

mafia. Nel film *The Godfather*, Michael, il protagonista, è il figlio più giovane di Don Corleone, un boss mafioso. Michael ha una relazione buona con la sua famiglia però non assiste alle varie attività mafiose della famiglia, dice alla sua fidanzata “that’s my family, not me.” Però dopo il tentativo di un Don rivale di assassinare suo padre Michael comincia a cooperare con la mafia per difendere suo padre, per esempio quando difende suo padre in ospedale dall’attacco di altri mafiosi. Michael, come Peppino, viene assorbito nel mondo mafioso contro la sua volontà, però Michael non decide di resistere alla volontà della sua famiglia. Mentre Peppino muore per la sua causa giusta, Michael diventa un Don mafioso. Peppino riceve molte offerte (dal padre e dal cugino del padre) di aiuto per andare via dal paese, così non dovrà più avere a che fare con la mafia. Peppino però decide di non andare via, e di continuare a fare la sua campagna contro la mafia—la cosa giusta. Michael invece viene trascinato dentro il mondo mafioso, e il film lo glorifica perché sta facendo quello che vuole la sua famiglia.

Violenza

Durante *The Godfather* ci sono molte scene dove la violenza mafiosa viene giustificata da varie situazioni, per esempio all’inizio del film quando un uomo chiede a Don Corleone di vendicare sua figlia che è stata attaccata da due ragazzi, o anche quando Michael difende suo padre da un attacco all’ospedale. Il film si basa soprattutto sulla violenza mafia su mafia, però, come nei *Cento passi*, la mafia vera non faceva soltanto quello. Molte persone uccise dalla mafia erano persone contro la mafia. Un’altra differenza è il tipo di violenza nei due film. Durante *The Godfather* ci sono molte scene dove la mafia utilizza pistole, o combattono a mano a mano. Invece, nei *Cento passi* le uniche armi sono le autobombe, che rappresentano meno la “action scene” di Hollywood e più il terrorismo. In molti film di Hollywood la violenza è spesso glorificata in qualche modo o almeno mostrata in un modo non completamente deplorabile, almeno quando è il protagonista a sparare o a dare i pugni.

“La mafia ci identifica”: stereotipi e fatti sull’identità

Verso la fine di *I cento passi* dopo la morte di Peppino, un amico di Peppino dice “a noi siciliani ci piace la mafia... perché ci piace, perché ci identifica”. Grazie a film come *The Godfather* e le serie televisive come *The Sopranos* c’è uno stereotipo in America che molti siciliani hanno legami con la mafia in qualche modo (2). Quello che dice l’amico di Peppino è in un certo senso vero, la Sicilia viene spesso collegata alla mafia dalle persone non italiane grazie alle varie serie TV e film stranieri che glorificano la mafia: qualcosa che dà molto fastidio alle persone che sanno la verità sulla mafia. Nei film come *The Godfather* i personaggi mafiosi sono spesso interpretati da attori belli e famosi (per esempio Al Pacino interpreta Michael in *The Godfather*) che rendono il personaggio carismatico e simpatico (oltre allo scrittore che ha creato questi personaggi). Nella mafia dei *Cento passi* i personaggi mafiosi, particolarmente Don Tano, sono molto più intimidatori (lo zio Cesare di Peppino era più simpatico, almeno con Peppino, però è stato ucciso). Mentre la mafia di *The Godfather* si occupa della battaglia con i nemici con la protezione della famiglia, la mafia dei *Cento passi* traffica eroina e minaccia il popolo di Cinisi perché li lascino fare quello che vogliono. La mafia ha pure influenza politica; come dice Peppino, si credono “governatori di Cinisi.” L’influenza politica nei *Cento Passi* è vista come una forza oppressiva, mentre l’influenza politica della mafia in *The Godfather* è solo menzionata qualche volta.

Conclusione

La glorificazione della mafia in *The Godfather* ignora i fatti e la storia brutale della mafia in Sicilia, ed ignora anche le varie attività mafiose mentre mostra di più le “action scenes” tipiche di Hollywood. Questo e altri film o serie TV hanno dato un’immagine della mafia scorretta che molti stranieri credono sia la verità. Il film *I cento passi* invece ci fa vedere il lato più pericoloso della mafia, e ci fa vedere la lotta dei siciliani contro questa forza malvagia. In America la mafia ormai è una cosa del passato e questo fatto potrebbe spiegare perché questa romanticizzazione piace agli americani. In Italia invece ci sono ancora vari gruppi mafiosi che minacciano il

popolo, soprattutto al sud, e questo spiega perché film contro la mafia come *I cento passi* sono più comuni.

Richard Beagle, Isabella Cropper, Katherine McQueen, and Giacomo Raneri wrote these articles for their Italian 341 class during the spring of 2022

Home game

by Katherine Fishman

*We play your mothers
Dashing after glory
yet none can see
Defend Defend the fatherland
We want to
My skirt and the ball meet
Carry it home
Hanging like a curtain, no one peeks in,
nothing to see here
Where are our fans? Where are our sons
The pitch is full of women who stand tall
spectators: the trees
Have we been played
Kick lower, not too high
Smile big, not too much
Too wide a play, just missed the net
The cheers we deserve have devolved into
wolf whistles
This signals the end.
Were any goals achieved?
The empty stadium will soon be filled*

I sought to provide a potentially intimate look into the minds of the *calciatrici* [women soccer players]. Poetry is a very emotive form and because these women only had such a brief moment in the spotlight I thought it pertinent to display the fleeting nature of the game and the moment these women had. I attempt to use short phrases as syntax to provide a temporal characteristic. Almost too quick to count. Reflecting a fast moving game and a faster moving patience for the centering of women in Fascist Italy. The Italian poet Giovanni Raboni utilized plain language to capture intense feelings. Relatability is then easily comprehended and can match the quick pace of a soccer match. I wouldn’t say that I use plain language but it is very simple. Raboni also utilized a 1st person narrative form to keep us grounded throughout the ambiguity of his poetry.

