

Film Di Guerra Italiano

Angela Bianca Saponari, Federico Zecca

Italian Fascism's Empire Cinema Ruth Ben-Ghiat, 2015-02-11 Ruth Ben-Ghiat provides the first in-depth study of feature and documentary films produced under the auspices of Mussolini's government that took as their subjects or settings Italy's African and Balkan colonies. These empire films were Italy's entry into an international market for the exotic. The films engaged its most experienced and cosmopolitan directors (Augusto Genina, Mario Camerini) as well as new filmmakers (Roberto Rossellini) who would make their marks in the postwar years. Ben-Ghiat sees these films as part of the aesthetic development that would lead to neo-realism. Shot in Libya, Somalia, and Ethiopia, these movies reinforced Fascist racial and labor policies and were largely forgotten after the war. Ben-Ghiat restores them to Italian and international film history in this gripping account of empire, war, and the cinema of dictatorship.

Italian Made Simple Cristina Mazzone, 2013-01-23 Whether you are planning a romantic Italian getaway, packing a knapsack for your junior year abroad, or just want to engage your Italian business associate in everyday conversation, Italian Made Simple is the perfect book for any self-learner. Void of all the non-essentials and refreshingly easy to understand, Italian Made Simple includes: * basics of grammar * vocabulary building exercises * pronunciation aids * common expressions * word puzzles and language games * contemporary reading selections * Italian culture and history * economic information * Italian-English and English-Italian dictionaries Complete with drills, exercises, and answer keys for ample practice opportunities, Italian Made Simple will soon have you speaking Italian like a native.

Fascism in Italian Cinema since 1945 G. Lichtner, 2013-05-29 From neorealism's resolve to Berlusconi revisionist melodramas, this book examines cinema's role in constructing memories of Fascist Italy. Italian cinema has both reflected and shaped popular perceptions of Fascism, reinforcing or challenging stereotypes, remembering selectively and silently forgetting the most shameful pages of Italy's history.

Historical Dictionary of Italian Cinema Gino Moliterno, 2020-12-08 Italian cinema is now regarded as one of the great cinemas of the world. Historically, however, its fortunes have varied. Following a brief moment of glory in the early silent era, Italian cinema appeared to descend almost into irrelevance in the early 1920s. A strong revival of the industry which gathered pace during the 1930s was abruptly truncated by the advent of World War II. The end of the war, however, initiated a renewal as films such as *Roma città aperta* (Rome Open City), *Sciuscià* (Shoeshine, 1946), and *Ladri di biciclette* (Bicycle

Thieves, 1948), flagbearers of what soon came to be known as Neorealism, attracted unprecedented international acclaim and a reputation that only continued to grow in the following years as Italian films were feted worldwide. Ironically, they were celebrated nowhere more than in the United States, where Italian films consistently garnered the lion's share of the Oscars, with Lina Wertmüller becoming the first woman to ever be nominated for the Best Director award. This second edition of *Historical Dictionary of Italian Cinema* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on major movements, directors, actors, actresses, film genres, producers, industry organizations and key films. This book is an excellent resource for students, researchers, and anyone wanting to know more about Italian Cinema.

The A to Z of Italian Cinema Gino Moliterno, 2009-10-12 The Italian cinema is regarded as one of the great pillars of world cinema. Films like *Ladri di biciclette* (1948), *La dolce vita* (1960), and *Nuovo cinema Paradiso* (1988) attracted unprecedented international acclaim and a reputation, which only continue to grow. Italian cinema has produced such acting legends as Sophia Loren and Roberto Benigni, as well as world-renowned filmmakers like Federico Fellini, Sergio Leone, Mario Bava, Dario Argento, and Lina Wertmüller, the first woman to ever be nominated for the Best Director award. *The A to Z of Italian Cinema* provides a better understanding of the role Italian cinema has played in film history through a chronology, an introductory essay, a bibliography, appendixes, black-&-white photos, and hundreds of cross-referenced dictionary entries on actors, actresses, movies, producers, organizations, awards, film credits, and terminology.

