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(DIS)FIGURING WHITE TEMPLATE VISION THROUGH *PASSIONE: UN'AVVENTURA MUSICALE*

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Introduction

This paper suggests that north-normative thought in Italian Studies must be disrupted by recovering the various Souths haunting and inhabiting *white template vision*. I propose to usefully disrupt north-normative colonial cartographies of vision by disclosing the “fleshy folds” of John Turturro’s complex audio-visual work *Passione: Un’Avventura Musicale* (2010). *Passione* is a documentary film which draws on, as it narrates the story of, a broad assemblage of Neapolitan music and theatricalities. Neapolitan music is often conflated with Italian traditional song or confined to the realm of regional music, in both popular interpretations and scholarly analyses (PLASTINO, 2007). This widespread conflation of Neapolitan and Italian traditional song, resulted in the porous Neapolitan voice (always allowing itself to be interpenetrated by an indeterminate other; PLASTINO, 2007) and its embodied performance manifestations (PLASTINO & SCIORRA, 2016) being largely overlooked. Under the legacies of discursive post-structuralist critique, Whiteness Studies largely neglects the sites through which (raced) bodies congeal (PUGLIESE, 2002). Film theorists, also, have inadequately situated the viewer, filmmaker *and film* as potentially subversive bodies of vision (SOBCHACK, 1992; cf. DYER, 1992). Against the grain of received north-normative and discursive analyses, in its task of Southern critical thinking, this paper deploys Vivienne Sobchack’s term “film’s body” (1992, p. viii), dispensing with the language of analyses which limit *Passione*’s capacity to signify to Turturro. Instead, I identify the white template bodies of director and researcher-viewer, but also various dissident *sotto/terrone’d* (allied global and Italian Southern) bodies resembling “embodied shadow archives” of Southernness and mediterraneity (ZACCARIA, 2015).

Elsewhere I have navigated away from *Passione*’s sixteen linear sequences (BERNARDI, 2015). Instead, Marcello Messina and I rhizomatically pieced together (MARKS, 2000) non-linear sequences of *Passione*’s *sotto/terrone’d* vision around the recurrent visual motifs of “the Sea” and “dirtied mirrors” (CAPOGRECO & MESSINA, 2016). Whilst xenophobic axes label Southern Italians *terrone* “the dirt on the sole of one’s foot,” and global Southern migrants *sottoterrone* “sub the dirt on the sole of one’s foot” (PUGLIESE, 2007, p. 4), this paper situates Neapolitan music as containing the designs of coalitional

resistance. *Sotto/terrone'd* vision, as I propose, is marked by global and Italian Southern allegiance and dialogue, rather than stratification. Proffering “fucked ones” who dare to hold up a mirror to their own dirtied reflections (ANZALDÚA, 1987, p. 10), *Passione's* *sotto/terrone'd* vision proffers “dirt-mirror *sea-quences*” functioning as “out of focus maps” that disorient the (caucacentric, male) template body (PUGLIESE, 2005).

This paper seeks to re-envision *Passione's* “James Senese Sequence” (BERNARDI, 2015, p. 120) as *sotto/terrone'd* climax of “racial bits” haunting Italian/North American templates: WWII *mulatto*, the “new” global Southern immigrant, and the (diasporic) Southern Italian. If the white template body (imagining itself to be non-raced) is always already disfigured by its constitution of non-white “racial bits” (PUGLIESE, 2005), I uncover Neapolitan music's capacity to signify dissident *sotto/terrone'd* vision. Piloting an approach I call “white prosthetic critical” research, in this paper I also locate *Passione's* white template self-concealing racial prosthetic (PUGLIESE, 2005) vision.

(Dis)embodying Whiteness Studies: building “white prosthetic criticality” into (Trans)MediterrAtlantic ARTivist research methodology

If we are to begin to think of the decolonial interrogative function of *Passione*, first we must understand the globalising hegemonic formation of the *post racial*. The *post racial* enunciates the demise of race, as it re-configures and conceals whiteness as privileged mode of neoliberal comportment (FELDMAN, 2016). Whiteness Studies emerged as a distinct area of study in the 1990s, as scholars within the field sought to interrogate the invisibility of racial privilege (AHMED, 2007). Indicative of many approaches within the field, Richard Dyer's seminal and influential text *White* (1997) discursively mapped whiteness as a transnational, invisible and homogenising discourse. Remaining disembodied, de-historicised and de-contextualised, Dyer's discursive approach methodologically sidelines the many ambiguities, contexts of visibilisation and material surfaces through which whiteness comes to cohere. Ongoing legacies of this approach remain particularly limited for problematising the means through which the *post racial* gains traction. I take the terminology of *white diasporas* (OSURI & BANERJEE, 2004)—which understand whiteness as Anglo-centric and discursively embodied—as a starting point for interrogating *post raciality*. Against the grain of Dyer, Sarah Ahmed's phenomenology of whiteness asks how white bodies come to cohere as they come to form the edges of white space (2007). At the same time, Joseph Pugliese counters that separating whiteness from ethnicity elides how racially situated subjects come to cohere always already within geo-political regimes (2002). As such, this paper proposes a phenomenology of

