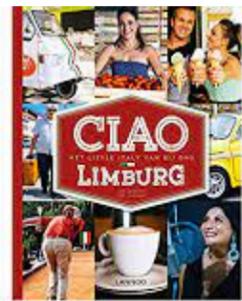


Ciao Limburg, a Little Italy surrounded by coalmines. Visions of Belgians on Italians.
Sonia Salsi independant researcher, Unibo.



Authors of the book *Ciao Limburg*: Joke Quintens and Dirk Chauvaux.

Explore the Italian communities of **today** in mining districts.

A multi-faceted phenomenon from a **Belgian perspective**.

Italian backgrounds: how and why did the italians arrive in Belgium after the World War II.

Talents **in all fields**: First generation of italians (coalminers) comparing with the second and third generation: living in a coalmine village-Cité.

Life stories: biographies, narratives.

The importance of feeling Italian and on the maintenance of Italian culture: **food, music, movie, fashion ITALIAN STYLE**.



Conclusions.

Italian identity today: language and culture.

VIRTUAL REALITY: DIRECTION AND STORY TELLING. NEW IMMERSIVE AND SENSORY PERSPECTIVES

IVANA METTE – ROME TRE UNIVERSITY



BACKGROUND

- Ecology of Visual Perception
- Neuroscience
- Cognitivism and Study of Emotions

QUESTIONS

- How the transformations taking place regarding direction and storytelling affect the hypersensory and immersive experience of the spectator.
- How the directorial choices can play a crucial role in the construction of the experience itself.

RESULTS

- identification of changes and study of the direction in vr
- identification of case studies
- study of devices from 1965 to the present day
- analysis of environments in relation to human presence in VR and applicability of VR in architecture and urban planning

CONCLUSIONS

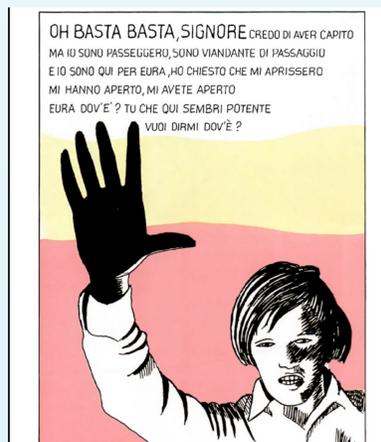
The aim of my research is to demonstrate that the direction and the narrative or script are still present in VR, but in ways different from tradition, leaving room for the viewer who becomes the active engine of an adventure that he will build himself.

DANTE'S AFTERLIFE IN BUZZATI'S NARRATIVE: FROM SHORT STORIES TO A GRAPHIC NOVEL

Gisella Governi, Brown University

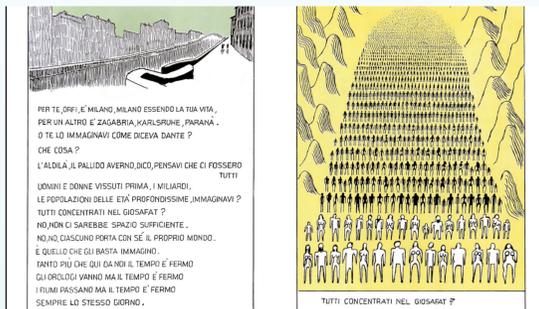
Abstract/Background

- In this presentation, I will speak about the narrative world of Buzzati, one of the most eclectic authors of the 20th century, and his relationship with the *Comedy* of Dante Alighieri.
- In Buzzati's fictional narrative, where the themes of death and hopeless waiting are fundamental, the idea of Dante's Afterlife seems always present but also parodied.
- For my research, I have taken into consideration two short novels composed during the dictatorship (*I sette piani*, 1939, and *I sette messaggeri*, 1942) and a short novel and a graphic novel written in the '60 (*Viaggio agli inferni del secolo*, 1966, and *Poema a Fumetti*, 1969). In these works, the protagonists are pilgrims who do not have a path to follow or a God who can save them.



