is related to multidirectional fluxes of people, social models and cultural productions. The fascist politics of reclamation, the rebuilding of cities, and the promotion of the imperial mythical landscape required a reframing of the paradigm of mobility (Ben Ghiat, 2000; Burdett, 2007). Although with different traits, this reframing continued after the fascism's fall: the reconstruction of the Nation after the WWII trauma and its repositioning within the Western political, economical and cultural sphere need to be analysed in a comprehensive framework, in which the mobility is a tool to investigate both the complex redefinition of the Italian identity between Fascism and Republic and its relation with multiple belongings and social changes. Furthermore, this approach allows to historicize the roots of contemporary discourses about migrations from and to Italy by deconstructing the visual archive that contributed to define a peculiar epistemological experience.

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4a: Mobilizing Imaginaries: Transnational Landscapes of (Italian) Memory and World War I

Speakers: John Galante, Giorgia Alù, Nina Fiocco
Chair: Carlo Pirozzi

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The Great War in 'Il Plata': Italians in Buenos Aires and Montevideo during the First World War

This paper reviews support for the Italian war effort during World War I in Italian immigrant communities in metropolitan Buenos Aires and Montevideo. It focuses on institutions of civil society, ranging from local mutual-aid societies to international non-government organizations like the Italian Red Cross, that organized a number of activities associated with the pro-war mobilization in these cities. Those activities included collections of wool and clothing, management of war bonds programs and the hosting of patriotic fundraisers. This study pays close attention to the role of Italian-language immigrant newspapers as they proselytized the local war effort and led widespread propaganda campaigns meant to foment greater Italian nationalist sentiment in their communities. At the start of the war, much of this propaganda sought to encourage Italians living in Greater Buenos Aires and Montevideo to enlist in the Italian military and cross the Atlantic to fight in the Alps. This paper uses its analysis to compare Italian immigrant pro-war efforts in these cities and to examine the transnational networks that extended across the Rio de la Plata estuary, and ultimately across the Atlantic. Steamships harvesting Italian

recruits in South America coordinated stops in both ports. Italian-language newspapers in one city advertised patriotic events and fundraisers occurring in the other. Italian banks, mutual-aid societies and cultural institutions in Buenos Aires and Montevideo collaborated with one another as they collected goods and money to support the Italian side. And they used existing relationships with institutions and individuals in Italy to organize the transfer of war-related resources from South America to Europe. Consequently, this study is not only a social history of Italian immigrants' participation in the mobilization of resources to support a war in their homeland, but an illustration of the ways immigrants moved and interacted across borders within inter-American and trans-Atlantic networks.

Sources for this paper include: *Giornale d'Italia*, Buenos Aires, 1914-1919 *L'Italiano*, Montevideo, 1914-1919 *Bollettino dell'Emigrazione*, Rome, 1914-1919 Arturo Arigoni and Santino Barbieri. *Gli italiani nel Sud America ed il loro contributo alla Guerra 1915-1918* (Buenos Aires: Editori Arigoni & Barbieri, 1922).

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Italians abroad and WWI: transnationalism and alterity in a photographic shot

Da una patria di morti era partita
per cercare la via dell'avvenire,
per cercare la luce della vita:

ed oggi che la patria i sogni e l'ire
contro i barbari scaglia a guerra unita,
la gente che partì viene a morire!

(Alfredo Algardi, "Gli emigranti", *Il Secolo XX*, Year XV, n.1, January 1916, np).

It is in between transnational movements of people, things, and weapons, on one side, and the industrialized warfare of mobilization and random death, on the other, that photography played a crucial role in the imaginary representation of a conflict that defined also the nature and experience of the modern individual at the beginning of the twentieth century. At the outbreak of the war, hundreds of Italian emigrants returned home (through conscription or as volunteers) to join

the colours. Others, having obtained citizenship or naturalization abroad served in their host country's army.

This paper discusses photographic portraits of migrant soldiers of Italian origins. Examples are mostly drawn from the Italians' migration to America and Australia. All these photographs have many aspects in common as they are all products of similar mechanisms and discourse. The paper argues that in these photographs the 'otherness' of the War as defined by Paul Fussell, in his influential *The Great War and Modern Memory* (1975), interlaces and clashes with the otherness of the migrant individual. The migrant and the soldier, the result of both transnational mobility and global mobilization, are offered in visual means of technology, military organisation, war and state. The body of the portrayed subject is framed, romanticized, and serialized in images where patriotism and nationalism are staged. The constructed 'otherness' of the war, however, conceals a state of exclusion, displacement and suspension typical of both soldier and migrant.

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Il Monte Grappa in Messico. Viaggio d'andata e ritorno di un simbolo patrio in una "colonia immaginata".

Il testo propone una riflessione sulla costruzione simbolica del toponimo "Monte Grappa" conferito nel 1924 da una rappresentanza del governo fascista a una collina presso la comunità italiana di Chipilo (Puebla, Messico) sulla base di una forzata similitudine tra una vicenda locale, un tafferuglio contro l'esercito zapatista avvenuto sulla montagna nel 1917, e ciò che avveniva contemporaneamente sul fronte italiano della prima guerra mondiale.

Oltre a ricostruire questo processo storico nel più ampio panorama delle relazioni tra il Regime e le nazioni latinoamericane dirette tendenziosamente a riformulare un'identità italiana per proporre l'assimilazione retorica dell'insediamento come una "colonia", il paper prosegue riportando i risultati di un lungo lavoro di campo durante il quale si è cercato di ricostruire attraverso immagini e narrazioni la memoria legata al Monte Grappa.

Come la ricerca ha confermato, questa memoria è stata plasmata sulle caratteristiche evinte dalle relazioni sulle vicende belliche italiane, presentando appropriazioni riadattate al contesto locale; il Monte Grappa messicano è stato quindi convertito in un simbolico baluardo di resistenza dell'identità italiana in loco così come volutamente modellata dalle intenzioni fasciste, consolidando un sentimento di appartenenza "a distanza" e garantendo la fedeltà della "colonia immaginaria". Ciò ha, di conseguenza, rafforzato l'estraneità degli abitanti rispetto al contesto territoriale fomentando le già presenti ripercussioni di questo processo identitario, contraddistinto sino ai giorni nostri da una conservazione ossessiva dei tratti distintivi della cultura italiana e attraversato da numerosi atti di chiusura, discriminazione e violenza esercitati dagli abitanti della comunità verso i non-italiani.

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Transnational Italies: Mobility, Subjectivities and Modern Italian Cultures
Conference, The British School at Rome, 26-28 October 2016
ABSTRACTS

Savarino Roggero, Franco - El ascismo en Brasil y América Latina - Ecos europeos y desarrollos autóctonos - Mexico D.F, INAH, 2013.

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4b: Art, Spirituality and Transcultural Journeys

Speakers: Fabrizio De Donno - Laura Moure-Cecchini - Lora Sariaslan

Chair: Loredana Polezzi

Laura Moure Cecchini

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Imagining the Baroque, Imagining Italy

Scholars of post-unification Italy have studied how the reference to the past served to construct an identity that was at the same time Italian and modern. Yet the role of the Baroque in this process, and in the production of visual culture, has not been fully explored. Today I will show that references to the seventeenth century prominently appeared in discussion about the role of Italy in the international political arena, the influence of Italian art on modernism, and which precedents should be followed by young Italian artists. The period from 1580 to 1750 had upsetting similarities with the situation of Italy immediately before its unification, as then too the peninsula was politically divided, occupied by foreign powers, and dominated by the conservative policies of the Catholic Church. Yet this era coincided with the emergence of the Baroque, which challenged Classical and Renaissance art through decorative exuberance and theatrical artifice. This was also the last moment in which a style developed in Italy shaped the art of Europe, Latin America, Asia, and Africa. At the turn of the twentieth century, when Italy competed with other European nations in the scramble for colonial power, I will argue that references to the Baroque displaced Italian modern imperialist ambitions onto a stylistic category. By considering key episodes in Italian visual culture —the avant-garde practices of Umberto Boccioni and Lucio Fontana, working-class housing in Rome between 1890 and 1930, interwar public statuary, and art exhibitions organized in the 1920s to give cultural and political legitimacy to the regime — I will demonstrate that the representation the Baroque, arguably the first transnational aesthetic spread by trade, travel, and colonial conquest, was of paramount importance to the representation of modern Italy. I will reveal how visual representations of the Baroque are repositories not of exact facts about the past but of clues about how the Italian nation imagined itself in a crucial moment of its modern history.

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Şükran Moral: An Artist Crucified

Şükran Moral has made an artistic career out of provocation. As one of the seminal performance artists originally from Turkey and who has been living and working in Rome, she creates extreme situations where social norms are subverted and the suppressed emerges. Working with photography, sculpture, performance and video, she creates bold and often controversial works that critique society and its institutions. This paper will query how her transnational experiences have shaped her art, especially, through a close reading of her work *Artist* where she redefines herself by one of the most iconic images of the Western world, the Crucifixion, as she creates a photographic self-portrait. Her transition from a conservative Turkish family, into the “heart” of Christendom, has created a tension that is visible in her artistic imaginaries. The religious connotations are replaced with a feminine and artistic contemporary context that spring from her memories and personal experiences, fears, traumas, and desires. On the other hand, she makes the image, the icon hers. Hence, she actually speaks the artistic and cultural language of the “adopted” land through her style and appropriation and its transformation. Concurrently, she creates a migration through the image. She also shows a fidelity to the past that is cultivated and performed in common in the present. Strategically, she selects an image that has a common clear past, history, and context, and in a controversial manner powerfully translates it. It is interculturally recognizable, yet she *adds* a new cultural specificity. She inserts herself into a new religious culture. Şükran Moral enables us to look closely at cultural mobilities, the experience of

transcultural belonging—in this case from Turkish to Italian—as she holds the artistic agency to observe, investigate, and question the *doxa* through her art.