Anglo-centric white diasporas focalising the contact zones through which *post raciality* (re)inscribes colonial matrices. Two contact zone approaches—the fleshy and the visual—only when brought together allow us to understand the post racial’s visual work in tightening *white diasporic* skins of place.

To bridge this gap, Paola Zaccaria’s proposed (Trans)MediterrAtlantic embodied shadow archive methodology (2015) is used in dialogue with embodied and “fleshy” aspects of extant film theory, in particular the haptic / rhizomatic (MARKS, 2000) and the phenomenological (SOBCHACK, 1992 & 2004). For Zaccaria, ARTivist research, as pioneered by Chicana critical border thinkers such as Gloria Anzaldúa can draw attention to and consolidate how Southern Italian activists and artists—and “illegal border crossers” alike—seek holes in Fortress Europe’s walls (2015, p. 4).

Zaccaria draws on Chicana theorists who have sought to critically position the work of artists and activists, or ARTivist research, as expressions of subjugated cultural identities (cf. SANDOVAL & LATORRE, 2008). For Zaccaria, researchers can destabilise Italy’s North/South colonial compass by situating ARTivism as embodied shadow archives—revealing dissident de-colonial genealogies of Arabic and Middle-Eastern racial and cultural mixing. Taking filmmaker, viewer and film as distinct bodies each capable of vision (SOBCHACK, 1992), I deploy the “fleshy” motif of *Passione*’s sotto/terrone’d vision.

This allows for thinking *Passione* itself as a body relaying shadow archival allegiance of Italian and global Souths. Piloting an approach I call “white prosthetic critical” ARTivist research, I situate *Passione*’s white template self-concealing racial prosthetic (PUGLIESE, 2005) vision. Further, I permit this template to be haunted by its dependency on dissident Neapolitan bodies as analogue “racial bits” (PUGLIESE, 2005).

With *Passione*’s complex sotto/terrone’d authorship, in a first move I reveal the caucacentric “blind-spots” (FOUCAULT, 1981) of (tele)visual and terra d’amore (Naples as “land of love”) white template visions.

By way of a second move, I have previously haptically and rhizomatically (MARKS, 2000) strung together a non-linear sequence in which *Passione*’s sotto/terrone’d bodies return to and (dis)figure overdetermined sites of terra d’amore whiteness: cleansed sea-scapes and mirror surfaces (CAPOGRECO & MESSINA, 2016). This paper will perform a third and final move wherein I disclose what Marcello Messina has elsewhere described as post Italian dialogue (2016). I do this by recovering sotto/terrone’d vision’s ability to hurl un/walling post Italian futures toward *Passione*’s own—and researcher (for example BERNARDI, 2015)—dominant white prosthetic visions. With these techniques, proliferating geo-corpographies of

Italy's sotto/terrone'd "foot" are no longer concealed in their "enfleshing" work of film (and researcher) white visions, but reveal a post Italian future anterior in which multiple elided positionalities are set into dialogue.

(En)countering *terra d'amore* scopic pleasure as white diasporic skin of Neapolitan film

Firstly, with *Passione*'s initial scenes or "opening dynamics," I want to allow *Passione*'s critical de-colonial body of vision—performing a critical mediterraneity—to surface. Beyond the horizons of an imposed caucacentric national identity, herein *Passione* enunciates a sotto/terrone'd economy of allied souths. Focalising *Passione*'s opening sequences as I do, I trace how *Passione* stylistically disarticulates Naples from the colonial cartographies of *terra d'amore* vistas and their *bel canto* harmonies (PLASTINO, 2007).

Passione stages the *tamorra* (traditional drum) or *taramblù* (hybrid contemporary tempo) as a structuring element of its story-world. John Turturro's English extradiegetic (outside of the "story-world") address—and subsequent disappearance—further allows grainy and rhythmic Neapolitan performances to author a post-Italian diaspora-space comprising multiple postcolonial subjects. Rhythmically structured, a polyglotic, pluri-sensorial sotto/terrone'd economy refutes the scopic pleasure of *terra d'amore* (as a post racialising landscape of so many historical erasures).

