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Stars, Gender, and Nation: Marcello Mastroianni and Italian Masculinity

Marcello Mastroianni died on December 19, 1996, of pancreatic cancer. I remember waking up that morning to "Morning Edition" on National Public Radio, where it was the lead story. In listening and later reading about his life, I began to notice a pattern in both American and Italian tributes. Almost all obituaries somehow referenced his star image as the consummate Latin lover, while at the same time introducing some antithetical element, be it "self-deprecation" (*The New York Times*), "imperfection" (*Time Magazine*), or "reluctance" (the UK's *Daily Telegraph*). I began to consider the contradictions in these descriptions: that although Mastroianni, as commodity, was often marketed as the quintessential Italian man, his characters betrayed instead a much more conflicting image of Italian masculinity than the category of the Latin lover allowed.

Scholars of American screen masculinity have shown how cinema, stardom, and gender shape and reflect significant shifts in contemporary culture and society.[1] Italy is no exception and constitutes a unique case study, given the many social and political upheavals of the second half of the twentieth century: its fifty-nine postwar governments (at last count); the transition from the hardships of postwar Reconstruction in the 1940s and the 1950s to the economic boom of the 1960s; the cultural, social, and sexual upheavals of the 1970s, in particular the feminist movement; and the aging of its population. Mastroianni's films provide a revealing window into the image of contemporary Italian masculinity in Italian cinema. They unmask the antihero underneath the supposedly hypermasculine façade, the Italian *inetto*, the inept man at odds with and out of place in a rapidly changing political, social, and sexual environment. In the course of his long career, Mastroianni appeared in such diverse roles as the sexually impotent protagonist of *Il bell'Antonio* (Marco Bellocchio, 1960), the gay anti–Fascist radio announcer in *A Special Day* (Ettore Scola, 1977), and an

older man who marries a young dwarf in Maria Luisa Bemberg's *De eso no se habla* (I don't want to talk about it, 1993). Moreover, as antiheroes rather than Latin lovers, his characters collide with important political, social, and economic changes in postwar Italy. In *Big Deal on Madonna Street* (Mario Monicelli, 1958), the rapid growth of the Italian economy in the 1950s and the ensuing division between rich and poor form the backdrop for Mastroianni's unemployed photographer forced to care for his infant son while his wife serves jail time for black marketeering. In the post-1960s malaise depicted in Marco Ferreri's *La Grande Bouffe* (1973), characters eat themselves to death in a last hedonistic frenzy. And Fellini's *City of Women* (1980), the film I analyze in detail, ridicules Mastroianni's middle-aged Don Giovanni within the context of the 1970s feminist movement.

Italian Masculinity Unmasked

What are the cultural and social constructions that constitute Italian masculinity? From the anthropological perspective, David Gilmore, subscribing to the theory that masculinity is not predetermined but rather "culturally and publicly sustained," notes how Mediterranean masculinity is defined publicly rather than privately. Gilmore unifies the geographical unit of the Mediterranean countries (Spain, Italy, Morocco, Greece) in their ecology, settlement patterns, economic adaptations, and most significantly a "sense of cultural homogeneity" in a shared image of manhood. A good Spanish/Italian/Greek man is "good at being a man": in the public space he proves his masculinity first through sexual potency (the spreading of the seed) and then by providing for and protecting the family (Gilmore 1990, 30–36).[2]

This notion of publicly performed masculinity relates specifically to the Italian concept of the *bella figura*, the manifestation of the private self in the public arena (Nardini 1999, 15).[3] The *bella figura* draws on the Renaissance concept of *sprezzatura* as elucidated in Baldassare Castiglione's *The Book of the Courtier*—a naturalness in appearance that conceals the effort of its preparation and projects an aura of grace—as well as Machiavelli's emphasis on the Prince's appearance. For Machiavelli, the public is essentially separate from the private: "Everyone sees what you appear to be, few touch upon what you are" (Castiglione 1959, 26:44; Machiavelli 1979, 59–60). Like the courtier and the prince, the modern *bella figura*, self-conscious and self-consciously aware, is at once both spectacle and spectator. His aim is both to be seen and be recognized as important and full of honor, as well as to see that others recognize this trait in him. Public space, be it the town's main street or piazza, is the site

of the *bella figura*'s performance (Pitkin 1993, 95–101). The time of display is more than not the evening *passeggiata*, when Italian citizens traditionally congregate after work and before supper to discuss politics, sports, local gossip, and other events of the day. The architectonics of the *bella figura* thus breaks the typical spectator/spectacle dichotomy—the structure of public space, as opposed to the private stage, allows for the simultaneous situation of looking and being looked at. His aim is to see and be seen.