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5a: Mediterranean Networks, Epistemologies of Belonging

Speakers: Andreas Guidi, Arianna Fognani, Anna Porczyk

Chair: Barbara Spadaro

Andreas Guidi

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Expanding national culture to transnational subjects: Molding *Italianità* in Zadar and Rhodes (1912-1943)

My paper enquires into how practices of knowledge and power constructed a sense of belonging to the Italian nation in newly acquired territories in the early 20th century. The occupation and annexation of Rhodes and Zadar represent two different patterns of administrative integration, since the Dodecanese maintained the ambiguous, semi-colonial status of *possedimento* while the Dalmatian city became an ordinary province in 1924. Furthermore, the Slavic population in Zadar experienced different policies of marginalisation and inclusion than the Greek, Turkish and Jewish communities of Rhodes. Nonetheless, in both cases the authorities were confronted with how to foster *Italianità* into former Habsburg or Ottoman imperial subjects deemed culturally affine to the metropolis: In Rhodes, a pre-existing Levantine, Italian speaking community grew with the arrival of refugees from Smyrna between 1911 and 1922, whereas in Zadar pro-Italian associations were active before WWI and the city became the place of residence of Italian speakers from parts of Dalmatia annexed by the Kingdom of SHS. Furthermore, in both cases citizenship policies and options were introduced to define the status of the locals, while several

regnicoli moved to these Mediterranean cities for work opportunities. Parallel to the emergence of Fascism and the growing interference of the State in the public sphere, a number of associations, cultural events, school curricula and topographic changes were introduced to spread and impose a hierarchizing cultural loyalty to *italianità*. This process of assimilation produced a complex relationship between central institutions and local actors who served as mediators but were often later marginalised. How were these practices perceived and performed by local individuals? How did this affect their social integration? Such comparative look to Italy's Aegean and Dalmatian outposts should contribute to the discussion of how national belonging was negotiated in a context of high mobility and frequent cultural transfers.

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Sensuous Wanderings through Alexandria Cityscape: Cross Cultural Contaminations in Fausta Cialente's *Ballata levantina*

Within the context of “the making of Italy abroad” the Italian community in Alexandria, Egypt represents an interesting territory that has not been fully explored yet. Even though Egypt was not an Italian colony, the presence of a well-established literary and working community makes this urban and cultural context particularly challenging to discuss the interactions between Italian transcultural subjects and the city multicultural environment.

Through a close reading of *Ballata levantina* by Fausta Cialente, I explore how the characters' mobility through different neighborhoods in Alexandria defines and re-defines their cultural identity and compromise their sense of belonging. In particular, adopting a sensory-centered approach that enhances the role of touch, music, and smell in spatial constructions and cultural interactions, I

demonstrate that Cialente's narrative not only rejects the fascist monolithic construction of the Italian identity, but it also opens it up to possible cross-cultural contaminations. For example, the main character's fascination with Egyptian music and odors demonstrates how her Arab experience infiltrates her Italian subjectivity. A rich haptic vocabulary also reinforces her physical connections with the local soil while a fetish obsession with feet and shoes highlights her erratic and nomadic existence.

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Erri De Luca. Alla ricerca della patria interiore

Nella presente relazione si intende analizzare gli aspetti dell'italianità in confronto alla napoletanità, nonché dell'estraneità contrapposta alla ricerca di un'appartenenza, nella poetica dell'autore partenopeo Erri De Luca, a partire dalla sua opera intitolata *Napòlide* (Dante & Descartes, 2006). La scrittura deluchiana si fonda sulla rottura con le proprie origini e sullo sradicamento dall'ambiente sociale e culturale della giovinezza. L'abbandono della città natale pare costituire una liberazione per l'autore, ma al contempo, paradossalmente, arriva a cementare il suo legame con le radici. De Luca decide pertanto di intraprendere un singolare percorso in cerca delle origini perdute, aprendosi alla possibilità di scegliere e plasmare la propria identità. Con il suo atteggiamento riflessivo di chi si impegna a trovare una parte sepolta, ma fondamentale, dell'identità, nonché l'origine comune che ogni uomo aspira a riacquistare, De Luca varca i confini nazionali. Le origini sono quindi intese non come *inizio* storico e lineare, bensì secondo la definizione di Edward Said, come origini legate al sacro, una nostalgia che, nel caso dello scrittore napoletano, si manifesta sia

nella lettura del testo biblico che nello studio dell'ebraico antico "come una nonna-lingua saputa in infanzia e poi scordata"². Difatti, piuttosto che una comunità di tipo etnico o nazionale di cui non ha mai potuto sentirsi parte, è la lingua a rappresentare agli occhi di De Luca la vera patria, come afferma in *Alzaia*:

Non sono un patriota, non si accelera il battito alle fanfare dell'inno nazionale. La mia patria è la lingua italiana. L'ho avuta da mio padre, dai suoi libri, dalla sua pretesa di parlarla in casa senza accento. [...] Mio padre ne era il custode, io l'erede. È stato un dono immenso, è stata patria, territorio del padre³.

- De Luca, E. (2013) *Una nuvola come tappeto*. Milano: Feltrinelli.
- Id. (2011) *Alzaia*, Milano: Feltrinelli.
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- Ruthenberg, M.S. (2004) *Scrivere nella polvere. Saggi su Erri De Luca*. Pisa: Edizioni ETS.
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5b: Narrating and Expanding (Italian) Citizenship

Speakers: Michela Baldo, SA Smythe, Gioia Panzarella

Chair: Naomi Wells

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Queer Italian-British diaspora: translating home

This paper aims to investigate the specific role that translating home plays in the formulation of the concept of Italianness among second-generation Italian women in the UK who might identify themselves as lesbians or bisexuals or

²De Luca, E. (2013) *Una nuvola come tappeto*. Milano: Feltrinelli, p. 12.

³Id. (2011) *Napoletano (1)*. In: Id. (2011) *Alzaia*. Milano: Feltrinelli, p. 74.

provide other non-heteronormative definitions of their sexuality. This research intends to fill a gap in relation to second-generation Italians in the UK, given that most of the studies have focused on first generations (Colpi 1991; Fortier 2000; Sprio 2013), and to enrich and problematize concepts previously analysed outside the translational and non-heteronormative framework.

The paper will make reference to queer diaspora studies (Fortier 2001, 2003; Gopinath 2005; Gorman-Murray 2007), but rather than looking at the transnational network of connections of queer communities dispersed worldwide, it will interrogate instead the relationships between second generation queers and their family of origin. It will also use the concept of translation as implicated in the process of cultural formations, as expressed by the recent, sociological turn in translation studies (Baker 2006; Tymoczko 2007). In this scenario, home is a site of conflict for second generation diasporic subjects because they are situated between competing linguistic and cultural reference points (Verdicchio 1997), and more so for the queer subjects because of dominant Italian heteronormative discourses which place Italian queers out of the family home. However, home can also potentially represent a site of re-negotiation (Fortier 2003) and translation of these discourses.

My discussion will revolve around the analysis of excerpts of interviews, which I am conducting at present with second-generation Italian-British women in the UK. From the preliminary data gathered I argue that we should see translation as performance and as a performative activity, in line with recent research on these themes (Robinson 2006; Bermann 2014), and that Italianness must therefore be understood as the result of constant reiterative negotiations and remediations.

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Edinburgh and London:

Mainstream Publishing.

Fortier, AM. 2000. *Migrant Belongings: Memory, Space, Identity*. Oxford: Berg.

----2001. 'Coming Home: queer migrations and multiple evocations of home', *European Journal of Cultural Studies*, 4 (4): 405-424.

----2003. 'Making home: queer migrations and motions of attachment'. In Ahmed. S. *et al* eds. *Uprootings/Regroundings. Questions of Home and Migration*, 115-135.

Gopinath, G. 2005. *Impossible Desires*. Durham and London: Duke University Press.

Gorman Murray, A. 2007. "Reconfiguring Domestic Values: Meanings of Home for Gay Men and Lesbians". *Housing, Theory and Society*, 24:3, 229-246.

Robinson, D. 2003. *Performative Linguistics, Speaking and translating as doing things with words*. New York, London: Routledge.

Sprio, M. 2013. *Migrant Memories*. Oxford, Berlin, New York: Peter Lang.

Tymoczko, Maria. 2007. *Enlarging Translation, Empowering Translators*. Manchester: St. Jerome Publishing.

Verdicchio, P. 1997. *Devils in Paradise: Writings on post-emigrant cultures*. Toronto: Guernica.

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Italianità, or the Banality of Citizenship

The paper begins with a brief overview of recent changes in how legal citizenship is regulated, specifically as pertains to Italy's policies around *ius soli*, *ius sanguinis*, and *ius culturae*. It will then discuss the recent rulings on pathways to citizenship in the Italian Parliament and their implications for the *seconde generazioni* migrants, asylum seekers, and others who bear the brunt of the hierarchical pressures in their inability to acquire or have access to Italian citizenship. This paper takes as its political and ontological premise Hannah Arendt's exploration of "the banality of evil," wherein she removes Kant's "radical evil" from the realm of the exceptional or profound into the realm of the commonplace. It is in this way I will consider *italianità* or "Italianness," as the performance of a banal amalgamation of particular characteristics that has been used to solidify a national identity. As those characteristics have become normalised and codified under legal paradigms, it has enabled the phenomenon of dehumanisation and exclusion in discussions of citizenship and identity in Italy as well as supranationally in the matter of Frontex Europe/the European Union. Thinking through the banality of cultural and political citizenship will help to resist the normative representation regimes that facilitate the death, dispossession, and disregard of lives deemed "other" in the contemporary crises of migration and asylum throughout Europe.