«Da solo?»
 «Meglio. Da solo darà meno nell'occhio. Bisogna arrangiarsi. Lasciapassare non esiste. E il nostro giornale, di là, non ha nessuna conoscenza. Che noi si sappia, almeno.»
 «Niente Virgilio?»
 «No.»
 (*Viaggio agli Inferni del Secolo*)

“In quel momento, girando gli sguardi, notai su di un tavolino una vecchia edizione della *Divina Commedia* illustrata dal Doré. Era aperta là dove si vedono da lontano Dante e Virgilio i quali, tra roccioni sinistri si avviano alla bocca nera dell'abisso”.
 (*Viaggio agli Inferni del Secolo*)

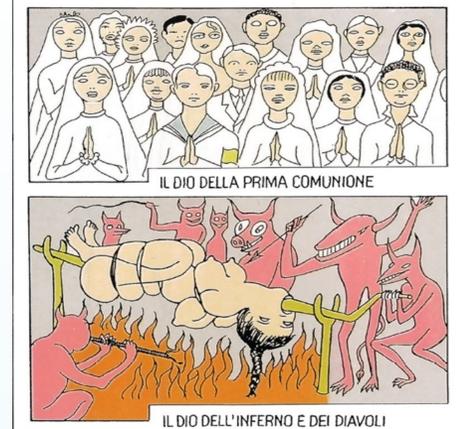


Principal questions

- How much did Buzzati know about the *Comedy* of Dante Alighieri?
- How can we study the first short novels of Buzzati (especially *I sette piani*, and *I sette messaggeri*) through the lens of a medieval poem?
- Was there a reason why Buzzati had never mentioned Dante in the short novels written in the years of the dictatorship?
- How did Buzzati change the representation of the Afterlife from the short novels written under the Fascist Regime to the novel and the graphic novel composed in the '60?
- Which Dantean aspects did Buzzati insert in his graphic novel?

Methodology

- To analyze Buzzati's narrative works through the lens of the *Comedy* of Dante Alighieri, we should consider both the thematic and the linguistic aspects of the two texts.
- When we confront a prose text of the 20th century with a medieval poem, we should be conscious of the linguistic and semantic barriers between them.
- I will go beyond the precise concordance between the texts to explore more in-depth the thematic and structural aspects of the short and graphic novels of Buzzati.
- For example, in *I sette messaggeri*, we can observe a thematic reference to Ulysses's journey described by Dante in Inf. XXVI, in which the journey beyond the Pillars of Hercules becomes a powerless journey for a decadent hero who can not recognize the limits of his own Reign.



“Dopo di te il silenzio, o Domenico, a meno che finalmente io non trovi i sospirati confini. Ma quanto più procedo, più vado convincendomi che non esiste frontiera. Non esiste, io sospetto, frontiera, almeno nel senso che noi siamo abituati a pensare. [...] Probabilmente varcherò il limite senza accorgermene, e continuerò ad andare avanti, ignaro”.
 (*I sette messaggeri*)

Tentative Conclusion

This project is at the preliminary stage, and I will need more time to explore the multiple possibilities that this comparative study between Buzzati's narrative and Dante's *Comedy* can highlight. From this first thematic and structural analysis, it is indubitable that Buzzati referred explicitly and implicitly to the *Comedy* in many of his works. It seems that in the '60, the presence of Dante in his narrative universe grew more and more to reach the peak in the graphic novel *Poema a fumetti* (1969), in which Buzzati named Dante's Hell in negative form (“Te lo immaginavi come diceva Dante?”). Indeed, the Hell of Buzzati is a modern Hell, like that Calvino described at the end of the *Città Invisibili*.

Il doppiaggio and the birth of modern Italian: historical developments, technical aspects, and the role of dubbing in the evolution of the Italian language.

Santain Tavella, University of Notre Dame

Introduction:

The term *dubbing* refers to the technical process in post-production that consists in superimposing new sounds, generally dialogues but not only, on the original soundtrack. It is a real linguistic and cultural transfer from one country to another, through the translation of an original script and then through the recitative of that same script by professional actors, called dubbers. Dubbing is undoubtedly the most widely used audio-visual translation method in Italy which, for years, has boasted a real primacy in the discipline, dubbing films whose success in the country has depended largely on the work and performance of skilled translators, adapters and dubbers.