Furthermore, that public space in Italy has traditionally been coded as masculine to differentiate it from the private, domestic, feminine sphere. This separation between masculine/public and feminine/private is necessary, according to Gilmore, because the greatest threat to masculinity is feminization. Traditional psychoanalytic theory has attributed the formation of masculine identity to castration anxiety. The male child must renounce the pre-Oedipal world of the mother and identify with the authority of the father. In the child's mind, the penalty for refusing to renounce the mother is castration, what the child assumes the father has already inflicted on the mother. Pre-Oedipal desire is either repressed into the unconscious or channeled into socially acceptable heterosexual desire in the post-Oedipal economy.

Gilmore notes, however, that in Mediterranean countries primary pre-Oedipal identification is difficult to overcome due to the primacy of mother/son intimacy and father distance. Although puberty marks the transition period in which the young male leaves the domestic arena for the homosocial public sphere, there is no rite of passage to initiate this transformation, and thus no clear-cut rupture with femininity. As a result, the feminine is a constant menace to the masculine, for the boundaries between them in the construction of masculinity are tenuous at best. In addition, female chastity codes, which make the visceral distinction between the *Madonna* (virgin) and the *puttana* (the whore), constitute a key component of male honor: if a female family member transgresses these boundaries, it destroys the honor and reputation of all the male family members. No longer a real man, he becomes instead the *cornuto* (cuckold).[4]

If the feminine is othered in the Mediterranean world, the homosexual is even more vilified as a threat to traditional masculinity, because he fails to prove his manliness through the most visible means: sexual reproduction. The Mediterranean man who does not publicly manifest the honor of masculinity through "virile performance" is shamed, cuckolded, and feminized. As a result, Mediterranean cults of masculinity are "at the same time powerful and inherently fragile," requiring "constant vigilance and defense" against the threat of feminization, female sexuality, and homosexuality (Gilmore 1987, 10–13).

On screen, Marcello Mastroianni's characters epitomize the unstable nature of Italian masculinity through the cultural configuration of what might

be called the *schlemiel*. According to Sanford Pinsker, in Jewish literature and culture the *schlemiel* "handles a situation in the worst possible manner or is dogged by an ill luck that is more or less due to his own ineptness."[5] As opposed to the *schlimazl*, who is more the victim of pure bad luck, the *schlemiel* is usually an agent in his own destruction. Gian Paolo Biasin has isolated the Italian version of the *schlemiel*—the *inetto*—in twentieth-century Italian poetry and prose. He is a failure rather than a success, mired in bourgeois mediocrity rather than stellar achievement (Biasin 1989, 69–107). The *inetto* is passive rather than active, cowardly rather than brave, and physically or emotionally impotent rather than powerful, always in direct opposition to the deeply rooted masculine norms of Italian culture.

If, as Steven Cohan has argued, masculinity in the United States is a performance that must not reveal itself as such, performativity is also essential to Italian masculinity (Cohan 1997). The Italian male is "good at being a man" precisely because he masks the *inetto* through the performative aspects of the *bella figura*. Postwar Italian cinema highlights this performativity, drawing on and departing from the legacy of postwar neorealism, whose aim, according to one of its greatest theorists Cesare Zavattini, was to return to "man" as a being who is *tutto spettacolo*—the show/performance in and of himself: "[the idea is] to plant the camera in the street, in a room, watch with insatiable patience, educate ourselves by contemplating someone like us in his everyday, elementary actions. We will renounce tricks, the transparency, the infinite subterfuges so dear to Méliès. What is fantastic must be in us, but must be expressed without fantasy" (Zavattini 1979, 25–26, translation mine).[6] With "man" at the center of this new Italian postwar cinema, even in the case of some of Italy's non-neorealist-oriented postwar directors (think, for instance, of a Pier Paolo Pasolini or a Bernardo Bertolucci), he could not help but reflect, as Mastroianni's characters do, masculinity's arbitrary nature.