Arendt, Hannah. *The Origins of Totalitarianism*. New York: Harcourt, Brace & World, 1966.

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Lombardi-Diop, Cristina, and Caterina Romeo, eds. *Postcolonial Italy: Challenging National Homogeneity*. New York: Palgrave, 2012.

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Migration Literature in Italian and the Local: Meeting the Authors

This paper presents a key section of my doctoral research on the impact that literary texts written by migration writers may have on Italian societal structures and practices, looking at non-academic contexts in which this literary production is disseminated.

In particular, the case study on the cultural association Centro Culturale Multietnico La Tenda (Milan, Italy) will explore in what ways migration literature has been communicated in an area with a high percentage of immigrants, from a global-local perspective (Bond 2014). La Tenda operates in the northern districts of Milan Dergano, Bovisa, and Maciachini – where the Islamic centre of viale Jenner is (see Burdett 2013) – from 1993 and is still active in the territory, for example thanks to a school of Italian language. They have been organizing a series of book launches, 'Narrativa Nascente', mainly in the local public library, presenting texts written by migration authors to the people of these districts. Among the other activities, La Tenda promotes the online journal 'El Ghibli - Rivista di Letteratura della Migrazione', edited by Pap Khouma, and the group of performance poets Compagnia delle poete, founded by Mia Lecomte.

Thanks to interviews and archival records, I will investigate the reasons behind the choice to encourage practices and activities in this locality, with the aim to promote an understanding between Italian and foreign communities. I will also look at how this 20-year-long experience has been received by the community and discuss La Tenda's proposition that cultural curiosity has to be nurtured, so that foreign communities can be seen as culturally rich and able to bring new insights into a multicultural Milan.

Emma Bond, 'Towards a trans-national turn in Italian studies?', *Italian Studies*, 69.3 (2014), 415-424.

Charles Burdett, 'Representations of the Islamic Community in Italy 2001-2011', *Journal of Romance Studies*, 13 (2013), 1-18.

Raffaele Taddeo, Donatella Celati (Eds), *Narrativa nascente: tre romanzi della più recente immigrazione*, Milano: Mani Tese, 1994.

6a: The Present Italian Exodus: Transnational and Transmedial Mobilities

Panel submitted by: Natalie Dupré and Monica Jansen, Maria Bonaria Urban, Isabella Pinto
Chair: Luisa Percopo

This session focuses on the transnational spaces of the “Italian exodus” and draws on the dynamic notion of migration in mobilities research. More specifically, this session on contemporary “Italian mobilities” analyzes the cultural representations and practices of migrant subjectivities moving across transnational geographies and histories and questions the continuities/discontinuities in the conceptualization and representation of Italian migration.

Natalie Dupré (KU Leuven - University of Leuven, natalie.dupre@kuleuven.be)

Italian migrant identity and the capital of Europe: the interconnectedness of a “city of foreigners”

Statistics show how the recent Italian emigration abroad is growing towards the proportions of a real “exodus”, although its typology shows some significant changes with respect to the migrant waves of the past. This paper focuses on transnational spaces and draws on the dynamic notion of migration in mobilities research (Cresswell 2006; Sheller & Urry 2006). More specifically, this paper on contemporary “Italian mobilities” (Ben-Ghiat & Hom 2016) analyzes the cultural representations and practices of migrant subjectivities moving across transnational geographies and histories. The notion of “Greater Italy” in this regard is intended not to be limited to that of the nation-State but as referring also to Italian culture at large, thus combining and intertwining the mobility of people, objects and mentalities. If once the periodical press formed an essential organ of communication within migrant communities, more recent migrant subjects are linked through a vast array of digital and virtual media. Contemporary nomadic writers, artists and performers use old and new media to create transnational imaginary spaces.

This paper starts from the film *Our City* (2014) by Maria Tarantino and its idea that Brussels is a “multi-faced mirage”, a city which multiculturalism turns it into “a city that belongs to everyone”, a “city of foreigners”. It interrogates Italian migrant identity within the “interconnectedness” of the capital of Europe focusing on two artistic projects in particular, one centred on ‘nomadism’ and the other on ‘roots’: artist Rossella Biscotti’s 2014 project at Wiels and the memory projects developed by Casi-UO, the Centre d’Action Sociale Italien (<http://www.casi-uo.be/>).

- Ben-Ghiat, R. & Hom, S.M. (Eds.) (2016). *Italian Mobilities*. New York: Routledge.
Cresswell, T. (2006). *On the Move: Mobility in the Modern Western World*.
London: Routledge.
Nail, T. (2015). *The Figure of the Migrant*. Stanford: Stanford UP.
Sheller, M. & Urry, J. (2006). The New Mobilities Paradigm. *Environment and Planning*, 38, 207-226.

Monica Jansen (Universiteit Utrecht; m.m.jansen@uu.nl)
Maria Bonaria Urban (Universiteit van Amsterdam; m.b.urban@uva.nl)

“Identità e mobilità nelle webserie degli italiani all'estero”

Il contributo si prefigge di indagare l'immagine del nuovo emigrante attraverso l'analisi di diverse serie digitali sulla recente emigrazione italiana all'estero. Il corpus comprende alcune webserie autoprodotte in contesti metropolitani europei (per es. *Ritals*) e altre sovvenzionate da istituzioni italiane quali il ministero degli esteri o le *film commission* regionali (come *Cartoline dall'altra Italia* ed *Emergency Exit*). Il successo di queste serie ha favorito la loro diffusione su diversi canali e media digitali (Facebook, Youtube, ecc) tanto da creare delle forme di 'transmedial storytelling'. Il format della serialità breve condiziona personaggi e scelte narrative, ponendo dunque questioni di genere, ibridazione (p.es. "dramedy" - *Italianers*), intertestualità e fruibilità. Inoltre dalle webserie emerge una narrazione dell'emigrazione italiana diversa da quella tradizionale che risemantizza gli stereotipi dell'emigrante e propone un'immagine più transculturale dell'italianità e della cittadinanza. Inoltre la scelta della piattaforma digitale presume un tipo di pubblico prevalentemente giovane, pertanto c'è una probabile corrispondenza generazionale fra autori e protagonisti della serie e il pubblico. Le tematiche indicate, insieme alla dimensione transmediale e transnazionale del fenomeno, sollevano i seguenti quesiti:

- Che immagine dell'italianità e dell'emigrazione italiana emerge dalla rappresentazione audiovisiva dello scambio interculturale?
- Gli episodi delle webserie si basano su esperienze concrete, culturalmente connotate e quindi realistiche per cui hanno un valore testimoniale che può essere condiviso?
- Considerando il carattere multilinguistico delle webserie, qual è il loro pubblico ideale? Ed è un pubblico 'passivo' oppure è coinvolto in modo

diretto nella creazione di questo prodotto culturale pertanto produce forme di comunità partecipativa?

Ritals, <https://www.facebook.com/ritalswebserie/>

Italianers, <https://www.facebook.com/Italianers-1643475469220551/>

Emergency Exit, <https://www.facebook.com/emergencyexitdocutrip;>
<http://emergencyexit.it/series.html>

Cartoline dall'altra Italia, <http://www.9colonne.it/category/1089/cartoline-dall-altra-italia>

Ruth Ben-Ghiat, Stephanie Malia Hom, eds., *Italian Mobilities*, London, Routledge, 2016.

Thomas Nail, *The Figure of the Migrant*, Stanford, Stanford UP, 2015.

Giuseppe Scotto (2015), "From 'emigrants' to 'Italians': what is new in Italian migration to London?", *Modern Italy*, 20:2, 153-165.

Isabella Pinto (Università degli Studi di Roma Tor Vergata,
isabellapinto_giuris@hotmail.it)

“Pratiche culturali nomadiche e beni comuni: *Il macello di Giobbe* di Fausto Paravidino”

La situazione culturale italiana è caratterizzata da ingenti riduzioni di fondi pubblici. Dal 2008 (quando fu varata la legge 133) il governo impose forte restrizioni ai fondi pubblici destinati a sostenere le università, le scuole, le istituzioni culturali e contemporaneamente dando inizio alla privatizzazione dei beni comuni, come il sistema idrico pubblico. Per queste ragioni si è sviluppato un ciclo di lotte attorno ai temi della cultura e dei beni comuni, sostenuto da una forte partecipazione popolare. Una di queste lotte fu l'occupazione del Teatro Valle, il più antico teatro di Roma. *Il macello di Giobbe*, spettacolo teatrale di Fausto Paravidino, è un'opera contemporanea che riflette sulla crisi che stiamo vivendo a livello globale e prodotto con metodologie innovative all'interno del Teatro Valle Occupato.

La drammaturgia, nata dalle riflessioni critiche riguardo l'economia neoliberista, mette in questione la non naturalezza della società del debito da essa prodotta, unendo, al tempo stesso, pratiche artistiche e politiche. Sebbene *Il macello di Giobbe* sia maggiormente stimato al di fuori dei confini italiani, la mobilità imposta (dal nepotismo politico italiano e dalle politiche europee di austerità), produce la possibilità di performare una narrazione che rovescia quella dominante, all'interno di uno spazio transazionale generato da relazioni positive e *bottom-up*, e dalla condivisione di una visione del mondo che sappia mettere in questione l'insostenibilità umana dell'economia neoliberista.

