

# THE SEARCH FOR MODERN TRAGEDY ==

## Aesthetic Fascism in Italy and France

MARY ANN FRESE WITT

# Search For Modern Tragedy Aesthetic Fascism In Italy And France

**John Champagne**



## **Search For Modern Tragedy Aesthetic Fascism In Italy And France:**

The Search for Modern Tragedy Mary Ann Frese Witt, 2001 The attempt to apply an aesthetic or literary approach to fascism remains controversial In *The Search for Modern Tragedy* Mary Ann Frese Witt explores the work of a group of European writers and artists who came to fascism by way of aesthetics In Italy and France she maintains an ideological aesthetic of Mediterranean fascism developed to a large extent independently of German Nazism Witt's study of the relationship between fascism and modern tragedy encompasses theoretical writing on tragedy and tragedies by key authors including Luigi Pirandello Henry de Montherlant and Jean Anouilh She looks at these tragedies in the context of their reception under fascism in Italy and in Vichy France Fascism in the minds of many of its supporters was an aesthetic or spiritual movement although its aesthetic and political elements were often intertwined *The Search for Modern Tragedy* is not concerned primarily with drama written as a means of conveying fascist propaganda Rather Witt is concerned with the influence of aesthetic fascism on the theory and practice of modern tragedy

*Aesthetic Modernism and Masculinity in Fascist Italy* John Champagne, 2013 *Aesthetic Modernism and Masculinity in Fascist Italy* is an interdisciplinary historical re-reading of a series of representative texts that complicate our current understanding of the portrayal of masculinity in the Italian fascist era Champagne seeks to evaluate how the aesthetic analysis of the artifacts explored offer a more sophisticated and nuanced understanding of what world politics is what is at stake when something like masculinity is rendered as being an element of world politics and how such an understanding differs from more orthodox cultural analyses common to international relations

The Poets of Rapallo Lauren Arrington, 2021 Explores W B Yeats and Ezra Pound's relationship as played out against the backdrop of Mussolini's Italy in the 1920s and 1930s and shows how Yeats Pound and others in their Italian network developed a late modernist style aimed at effecting world change

*Echoes of Opera in Modern Italian Poetry* Mattia Acetoso, 2020-06-24 Twentieth century Italian poetry is haunted by countless ghosts and shadows from opera *Echoes of Opera in Modern Italian Poetry* reveals their presence and sheds light on their role in shaping that great poetic tradition This is the first work in English to analyze the influence of opera on modern Italian poetry uncovering a fundamental but neglected relationship between the two art forms A group of Italian poets from Gabriele D Annunzio to Giorgio Caproni by way of Umberto Saba and Eugenio Montale made opera a cornerstone of their artistic craft More than an occasional stylistic influence opera is rather analyzed as a fundamental facet of these poets' intellectual quest to overcome the expressive limitations of lyrical poetry This book reframes modern Italian poetry in a truly interdisciplinary perspective broadening our understanding of its prominence within the humanities in the twentieth century and beyond

*Mussolini's Theatre* Patricia Gaborik, 2021-05-06 A vividly written portrait of Benito Mussolini whose passion for the theatre profoundly shaped his ideology and actions as head of fascist Italy This consistently illuminating book transforms our understanding of fascism as a whole and will have strong appeal to readers in both theatre studies and modern Italian history

**Luigi Dallapiccola and Musical Modernism in Fascist Italy** Ben Earle, 2013-08-15 Luigi Dallapiccola is widely considered a defining figure in twentieth century Italian musical modernism whose compositions bear passionate witness to the historical period through which he lived In this book Ben Earle focuses on three major works by the composer the one act operas *Volo di notte* Night Flight and *Il prigioniero* The Prisoner and the choral *Canti di prigionia* Songs of Imprisonment setting them in the context of contemporary politics to trace their complex path from fascism to resistance Earle also considers the wider relationship between musical modernism and Italian fascism exploring the origins of musical modernism and investigating its place in the institutional structures created by Mussolini's regime In doing so he sheds new light on Dallapiccola's work and on the cultural politics of the early twentieth century to provide a history of musical modernism in Italy from the fin de siècle to the early Cold War