Mastroianni, Stardom, and the Nation

Although the American film industry is often seen as the center of star-obsessed culture, *divismo*, or star-worshipping, actually began in Italy, with the emergence of the silent stars Lyda Borelli and Francesca Bertini in the 1910s. The success of Rudolph Valentino, Italy's home-grown star, furthered the intercultural exchange of celebrity commodities. Many Italian stars who achieved fame, particularly in the 1930s and 1940s, were billed as Italian versions of popular American stars: Chiaretta Gelli was known as the Italian Deanna Durbin, and, although she was not a success in Hollywood, Isa Miranda was marketed

as the Italian Marlene Dietrich. After the fall of Fascism, however, the aesthetics of neorealism, with its penchant for non-professional actors as icons of the everyday, failed to produce the new faces to replace the established stars tainted by their associations with the Fascist regime. It was not until Silvana Mangano's magnificent emergence from the rice fields in Giuseppe de Santis's *Bitter Rice* (1948) that a new postwar Italian stardom was born. Mangano's breakthrough role opened the door for other former beauty queens, such as Sophia Loren, Lucia Bosè, and Gina Lollobrigida to make their fortunes in Italian (and later American) cinema, many of them aided by strategic alliances and in some case marriages with important producers (Gundle 1996, 309–326). On the male front in the 1950s, Totò and Amedeo Nazzari maintained popularity, and Alberto Sordi, Vittorio Gassman, and Marcello Mastroianni achieved stardom in national and international film industries (Brunetta 1993, 247–263; Spinazzola 1985, 304–317).

Mastroianni was born on September 28, 1924, in Fontana-Liri, halfway between Rome and Naples. He began his acting career as a film extra during the late 1930s to help support his lower-middle-class family. He appeared on stage for the first time with his church group and then at the University theater in Rome (Mastroianni 1997, 22–23). In his first big theatrical break Mastroianni played Mitch in Luchino Visconti's production of *A Streetcar Named Desire*. Successful in the role, Mastroianni continued to work in the theater for the following ten years in such plays as Arthur Miller's *Death of a Salesman* and Chekhov's *Three Sisters* and *Uncle Vanya*. Throughout his theatrical work during the 1950s, Mastroianni never abandoned the more financially lucrative film industry, including the first of many successful collaborations with Sophia Loren, and Mario Monicelli's *Big Deal on Madonna Street* (1958). He was planning to form a theatrical troupe of his own to stage the works of his favorite playwright Chekhov when Federico Fellini offered him the part of the tortured journalist Marcello Rubini in *La dolce vita* (1959), the film that made him an international star. Throughout his long career, Mastroianni made over 150 films, working with some of the most prominent filmmakers in European and American cinema, including Michelangelo Antonioni, Louis Malle, Robert Altman, and Marco Ferreri.

But Mastroianni might not have achieved stardom had he not successfully embodied some specifically Italian qualities. Stephen Gundle points out that Italy's status as a recently unified nation-state as well as its continued fragmentation on both political and economic levels has contributed to the celebration of sports and actors as "shared national cultural symbols" (Gundle 1996, 312).[7] The fact that most Italian actors who achieved fame on an international level were, like Mastroianni, from the South speaks to the extranational image that international audiences desire. For Richard Dyer,

interpretations of any particular star change with respect to cultural context, be it regional, national, or international (Dyer 1986, 18). In the consumption of Italian stars, the dark, voluptuous, sensuous earth mother (a la Anna Magnani), the "mamma mia" (a la Gina Lollobrigida and Loren), or the handsome, dark male (Rossano Brazzi and Mastroianni) echoed American notions of Mediterranean ideals of exotic and erotic femininity and masculinity, as well as class—this dark eroticism has its origins not so much in the industrialized and Europeanized Northern Italy but rather in the more agrarian and impoverished South (Golden 1978, 3–10; Grignafini 1988, 111–123). The ubiquitous image of Italy as a primitive, earthly, and uncomplicated nation continued to proliferate precisely due to the South's persisting economic, social, and political troubles.