L'Italia allo specchio. L'Europeo di Arrigo Benedetti (1945-1954) Elena Gelsomini, 2011-05-10 T00:00:00+02:00 1615.54

Il cinema neorealista italiano Gian Piero Brunetta, 2015-05-01 T00:00:00+02:00 «Il cinema italiano rinasce come campo di contraddizioni aperte, per qualche tempo assai produttive. Rinasce come autentico atto di fiducia in un enorme patrimonio intellettuale da scoprire e valorizzare. Rinasce perché l'attesa del momento in cui l'occhio della macchina da presa possa tornare a vedere tutto e a poter esplorare senza limitazioni il visibile si è consumata negli anni di guerra. I registi, per la prima volta nella loro storia, sono liberi di vedere e di guardare l'Italia e gli italiani non come mondi possibili, ma come dimensioni tutte da scoprire e osservare come un territorio vergine. Rinasce - diciamo pure - come frutto di un capitalismo privo di capitali, ma non privo di idee e a suo modo coraggioso e pieno di iniziative, che riesce a sopravvivere e a vivere delle briciole del mercato. Rinasce, infine, perché intende, almeno nelle ipotesi iniziali, coinvolgere il pubblico nell'operazione creativa e promuovendolo a soggetto creatore di storie e racconti.» Gian Piero Brunetta indaga l'età dell'oro del cinema italiano nel dopoguerra, dalle vicende della produzione a quelle della censura e della critica, dai rapporti con la politica e l'America alle nuove poetiche del made in Italy che trasformeranno il cinema mondiale.

Italian Cinema William Hope, 2005 This book explores the evolution of Italian cinema over the last twenty years, with

particular reference to modern masterpieces such as Tornatore's Oscar-winning *Nuovo cinema paradiso*. The volume focuses on the work of some of the most prominent directors of recent times, combining an auteurist perspective with an incisive overview of the most important thematic and stylistic developments in modern Italian film-making. --book cover.

Oltre l'inetto Angela Bianca Saponari, Federico Zecca, 2021-09-02T00:00:00+02:00 Questo volume raccoglie una serie di contributi che indagano la rappresentazione della mascolinità nel cinema italiano, con l'ambizione di entrare in dialogo con un dibattito che si è fatto negli ultimi vent'anni sempre più ricco, sia in Italia che all'estero. Dalla commedia all'italiana allo zombie movie, da Pietro Germi a Bernardo Bertolucci, da Raf Vallone ad Alessandro Borghi, *Oltre l'inetto*. Rappresentazioni plurali della mascolinità nel cinema italiano esplora un'ampia varietà di temi e figure, attraverso differenti prospettive di ricerca che concepiscono l'identità maschile come un costrutto complesso, poliedrico e molteplice. Il volume contiene saggi di: Samuel Antichi, Sandro Bellassai, Enrico Biasin, Claudio Bioni, Francesca Cantore, Mauro Giori, Gabriele Landrini, Fabien Landron, Mirko Lino, Giacomo Manzoli, Nicoletta Marini-Maio, Sara Martin, Dalila Missero, Meris Nicoletto, Catherine O'Rawe, Gabriele Rigola, Sergio Rigoletto, Angela Bianca Saponari, Alberto Scandola, Christian Uva, Federico Zecca.

Italy and the Cultural Politics of World War I Graziella Parati, 2016-09-14 *Italy and the Cultural Politics of World War I* dialogues with the variety of texts recently published to commemorate the Great War. It explores Italian socialist pacifism, the role of women during the conflict and a dominant cultural movement, Futurism, whose leader, Filippo Tommaso Marinetti, glorified war and enlisted in the fight. Other soldiers created documents about the war that differ from the heroic and virile endeavor that Marinetti placed at the center of his works on war. *Italy and the Cultural Politics of World War I* pays attention to the representations of the soldiers through an analysis of their letters, dominated by descriptions of the terrible hunger they suffered. In contrast, popular film absorbed the cultural lessons in Marinetti's writings and represented soldiers as modernist heroes in comedies and dramas. However, film did not shy away from representing cowards who could only be buffoons and fools in propaganda films. In another medium, the concern was to publish texts that would serve the fighting soldier and inform readers about ideological and historical motivations for the conflict. The publishing industry supported national propaganda efforts. Only socialism could endanger anti-war publication, but after its initial opposition to the conflict, socialists occupied a neutral position. Italian socialism still remained the only European socialist party that did not renege its pacifism in order to embrace nationalism and the war, but it was also not in favor of actions that would sabotage in the Italian war industry. Italian socialism is only one feature of Italian culture that was dramatically changed during the war. WWI impacted every aspect of Italian and of European cultures. For instance, as an essay in *Italy and the Cultural Politics of World War I* explores, the war industry needed workers. The solution was to bring Chinese men from France to contribute in the war effort. After the war, they moved to other countries and in Milan, Italy, they founded one of the oldest Chinatowns in

Europe, dramatically changing the human landscape of Italy as they later moved to other Italian cities. Italy and the Cultural Politics of World War I supplies essential research articles to the construction of an inclusive portrayal of WWI and Italian culture by deepening our understanding of the transformative role it played in 20th century Italy and Europe.