*Mass Performance* Kimberly Jannarone, 2025-08-20 A history of mass performance systems how they arise during eras of nationalization and how they are shaped by modernity

*Encyclopedia of the Literature of Empire* Mary Ellen Snodgrass, 2010 Examines the world's greatest literature about empires and imperialism including more than 200 entries on writers classic works themes and concepts

*The Drama of Fallen France* Kenneth Krauss, 2012-02-01 The Drama of Fallen France examines various dramatic works written and/or produced in Paris during the four years of Nazi occupation and explains what they may have meant to their original audiences Because of widespread financial support from the new French government at Vichy the former French capital underwent a renaissance of theatre during this period and both the public playhouses and the private theatres provided an amazing array of new productions and revivals Some of the plays considered here are well known Anouilh's *Antigone* Sartre's *The Flies* Claudel's *The Satin Slipper* Others have remained obscure such as Cocteau's *The Typewriter* Giraudoux's *The Apollo of Marsac* and Montherlant's *Nobody's Son* and two Andr   Obey's *Eight Hundred Meters* and Simone Jollivet's *The Princess of Ursins* have remained virtually unread since the early 1940s In examining French culture under the Vichy regime and the Nazis Kenneth Krauss links the politics of gender and sexuality with the more traditional political concepts of collaboration and resistance A final chapter on Truffaut's 1980 film *The Last Metro* demonstrates how the present manages to rewrite and revision the complex and seemingly contradictory reality of the past

*French Writers and the Politics of Complicity* Richard J. Golsan, 2006-02 Focusing on the political commitments of three French writers who collaborated with the Vichy Regime and Nazi Germany during World War II and on those of three leading French intellectuals of the 1990s whose misplaced political idealism led them to support xenophobic authoritarian regimes and dangerous historical revisionisms Richard J Golsan reexamines the notion of political commitment or engagement in two difficult periods in modern French history Discussing the fiction essays and journalism of Henry de Montherlant Jean Giono and Alphonse de Chateaubriant Golsan explores the complexity of artistic and intellectual collaboration during the German Occupation He demonstrates that in this context complicity with political evil often derived from nonpolitical motives including sexual orientation antimodern aesthetics and

dangerously skewed religious beliefs Turning to the post cold war era of the 1990s Golsan examines the philosopher Alain Finkielkraut s support for Croatian independence the mediologist Rgis Debray s pro Serb stance during the bombing of Kosovo and the historian St phane Courtois s revisionist comparison of Nazi and Communist crimes during the 1997 debate surrounding the publication of *The Black Book of Communism* In these three cases laudable motives and misguided historical comparisons with Vichy Nazism and the Occupation period that marked the political and intellectual discourses of France in the 1990s resulted paradoxically in antidemocratic engagements profoundly at odds with the original motivations behind these intellectuals commitments In each of these case studies political complicity derives from a combination of passions and ideals whether positive or negative emotional or intellectual as well as a desire to make the present conform to a particular and generally skewed vision of the past The full implications of these involvements are neither fully grasped nor understood by their authors either through lack of objectivity rationality or imagination or through willful ignorance The results are always unfortunate and often disastrous Considered together these six intellectuals serve as sobering reminders that political commitments are never as simple or straightforward as they seem and that admirable motives for political involvement can have dangerous and destructive consequences in historical practice

*Nietzsche and the Rebirth of the Tragic* Mary Ann Frese Witt, 2007 Addresses the question of the legacies of Nietzsche s theories of tragedy as literary genre and of the tragic as ontological concept This volume gives a sampling of the multifaceted and widespread impact of Nietzsche s thought in Eastern as well as in Western Europe and in the United States