Although, for the American public, Mastroianni came to embody the dark, Mediterranean eroticism of the Latin lover, he consistently accepted roles that deliberately played against that image; for instance, the impotent protagonist of *Il bell'Antonio* (Mauro Bolognini, 1960) and the self-fashioned but inept Barone Cefalù of *Divorce Italian Style* (Pietro Germi, 1961). Gian Piero Brunetta notes how in the 1960s, male stars like Mastroianni (as well as Sordi and Gassman) began to eclipse their female counterparts in terms of recognition and star power. He explains their appeal in two ways: (1) that unlike the female stars, who seemed larger than life, the men appeared as regular guys, in both their good and bad qualities; and (2) rather than epitomizing a gender icon, they ridiculed "national mythologies of virility and power" (Brunetta 1993, 3:139–141).[8] This industry's deconstruction of gender mythologies arises from the political and social uncertainty of the postwar era as Italy's transformation from the devastation of war to one of the world's major industrial forces destabilized traditional gender roles. Italian cinema's constant interchange with uncertain historical conditions resulted in films that overtly and covertly addressed changing roles for men in the second half of the twentieth century. Much like Cohan has argued about American cinema, the contradictions in received notions of Italian masculinity were so huge that filmmakers could not avoid revealing them. Yet a director like Federico Fellini, arguably Italy's most self-conscious postwar filmmaker, was able to recognize these fantasies of Italian masculinity and, in *City of Women*, consciously critique them.

Fellini's *City of Women* and Men

Prior to *City of Women*, Fellini made two other feature films with Mastroianni—*La dolce vita* and *8 1/2* (1963)—and the pseudo-documentaries *Fellini: A Director's Notebook* (1970). With Mastroianni as his masculine muse, Fellini

Marcello Mastroianni in City of Women *(1980). Opera Film Produzione/Gaumont International. From the author's collection.*

consistently turned an ironic lens onto Italian masculinity. Through humor, parody, and satire, his films expose the fallacy of its myths and the shortcomings of its reality, in particular, the myth of his sexual prowess and potency.

City of Women addresses head on Fellini's own self-professed fear and bewilderment around women, which he foregrounds in light of Italy's recent feminist movement. Based predominantly in the North, Italian feminism grew out of and went beyond the student and worker protest movements of the late 1960s. Groups such as Lotta femminile and the Movimento della liberazione della donna excoriated women's economic exploitation in the home and advocated a wages for housework campaign; they encouraged women to take control of their bodies, promoting birth control, abortion rights, and "take back the night" protests; they attacked the traditional gender constructions of the *madonna/puttana* dichotomy; and they promoted legal equality for the sexes. Although on the wane, feminist consciousness was still very much present and alive when Fellini both conceived of and executed *City of Women*.[9]

Like other Fellini films, *City of Women* is highly ironic and self-referential. Mastroianni plays a character alternatively referred to as both Marcello and Snàporaz, which was in fact Fellini's private nickname for Mas-

troianni (Mastroianni called him Callaghan).[10] Snàporaz is asleep in a train compartment as the train enters and then emerges from a dark tunnel.[11] After suggestively staring at the woman in the fur hat seated across from him and perceiving her responsive to his sexual overtures, Snàporaz follows her into the train's bathroom for what he hopes will be a sexual tryst. Their liaison is soon interrupted when the train abruptly stops. It is clear from their initial encounter that Snàporaz fashions himself to be a Don Giovanni, but he is completely out of touch with the women he intends to seduce and remains inept at sexual conquest.[12] His lack of sexual success is due, in part, to the decidedly childlike nature of his sexuality, one that relies on verbal vulgarities and egotistical satisfaction rather than reciprocal passion. Throughout the film, Snàporaz is consistently associated with the pre-Oedipal, be it the made-up exclamations he spouts ("Smick! Smack!" "Sloff!"), or the infant-like nightgown he wears for much of the second half of the film.[13] Moreover, Snàporaz's journey parallels in many ways that of another famous literary child: Lewis Carroll's Alice. Like Alice, Snàporaz is caught between dream and nightmare; and like the women who populate *City of Women*, Alice comes to represent, as Nina Auerbach has observed, "the perversities of the fallen woman and the distortions of the monster," a dichotomy apparent in what is perhaps the film's most notorious, and funniest, episode: the feminist convention (Auerbach 1985, 165).[14] Yet in Fellini's world, no one is spared, as both the feminists and Snàporaz become objects of ridicule.