Fascism's European Empire Davide Rodogno, 2006-08-03 This 2006 book is a controversial reappraisal of the Italian occupation of the Mediterranean during the Second World War, which Davide Rodogno examines within the framework of fascist imperial ambitions. He focuses on the European territories annexed and occupied by Italy between 1940 and 1943: metropolitan France, Corsica, Slovenia, Croatia, Dalmatia, Montenegro, Albania, Kosovo, Western Macedonia, and mainland and insular Greece. He explores Italy's plans for Mediterranean expansion, its relationship with Germany, economic exploitation, the forced 'Italianisation' of the annexed territories, collaboration, repression, and Italian policies towards refugees and Jews. He also compares Fascist Italy and Nazi Germany through their dreams of imperial conquest, the role of racism and anti-Semitism, and the 'fascistization' of the Italian Army. Based on previously unpublished sources, this is a groundbreaking contribution to genocide, resistance, war crimes and occupation studies as well as to the history of the Second World War more generally.

Dizionario del cinema italiano: Dal 1945 al 1959 Roberto Chiti, Roberto Poppi, Enrico Lancia, 1991

Il cinema italiano di regime Gian Piero Brunetta, 2014-05-01 T00:00:00+02:00 All'inizio degli anni Trenta molti fattori consentono in Italia la rinascita di una cinematografia giunta a toccare quota zero: una legge che incoraggia la ripresa della produzione senza troppo ostacolare la marcia trionfale in atto delle Majors americane, l'avvento del sonoro e un vero e proprio ricambio generazionale, che vede entrare in scena un gruppo di giovani guidati da Alessandro Blasetti e ispirati dalle teorie e pratiche del cinema sovietico. Dai primi anni Trenta alla caduta del regime la parola d'ordine, comune a tutte le voci - fasciste e antifasciste - del cinema italiano è aprire gli occhi sul Paese, fino a quel momento assente dal grande schermo. La fame di realtà unisce e accomuna una serie di film che, da *Gli uomini che mascalzoni!* di Camerini, attraversano l'intero periodo fino ad approdare a *Ossessione* di Visconti, il momento più alto nella realizzazione di un nuovo modo di fare cinema. Con l'entrata in guerra le pellicole non celebrano tanto l'eroismo o lo spirito guerresco, quanto piuttosto tradiscono il senso dell'assedio, la caduta delle speranze, il desiderio di pace e l'attesa della fine del conflitto. I venti mesi di Salò suggellano il periodo con l'afasia e il silenzio di una produzione pressoché inesistente.

Le ceneri del passato Giuseppe Ghigi, 2014-05-14 T00:00:00+02:00 In cent'anni sono stati prodotti un migliaio di film sulla Prima guerra mondiale che hanno contribuito a costruire il visibile dell'immane tragedia. Pur in diverse modalità e funzioni, il cinema ha determinato figure stabili, simbologie, cliché, diventati nel tempo parte dell'immaginario bellico. Il volume li ripercorre mettendoli in relazione all'arte, alla letteratura, alle storiografie, ai sistemi politici, culturali, e ai valori del tempo in cui sono stati creati, perché ogni film è figlio di una memoria, contribuisce a crearla, ed è la "cenere" del presente e del

passato.

L'italiano al cinema, l'italiano nel cinema Giuseppe Patota, Fabio Rossi, 2017-10-16 La storia della lingua italiana del Novecento è legata a quella del cinema a doppio nodo. Lo schermo, da un lato, inscena il parlato multiforme degli italiani; dall'altro, ne condiziona gli usi e contribuisce a costruirne le identità. Le tendenze realistiche della nostra cinematografia convivono da sempre con quelle espressionistiche e con quelle normalizzanti. Scritto e parlato si intrecciano nel film, dalla sceneggiatura al doppiaggio. I dieci capitoli del volume approfondiscono gli snodi fondamentali del binomio cinema-lingua, dalle origini alla Commedia all'italiana, passando per la palingenesi neorealistica; dalla lingua immaginifica di Fellini all'iperparlato di Troisi; dai rapporti tra cinema e televisione al ruolo cruciale del doppiaggio; dal tipo testuale della sceneggiatura all'onomastica filmica. In Italia e nel mondo l'Accademia della Crusca è uno dei principali e più antichi punti di riferimento per le ricerche sulla lingua italiana e la sua promozione nel mondo. Sostiene l'attività scientifica e la formazione di ricercatori nel campo della lessicografia e della linguistica; diffonde la conoscenza storica della lingua e la coscienza critica della sua evoluzione; collabora con le istituzioni governative ed estere per il plurilinguismo.