La ricerca sarà incentrata su:

- Analisi della drammaturgia *Il macello di Giobbe* e le questioni urgenti di cui si fa portavoce, in prima istanza sul tipo di soggettività prodotte dalle politiche neoliberiste;
- Analisi dello spazio transnazionale e della comunicazione transmediale prodotti dalla cooperazione di tutti i soggetti coinvolti nella creazione, nello sviluppo e nella distribuzione dell'opera a livello europeo.

Saranno ritenuti utili, ai fini dell'indagine, il pensiero filosofico-socialogico di Braidotti, Dardot, Laval, Lazzarato, Rodotà e il dibattito teorico globale nato attorno al concetto di Art-attivismo, e dunque i lavori artistico-teorici di Pieter Weibel, Alan W. Moore and Alan Smart's.

Rosi Braidotti, *Il postumano*, Derive Approdi, Roma 2015.

Christian Laval, Pierre Dardot, Prefazione di Stefano Rodotà, *Del comune o della rivoluzione nel XXI secolo*, Derive Approdi, Roma 2015.

Maurizio Lazzarato, *La fabbrica dell'uomo indebitato*, Derive Approdi, Roma 2012.

Alan W. Moore and Alan Smart, *Making Room: Cultural Production in Occupied Spaces*, Edited by Co-published by Journal of Aesthetics & Protest and Other Forms, 2015.

Peter Weibel, *Art and Conflict in the 21st Century*, published by ZKM | Center for Art and Media Karlsruhe, Germany The MIT Press, Cambridge, MA / London, England 2014.

6b: Movements of Memory: afterlives, remediations, languages

Speakers: Emma Bond, Liliana Ellena, Gabriella Kuruvilla

Chair: Viviana Gravano, Giulia Grechi

Emma Bond

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"The transnational afterlife of Italian colonial imagery"

My paper will examine new modes of engagement with images of the Italian colonial period in East Africa. Using theory drawn from phenomenology, counterfactual temporalities and Afrofuturism, I ask how the fictional re-appropriation of such images can work to rewrite existing narratives around colonial and imperial history, and offer new ways of imagining new possible futures for diasporic and transnational subjects. My contention, following

Merleau-Ponty and others, is that meaning resides in modes of *perception* rather than in representation itself. As such, images can be re-appropriated, visual practices re-learned, critically working to resist and interrupt racism.

Colonial images are re-claimed and used as narrative signposts within some of the most important contemporary fiction texts worldwide that deal with the Italian presence in the Horn of Africa, such as Maaza Mengiste's *The Shadow King* (forthcoming 2016), Nadifa Mohamed's *Black Mamba Boy* (2010) and Igiaba Scego's *Adua* (2015). The presence and descriptions of photographs in these narratives re-evokes the faces and stories of everyday colonial subjects, but also functions as a way to carve out pathways towards envisioning alternative pasts and alternative futures in a transnational imaginary.

But images of Italian colonial subjects circulate in other, unexpected ways, and I will also draw on photographs of "human zoos" (living ethnographical exhibitions) that have emerged in the UK and been forcefully re-evoked in theatre pieces such as Brett Bailey's "Exhibit B" (2014). By re-creating colonial tableaux but allowing subjects the right to 'look back' (Mirzoeff), Bailey creates new ways of looking, ways that approach Merleau-Ponty's seeing 'according to' or 'with' others, will allow the viewer to shift perceptive dynamics in a way that 'not only reorients the present but is accompanied by a working-through of the past'. (Al-Saji, 161)

Al-Saji, Alia, 2014, 'A Phenomenology of Hesitation. Interrupting Racializing Habits of Seeing', in *Living Alterities: Phenomenology, Embodiment, and Race*, ed. Emily S. Lee. Albany: SUNY Press, 133-172.

Mengiste, Maaza, *The Shadow King* (New York: W.W. Norton, 2016)

Mohamed, Nadifa, *Black Mamba Boy* (London: Harper Collins, 2010)

Scego, Igiaba, *Adua* (Firenze: Giunti, 2015)

Gabriella Kuruvilla

1+1=3

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Eva Nera reloaded

The contribution addresses the story of the Italian movie *Eva Nera*, the docu-fiction directed by Giuliano Tomei and mapping the relationship between former colonizer and former colonized through a 'neorealistic reportage' on Eritrean women's 'indigenous sexuality' in the very first postwar years. Released in 1954 after a contentious affair with Italian censorship it soon disappeared from the official Italian Film Archives.

By looking at its multiple status as an archive and a lost film, the paper aims at exploring the spaces between traces and temporalities and tries to widen its archive across a larger spatio-temporal frame dealing with the legacy of the unarchived transition to postcolonial relations addressed by the film and of the racialized and gendered violence it obscures. How to capture a memory, which has been neglected and excluded due to the asymmetrical exercise of power? How could we register the memory of absence in the coordinates of a forward-looking present? In this light I will draw upon archival documentation on the film production and circulation as it is explored and interrupted by another interconnected form of memory surfaced during the fieldwork with non-professional actors and actresses relatives and Italo-Eritrean women. The overlapping of different forms of dislocation, involving bodies and cultural objects, makes *Eva Nera* into an archive of multiple memory movements across spaces and temporalities questioning the uneven and discontinuous history of gaps and silences of unregistered voices.

7a - Transnational, Uchronic, Dystopic, or Intergalactic?

Rethinking National Identity in Italian Science Fiction

Panel submitted by Simone Brioni, Daniele Comberiati, Emiliano Marra, Giulia Iannuzzi

Chair: Jenny Burns

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***Aprire il fuoco* (1969) di Luciano Bianciardi e il romanzo ucronico italiano**

Seguendo un taglio comparatista, il mio intervento inquadra il romanzo *Aprire il fuoco* (1969) di Luciano Bianciardi nel suo contesto storico e letterario. La mia relazione evidenzia l'anomalia e l'originalità del romanzo di Bianciardi, non solo all'interno di una storia singolare come quella della narrazione allostorica italiana del dopoguerra iniziata con *Benito I imperatore* (1950) di Marco Ramperti, ma anche rispetto ai principali esempi inglesi, americani e francesi, siano essi precedenti, coevi o successivi, come Louis Geoffroy, Sarban, Adam Roberts, Philip K. Dick e John Harris. L'intervento vuole inoltre riscoprire quest'opera di Bianciardi in relazione a un gruppo di opere ucroniche pubblicate fra il 1969 e il 1975, che includono *Asse pigliatutto* (1973) di Lucio Ceva e *Contro-passato prossimo* (1975) di Guido Morselli. Se gli ultimi due romanzi presentano alcuni punti in comune nella struttura narrativa, essendo entrambi delle *nexus story*, il romanzo di Bianciardi è forse il più singolare fra i tre, non

trattandosi nemmeno di ucronia, secondo la definizione di Karen Hellekson (2001), quanto piuttosto di un' 'anacronia' (Giuseppe Nava 1992) in cui, incoerentemente, due periodi della storia di Milano (il Risorgimento e il Secondo Dopoguerra) si trovano a convivere sovrapposti l'uno sull'altro. L'abilità di Bianciardi nella scrittura riesce a rendere plausibile questa impossibilità, lasciando sullo sfondo l'intenzione dell'autore di consegnare al testo il suo testamento politico, nel quale accosta il fallimento del Risorgimento a quello della Resistenza, presagendo la stessa sorte per la contestazione del '68, contemporanea alla stesura del romanzo.

Bianciardi, Luciano. *Aprire il fuoco*. Milano: Rizzoli, 1969.

Ceva, Lucio. *Asse pigliatutto. Memorie 1937-1943 del nob. Gen. Triora di Rondissone*. Milano: Mondadori, 1973.

Hellekson, Karen. *The Alternate History: Refiguring Historical Time*. Kent, OH: Kent State University Press, 2001.

Morselli, Guido. *Contro-passato prossimo*. Milano: Adelphi, 1975.

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Race, Gender, and Violence: Racial Identities in Stefano Tamburini's *RanXerox* (1978)

The paper explores how race and gender are represented in the science fiction graphic novel series *RanXerox* by Stefano Tamburini (1978). Tamburini imagines a 'politically incorrect' and violent hero, who lives in a totally disrupted society. Conceived as a bizarre [antihero](#), RanXerox is a mechanical creature made from [Xerox](#) photocopier parts. The character is very critical about capitalism and its racialized hierarchies, and his name shows this criticism. In 1978, the character was named 'Rank Xerox' after the joint venture between the Xerox Corporation of U.S. and the [Rank Organisation](#) of the U.K. Due to a threatened lawsuit by Rank Xerox for using their [trademarked](#) name, Tamburini changed it to 'RanXerox.' Using theories of race in visual culture (Frankeberg 2001; Heffelfinger and Wright 2010), this paper demonstrates that Tamburini's dystopic Rome represents the failure of the attempt to spacialize race and to eliminate racial hybridity. Finally, it is interesting the use of RanXerox by cultural and political movements in 1980s and 1990s: it became the symbol of the As Roma football team neofascist supporters 'Boys', but even the image of the artwork for the Frank Zappa album *The Man from Utopia* (1983).