The mysterious woman descends from the train, and Snàporaz follows her into a forest. As Snàporaz enters a hotel in pursuit, he is thrown into the middle of the most comically opposite of situations—the lone male (except the hotel's employees and journalists covering the event) among hundreds of women from different nationalities at a feminist convention. He passes from room to room, seeing a slide-show acclaiming the beauty of the vagina and condemning phallic power, a vociferous rebuke of fellatio and sexual penetration, and a documentary film about a woman with six husbands. His final humiliation is a public berating by the woman in the fur hat whom he encountered on the train. The feminist convention clearly evokes the realm of the carnival: the world is literally turned upside-down with the women now "on top" in positions of power through patriarchal subversion (O'Healy 1992, 325–329; Milliken 1990, 37–42).

The segment that best illustrates this use of humor is a musically pantomimed skit entitled "The average housewife." A woman, dressed in rags and rag curlers with a baby attached to her breast, frenetically attempts to accomplish all her tasks—ironing, sewing, cooking, washing the stacks of dishes and vats of clothing, bathing and feeding her children, and sexually satisfying her Frankenstein-like monster of a husband. Filmed at a feverish pace with a piano

score and choreography designed to evoke pre-sound film comedies, the scene elicits boisterous laughter from the crowd, who shout "*matrimonio-manicomio*" (marriage = insane asylum) at the performance's conclusion. Throughout this and other encounters at the feminist convention, Snàporaz remains the passive, mildly bemused spectator who is at a loss to comprehend his situation, proxemically expressed through his marginal positioning with respect to the action: he is usually shaded, standing by a doorway or in a hallway, literally on the sidelines. Also typical of his attitude is his verbal response to seeing two women who are the only ones to offer smiles amid the angry glares. He inquires: "What have we done? I understand the problems of feminism, but is it necessary to be so angry?" The irony here is that the women do not understand Italian, and thus this exchange becomes a metaphor for man's failure to understand women as well as Snàporaz's, and perhaps Fellini's, ultimate incomprehension of the feminist movement.

Snàporaz's passive marginality reaches its culmination in his encounter with Donatella, who ultimately saves him from a feminist lynching. Donatella is a smiling, squeaky-voiced, extremely large-breasted woman who symbolizes both a feminine sensuality and a maternal nurturing and who reappears throughout the film in key episodes.[15] She leads him to a basement gymnasium, complete with roller-skating rink and a male dummy being pummeled in the testicles by women learning self-defense. Alternatingly referring to Snàporaz as "Grandpa" and "Daddy," Donatella makes him don roller skates in order to join the others. On skates Snàporaz is a klutzy buffoon, unable to take even the smallest steps on his own while the women energetically and athletically skate circles around him, an aging man out of step with a changing notion of femininity.

Eventually Snàporaz falls down a staircase, where he encounters *la donna della caldaia* (the boiler woman), a menacingly matronly figure who speaks in a hybrid of German and Triestine dialect. She is the first of several characters with Germanic echoes, introducing an element of militaristic and overpowering female sexuality into the film. After a wild ride with a car of drugged-out punk nymphets, he finds himself at the estate of Katzone, a Teutonic Don Giovanni who throws a party to celebrate his 10,000th sexual conquest. Literally meaning "Big Cock" (*cazzone* in a non-Germanicized Italian), the character of Katzone reportedly was based on the author Georges Simenon, who claimed to have seduced precisely that number of women (Chandler 1995, 215).[16] His villa is replete with phallic furniture and sexually suggestive *objets d'art*, including a light with a long tongue that licks Snàporaz's ear and an automatic vibrator with a speed of three thousand rotations per minute. Here Snàporaz reunites with Elena, his estranged wife, who berates Snàporaz's boring, bourgeois existence and the demise of their love. Donatella also appears at the party, where she reveals herself to be the daughter and niece of a famous showgirl duo that Snàporaz had

admired in his youth. The party is broken up by the militaristic feminist police, including Francesca, a long lost friend of Elena, and the *donna della caldaia*, who embarrassingly strip-searches Snàporaz for documents, loudly making fun of his flaccid penis.