Background:

Its origin, as the industry's preferred means, can be traced back to fascism. It was during this period that dubbing was born and developed very quickly. The historical and cultural context of Italy made the peninsula a fertile ground for the development and perfection of dubbing as a technical, but above all, ideological tool for the promotion of a harmonious Italian language, pure, free of regionalisms and dialects and above all free of foreign influences.

Methods and Research Questions:

- How, over time, has dubbing influenced the Italian language?
- What characteristics has the Italian language taken on thanks to dubbing?
- How has dubbing changed from its inception to the present day?

Starting from these questions, I intend to investigate how what seems to be a simple translation job, has instead contributed to the linguistic development of the Italian language also due to the emergence of the *doppiaggese*.

Ridere dei propri difetti è la virtù dei popoli civili: Comic Narration of Fascism in Film and Italy's Post-War Cultural Reconstruction.

Toby Hale, University of Notre Dame

Project Outline

Key words: Comedy, Fascism, Italian neorealism, Post-war Italy, Satire.

- Neorealism – the dominant current in post-war Italian cinema which developed alongside the re-emergence of Italy from the Second World War – suggested that Fascism was not something to be dealt with lightly. In fact, neorealist films tended to refrain altogether from exploring narratives set during the Fascist *ventennio*, and when did they explore Fascism, they focused almost exclusively on the partisan Resistance against the Regime from 1943 onwards.
- Heroic depictions of partisan defiance in the face of Nazi-fascism, as seen in films such as Roberto Rossellini's 1945 *Roma città aperta*, contributed to the conception of a post-war Italian identity founded upon the blood shed by Italy's martyrs and built around the all-encompassing spirit of antifascism with which Italians fought and died in union. This heroic and tragic cinematic vision of Italian history was tremendously influential, re-shaping Italy's image on the global stage.
- I propose to study the body of immediate post-war Italian film comedies, shedding light on the role played by satirical films about Fascism – and the struggles to rebuild Italy after Fascism – as it both shaped and was shaped by popular understanding of Italy's relationship with the Fascist Regime and its ideology.

Films of interest:

Uno tra la folla, Ennio Cerlesi
(1946).

Come persi la Guerra, Carlo Borghesio
(1947).

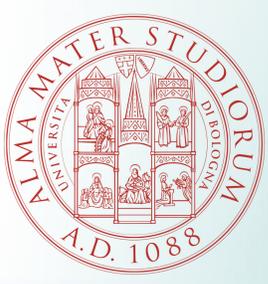
Accidenti alla guerra!, Giorgio
Simonelli (1948).

Anni difficili, Luigi Zampa
(1948).

Abbiamo vinto!, Robert Adolf Stemmle
(1951).

Anni facili, Luigi Zampa
(1952).

I suggest that in adopting a humorous approach, these films propose an alternative to the neorealist model for Italy's post-war cultural reconstruction, founded not upon a glorification of antifascism, but rather upon a belief that Italy could only move beyond its Fascist past by acknowledging it, or better still, laughing at it, using pointed satire as a mechanism to encourage more profound self-reflection. My research seeks to re-evaluate the impact that morally charged and politically conscious forms of comedy in film made on the nation's memory of Fascism in the early post-war.



PRESENTATION OF ITALY'S PANDEMIC PROCESS IN THE TURKISH MEDIA: SAMPLE OF MAIN NEWS



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Backgrounds

Language creates a reality. Comprehension of the world occurs through language. Managers help the media to produce dominance. The news creates a common feeling in the society. It creates an other with the construction of the dominant ideology. It will be investigated what Italy-oriented news includes, what facts it throws into the background, and how the texts are presented using language.

Aim&Methots

In van .Dijk's discourse analysis, power relations are reflected in discourse. At the macro level, the loss of information has been resolved to generalization and editing. An individual critical attitude has been displayed in the micro dimension.

Results

Chart 1: The weight of how much generalization, reality construction and information reduction the channels examined make in total.