Labouring under the legacies of (post)structuralist discursive approaches (cf. DYER, 1997; DYER, 1992), prior analyses of *Passione* are limited in their capacity to grasp its subversive de-colonial potential as a body in its own right (cf. for example BERNARDI, 2015; GAUDIOSI, 2014). Against this grain, I herein interrogate the white template body (PUGLIESE, 2005) of film as it emerges in *Passione*'s de-colonial extra/diegetic opening dynamics.

The film begins with the song *Carmela* (1975), which remains completely un-subtitled for both Italian and English-speaking audiences. Among a quick succession of images are a close-up revealing the weathered and porous texture of a statue and a picture of the Madonna. Contemporary footage of Spanish Quarter alleyways are interspersed with archival footage, including a boy on a motorbike mime-shooting toward the camera with his hand. Once *Carmela* has ended, Boba, a scruffy woman in a yellow tracksuit, comes into view. She stands in front of gated steps, chained shut and strewn with rubbish and overgrown plants. With a thick Neapolitan accent she shouts "ladies and gentlemen, welcome to Naples!... To all the Neapolitans: go *Napoli* go!" She begins to dance and the beat of the *tamorra*—the traditional

Neapolitan drum—commences. Turturro appears, sauntering to the *tamorra* beat, to make his opening address.

The song *Vesuvio* (1992) then takes us on an aerial flight over Mount Vesuvius, before we return to the intense immediate horizon within which the song is performed by *Spakka-Neapolis* 55. The small historical cloister, within which lead singer Monica Pinto expressively and powerfully sings *Vesuvio*, foregrounds the film's persistently claustrophobic Mediterranean city-scape: *Passione's* Naples does not return to an open, "unpeopled" horizon again.

This dense opening sequence speaks to the context in which *Passione* was released, at a time when Europe's borders at Italy's South were both contested, and subject to tightening. In this context, *Passione's* opening refutes Hollywood's *terra d'amore*, characterised by open seaside tourist horizons. Instead, it brings the peripheral bodies of 1990s NNC (MARLOW-MANN, 2011) to the operational cartography of *terra d'amore*: Naples's historic quarters. *Passione* thus opens onto a topical depiction of the Mediterranean within Naples's stereotypical tourist places, as a "crossroad of cultures inscribing and obliterating themselves" (GAUDIOSI, 2014, p. 284). Not just as a "memory city" that contains its past "like the lines of a hand" (cf. GAUDIOSI, 2014; CALVINO, [1972] 1974, p. 10), *Passione's* Naples, I in fact argue, opens onto non-official mappings of Italy's doubly articulating postcolonial realities.

Whilst described as a de-provincialising director-figure in prior analyses (BERNARDI, 2015), if we properly situate John Turturro as a diasporic Southern Italian, we can understand his function in subverting the colonial cartography *terra d'amore*. A complex figure—an American of Southern Italian descent, and an actor-turned-director—John Turturro appears both as narrator and character within *Passione's* musical story-world. As the *tamorra* takes tempo following Boba's address, a leather boot-clad foot emerges on a cobbled path. Our gaze pans up the leg, then whole body, of a stylishly dressed Turturro. Resembling a "tall trim flâneur" (BERNARDI, 2015, p. 112), Turturro saunters along flirting with the *tamorra* rhythm. Although the film's title announces Turturro as its author: *Passione: Un'Avventura Musicale di John Turturro* (or *John Turturro's Passione: Un'Avventura Musicale*), somewhat interestingly Turturro has claimed that *Passione* is a "true collaboration" between himself, the performers, director of cinematography Marco Pontecorvo and editor, Simona Paggi (cf. BERNARDI, 2015; PASSIONE PRESS KIT, 2010, p. 6). The script is accredited to Turturro and Federico Vacalebre (a journalist of Neapolitan music), whilst casting is attributed to the latter, and the original idea to producer Carlo Macchitella (BERNARDI, 2015).

Whereas Guillaume Bernardi interprets Turturro as “vigorously reclaiming an Italian identity” (2015, p. 114), I wish to rail against this assumption. The argument here is that Turturro’s diasporic identity is but one, albeit focal, intersectional positionality comprising *Passione’s* vision. “A film by Giuà” (the Neapolitan name for John) splays across *Passione’s* screen before credits roll: a significant “skipping over” of the standard Italian name “Giovanni.” The authorship of *Passione* therefore is complex (BERNARDI, 2015, p. 112), implied, and also, I wish to propose, intersectionally post-Italian. Unfolding through the figure of “Giuà” is instead a proliferation of positionalities which fail to present as caucacentrically Italian and European.