Frankeberg, Ruth, "The Mirage of the Unmarked Whiteness", in Brander Birgit et al. eds., *The Making and Unmaking of Whiteness*. Durham & London: Duke University Press, 2001. 72-96.

Heffelfinger, Elizabeth, and Laura Wright. *Visual Difference: Postcolonial Studies and Intercultural Cinema*. New York: Peter Lang, 2010.

Iannuzzi Giulia. *Fantascienza italiana. Riviste, autori, dibattiti, dagli anni Cinquanta agli anni Settanta*. Milano: Mimesis, 2014.

Tamburini, Stefano. *RanXerox*. Roma: Primo Carnera, 1978.

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Aliens and Others in Luce D'Eramo's *Partiranno* (1986)

This paper explores how 'aliens' are represented in Luce D'Eramo's *Partiranno* [They Will Leave] (1986), showing that this novel engages with potentially heterotopic discursive practices and creates alternative social realities, which might enable the reader to understand oppression and to envision resistance to the patriarchal and Eurocentric order. Drawing on Donna Haraway's critical reflections on feminism, posthumanism and political consciousness (1991; 1999) as well as on postcolonial (Jessica Langer 2011) and feminist approaches to Science Fiction (Jenny Wolmark 1994), the article demonstrates that the use of a genre that was disregarded in Italy by the dominant Marxist and feminist standpoints allowed D'Eramo to explore new possibilities and limits of the narration of the alterity, reflecting upon the interconnection between race and gender discrimination. D'Eramo purposefully subverts a genre which speaks much about the experience of being alienated, but often contains so little written by alienated people themselves, by referring to her own experience as survivor of a concentration camp and a migrant. In *Partiranno*, the aliens are imaginative figures that allow to represent new social and bodily realities, and above all to imagine possible futures where sexism and racism are no longer present. The representation of the 'other' as able to offer a salvation for terrestrials suggests opening up Italian society towards the 'other', becoming 'other', and learning from the 'other'.

D'Eramo, Luce. *Partiranno*. Milan: Mondadori, 1986.

Haraway, Donna. *How Like a Leaf: An Interview with Thyrza Nichols Goodeve*. New York and London: Routledge, 1999.

Langer, Jessica. *Postcolonialism and Science Fiction*. Basingstoke: Palgrave Macmillan; 2011.

Wolmark, Jenny. *Aliens and Others: Science Fiction, Feminism and Postmodernism*. Iowa City: University of Iowa Press, 1994.

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Estranging America: straniamento cognitivo e immaginazione utopica nelle narrazioni italoamericane del primo Ottocento

Questo paper presenterà riflessioni e risultati di un lavoro di ricerca in corso all'intersezione tra Italian American Studies (Buonomo and Russo; Giunta and McCormick; Krase; Taburri and Gardaphé) e Speculative Fiction Studies.

Ipotesi di ricerca di partenza è che le dinamiche di *displacement* proprie dell'esperienza migratoria abbiano prodotto nei viaggiatori e migranti italiani un senso di *disadjustments* all'origine di negoziazioni identitarie complesse e peculiari riflessioni critiche sulle società di partenza e arrivo. Se in questa direzione hanno già puntato contributi seminali nel campo degli Italian American Studies (si pensi, per fare solo un esempio, al concetto di utopia in Boelhower), resta ancora da esplorare il contributo teorico che può venire, in questo stesso senso, dal campo degli studi sulla letteratura speculativa.

Si farà riferimento in particolare alle direzioni di indagine sull'immaginazione utopica come forma di *social dreaming* e nelle sue interazioni con processi di *identity building* del singolo e a livello sociale (es. Moylan; Moylan and Baccolini), nonché alla nozione di *cognitive estrangement* proposta (Suvin) e rielaborata nell'ambito degli Science Fiction Studies: strumenti critici con un potenziale significativo per favorire una migliore comprensione di come le narrazioni italoamericane delle origini (Durante) hanno immaginato e tematizzato un'idea di *alterità* americana a differenti livelli (dagli Stati Uniti come laboratorio ideale in cui, tra fine Settecento e primo Ottocento, trovavano realizzazione i progetti dell'Illuminismo europeo, al "nuovo continente" come sede di una natura edenica, o bizzarra e meravigliosa, tra le molte declinazioni possibili).

Nella considerazione dello straniamento ingenerato dall'esperienza migratoria si trova la chiave di volta per una lettura *speculativa* delle narrazioni (fanzionali, ma anche memoriali e autobiografiche) prodotte da autori come Antonio Gallega (Goggio; Marraro) e Joseph/Giuseppe Rocchietti (Albright 2000 and 2001; Niro). Rivelatori di queste complesse negoziazioni sono, a livello testuale, le scelte di genere e voce narrante (a rimarcare, con patti narrativi particolarmente forti, la consapevolezza degli autori di trovarsi in una situazione eccezionale, agli albori di una produzione con caratteri inediti), e le spie di auto-consapevolezza linguistica in cui si replica, metatestualmente sulla pagina, un *displacement* di idiomi corrispondente a quello esistenziale e culturale dell'esperienza raccontata o vissuta.

Boelhower, William Q. *Immigrant Autobiography in the United States (Four*

Transnational Italies: Mobility, Subjectivities and Modern Italian Cultures
Conference, The British School at Rome, 26-28 October 2016
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7b - Transatlantic exchanges, Colonial imaginaries

Speakers: Renée M. Laegreid, Martino Marrazzi, Guido Bonsaver, Brian Griffith
Chair: Fred Gardaphé

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Transnational Imaginaries and the Construction of “Buffalo Bill: The Italian Hero of the Prairies.”

In 1939, the Florentine Publishing house, G. Nerbini, introduced the *fumetti* series, “Buffalo Bill: The Italian Hero of the Prairies.” Other than the assertion of Buffalo Bill as Italian, this could be seen as yet another series in Italy featuring the American adventurer. William F. Cody’s first Wild West Show tour through Italy in 1890 sparked a fascination with the frontiersman’s exploits conquering US West and Native Americans. That same year, the first dime novel featuring Buffalo Bill was translated from English into Italian; many more translations followed. In 1904, Emilio Salgari earned the distinction as the first of numerous Italians to create an original story on Cody and the US West for an Italian audience. Through mass marketing technology and the publication of scores of dime novels and *fumetti*, the memory of Buffalo Bill became codified as Italian authors engaged in a form of cultural translation, writing stories they imagined reflected the ‘reality’ presented in Wild West Shows and US dime novels, rather than on actual experience or knowledge of Cody or the West. In doing so, their stories reified themes of imperial conquest: patriotism, self-sacrifice, military adventure, violence and racial bias toward indigenous peoples. The 1939 series appeared during a critical moment of Mussolini’s colonization effort in Africa. My work examines the emergence of “Buffalo Bill: the Italian Hero of the Prairies,” within the context of the Italian state confronting challenges of modernity: demographic shifts—emigration as well as rural to urban—standardizing education, and imperial ambitions. I argue that literacy and emigration worked in tandem to create a sense of Italian identity and patriotism, and the constructing Buffalo Bill as a successful Italian emigrant (similar to Ugo E. Imperatori’s 1937 volume *Italiani Fuori Italia*) illustrates how cultivating his memory and Italian identity served a political agenda.

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«When will I see you again?». *Le Vie di New York* di Martino Iasoni (1935-1956)

“Le Vie di New York”. *Ricordi di Gioventù 1906-1924*, è il titolo di un diario manoscritto (pubblicato solo in misura parziale nel 1990) dell’artista figurativo Martino Iasoni, emigrato a cinque anni a New York da Corchia, in provincia di Parma. Nel 1935-36, tornato in Italia ormai da un decennio e ripresa la vita agricola, Iasoni scrisse in italiano i ricordi della sua esperienza di bimbo emigrato e di giovane apprendista artista nella grande metropoli, iscritto, nel pieno dei *roaring Twenties*, alla celebre Art Students League (dove ebbe compagni come Alexander Calder e Otto Soglow, e come maestri John Sloan e Robert Henri). Allo scritto accompagnò più di sessanta splendide illustrazioni. Riscrisse poi gli stessi ricordi vent’anni dopo a fronte in inglese, uguali e diversi. Per l’intensità del coinvolgimento personale, per la vivacità delle descrizioni della grande metropoli e dei ritratti dei tanti personaggi incontrati, per la sorprendente e rivelatrice veste bilingue, e – non da ultimo – per il dialogo, di forte impatto, che si instaura fra il testo scritto e le numerose illustrazioni, *Le Vie di New York* costituiscono un esempio unico di racconto “visivo” di una vicenda migratoria, espressa, in gran parte, con lo stupore e la curiosità del bambino e dell’adolescente. Il contributo si propone innanzitutto di presentare l’opera (mostrando anche alcune pagine del manoscritto), con una particolare attenzione alle questioni linguistiche e culturali sollevate dalla natura geneticamente “plurale” di un’autobiografia che gioca, con naturalezza ma anche con sforzo, con lingue e codici espressivi diversi, ognuno dei quali, se isolato, mancherebbe di restituire la poliedricità di quella vita e di quella esperienza.