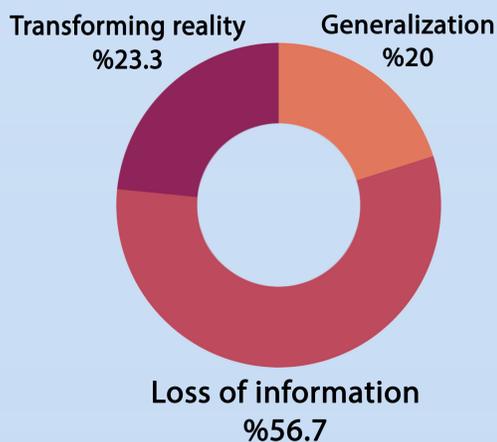


Chart 3: How many of the 4 news of the channels examined were written with ideological influence. How many have been directly explained? (Dark green is ideological expression.)

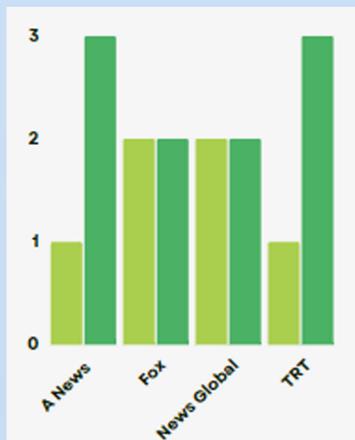
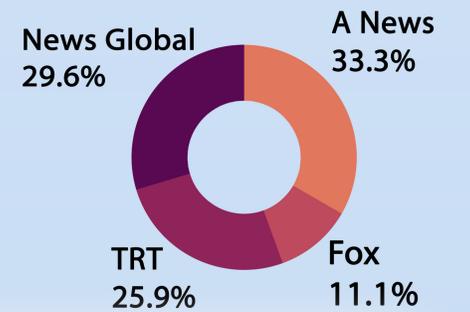


Chart 2: The weight of the number of generalizations, editing and deletion of information according to the channels in the news examined.



As a Consequence

Turkish media has created another in Europe: Italy. While doing this, he used A Haber and TRT, which have their own monopoly. Channels such as Fox and Haber Global also explained that we should take Italy as an example.

References

Ömer Özer, Criticizing The News, BKM kitap van. Dijk Discourse Analysis

Look at

<https://www.youtube.com/c/ahaber>
<https://www.youtube.com/c/FOXhaber>
<https://www.youtube.com/c/haberglobal>
<https://www.youtube.com/c/trthaber>

“ALICE ROHRWACHER AND CULTURAL MEMORY OF THE SACRED” BY STEFF(ANIA) JUNIPER MENDOLIA (THEY/THEM)

RESEARCH QUESTION

After reading, ‘Italian Filmmaker Alice Rohrwacher on the Sacred, Politics, Cultural Genocide’, by Lise Pederson (2020), I endeavoured to explore what is being defined as “the sacred” that Alice Rohrwacher is illustrating in her film and how is it linked to preserving cultural memory to combat cultural genocide?

Asked whether it would it be fair to call her filmmaking revolutionary, she concluded: “You can be revolutionary if you get rid of one sentence: the end justifies the means.”

“No,” she says. “It’s the means that expose the end – be it violence or power. So let’s start by making films that are microcosms where we seek to find means that are more just. We are like insects in a field: we must leave the world, if not better, definitely not worse off.”

Pederson, L. (Oct 15, 2020). Italian Filmmaker Alice Rohrwacher on the Sacred, Politics, Cultural Genocide. *Variety*.

METHODOLOGY AND ANALYSIS

I will provide an auto-ethnographic arts-based approach, and Italian Marxist Feminist analysis of the work of Italian screenwriter and director Alice Rochwacher highlighting her three feature films: Corpo Celeste/Heavenly Bodies (2011), Le Meraviglie/The Wonders (2014), Lazzaro Felice/Happy as Lazzaro (2018), and her short film, and cinematic action Omelia Contadina (2020).

PERFORMANCE ART-BASED RESEARCH

As a queer and non-binary feminist scholar of Italian immigrant decent these films have deepened my understanding of my family lineages and connections to spirituality and how I have come to define “cultural memory”. I am a non-binary trans, neurodivergent, performance artist, gender and disability activist, and third-generation white settler of Southern Italian descent residing in cabbagetown, Tkaronto. I’m working on a PhD in gender studies at York University and I use various forms of performance art to present truth as a feminist epistemology beyond language.