Further, the salience of withheld subtitling and unreliable (yet implied) authorial voice in *Passione* work to supplant white cartographies with an intersectional *post Italian* diaspora-space. A diegesis is a narrative’s “time-space continuum”: the entire universe of the “created world” (FELLUGA, 2015, p. 79). An extradiegetic narrator addresses a film’s spectators directly from a position “outside” tp. he diegetic world (KLARER, p. 2014). Turturro makes the following pseudo-diegetic address in *Passione’s* opening sequence:

Napoli: a city that has survived earthquakes, volcanic eruptions, foreign invasions, crime, corruption, poverty, neglect, and at the same time continuously produced an avalanche of music throughout the ages. A hotspot, as James Brown would say, of song. Covering the gamut of human expression: love, loss, sex, superstition, immigration, social protest, birth, death. These songs are drenched in contradiction and irony that’s often lost when they traveled abroad and turned into sentimental ballads of longing [...] An essential component of the Neapolitan character is summed up in the lyrics of a song: “I love you today, *tu si na cosa grande pe mme*, but tomorrow I don’t know. I love you so much but if I can’t find you, I’ll take your sister. I’ll tell everybody that I love you, but I’ll be with your sister.” (TURTURRO, 2010)

Read as a theatrical aside, Turturro’s opening address functions as a “guideline for reading correctly the actions of the protagonists” (KLARER, 2014, p. 208), in this case, the Neapolitan music and theatricalities which follow. As we can see, it is by drawing on the contradictory lyrics of a Neapolitan song itself—but also the words of an African American blues musician—that Turturro disarticulates the landscape in which he narrates from the romantic trope of *terra d’amore*.

Turturro is an implied author, but also pseudo-diegetic author (KLARER, 2014, p. 212) who shifts between the diegetic world of Neapolitan music and extra-diegetic address. After having made his opening speech—warning us not to seek *terra d’amore* from *Passione*—Turturro pseudo-diegetically zigzags in and out of the story-world. In doing so, he becomes an unreliable author who “relinquishes the ‘authorial reigns’” (2014, p. 212) gradually to different

performers within the diegesis. As an address of the flâneur, Turturro's aside prompts us to "feel" the *tamorra* tempo. This stages a "diversification" of the authorial pen, allowing performers to cumulatively shed themselves of *terra d'amore* through Neapolitan music. *Passione*'s complex and indeterminate authorial voice comprises an "and... and... economy": at times *post racial*, other times utterly refusing Italy's white diasporic skins.

This unreliable extradiegetic narration (in English), and with withheld subtitling of the diegesis (mostly in Neapolitan), cultivate a *post Italian* economy. Polyglotism—the emergence of multiple languages—fractures the authority of a "singular cultural/linguistic discourse" (BRAIDOTTI, 2006, p. 8). In the face of dominant singular teleologies, polyglossia necessitates zigzagging between multiple languages (CHUNG & LUCIANO, 2015, p. 190). Zigzagging, in this way enables Braidottian transposition into an alternate diaspora-space marked by 'confluence and intersectionality' (CHUNG & LUCIANO, 2015, p. 191; BRAIDOTTI, 2006). Given Italy's violent and assimilative annexation of the South, the *white diasporic* skins of Naples are epitomised by the statue of Tuscan poet Dante (PUGLIESE, 2008). The repression of Southern dialects and cultures in favour of a standardised "pure" Tuscan tongue—embodied by the tall, white statue of Dante (PUGLIESE, 2008)—represents an attempted foreclosure of the polyglossia of Neapolitan spoken word. However, Neapolitans and global southern immigrants alike have inscribed the statue with multi-colour, multi-lingual graffiti tags (PUGLIESE, 2008, p. 10). According to Pugliese, this stages a re-turn of the South and of the various Souths of the South: an avowal of Italy's many elided un-European cultural genealogies (2007, p. 10).

Similarly, *Passione*'s diegetic song-scape is polyglotic—Neapolitan, marked by heavy Spanish and Portuguese influence as well as Arabic threads—whilst Turturro's extradiegetic addresses are in English. The spoken and grainy Neapolitan dialect (and sporadic Arabic) in *Passione*, contrast markedly with the written fixity of Dante's official Italian word. It also contrasts markedly with the written fixity of *Passione*'s English (or Italian) subtitles. Turturro has explicitly addressed the withholding of subtitles for certain songs as intentional and significant (PASSIONE PRESS KIT, 2010, p. 6).