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Ilaria Serra, *The Value of Worthless Lives. Writing Italian American Immigrant Autobiography*, Fordham UP, New York 2007

Prof. Guido Bonsaver (Oxford), Dr. Alessandro Carlucci (Oxford) and Dr. Matthew Reza (Oxford)

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Italy and the USA: Questions of Cultural Influence Across the Atlantic

This paper offers an overview of the results of the first phase of a research project called “Cultures on the Move: Italy and the USA”. Its aim is to study the Italian migration to/ and return from/ the USA as part of the wider issue of cultural change in relation to U.S. and Italian society. We will look at the processes of cultural change (as addressed by geneticist Cavalli Sforza), starting from a selection of case studies focusing on two areas of knowledge, which are not only central to the development of human culture, but are of primary importance in defining the identity of communities: language and narrative (including both literary and cinematic narrative). The speakers will present the project and briefly articulate one or more (depending on time available and perhaps on the overall thematic slant of the conference session) of three case studies devoted to: a) The influence of the English language on Italian, with a special focus on U.S. English; b) The persistence of Italy’s fairy tale tradition amongst U.S. migrant communities; and c) The reciprocal influence of early filmmaking in Italy and in the USA.

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“Propaganda for our Italy”: Ruth Williams Ricci and Fascist Italy’s African Empire, 1935-1941

On a foggy morning in December 1935, Ruth Williams Ricci – a registered nurse from the Upper West Side of Manhattan – boarded a passenger steamboat headed to Naples, Italy. Ricci’s ultimate destination, however, would not be Naples, Rome, or any other city within the Italian peninsula. Instead, Ricci’s travels would take her from New York Harbor to the heart of Mussolini’s Italy, across the Mediterranean Sea, and, finally, to the shores of Italy’s East and North African colonies. Spending the first four months of her extensive journeys serving as a volunteer nurse aboard the S.S. *Gradisca*, one of eight *navi ospedali* run by the Italian Red Cross during the Second Italo-Ethiopian War, Ricci opted to leave the hospital ship in April 1936 and join a group of embedded foreign journalists in a column of troops, led by General Pietro Badoglio, heading towards Addis Ababa. One month later, Ricci was with Badoglio’s troops as they entered the capital city. For her contributions to Fascist Italy’s war efforts in Ethiopia, Ricci was awarded the War Cross for Military Valor; the first American woman – let alone a woman not of Italian extraction – to receive such an honor from Il Duce’s regime. Ricci would spend the following five years travelling between New York, Rome, and Italy’s North and East African colonies, writing, publishing, and, above all, propagandizing for Italian Fascism and Italy’s imperial objectives in its East and North African colonies in the United States. One is hard-pressed, however, in adequately explaining such extraordinary experiences. How are we to make sense of Ricci’s activities in Fascist Italy and its colonial peripheries? How, exactly, does Ricci fit into the larger picture of Italian Fascism? Far from its political center in Rome, Fascism flourished along the global peripheries of the Italian Diaspora. The aim of this presentation, then, will be to interpret Ricci’s experiences within the context of Fascism as a nationalist interwar ideology with significant transnational, and transcultural, dimensions. By doing so, I contend, we will begin expanding our understanding of the notions of *italianità* and include the many non-Italians who, in varying ways, contributed to Fascism’s global spread during the interwar years.

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8a: Weaving spaces of self-narration: Italian Memories in New Zealand and Australia

Speakers: Adalgisa Giorgio, Luci Callipari-Marcuzzo, Maria Pallotta-Chiarolli, Simone Marino

Chair: Loredana Polezzi

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Hybrid identities and the reformulation of Italianness among the Māori-Italians in New Zealand

This paper is based on interviews with 44 Māori-Italians conducted in New Zealand in 2013. Three groups are described: a group who shares an Italian ancestor who reached New Zealand in the 1870s; a group whose grandparent(s) emigrated during the first half of the 20th century; and a group of offspring of Italian tunnellers brought into New Zealand to work on the Tongariro Hydroelectric Scheme (1967-1984).

Identity is one of the most studied constructs in the social sciences. A plethora of theoretical approaches are available including: Bahbha's hybridity in the 'Third Space' (1994a, 1994b), Stryker and Serpe's salience and commitment (1982) and Tajfel and Turner's Social Identity theory (1981, 1982). Houkamau and Sibley (2015) addressed the complexity of contemporary Māori identity with a multidimensional model which acknowledges multiple ethnic affiliations. A common thread throughout these approaches is the assumption that identity is socially constructed in response to social, historical, economic and political pressures and contexts.

From this position we consider how our interviewees enunciate identities that assert Italianness and reclaim Māoriness. In particular we consider the advantages and disadvantages of constructing mixed identities in the face of social stigma. Our working hypothesis is that interviewees draw from cultural and ideological resources to construct unique hybrid identities that transcend negative stereotypes of Māoridom, while providing psychological, social, and practical survival skills in a culture which is still 'hostile' to Māori.

Our departure points are: positive Māori-Italian relations; Māori-Italian cultural commonalities, especially the centrality of the family; some shared past experience of resisting notions of inferiority to dominant Pākehā/colonial culture; a statistic from the 2006 census showing that a higher proportion of Italians than of any other ethnic group identified their second ethnicity as Māori.

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Lost in Space and Time: translating the influence of the Calabrian diaspora on North-West Victoria, Australia

Families dispersed for social or political reasons to different parts of the globe were like satellites or capsules of culture, who then became the main custodians of a cultural preservation, where time more or less stood still. A cohort of migrants from towns within the Comune of Careri in Reggio Calabria, left during the post-war mass migration of the 1950s and made new lives for themselves and their families in the area surrounding Mildura in North-West Victoria, Australia (collectively known as Sunraysia). Like other recently arrived migrants, they immersed themselves in the familiar and clung to their traditions by keeping a microcosm of their culture and cultural practices alive. These settlers contributed to the development of the agricultural fabric of the local area, bringing with them skills and knowledge acquired in their homeland.

Utilising the modes of Narrative Enquiry, Autoethnography and Grounded theories, my practice-led research also explores the ideas of [Postmemory](#)⁴ and cultural (be)longing⁵ through the use of video, performance, enactment, relational art and installation. Dressed in the traditional manner of the "anziani": headscarf and dark coloured clothing, my pilgrimage to the Sanctuary of Our Lady of Polsi, enacted a transmitted memory passed on to me by my grandparents and father Antonio (all now deceased).

The presentation will develop through a visual, multimedia and performative essay, and include footage from my recent travel research to the province of Reggio Calabria, where I often felt as though I was lost in space and time; caught between two worlds: the old and the new; two cultures: Australian and Calabrian, and three languages: English, Italian and dialect.

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Tapestry Weaver, Tour Guide and Travel Agent:

the 'Italian woman-writer' reformulating 'Italianness' in Australia

A tapestry is a fabric in which multicoloured threads are interwoven. I use the tapestry as a motif or metaphor to describe the bordering and interweaving of my multiple lifeworlds as an Italian-Australian woman, academic, writer, and social activist. Within and between each of those worlds are points of contention and confluence, questions and emotions, memories and trajectories that call for representation, particularly in relation to sexual diversity and gender diversity. This multiplicity of identities, belongings and marginalisations often remains silenced or denied beneath the surface of the national agenda of

⁴ Hirsch, M. <http://www.postmemory.net/>

⁵ Refers to the dual ideas of belonging and longing.

“multiculturalism” and its regimes of heteronormative and gendernormative ethnic citizenship.

This paper will explore how my writing grapples with the tangles and knots while simultaneously celebrating the emerging design of these multicoloured and multilayered tapestry threads (Pallotta-Chiarolli, 1991; 2008). When I was five, I was placed in a monocultural Australian working class urban school and drowned/cleansed in English. Much later, I was told in order to have some measure of credibility in academia, (my so-called “wog-chick look” was already problematic), I would have to learn academic-speak. I now bridge and border the three- dialect Italian, working class Itallengish, academic-speak-sometimes comfortably, but they each only convey a part of the multiple. As a weaver-researcher-writer, my challenge is to interweave the words, the ways of communicating, and their worlds. This awareness of context and specificity then becomes a tool to explore and challenge the hierarchies and presumptions of the wider transnational world.

This paper will also use the metaphors of “the writer as tour guide and travel agent” when walking the multiple-within. I become a “tour guide”, taking readers on a journey into the world of metissage where many boundaries, assumptions and stereotypes are problematised, negotiated and traversed. For example, the family oral history I grew up with and my own life’s experiences often don’t match the stereotypes and assumptions of “Italianness” as manifested in an “Italian family” or an “Italian woman”. Indeed, a publisher rejected the manuscript of “*Tapestry*” (Pallotta-Chiarolli, 1999) because my family did not sound like a “real” Italian family. How could an Italian family NOT be homophobic? And why wasn’t their more intergenerational conflict between my parents and myself? Also, the fathers in my manuscript didn’t sound “convincing”: why didn’t I write more about an Italian father’s violence? So in order to publish an autoethnography about a “real” Italian family in Australia, I would have had to reformulate or fictionalize the story of my real Italian family to conform to an Anglocentric definition of a “real” Italian family.

The third metaphor this paper will explore is how we can all be “travel agents” for other culturally and sexually diverse transnationals, negotiating potentially homogenising and conflicting categories such as gender, sexuality, ethnicity, Indigeneity, class and ability. How do we make available narrative journeys which challenge and critique socially ascribed categories and labels of feminist and queer “Italianness”?

