

Summaries

Giancarlo Poidomani, *The Walking Dead and the American historical imaginary*

The article starts from the idea that television has now assumed a fundamental role in the process of production, dissemination and reception of stories and memories and in the creation of a powerful collective imaginary. In particular, the American historical imagery present in a seemingly “sci-fi” and dystopian tv-serie like *The Walking Dead* is analyzed here. In *Twd*, history is a subtext in which some individual characters represent key moments of American history: the pioneers, the myth of the frontier, the conquest of the West, the genocide of the native Americans, the laborious construction of democracy in the nineteenth century, the contrast between nature and industrial civilization, the civil war etc.

Sheyla Moroni, *Period drama and metropolitan areas: the case of Brooklyn and Miami Beach between images of the local past and the construction of a global future*

This paper analyzes the fiscal and communication system implemented in the last ten years by some administrations of the East coast in the US (especially New York and Miami). The system guarantees tax reduction for those productions that use in a targeted way some urban spaces. This attempt seems a contradiction respect to the natural appeal of California as set of TV series/period drama, but it is also an investment against the perceived fear after the terrorist attacks of 2001.

Luca Barra e Damiano Garofalo, «*History Has Not Been Written Yet*». *Historical Imageries and Television Re-Mediations in 1992/1993*. La serie

The article analyzes *1992. La serie* (and the subsequent season *1993*), an original fiction produced by Sky Italia, highlighting the specificity in

the context of the Italian television scenario and especially studying the equivocal and layered relationship it has with public history. Following six fictional characters, whose stories intertwine, between Milan and Rome, with the “real” facts, situations and people of the Tangentopoli years, the series is able to create an ambivalent dialogue both with the historiography on that specific period in Italian history and on Berlusconi’s political ascent, and with the historical imagery of those and the following years, always filtered through television and media.

Monica Jansen e Maria Bonaria Urban, *The Young Pope: An Allegoric Anti-Series*

The tv series *The Young Pope* by Paolo Sorrentino (2016) questions the foundations of Catholicism through the fictitious and contradictory character of Pius XIII. Using the model of the “complex tv drama”, Sorrentino develops the allegory of the search for God in various ways: on an ideological level, through a reactionary pope who embodies the opportunity of renewal; on a metaphysical level, through the character of a pope without faith but in contact with God; and, finally, on a metafictional level, through an artist-pope who exemplifies the power of imagination. Sorrentino succeeds in projecting an ironic and stratified image of the Catholic Church “after the power” which, going against the tide, effectively confirms the burning relevance of the Gospel of embracing our common humanity.

Luigi Giorgi, *The interpellation of Tambroni*

A few months after the end of his government, marked by the tragic events of July, Tambroni presented a parliamentary interrogation in November 1960, in which the new government, chaired by his party colleague and premier Fanfani, was asked about some of its statements concerning the events of July. This fact brought back the whole previous story and prompted reactions both in the press and between the policy makers.

This paper reconstructs the unfolding of relevant historical events through archival material and newspapers and it tries to advance an overall analysis of the complicated Italian political transition in the 1960s, that led, at the end, to the collaboration between Dc and Psi.

Marco Cerri, *Popular celebrations for the historical events of the July 25th 1943*

On the 25th of July 1943, when the King dismissed Mussolini as head of government, Italians celebrated the fall of Fascist Regime, the end of war and of penury. But things went differently: Italy became one of the main frontlines of Second World War and a ferocious civil war started.

However, unprecedented forms of affection, symbolic brutalities, collective carnivalesque rituals developed in those days. The celebration for the fall of Fascist Regime symbolically ended with the *pastasciutta* that the seven Cervi brothers offered in the square of their village, five months earlier they got shot by Fascists.