Elsewhere I have explored the withheld subtitling of a queer Dante figure (CAPOGRECO & MESSINA, 2016). In contrast to prior analyses, I staged decolonial non-linear sequence maps with *Passione*'s body, diverging from the self-same *white template body*. Bernardi divides *Passione* into sixteen linear sequences: the opening "Vesuvio" sequence "leaves" the tourist visage, whilst following sequences successively map Naples onto North- and then South-shore Mediterranean (2015, p. 115). However, a reliance on Neapolitan song

authors and lyrics, as well as filmmaker authorship, informs Bernardi's linear dissection of *Passione's* body into sequences. The caucacentric frame functions like the silver tain of a mirror: disappearing in reflecting, it disguises as it exposes (PUGLIESE, 2006, p. 357). *Passione's* non-linear sequences, structured around recurring motifs of the sea (or *sea-quences*)—from a queered Dante of an estranged dark sea, to dis-orienting “fenced in” tourist beach—see Neapolitan figures (re)inscribe cartographies of Italian whiteness (CAPOGRECO & MESSINA, 2016). *Passione's* (de)shadowed *Femminiello* (a specific Neapolitan queer figure) tells us that the white EU interior contains dark and (un)inhabitable—because caucacentric, heterosexual and male—spaces.

I now build on and beyond the *sea-quences* to explore the singular moment in *Passione* in which Arabic is translated. In both the *sea-quences* and the post-Italian climax explored herein, English (or Italian) subtitles do not proffer the spectator with a stable sense of verbatim translation, but question the very primacy of Anglophone or standardised Italian spectatorship. Whilst a “clash-of-cultures” trope pervades Italian cinematic representations of immigrants as “other” (LUCIANO & SCARPARO, 2010, p. 137), the enforced polyglotism of withheld translation, however, can be “challenging, even painful,” prompting a “Braidottian ‘qualitative leap’ to alternative political and cultural perspectives” (CHUNG & LUCIANO, 2015, p. 207). In this way, caucacentric *white diasporas* (Hollywood's Naples and standardised Italian's Dante) remain difficult to place in *Passione's* de-familiarised, polyglotic *terra d'amore* landscape. Revealed here in its ability to enable transposition, *Passione's* withheld translation and unreliable narration challenge *terra d'amore* with a polyglossia of estranged, dirtified, utterly post Italian identities.

Alternate cartographies of film's body: post-Italian (Trans)MediterrAtlantic bodies at *white diasporic* contact zones

Passione's post Italian climax—and problematically *post racial* “closing” teleology—sees various (Trans)MediterrAtlantic analogue bodies line white prosthetic vision as they haunt it. As my own work as an ARTivist researcher, I here work to “moisten” white template visions by disrupting *Passione* (and its various authorial voices, including researcher-grafter) with critical TransMediterrAtlantic bodies. Zaccaria's ARTivist researcher seeks to “un/wall verticalist oppositions of north/south” across “Mediterranean and Atlantic routes” (2015, p. 3). As a middle-passage for the American slave trade, the Mediterranean's “chart, charter and maps” enabled Atlantic colonial routes (ZACCARIA, 2015, p. 7). In this context, un/walling requires intersected “call-and-response” dialogue between transatlantic theories and

transmediterranean decolonising pressures (ZACCARIA, 2015, p. 13). The embodied topology of *Passione's* (ever *sotto/terrone'd*) fleshy folds here (dis)clarify its own (Trans)MediterrAtlantic prosthetic white visions.

Let us begin by (re)visioning Bernardi's "James Senese Sequence," (BERNARDI, 2015, p. 120) as *Passione's* body reaching post Italian climax. This sequence takes the form of an "extended jam session" (BERNARDI, 2015), which focalises around the post-WWII "phenomenon" of "black babies" born to Neapolitan women. Re-read as a haunting analogue of Italian whiteness, this chapter elucidates that *Passione's* "black baby" transforms into embodied fulcrum of a post Italian coalition of various racialised subjects. The strange, defamiliarised 'jam session' of Tammurriata Nera (a post WWII Neapolitan song through which the Southern "black baby" was constructed as a national "problem") and Al Dexter's *Pistol Packin' Mama* (a popularly jovial white American WWII soldier song) coalitions Italy's TransMediterrAtlantic others.

Leaning against a Spanish quarter wall, Neapolitan hip-hop musician Raiz reflects:

Belonging to this place means belonging to anywhere, because this place, that is the result of different invasions, Naples, has been invaded by Arabs, Normans, French, Spanish and, and... and, and... the Americans after WWII. So growing up here means being all these things mixed together, everybody and nobody at the same time. It's a strange feeling. (RAIZ *apud* TURTURRO, 2010).