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Emotions, Memory And Practice Within The Field Of Italian-Australian Grandparents: Fieldnotes On The Relevance Of The Nonni In Constructing A Sense Of Italian-Ness

The study reflects on fieldnotes undertaken as part of a long-term study on the construction and transmission of ethnic identity among families originating from Calabria, Italy, and residing in Adelaide, South Australia. It seeks specifically to shed light on the “domestic space” of Italian-Australian grandparents’ homes, where the “sense of place” and belonging appear to be embodied through the sharing of cultural practices and the development of strong emotional attachments. It appears that the *nonni*⁶’s place is a field generator ethnic identity for younger (mainly third generation) family members. In such *locus* an idealisation of Italian-ness appears to take place. The phenomenological combination of cultural practices and emotions experienced at the grandparents’ homes appear to be marked, embodied, and adapted into a subjective interpretation of ethnic identity by the younger family members. Furthermore, it appears that the grandparents’ personal belongings (photographs, mementoes, *objects d’art*, musical instruments) play a complementary role in nurturing the grandchildren’s sense of Italian-ness. Such mementoes can be seen to authenticate the grandparent’s Italian-ness through their symbolic and cultural capital.

8b - Chi vuol fare l'italiano? Ibridazioni dell'identità nazionale nel cinema e nella televisione del boom economico

Panel submitted by Valerio Coladonato, Damiano Garofalo, Andrea Minuz, Linde Luijnenburg, Vanessa Roghi
Chair: Aine O’Healy

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⁶ Grandparents.

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“Ritals” e star

L'immigrazione italiana in Francia e la ricezione del divismo negli anni '60

Il paper intende ricostruire il modo in cui spettatori e spettatrici della comunità italiana in Francia hanno recepito alcune figure chiave del divismo cinematografico negli anni '60. Gli studi sull'audience hanno messo in luce il ruolo svolto dal cinema nella (ri)definizione delle identità nazionali presso le comunità migranti - sia per il carattere transnazionale del medium, sia perché l'esperienza collettiva della sala facilita il ricomporsi del legame sociale nel nuovo contesto. Le ricerche di Jean-Marc Leveratto sul pubblico italiano nella regione della Lorena, ad esempio, mostrano la crisi dei vincoli affettivi e dei paradigmi identitari nel contesto migratorio: il cinema propone allora un tipo di piacere e una serie di conoscenze pragmatiche che facilitano l'adattamento alla nuova società. Le strategie possibili vanno dall'autoderisione come risposta alla discriminazione percepita nei confronti dei 'ritals' (epiteto attribuito agli immigrati gli italiani in Francia), alla maturazione di un senso d'appartenenza nazionale non necessariamente presente prima della partenza. L'ipotesi che vogliamo esplorare - combinando interviste al pubblico dell'epoca e l'analisi dei discorsi prodotti dalle riviste della comunità italo-francese - è che in questi processi le figure delle star siano un punto d'accesso privilegiato. Condensando diversi modi d'intendere la sessualità, la modernità, i valori sociali e le concezioni di bellezza, i divi e le dive del cinema hanno potuto offrire un supporto privilegiato per le negoziazioni dell'identità individuale e collettiva.

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"Italians prefer blondes"
**Modelli di femminilità nordeuropea nell'immaginario italiano degli anni
Sessanta: cinema, televisione, discorsi sociali**

Il paper tratterà l'evoluzione storica del modello culturale della bellezza femminile nordeuropea nell'Italia degli anni sessanta. Attraverso una serie di stilemi estetici, narrativi e culturali, infatti, è proprio in questo decennio che nel cinema, la televisione e i rotocalchi si afferma un immaginario delle donne nordeuropee (svedesi o tedesche, ma per lo più bionde, magre, emancipate) essenzialmente fondato su un'idea di modernità e una spregiudicatezza sessuale che si contrappone apertamente alla femminilità tradizionale italiana (sul paradigma già definito dagli studi di Stephen Gundle e Richard Dyer). Questa dialettica transnazionale sarà messa in luce attraverso un'analisi dei film e dei programmi televisivi che sviluppano tale modello di "biondezza" in una dinamica di alterità con il costume italiano, proponendo sia un modello di emancipazione femminile "europeo" sia un oggetto del desiderio che alimenta lo stereotipo del gallismo. L'analisi più propriamente testuale sarà accompagnata da uno studio della ricezione critica e popolare di questo modello, fondato essenzialmente su due casi di studio: le gemelle Kessler per il medium televisivo e Anita Ekberg per quello cinematografico. L'obiettivo è verificare le modalità attraverso cui questo modello si sviluppa dentro contaminazioni, discorsi e paradigmi della società italiana degli anni Sessanta

- Lucia Cardone, Cristina Jandelli e Chiara Tognolotti (a cura di) *Storie in divenire. Le donne nel cinema italiano* (Aronica, 2015)
- Richard Dyer, *Stars* (BFI, 1998)
- Stephen Gundle, *Bellissima: Feminine Beauty and the Idea of Italy* (Yale U.P., 2007)
- Cristina Jandelli, *Breve storia del divismo cinematografico* (Marsilio, 2007)
- Mariella Milan, *Milioni a colori. Rotocalchi e arti visive in Italia* (Quodilbet, 2015)

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Black and White in *Il moralista* and *Oggi, domani, dopodomani*

Thinking Through National Boundaries, Genre-Restrictions, and Media

The notion of 'human races' has been proven to be a social construct (the Black<—>White dichotomy does not exist) and yet the tendency to sharply, instead of organically, divide in terms of genre, time frame, cultural groups, etc, still prevails, even in scholarly texts. Deconstructions of Black <—> White thinking will form the basis of this paper. Black <—> White thinking in terms of national identity (Italianness<—>Otherness, is White <—> Black?, cfr. Giuliani&Lombardi-Diop 2013, Ben-Ghiat 2015, Giuliani 2015), in terms of cinematographic genre ("auteur"<—>"genre" cfr. O'Leary, Uva, Fisher, Antonello 2013), in terms of time frame (Italy before the 1980s<—>Italy after the 1980s, cfr. Russo Bullaro 2010), and in terms of media (literature<—>film).

In my dissertation, I intend to point out to a critique on the neglect of the Italian colonial trauma and its consequences such as racism, Orientalism and stereotyping, in Italian comedy films of the 1950s and the 1960s - long before the myth of the *italiani brava gente* was commonly used to refer to the symptom of neglecting the colonial trauma. In this paper, I will illustrate the deconstructions of Black<—>White thinking by analyzing two films that are part of the corpus analyzed in my dissertation: *Il moralista* (Giorgio Bianchi, 1952) and *Oggi, domani, dopodomani* (De Filippo, Ferreri, Salce, 1965). Both films introduce characters that are physically distinguishable from characters that are presented as 'the typical Italian', through skin tone, clothing and/or behavior. However, in contrast to the characters portraying the 'typical Italian', these 'Black Others' represent approachable characters, since they are not portrayed in a grotesque manner. This invites the viewer to reconsider traditional narratives of (Italian) Self<—>Other and White<—>Black, and therefore subtly criticizes the binary thinking stemming from the imperial narrative.

Gaia Giuliani and Cristina Lombardi-Diop, *Bianco e nero. Storia dell'identità razziale degli italiani*, Milan, Mondadori, 2013

Grace Russo Bullaro, *From Terrone to Extracomunitario. New Manifestations of Racism in Contemporary Italian Cinema*, Leicester, Troubador, 2010

Gaia Giuliani (ed.), *Il colore della nazione*, Le Monnier Università, Milano, 2015

Ruth Ben-Ghiat, *Italian Fascism's Empire Cinema*, Bloomington, Indiana University Press, 2015

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La (mancata) storia della Tv a colori in Italia. Una prospettiva culturale

Il 1 febbraio del 1977 la Rai avvia ufficialmente le trasmissioni televisive a colori. In realtà sono quasi trent'anni che la tecnologia ha messo a disposizione del mercato un modello televisivo a colori: è infatti il 1950 quando alla XXVIII mostra Nazionale della Radio l'azienda inglese Pye di Cambridge espone il nuovo rivoluzionario piccolo schermo. Ma è troppo presto, la Tv in Italia infatti non c'è ancora e per lunghissimi anni essendo considerata il più importante elettrodomestico nazionalpopolare dovrà avere costi calmierati. Eppure la Francia e la Germania, paesi non troppo distanti dall'Italia per quanto riguarda la crescita economica e la storia culturale arrivano al colore nel 1967, dieci anni prima.

In realtà anche la Tv pubblica inizia a produrre programmi a colori fin dai tardi anni Sessanta, ma, per legge lì manderà in onda in bianco e nero ancora a lungo. Questa storia è sempre stata affrontata da un punto di vista tecnologico, in questo paper invece vorrei ricostruire la storia del (mancato) colore nella Tv italiana in una prospettiva culturale che mette in campo uno sguardo transnazionale sulle trasformazioni dell'Occidente negli anni del boom economico e della crisi.

- Aldo Grasso, *Storie e culture della televisione italiana* (Mondadori, 2013)

- F. Colombo- R. Eugeni, *Storia della comunicazione e dello spettacolo in Italia* (Vita e Pensiero, 2015)

9a: New Italian Mobilities and Epistemologies of Subjecthood

Speakers: Goffredo Polizzi – Chiara Giuliani – Caterina Romeo

Chair: Donna Gabaccia

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Italiani made in China: notions of 'Italianness' in second generation Chinese-Italians.

In June 2015, the Italian TV channel Real Time launched a new program entitled Italiani made in China. This reality show follows the one-month journey to China of six young Chinese-Italians 'per scoprire le loro origini'. The protagonists, either born in Italy or arrived to

the peninsula at a very young age, meet their relatives and challenge their knowledge of Mandarin and of Chinese culture. More importantly, as the voice-over often reminds the viewers, they will discover 'to which degree they are Italian', a definition process often based on the affirmation of their differences with the 'Cinesi veri'. The protagonists' journey through their families' past and their childhood memories is seen, however, as an opportunity to define what is Italian and what is Chinese, instead of exploring the different nuances of their transcultural identity.