Margini d'Italia David Forgacs, 2015-05-21 T00:00:00+02:00 I 'margini d'Italia' sono tutto ciò che si è scelto di relegare alla periferia fisica o simbolica della nazione: le popolazioni africane delle colonie, le zone meno sviluppate del meridione, i manicomi prima della loro chiusura, le baraccopoli delle grandi città e i campi nomadi di oggi. È indubbio che l'esclusione di alcuni soggetti e alcuni luoghi contribuisce a determinare l'identità culturale di una nazione. Nel nostro paese l'esclusione sociale non è sempre passata attraverso un progetto politico preciso, ma è sempre stata contrassegnata da un discorso pubblico che ha rappresentato luoghi e persone come marginali. Nel libro, le voci e le fotografie di coloro che hanno contribuito alla segregazione politica e sociale, o l'hanno combattuta, ci raccontano molto sul processo di formazione dell'Italia moderna. Il risultato è un ribaltamento di prospettiva nella considerazione della nostra identità, destinato a lasciare il segno nella storiografia italiana.

Past (Im)Perfect Continuous Alice Balestrino, 2021-06-25 Past (Im)perfect Continuous. Trans-Cultural Articulations of the Postmemory of WWII presents an international and interdisciplinary approach to the comprehension of the postmemory of WWII, accounting for a number of different intellectual trajectories that investigate WWII and the Holocaust as paradigms for other traumas within a global and multidirectional context. Indeed, by exceeding the geographical boundaries of nations and states and overcoming contextual specificities, postmemory foregrounds continuous, active, connective, transcultural, and always imperfect representations of violence that engage with the alterity of other histories and other subjects. 75 years after the end of WWII, this volume is primarily concerned with the convergence between postmemory and underexamined aspects of the history and aftermath of WWII, as well as with several sociopolitical anxieties and representational preoccupations. Drawing from different disciplines, the critical and visual works gathered in this volume interrogate the referential power of

postmemory, considering its transcultural interplay with various forms, media, frames of reference, conceptual registers, and narrative structures.

Italian Neorealism Charles L. Leavitt IV, 2020-07-02 This book seeks to redefine, recontextualize, and reassess Italian neorealism - an artistic movement characterized by stories set among the poor and working class - through innovative close readings and comparative analysis.

Italy in the Era of the Great War, 2018-04-10 In *Italy in the Era of the Great War*, Vanda Wilcox brings together nineteen Italian and international scholars to analyse the political, military, social and cultural history of Italy in the country's decade of conflict from 1911 to 1922. Starting with the invasion of Libya in 1911 and concluding with the rise of post-war social and political unrest, the volume traces domestic and foreign policy, the economics of the war effort, the history of military innovation, and social changes including the war's impact on religion and women, along with major cultural and artistic developments of the period. Each chapter provides a concise and effective overview of the field as it currently stands as well as introducing readers to the latest research. Contributors are Giulia Albanese, Claudia Baldoli, Allison Scardino Belzer, Francesco Caccamo, Filippo Cappellano, Selena Daly, Fabio Degli Esposti, Spencer Di Scala, Douglas J. Forsyth, Irene Guerrini, Oliver Janz, Irene Lottini, Stefano Marcuzzi, Valerie McGuire, Marco Pluviano, Paul O'Brien, Carlo Stacciari, Andrea Ungari, and Bruce Vandervort. See inside the book.

America in Italian Culture Guido Bonsaver, 2024-02-10 When Italy unified in 1861, America was emerging as a world power, and advances in communication allowed Italians a view of American life to which they could aspire. *America in Italian Culture* traces this huge cultural shift, looking at how US fiction, comics, music, and film came to dominate Italian culture, even as the countries went to war.

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