In the internal space of a recording studio, the camera focalises the Neapolitan musician James Senese, who is the child of a WWII African American G.I. and a Neapolitan woman. He tells us "my father would bring my mother jazz records and she would play them, so I learnt jazz through her." As an illegitimate mulatto child, he explains "other children would call me things... it hurts." He sings then plays the eponymous song *Passione* (1934) on saxophone. Next, *Pistol Packin' Mama*, a song popular amongst WWII American soldiers, plays to archival footage of Mount Vesuvius erupting and bomber planes destroying neighbourhoods:

Oh, drinking beer in a cabaret
Was I having fun
Until one night she caught me right And now I'm on the run
Oh, lay that pistol down, Babe
Lay that pistol down
Pistol packing mama
Lay that pistol down

Returning to the internal studio space, the Sicilian *Marranzanu* (a mouth instrument also found in Eastern Europe and Turkey) generates an eerily low and trembling percussive. Max Casella (an American of post-WWII Southern Italian emigrant parents) sings *Pistol Packin' Mama* in a menacingly aggressive and low register, implicating the song in its own disavowed economy

of sonic violence. Layering over Casella, Neapolitan musician Peppe Barra sings *Tammurriata Nera*. Barra's rendition evokes Arabic vocal ambits spliced with repetitive guttural sounds that arouse a baroque-like spectacle (HAMMOND, 1994). Ben Taleb joins here with repetitive, percussive, Arabic verse. The triangulation of voices here, each with unsettling sonic output, link *Tammurriata Nera* and *Pistol Packin' Mama's* complex MediterrAtlantic economies of violence. Barra reiterates "Auguri!" (celebrations) "our house is gone, the war has come." Casella pesters with "Hey Spaghetti! You got a sister? You got a sister? Oh, no, no, no, no, I gotta see her first!" Ben Taleb announces in Arabic, "mercy, mercy, a black child is born" accompanied by *zaghrouta* (Arabic yelps of joy; BERNARDI, 2015). This represents the first (and only) time Arabic is subtitled in the film. Casella and Ben Taleb closely circle each other without touching—performing the tammurriata dance of the tamorra drum—as each performer screams, building to the jam session's climactic end.

The argument here is that *Passione's Tammurriata Nera / Pistol Packin' Mama* performance generates a *post Italian* diaspora space that avows the (Trans)MediterrAtlantic passage of colonial violence. *Tammurriata Nera* was penned by hospital administrator Eduardo Nicolardi and Neapolitan poet / composer E. A. Mario in 1944 (GREENE, 2007, p. 42). Popularly interpreted across Italy, it became a site through which the Southern Italian World War II child of colour, labelled the "mulatto" was imagined as the exclusive offspring of the "Moroccan rapist," thereby erasing the role of the many white French, and some Italian and U.S. soldiers who also perpetrated sexual assault and violence on Southern women (GREENE, 2007; cf. for example VAJRO, 1984). The term "mulatto" is an example of the racist vocabulary of white imperialist/colonial genealogies contingent to the lexicon of the time. Such interpretations saw two rather divergent histories unified under the exclusive attention to the colour of the newborn as a problem, and in fact the only problem (GIULIANI, 2015): that of consensual relationships with occupying soldiers, and that of mass rapes of Southern Italian women by soldiers of various nationalities. Such interpretations disavow Italian colonialism and fascism by depicting Neapolitans, and by extension Italians as innocent and "wide-eyed" post-WWII (GREENE, 2007). According to Shelleen Greene, *Tammurriata Nera* begs the question "where does race begin and how does one become a raced subject" (2007, p. 44). *Tammurriata Nera* has come to articulate the national myth of *Italiani brava gente* (Italians are good people; LABANCA, 2005). Salient lyrics can equally mean, to "make an impression," "to strike or hit [figuratively], or to frighten." Other lyrics enfold a slippage between "passively being looked at" and an "active looking upon" (GREENE, 2007, p. 44). The song narrates a "look" or "glance" that could make a physical impression (impregnating a woman). This

evokes Southern Italian evil eye superstitions, which Greene defines as Michel Foucault's "subjugated knowledge": "a differential knowledge incapable of unanimity" (GREENE, 2007, p. 45). Combined with the indigence of camera's gaze, *Tammurriata Nera / Pistol Packin' Mama* sees violence of song upon song set the pace. Here, *Passione's* body reaches a critical *TransMediterrAtlantic* climax, whereby Italy's various racialised others—as gathered around the elided "black baby"—interpenetrate and avow each other through Neapolitan music.

