

1. Record Nr.	UNINA9910460156803321
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Titolo	The crisis-woman : body politics and the modern woman in fascist Italy // Natasha V. Chang
Pubbl/distr/stampa	Toronto, [Ontario] ; ; Buffalo, New York ; ; London, [England] : , : University of Toronto Press, , 2015 ©2015
ISBN	1-4426-2119-2
Descrizione fisica	1 online resource (177 p.)
Collana	Toronto Italian Studies
Disciplina	305.42094509/043
Soggetti	Fascism and women - Italy - History - 20th century Women in popular culture - Italy - History - 20th century Women - Italy - Social conditions - 20th century Fascism - Italy - History - 20th century Electronic books. Italy Social conditions 1918-1945
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Illustrations -- Acknowledgments -- Introduction: Who Is the Crisis-Woman? -- 1. The Donna-crisi and the Fashion World: From Revolution to Regulatory Ideal -- 2. Scientific Discourse and the Making of the Donna-crisi -- 3. Esci fuori, mattacchiona!: Satirical Representations of the Donna-crisi -- 4. Ideologies and Economies of Crisis -- Conclusion: The Decline of the Donna-crisi -- Appendixes: Lyrics and Captions -- Notes -- Bibliography -- Index
Sommario/riassunto	Femininity in the form of the donna-crisi, or "crisis-woman," was a fixture of fascist propaganda in the early 1930s. A uniquely Italian representation of the modern woman, she was cosmopolitan, dangerously thin, and childless, the antithesis of the fascist feminine ideal – the flashpoint for a range of anxieties that included everything from the changing social roles of urban women to the slippage of stable racial boundaries between the Italian nation and its colonies. Using a rich assortment of scientific, medical, and popular literature,

Natasha V. Chang's *The Crisis-Woman* examines the donna-crisi's position within the gendered body politics of fascist Italy. Challenging analyses of the era which treat modern and transgressive women as points of resistance to fascist power, Chang argues that the crisis-woman was an object of negativity within a gendered narrative of fascist modernity that pitted a sterile and decadent modernity against a healthy and fertile fascist one.

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