Providing a focus amongst the obscurity. I felt the attitude of the women might be contrived, so I use *we*, and third person narrative form, to make it seem like an involved effort on behalf of the ladies. And place their felt meaning of the game into a rather dim light. Their strength existed in their unity with one another and I think they wanted to extend the feeling of comradeship but sadly no one offered them this. The hushed manner of the women's games seem so contrary to what sport is. I think I have a clipped rhythm to each line—like Mussolini, *il Duce*, is just waiting to cut out this nonsense and move to the next distraction.

Ambiguity is used to make my reader confused, just like the *calciatrici* were also feeling. I wanted the reader to wonder if it could have been that these women were supportive of their wonderful men or were looking for equal participation in society. Raboni felt words carried moral responsibility, that poetry was a form of "ethical commitment" and each line leaps into the next with this still passion and representation. Media would cast these players as silly little women prancing around and I wanted to counter this viewpoint because their experience was very real and very important to women's current contribution to society, sports, and life that we are now privileged to be able to experience in the current era and so this is my own ethical commitment. I mostly employ diction to create ambiguity. In the first line "play" is used to showcase both the aspect of sport and the triviality awarded to women in sport. Then also to build on this the noun "mothers" personifies the forced role given to the *calciatrici*. The next line, "dashing after glory," counters the idea of "play" in the previous line to make their efforts on the field serious. And then I wanted a dramatic little shift, "yet none can see", to make the viewer question what they are imagining. Are they really seeing the women? Are the women really showing them what they can do on the field? "Defend Defend the Fatherland" has rhyme, it is infectious almost, to relate to the forming and flow of the Fascist state that hypes you up in a whirl of emotion to manipulate your reasoning into their own.

The uniform was a contributing factor to allowing these women to play so I paid homage to that in the poem by mentioning their skirts. The skirt and the ball meeting can be seen as a metaphor for women's need to feminize actions that would otherwise have just been about the movement of the ball and players on the field. The next two lines feature allusions to domestic life wrapped up in the play to connote the dualism of their being there. I again use rhetorical devices and then imagery to place the viewer in the cleats of these women who played to empty stadiums and supported the men in their lives but found no support in return. Women typically have to deal with a double standard in life of having to perform femininity to the perfect ratio of not too girly and not too boyish. So I used repetition of the word *too* to emphasize the constant need to reorganize oneself within gender. And something I really enjoyed in Raboni's and Vittorio Sereni's work (another Italian twentieth-century poet) were the dismal feelings felt toward the end so I hoped to bring that feeling through by mentioning the whistles and a flat tone. It is supposed to be like the whistle at the end of a game that signals the end and also how the women were sexualized to the point where they could no longer play because it was seen as too scandalous. Finally, I relate the imagery of a soccer game, the goals, and the empty stadium to the feeling of regret in Raboni's work when he mentions stadiums.

Uno studio sul Derby Lombardo by William Logan McGrath

Introduction

In his acceptance speech for the 1998 Nobel Peace Prize, John Hume said "all conflict is about difference, whether the difference is race, religion or nationality" (1998). But what if there is an exception to this rule? What if some conflicts persist because of similarities rather than differences? The Italian region of Lombardy is a cultural hub comprised of 12 provinces: most notably Milan, Monza & Brianza, Como, Bergamo, and Brescia. The region is internationally renowned for the beautiful Lake Como, the Formula One racetrack in Monza, and the city of Milan and everything

it entails. However, aside from Inter and Milan, the two legendary clubs of Milan, the region has not, until recently, been highly regarded for its *calcio*, soccer (at least at the professional level).

The two neighboring provinces of Brescia and Bergamo have been long pitted rivals; and this is no "small-town" rivalry either. From politics to *casoncelli* pasta, the Bergamaschi and Bresciani will find anyway to dispute each other as both claim to truly despise the other. From where did this disdain originate and how long has it persisted? This document will aim to answer that question and also identify how the rivalry, which once occupied battlefields, has translated to the football pitch in recent years.

History and Culture – Bergamo and Brescia

Like most of Italy, the region of Lombardy and its provinces have experienced a tumultuous and divided past. The first documented conflict between the two provinces came in the year 1126 AD (Arese, 2020). At the time, the Bresciani were allied with the province of Milan in support of the Roman Empire, whereas the Bergamaschi were allied with the Vatican to support the Papal State. In an attempt to try and support the financial endeavors of the Roman Empire, some land went up for sale in Brescia. And the Bergamaschi bought it. This sole action would lead to several brutal battles and over 900 years of conflict between the two provinces. Now, consider you were a Bergamasco or a Bresciano during this time period. Your city is completely walled to protect from outside invaders, so it is unlikely that you would ever need to travel outside of it. Because most of the population has no reason to leave the city, in this timeframe, citizens would develop new language patterns (dialects) and would essentially create a culture specific to that town. One aspect of this created culture would be the devotion to the local *campanile* or, bell tower. As time progressed, these bell towers created a cohesiveness within these Italian communities and became a unifying symbol. From this, a uniquely Italian term *campanilismo* was coined. *Campanilismo* is a sociological construct that refers to the overwhelming sense of pride felt by citizens of a particular community. Simply put, the