This post Italian climax transforms the "black baby" from mechanism of Italian whiteness to (Trans)MediterrAtlantic embodied shadow archive. As described earlier, the climax's focalising figure is Senese, a Neapolitan musician with (in)direct roots in African-American jazz. Whilst *Italiani brava gente* would paint his mother as a "wide-eyed" victim of the "Moroccan rapist" in line with imperialist and colonialist narratives (MESSINA & DI SOMMA, 2017) Senese's parents shared jazz records. Senese represents a focal return of the post Italian schematic figure to the song, tracing Atlantic imperial routes: his father is not a Moroccan rapist at all, but African American. This (Trans)MediterrAtlantic mapping also sees consensual and desired relations, structured by the sharing of jazz. Further, *Pistol Packin' Mama* is de-linked from Al Dexter's happy-go-lucky voice and re-linked to the menacing voice of Casella, a (de- and re-racialised) Southern Italo-American as white U.S. soldier. Al Dexter's un-reflexively smooth and calm Anglo-Saxon voice erases the very violence of the lyrics he sings. This is supplanted by the obvious aggression and grain of Casella's rendition. As a supposed member of the U.S.'s Anglophone white interiority, Casella over-performs the white diaspora's violent occupation of transnational (sonic) space. For an English viewing audience, Casella's *Pistol Packin' Mama* mirrors the violent translated words of Barra's *Tammurriata Nera* subtitled across the screen:

Sometimes what you see
Almost can't be believed! Like the little black boy Named Ciro
Who was wrongly conceived. "Ciro" means Candle
Tall and white
But Ciro's just a little boy Dark as Night!
Call him Frank or Tony Call him Pete or Joe Ciro's still all black From his head to toe!

The menacing power, here, does not belong to the [racist historical construction of] "the Moroccan rapist," but to the caucacentric white diasporas circulating and cultivating such lexicons. Finally, it is in this context in which multiple white diasporic violences are avowed, that contemporary Tunisian migrant Ben Taleb announces "a black baby is born." Having danced the *tammurriata* with the reflexively de- and re-racialised white U.S. soldier, Ben Taleb declares a new black baby to be born: a critical cultural identity rooted in an awareness of

geocorpography (PUGLIESE, 2011). In the avowal of Italy's various disavowed interracial sex-acts, white diasporic teleologies give way to the pleasurable interpenetration of post Italian voices.

When situated as an analogue body of prosthetic whiteness, the post Italian "black baby" un/walls (Trans)MediterrAtlantic cartographies. According to Pugliese, un-reflexive racism is a "discursive effect of white supremacism" (2005, p. 352). In order to imagine itself as "non-raced," the white template body must generate analogue racial bodies. It does this by grafting "select racial bits" onto the generic figure (PUGLIESE, 2005, p. 353). Analogue non-white bodies, created through a series of symbolically violent graftings, are "assimilated into the figure of the same" (PUGLIESE, 2005, p. 354). Whiteness, in this way, is always already problematised by its constitutional need to assimilate racial bits: they "generate a degree of disorder," effectively disfiguring whiteness at its very origin (2005, p. 355). Tammurriata Nera's "black baby" is an analogue body comprised of a series of graftings—the "Moroccan rapist", for instance—always already problematising Italian whiteness. As a non-human body, film engages us in "its possibilities... not as a prosthetic device but as a 'cyborg'", beyond the "disfigured bodies in which some of us presently live" (SOBCHACK, 1992, p. 163). Tammurriata Nera / Pistol Packin' Mama's post Italian figures then build upon the constituent disfiguring work of this analogue body. The claustrophobic Neapolitan musical diegetic frame of the recording studio stages multiple violent prosthetic graftings. If the body is "lived fulcrum of a future anterior [in which] the past will already have left its trace" (PUGLIESE, 2011, p. 5), Tammurriata Nera / Pistol Packin' Mama's graftings give such bodies dialogic and relational cyborg form. Further, the structure and function of the "jam session" stages a complete writing out of Gennaro Cosmo Parlato's *queered* Maestro (as *queered* bel canto authorship) altogether (CAPOGRECO & MESSINA, 2016). The withheld translation of Arabic throughout *Passione* causes pain to the Anglophone viewer (CHUNG & LUCIANO, 2015, p. 207; cf. BRAIDOTTI, 2006). Tammurriata Nera / Pistol Packin' Mama, though, generates an alternate polyglot "fluid third space" (BHABHA, 1990) of multiply avowed (Trans)MediterrAtlantic violences, within which Arabic is finally translated. The "new" migrant can announce her critical re-turn within the post Italian avowal of (Trans)MediterrAtlantic analogue racialised bodies as dissident shadow archives.