By analysing the way this experience is narrated to an Italian audience, the reception of the show and the selection of cast and format, this paper aims to investigate the extent to which Italiani made in China contributes to the wider discourse on the presence of the Chinese community in Italy. I will pay particular attention to issues of belonging and exclusion, including in the analysis a wide range of primary sources (short stories, TV shows and social networks' accounts). In particular, by using this TV show as a paradigmatic example, the paper will examine how notions of 'Italianness' are used to understand and sometimes justify the complex relationship between Italians and Italy's resident Chinese community in which the youngest generations of Chinese-Italians play a pivotal role.

- Baldassar, Loretta, Narelle McAuliffe, Massimo Bressan, eds., *Chinese Migration to Europe: The Case of Prato and Italy* (Basingstoke: Palgrave Macmillan, 2015) - *Italiani made in China* (Italia: Real Time, 2015)
- Provincia di Prato and Monash University, eds., *Seconda Generazione*, vols. I--II (Prato: Piano B edizioni, 2013)

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Transnational Epistemologies of the South in Contemporary (Italian) Literature

In my paper I will discuss how recent theoretical attempts at thinking the Italian south anew (Cassano, Dainotto) are very resonant with insights coming from theorists who have taken their cue from the perspective of "other souths" and who are working in a decolonial framework (Mignolo, Boaventura Santos). Elaborating on these theorists' work, especially on the idea of "south-to-south

networks”, I will discuss two novels which explore the fraught relations between the Italian South and the history and cultures of “other souths”: Giulio Angioni's *Una ignota compagnia* (1992) and Ornella Vorpsi's *Il paese dove non si muore mai* (2005).

Is there a transnational and transcultural dimension of the southern question today which contemporary novels explore? Can we say that the subjectivity emerging today in the Italian South, as described by contemporary novels, is a transnational and transcultural one? How are southerners and migrants re-imagining their own “italianness” or sense of belonging starting from their different experiences of marginality, particular cultural, social and linguistic perspectives, and different itineraries of transnational migration? Are they going beyond the notion of a “common marginality” which, if taken for granted, actually hinders cultural transfer occluding the space for translation and exchange?

My analysis of the novels will lead me to argue that some recent texts emerging from or representing the Italian south can be seen as forms of “double translation” (Mignolo and Schiwy 2003), which is, forms of translanguaging in which features of subaltern epistemologies are conveyed through the use of a dominant language, in ways that end up complicating the dominant epistemology regarding the Nation, ideas of the south and of the north, and cultural and linguistic belonging.

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New Mobilities, New Subalternities

Donna Gabaccia has notably argued that Italy's diasporas cannot be analyzed as a series of fragmented events, but must be studied as a continuum that ties together both intranational and international migrations. Cristina Lombardi-

Diop and Caterina Romeo have recently included Italian colonialism and contemporary immigration in this continuum in order to define the Italian postcolonial condition, challenging the idea of a homogeneous Italian identity. The shaping of national identity for Italians, they argue, was a deeply transnational process. Whereas Italy, in the past twenty-five years, has been a destination country for transnational mass immigration, very recently migrations trends have changed substantially and Italy has become, once again, an “emigrant nation.” Involving immigrants who had originally settled in Italy and are now relocating to other European countries, the ‘new mobilities’ (*nuove mobilità*) present different characteristics with respect to older patterns of emigration.

In this paper, I concentrate on these “new mobilities” and analyze what kinds of Italianness they project beyond Italian national borders at the contemporary moment. I connect new emigrations to past emigrations and to contemporary postcolonial immigration in order to examine how these transnational movements reposition Italian cultural identity, exploring how the notion of double subalternity deployed by Robert Viscusi for Italian emigrants in the United States can still be useful to analyze contemporary emigrations. My analysis will draw on personal narratives published in blogs and collections and documentary movies authored by new Italian emigrants.

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Lombardi-Diop, Cristina, and Caterina Romeo, *Postcolonial Italy: Challenging National Homogeneity*, New York: Palgrave Macmillan, 2012.

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Tirabassi, Maddalena, and Alvise del Pra', *La meglio Italia. Le mobilità italiane del XXI secolo*, Turin: Centro Altretalia, 2014, pp 3-5.

9b: Cinema, Languages representations of migrants

Speakers: Aine O'Healy, Cosetta Gaudenzi, Mattia Lento

Chair: Derek Duncan

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Racialized Mobility and Urban Space in the Films of Claudio Giovannesi

This paper will explore the differential mobilities available to denizen and citizen, to the interloper and the legitimized citizen, in Italy's contemporary postcolonial cityscape, and will assess the bodily and spatial problematics that accrue to this process. Entering into dialogue with Claudio Giovannesi's *Ali ha gli occhi azzurri* (2012)--a film whose title echoes a prophetic line by Pasolini--and with a segment from Giovannesi's earlier *Fratelli d'Italia* (2009), it also addresses the rage of the so-called other, whose desire to 'pass' alternates with the affirmation of self-declared difference, in the face of multiple affronts and exclusions. Since Islam has emerged as a racial signifier in contemporary postcolonial Europe, formed in the mold of earlier racist discourses including anti-semitism, my paper asks: what symbolic position does the North African migrant occupy in the contemporary cityscape and in its cinematic representation, given his proximate resemblance to the Italian? The visual clues used to distinguish Arab migrants and exclude them from the national body cannot simply be reduced to the epidermal, but encompass a spectrum of other elements, including cultural practices, markers of social class, and spatial allocation. The Italy that Italian citizens and racialized Arab migrants share is thus mapped out according to what Jacques Rancière calls the "distribution of the sensible," a nexus of sharing modalities organizing what is seen and unseen, legitimized or dismissed--in other words the parceling out of the visible and the invisible in ways that can support the perpetuation of exclusionary discourse. Analysing the audiovisual reconstruction of this process in Giovannesi's work, I draw on Anca Parvulescu's adaptation of Clare-Jean Kim's concept of racial triangulation to the postcolonial European context, and explore to what extent this filmmaker invites a disruption of racializing discourses by making visible the contingency of identity formations and exclusionary categorizations.

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Giuliani, Gaia and Cristina Lombardi Diop. *Bianco e nero: storia dell'identità razziale degli italiani*, Milan: LeMonnier 2014.

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Diasporic Cinema and the Construction of the Italian Identity in Switzerland

Italians are a folk of *poeti, santi, navigatori* and ... migrants, and Switzerland has been one of the favourite places of immigration. From the end of the Nineteen Century onwards, millions of *Tschinggen* (Bilenko – Lento 2014) have moved to the small country in the heart of Europe, with the result that the Swiss 20th century was labelled as the "century of Italian people" (Halter (eds.) 2003). Italian language and culture are of central importance in Switzerland, both because of the substantial immigration from Italy and because of the presence of an autochthonous Italian speaking minority. Cinema has played an important role in the definition, negotiation or reformulation of the Italian identity in the country, and the Italian migration has become a topic of many Swiss films (Lento 2011). Italian migrants themselves have made use of cinema to assert their own identity or even counteract the exclusion, alienations and injustice caused by strict laws or by the xenophobic attitude of the receiving society. My paper analyses the cinema of the Italian migration in Switzerland and its «accented» (Naficy 2001) qualities in three moments of its history. In particular, it focuses on some filmic roles played by Ettore Cella in the 1940s and 1950s, both as Swiss Italian (or *ticinese*) and Italian migrant. This paper outlines also the filmic activity of Italian directors during the 1960s and 1970s and, to conclude, it examines attentively the importance of cinema for the second and third generations of Italians.

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TRANSNATIONAL ITALIES: PLURILINGUALISM IN THE CINEMA OF ANDREA SEGRE AND GUIDO LOMBARDI

Both Segre's *Io sono Li* and Lombardi's *Là-bas: educazione criminale*, released in 2011, are instances of a new turn in Italian cinema where directors are making immigrants more visible within contemporary Italian culture, aiming at promoting more knowledge of the Other and encouraging cultural exchange. In this paper, I show that Segre's and Lombardi's movies enhance the visibility of the foreigner especially by relying on a conspicuous representation of immigrants' language. *Io sono Li*, which features as protagonist a Chinese immigrant named Shun Li, employs Mandarin Chinese for almost a third of the film; while *Là-bas: educazione criminale* is shot almost entirely in languages other than Italian, mostly French, with some English, Neapolitan, and a few Italian sentences, particularly in the film's closing.

The linguistic choices of Segre and Lombardi are significant if placed against past Italian cinematic practices, where it has been a common habit, for various practical and ideological reasons, either to dub the foreigner, or effectively to silence him/her by providing no Italian subtitles for his/her language, or simply to represent him/her through a few foreign expressions or through an accented Italian. In her essay «Can the Subaltern Speak?», a founding text of postcolonial studies, Spivak (1988) maintained that, by relying on a Western perspective and voice, critics like Foucault, Deleuze, and Derrida have addressed the subaltern wrongly. Likewise, there is an extent to which the dubbing, silencing, and partial linguistic portrayal of the Other in past Italian

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cinema may be considered as domesticating acts which have erased in a more or less subtle way his/her subjectivity and contributed to a continual stereotyped representation. Taking a new turn, Segre's and Lombardi's linguistic choices show not only a desire to destabilize the Italo-centric perspective of their native audience, depicting immigrants as more complete and realistic subjects, but also to recognize the birth of a new transnational Italy, opening at the same time their works to a global market where Chinese, French, and English are languages which might contribute to greater international recognition.

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