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Nota di contenuto	CONTENTS; ACKNOWLEDGEMENTS; INTRODUCTION; THE SOUTHERN QUESTION AND ITALIAN CINEMA; SOLID BORDERS, FLUID NATION; IDENTITY, MASCULINITY, AND POSTCOLONIAL SCENARIOS IN GIANNI AMELIO'S LAMERICA (1994); THE MEDITERRANEAN, OR WHERE AFRICA DOES (NOT) MEET ITALY;; NEW ITALIAN MIGRANT CINEMA BETWEEN CINEMATIC NOSTALGIA AND TRASH; TRANSNATIONAL MOBILITY AND PRECARIOUS LABOUR IN POST-COLD WAR EUROPE; "THE JOURNEY FROM A POOR COUNTRY."; NORTHWARD, WESTWARD. ITALIAN EMIGRATION AND INTERNATIONAL CINEMA; MODERNIZING ITALIAN MIGRATION CINEMA; "C'ERA UNA VOLTA IN SVIZZERA"; PLAYING WITH STEREOTYPES CINEMA, MIGRATION AND CRISISNOMADIC NARRATIVES; FILM GENRE AND "ITALIANITA"; "MINE VAGANTI"; THE (MIGRANT) OTHER AND CRIME; "E GIUSTO VIVERE COSI?"; COMEDY FILM AND IMMIGRATION TO ITALY; SELECTED ITALIAN MIGRANT CINEMA FILMOGRAPHY; SELECTED BIBLIOGRAPHY; CONTRIBUTORS; INDEX
Sommario/riassunto	Italy is more strongly influenced by the experiences of migrants than many other European countries. This includes an historically ongoing internal migration from the south to the north, which is strongly echoed in neo-realism; a mass emigration mainly to western Europe and North and South America that is connected with mafia films,

among others, in Italy's collective imaginary; as well as a more recent immigration influx from the southwestern Mediterranean, which is dealt with at a film level...