Over the non-Western sound of the Sicilian *Marranzanu*, Casella sings Pistol Packin' Mama much lower than its expected musical register, and in a deliberately aggressive male voice. Here, the menacing grain of Casella's (Neapolitan) voice and diasporic positionality menace the caucacentric and Anglophone zero-point of whiteness. Without straying from

English, Pistol Packin' Mama's white diasporic skins are already displaced. Both in Raiz's English language articulation of what it means to be Neapolitan, and within *Tammurriata Nera* / Pistol Packin' Mama, standard Italian is skipped over. Peppe Barra sings *Tammurriata Nera* in Neapolitan, emitting Arabic and baroque sonic outputs that already belong to the Neapolitan vocal soundscape. And finally, ben Taleb's Arabic reiterations and *Zaghrouta* take up sonic (and subtitle) space. The "new" migrant speaks the unspeakable: "a black baby is born." This black baby is more than itself, though. It avows how Italian whiteness is disfigured at its very origins: the same white prosthetic saw the annexation of its southern regions, and even more barbarously, of various North African regions and polities. Through (Southern) Italy's "black baby," a triangulated refusal of white diasporic colonial zero-points opens up polyglot TransMediterrAtlantic dialogue. It is by paying heed to "the already written, to what has already taken shape," that we can open up to the "yet to be written," and even "touch the skin that has yet to be lived" (AHMED & STACEY, 2001, p. 15). *Passione's* post-Italian vision sees multiple already-writtens demand an un/walled future from violent critical (Trans)MediterrAtlantic junctures. The sonic tactility of *Passione's* body (CRANNY-FRANCIS, 2009, p. 167), once (dis)clarified, allows the "rational spectator" to touch a future moistened by past graphos. As touching erotics, *Passione's* cyborg triangulation destabilises the *white diasporic* skins of film with (de)grafted decolonial graphos.

Conclusion

Allowing *Passione* to function as a critical body of vision, I have herein situated *terra d'amore* as a neocolonial articulation of *white diasporic* cartographies. *Passione's body*—comprised of an indeterminate authorial voice, structured by sonically tactile taramblù—proposes a plethora of alternate, potentially subversive TransMediterrAtlantic visions. Atopical (post)structuralist approaches to whiteness can be traced to (post)structuralist film theory's lack of material framework through which to interrogate the (white template) body of film. As ARTivist researcher, I propose that North/South epistemes be usually beset with fluidisers by locating the template prosthetic whiteness of film's body. Previous academic work (BERNARDI, 2015; GAUDIOSI, 2014) have repressed radically materialist readings of the de-colonial cultural work of *Passione* in the context of *post racialising white diasporas*. In particular, the excessive and queer *sotto/terrone* vision of *Passione's* body require focused redress. Moving beyond previous refusals of *Passione* as a reversible body of vision, I have revealed how *Passione's* volatile bodies dis/locate the caucacentric male template body of *terra d'amore*. Against the mechanics of solids undergirding Western Cartesian metaphysics

(GROSZ, 1994), *sotto/terrone*'d vision performs a “metaphorics of fluidity” (Irigaray, 1985), de-linking from the (post)structuralist *white template* body of *Passione*.

Whiteness is a prosthetic always already disfigured by its disavowed dependency on analogue racialised bodies (PUGLIESE, 2006). Film's (non-human) cyborg body, though, signifies possibilities other than the disfigured bodies in which some of us currently live (SOBCHACK, 1992, p. 163). *Tammurriata Nera / Pistol Packin' Mama* turns the perverse colonial mechanism of the “black baby” into a troubling, non-white analogue body. Post climactic haste, though, the parallel *post racial* problematics of *Passione*'s “closing narrative” require attention: a segment in which Turturro and Avion Travel don Arabic headdress in a display of Arab-face; the teleological (re)turn of Turturro as a reliable narrator; World War II footage of U.S. troops “saving” Neapolitans which totally elides the *Quattro giornate di Napoli* (Four days of Naples) in which Neapolitans fought against German occupying forces. Here *Passione* (re)instantiates a walled-in Atlantic model of Southernness and mediterraneity. Whilst Bernardi argues that Turturro inscribes a sexist, Orientalist and American model (2015, p. 119), the argument here has been that *Passione*'s multiple subversive viewing subjects more complexly (en)counter *white diasporic vision*. Here, the very “flesh” of *post racial* vision—the last interpenetrative word of Neapolitan voice, Montecorvino's excessive *sotto/terrone*'d femininity, or Turturro's (diasporic Southern Italian) Arab headdress—persistently signifies otherwise. “White prosthetic criticality,” as polited and proposed herein, allows ARTivist researcher to trace problematic *post racial* vision beyond a filmmaker such as Turturro. As such, I have traced how viewer-researchers such as Bernardi can problematically graft Southernness as a “racial bit” onto Italian and American white templates. As ARTivist researcher I have recovered “out of focus” de-colonial maps (ZACCARIA, 2015) from specific analogue bodies of white template vision. Never indifferent, the embodied Neapolitan voice (grainy Baroque, Arabic, operatic, and even menacingly and reflexively *white diasporic*) demands dissident shadow archival futures.

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