**Metatheater and Modernity** Mary Ann Frese Witt, 2013 *Metatheater and Modernity* Baroque and Neobaroque is the first work to link the study of metatheater with the concepts of baroque and neobaroque Arguing that the onset of European modernity in the early seventeenth century and both the modernist and the postmodernist periods of the twentieth century witnessed a flourishing of the phenomenon of theater that reflects on itself as theater the author reexamines the concepts of metatheater baroque and neobaroque through a pairing and close analysis of seventeenth and twentieth century plays The comparisons include Jean Rotrou s *The True Saint Genesius* with Jean Paul Sartre s *Kean* and Jean Genet s *The Blacks* Pierre Corneille s *L Illusion comique* with Tony Kushner s *The Illusion* Gian Lorenzo Bernini s *The Impresario* with Luigi Pirandello s theater in theater trilogy Shakespeare s *Hamlet* with Pirandello s *Henry IV* and Tom Stoppard s *Rosencrantz and Guildenstern are Dead* Moli re s *Impromptu de Versailles* with *impromptus* by Jean Cocteau Jean Giraudoux and Eug ne Ionesco *Metatheater and Modernity* also examines the role of technology in the creating and breaking of illusions in both centuries In contrast to previous work on metatheater it emphasizes the metatheatrical role of comedy *Metatheater* the author concludes is both performance and performative it accomplishes a perceptual transformation in its audience both by defending theater and exposing the illusory quality of the world outside

**Luchino Visconti and the Alchemy of Adaptation** Brendan Hennessey, 2021-09-01 Since the beginning much of Italian cinema has been sustained by transforming literature into moving images This tradition of literary adaptation

continues today challenging artistic form and practice by pressuring the boundaries that traditionally separate film from its sister arts In the twentieth century director Luchino Visconti is a keystone figure in Italy's evolving art of adaptation From the tumultuous years of Fascism and postwar Neorealism through the blockbuster decade of the 1960s into the arthouse masterpieces of the 1970s Visconti's adaptations marked a distinct pathway of the Italian cinematic imagination Luchino Visconti and the Alchemy of Adaptation examines these films together with their literary antecedents Moving past strict book to film comparisons it ponders how literary texts encounter and interact with a history of cultural and cinematic forms genres and traditions Matching the major critical concerns of the postwar period realism political filmmaking cinematic modernism with more recent notions of adaptation and intermediality this book reviews how one of Italy's greatest directors mined literary ore for cinematic inspiration *The Oxford Handbook of W.B. Yeats* Lauren Arrington, Matthew

Campbell, 2023-05-30 The forty two chapters in this book consider Yeats's early toil his practical and esoteric concerns as his career developed his friends and enemies and how he was and is understood This Handbook brings together critics and writers who have considered what Yeats wrote and how he wrote moving between texts and their contexts in ways that will lead the reader through Yeats's multiple selves as poet playwright public figure and mystic It assembles a variety of views and adds to a sense of dialogue the antinomian or deliberately divided way of thinking that Yeats relished and encouraged This volume puts that sense of a living dialogue in tune both with the history of criticism on Yeats and also with contemporary critical and ethical debates not shirking the complexities of Yeats's more uncomfortable political positions or personal life It provides one basis from which future Yeats scholarship can continue to participate in the fascination of all the contributors here in the satisfying difficulty of this great writer **The Third Rome, 1922-43** Aristotle Kallis, 2014-07-29

What kind of city was the Fascist third Rome Imagined and real rooted in the past and announcing a new revolutionary future Fascist Rome was imagined both as the ideal city and as the sacred centre of a universal political religion Kallis explores this through a journey across the sites monuments and buildings of the fascist capital **Vanguard Performance Beyond Left and Right** Kimberly Jannarone, 2015-11-06 Vanguard Performance Beyond Left and Right challenges assumptions regarding radical and experimental performance that have long dominated thinking about the avant garde The book brings to light vanguard performances rarely discussed those that support totalitarian regimes promote conservative values or have been effectively snapped up by right wing regimes the performances intended to oppose In so doing the volume explores a central paradox how innovative performances that challenge oppressive power structures can also be deployed in deliberate passionate support of oppressive power Essays by leading international scholars pose engaging questions about the historical avant garde vanguard acts and the complex role of artistic innovation and live performance in global politics Focusing on performances that work against progressive and democratic ideas including scripted drama staged suicide choral dance terrorism rallies and espionage the book demonstrates how many compelling performance ideals unification exaltation