Originally presented on May 27, 2021. “Alice Rochwacher & Cultural Memory of the Sacred”. Reel Politics: Film, Radical Politics, and Solidarity. University of Guelph Philosophy Department. Guelph, Ontario.

FILM BRANDING: *perfetti sconosciuti* AND FOREIGN REMAKES



Karolína Vodičková
Charles University, CZ Prague

"Seven long-time friends meet for dinner. They decide to share their text messages, emails and phone calls. Secrets are unveiled. Harmony trembles."



01 INTRODUCTION

Marketing strategy and branding is crucial when producing a film. The issue is how the brand works in a cross-cultural communication and how the producers make use of the brand position.

Hofstede's cultural dimensions theory
= Comparing Values, Behaviors, Institutions and Organizations Across Nations
= application in field of global branding, advertising strategy

RQ: Can foreign remake retain elements of the film brand and original culture?

02 FILM BRANDING

Film as...
...a cultural text structured according to codes (such as fictional narrative, visual interpretation, genre)
...a commercial product

- genre and type of content
- creators, directors
- actors as representatives
- target audience
- advertisement

Film brand = socio-cultural construct

03 FOREIGN REMAKES

Uses main source material - ex. film, book, comic book. Difference between licensed version and inspired by...

- how much you can remake to keep the brand?
- script rewrite
- genre, theme
- storyline of the main characters, plot
- title
- look-a-like actors, gender
- visual interpretation incl. promo poster

04 PERFECT STRANGERS

Directed and written by **Paolo Genovese**
Genre: comedy-drama

- one set - apartment
- seven actors - close friends
- dinner party
- occasion - IT eclipse of the moon / CZ New Years
- one game - phones on the table



2016 Italy



13 wins



21 countries

05 RESULTS

Foreign remakes utilise well known brand of the film as part of their marketing strategy.

- film is always advertised as a foreign remake
- strong emphasis on the original Italian version
- remakes keep key elements reminding the Italian culture

FILM AS A CULTURAL TEXT

mediating Italian culture
market adaptation

06 CONCLUSION

Film brand characterises and aims attract the target audience. Film becomes a brand on its own or the production can support its brand elements. In case of Perfect Strangers we recognise that the film mediates the Italian culture but it's global success is mainly based on the cross-cultural reach of the topic and its potential to be identified on various national markets and in foreign remakes.

TEEN_IT

Creating a corpus of teen talk in Italian TV series

#1 PhD project (still working on it):

quantitative & qualitative linguistic analysis of Italian teen series → there's a GAP! 🤖

#2 Main research questions & purposes: 🧐

How does Italian TV series talk? How does Italian TV speak to teenagers? How are teens portrayed?

#3 Database: 📁

• **WHAT:** a **diachronic corpus** of teen talk in Italian TV series addressed to late adolescents + **reference corpus** from **KiParla**

• **WHEN:** from the '80s up to today

• **WHICH:** *I ragazzi della III C - I ragazzi del muretto - Compagni di scuola - I liceali - Love dilemma - SKAM Italia - Baby - Nudes - Mental*



- **WHY THEM:** ✓ Italian ✓ target: late teens ✓ main characters aged 15-19 ✓ teenage contents ✓ realistic approach ✓ no literary inspiration
- **HOW:** watching → transcribing/subs → **Sketch Engine** → POS tagging → revising again & again. Doing it **twice** with your reference corpus

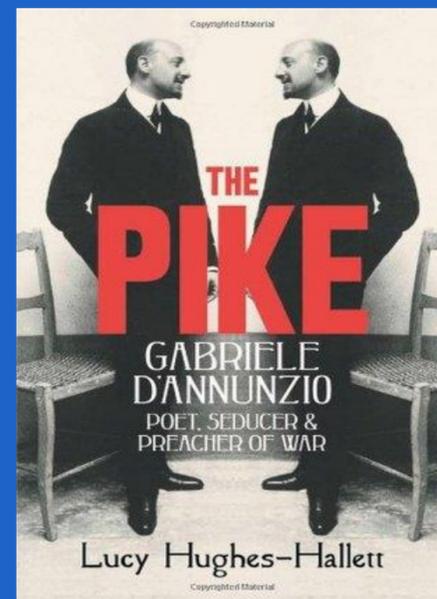
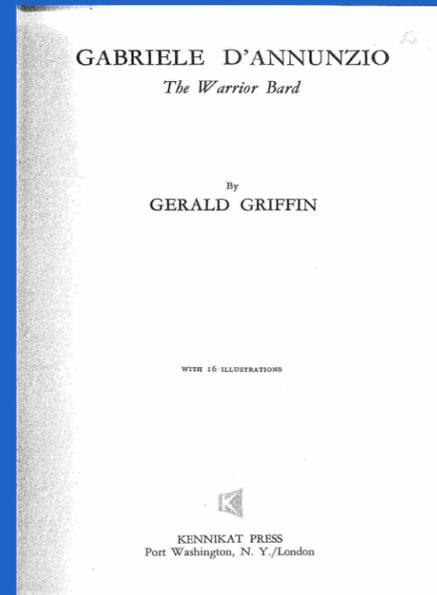
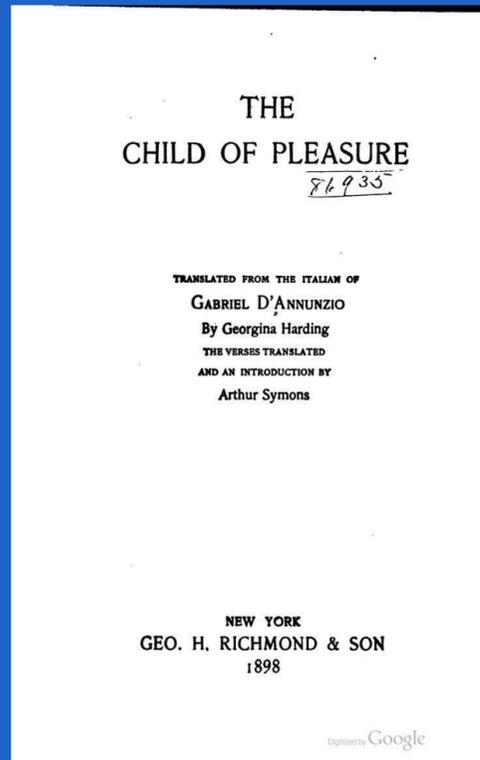


#4 (Minimum number of) References: 📚

- Aprile & De Fazio; Bednarek; Messina; Quaglio
- Barra; Grignaffini; Innocenti & Pescatore
- Cortelazzo | Voghera

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D'ANNUNZIO'S RECEPTION IN THE USA: MEDIATION, ITALIAN STEREOTYPES AND POLITICAL BIASES



Description of the project.

Premise: The ongoing re-assessment of d'Annunzio's legacy should be enriched by meta-critical studies assessing the horizons of expectation that have shaped d'Annunzio's reception (Paolo Valesio, *Gabriele d'Annunzio: the dark flame*, 1992).

Objective: to investigate d'Annunzio's presence and reception in the USA from the fin-de-siècle until today.

Research questions.

- When and how were d'Annunzio's works published in the USA?
- When and how was the critical discourse on d'Annunzio intertwined with the one on Italy?
- When and how did broader cultural and political dynamics frame and shift the American view of d'Annunzio?

Methodology.

The analysis relies on a historical and cultural assessment of:

- d'Annunzio's correspondence with US editors and representatives of the US government;
- d'Annunzio's novels and articles published in the USA;
- Profiles, articles and popular biographies on d'Annunzio published in the USA.

Findings.

- d'Annunzio's US reception is: [a] embedded within the discourse on Italy; [b] mediated by the British view of Italian culture as "decadence";
- 5 main phases: 1896-1900: d'Annunzio as the poet of beauty and immorality; 1900-1911: d'Annunzio as the seducer; 1911-1921: d'Annunzio as the political opinionist and war hero; 1921-1946: d'Annunzio and Fascist Italy; 1946-today: coming to terms with d'Annunzio's complex legacy.