immersion are in themselves neither moral nor immoral they are only emotional and aesthetic urges that can be powerfully channeled into a variety of social and political outlets      Shakespeare and Tyranny Keith Gregor, 2014-09-26 This book brings together a selection of essays on the reception and dissemination of Shakespeare's plays in England and beyond from the 17th century to the present Written from the perspective of a nation or cluster of nations in which Shakespeare has been used either to reflect legitimize or challenge different versions of authoritarian rule each of the chapters offers a picture of Shakespeare as unwitting commentator on some of the most significant and unsettling political events in Europe and elsewhere Illustrating and analyzing changing attitudes to Shakespeare and his work in various tyrannical and post tyrannical contexts in both Western and Eastern Europe North Africa and South America the volume provides insights into issues like the role of censorship and self censorship in the revision and production of Shakespearean material institutional controls on the dissemination and publication of Shakespeare's work assumptions and techniques in the staging of his plays state intervention in the elaboration of a Shakespeare canon the role of Shakespeare in the construction of identity under tyranny and the pertinence or otherwise of the subversion containment paradigm following events such as the collapse of communism and the so called Arab Spring      Democracy, Law and the Modernist Avant-Gardes Sascha Bru, 2009-10-20 This is the first book to look at the ties between European modernism and democracy in a cross cultural manner Focusing on the continental avant gardes of the nineteen tens and twenties Sascha Bru's original and provocative book fundamentally revises our understanding of modernism's cultural and political history Bru brings together a wide range of European experimental writers and provides detailed analyses of Italian futurist F T Marinetti German Dadaist Richard Huelsenbeck and Belgian expressionist Paul van Ostaïen Bru locates these writers within their exceptional democratic context and demonstrates how the modernist avant garde during the First World War and the upheavals that followed found itself caught up in a series of states of exception In such states legal democratic institutions were bracketed and set aside and literature as an autonomous realm was temporarily suspended Faced with extreme forms of politicisation avant gardists throughout Europe tried to safeguard literature's autonomy in a variety of ways These included turning politics and law into genuinely artistic materials and producing a repertoire of alternatives to existent frameworks of democracy Against assertions that anti art avant garde gestures were meant to overcome art's autonomy and approximate the condition of politics Bru shows that European avant gardists may well have been one of the staunchest defenders of art's sovereignty in modern times Key Features Facilitates dialogue between Anglo American and European modernist studies Presents new interpretations of Berlin Dada futurism and expressionism and brings an innovative historical framework with which to analyse continental modernism Provides an original perspective on modernist writing and theory during the first decades of the foregoing century Offers in the introductory chapter a survey of ways in which to relate experimental writing to politics      **2001** Massimo Mastrogregori, 2011-08-02 Annually published since 1930 the International bibliography of Historical Sciences IBOHS is an

international bibliography of the most important historical monographs and periodical articles published throughout the world which deal with history from the earliest to the most recent times The works are arranged systematically according to period region or historical discipline and within this classification alphabetically The bibliography contains a geographical index and indexes of persons and authors

**Theater, War, and Memory in Crisis** John Ireland, 2025-03-11 Theater War and Memory in Crisis explores how French and Algerian dramatists have engaged with two traumatic events that continue to haunt France the German occupation and Vichy government from 1940 to 1944 and the Algerian War from 1954 to 1962 John Ireland's investigation is guided by one central question can theater take on issues of violence war trauma and conflicted memory in a fundamentally different way from archival forms of culture such as memoirs narrative fiction and film

Throughout the twentieth century French cultural anthropologists classicists and social scientists repeatedly revisited links between archaic religious ritual the practice of sacrifice and Greek tragedy as attempts to understand regulate and mitigate the violence of human conflict and war Ireland argues that contemporary French playwrights dealing with war trauma and contested memory were influenced by aspects of this research that foregrounded the core virtues of oral culture presence and the present the here and now that also regulate theatrical performance That connection to the present encouraged dramatists and performance artists to make live historiographical contributions to reverberating unresolved history but also revived perennial therapeutic values of oral culture that evolved in ancient Greece Theater War and Memory in Crisis brings original readings of canonical authors like Jean Paul Sartre Jean Genet Bernard Marie Kolt's and Kateb Yacine into dialogue with non canonical dramatists such as Armand Gatti Liliane Atlan and Noureddine Aba

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