Despite its phallic iconography, images of impotence abound in Katzone's hyper-masculine villa, as commentary on Snàporaz's own sexual failings and his inability to understand or control female sexuality. After Katzone shows him the amazing vibrator, Snàporaz turns it on in secret after his host leaves the room, but it spins out of control and he is unable to either turn it off or to hide it. The unruly dildo suggests Snàporaz's own unease with phallic expectations as well as the castrating power of female desire. Similarly, in Katzone's hall of conquests, which features audio-visual reminders of all the women with whom Katzone has had sexual relations, Snàporaz finds marvelous wonder in each amusing photograph and accompanying recording of sexual satisfaction, and pushes each button with great physical and verbal fanfare, using the adolescent comic book-like exclamations described above ("Squish!" "Smick, Smack!"). But when these individual images and sounds join together in a cacophony as they spin out of control, they become a collective, menacing, and monstrous force, reducing the man to impotent insignificance. The sequence's establishing shot foreshadows his impotence: Snàporaz enters the darkened hall, shot from a high angle so that he appears small and inconsequential, encased, once again, by a liminal door-frame. In the end, the one who "mans" the controls of the rambunctious dissonance is Elena, and she is ultimately the power that reins them in.

After he leaves Katzone's villa, the film transports Snàporaz through a variety of other dreamlike sequences—a bedtime fantasy turned nightmare, an amusement park-like toboggan ride through the sexual memories of his youth, and a prison run by a gender-bending group of feminists. He awakes to find himself back on the train, sitting across from Elena and soon joined by the first woman from the train, Donatella, and her friend.

This final scene begs further detailed analysis, for it draws together several of the film's key themes as well as the role of humor and jokes in elucidating them. In terms of its communality, the joke is, for Freud, by nature a shared process, necessarily involving three people: the self or the first person (the narrator of the joke), the object of the joke, and the outside person or the listener. In this final scene on the train, Snàporaz and the spectator come to realize that the film, in essence, has been one big joke, with Fellini as narrator; Snàporaz and, by extension, the spectator as the subject; and the women as the "audience" of the joke (Freud 1960, 176, 184). The filmmaker has led us into the world of his own fantasies and fears, tricked us into believing them to be real, until he reveals that Snàporaz's journey through the city of women was in fact all a dream/nightmare. Snàporaz, like the spectator, awakens to find him-

self as the butt of the joke—pun intended, given Fellini's obsession with the female posterior and its dominant presence in this film—as the women conspiringly and knowingly look at each other with bemused smiles.[17] In *City of Women*, Snàporaz's return to the conscious world is far from comforting. As the classic Italian *inetto*, he chooses the passive way out: sleep.

Italian cinema's postwar orientation toward social and political realism could not help but reflect the many social and political changes of the second half of the twentieth century—reconstruction, the economic boom, and the social and sexual revolutions of the 1960s and 1970s. With respect to gender, films failed to conceal the fallacies inherent in Italian masculinity, producing unsteady and conflicting roles for male characters who, more often than not, were inept in adapting to the transformations of Italian culture and society. The self-reflexive Fellini pierces the façade of performativity that attempts to conceal these conflicts and contradictions. Fellini said: "Through the ages, from the beginning of time, I'm certain man has covered woman's face with masks. They are, however, his masks, not hers. They are the masks of the viewer, not of the woman, and what they hide is not what they seem to cover. The masks come from the man's own subconscious and they represent that unknown part of himself" (Chandler 1995, 212). In *City of Women*, humor functions as a tool that removes the mask, bringing the subconscious fears and anxieties of Italian masculinity to the surface.

NOTES

1. See Bingham 1994, de Cordova 1990, Holmund 2002, Krutnik 1991, Smith 1993, Studlar 1988, and Willis 1997.

2. This is not unique to the Italian situation. There are, in fact, a number of cultures with which Italy shares this phenomenon. Gilmore's work alone reflects fieldwork done in Africa, East and Southeast Asia, and Brazil, among other places. With respect to effeminacy, Gilmore parallels Mediterranean, Jewish, and Indian cultures.

3. While Nardini focuses on women in her analysis of the *bella figura* in Italian American culture, the *bella figura* is a phenomenon that crosses gender lines.

4. See Giovannini 1981, and Gilmore 1990, 11–12, 127–128, 183–184. The work of Brandes (1981, 1985) reveals how male sexual ideology betrays a powerlessness at the root of Spanish masculinity in the face of the feminine.

5. Pinsker relies upon the *Universal Jewish Encyclopedia* for his precise definition of the schlemiel (1991, 2).

6. Here is the original: "Piazzare la macchina in una strada, in una camera, vedere con pazienza insaziabile, educarci all contemplazione del nostro simile nelle sue azioni elementari. Rinunceremo alla 'truca,' al 'trasparente,' agli infiniti sotterfugi cari a Méliès. La meraviglia deve essere in noi, esprimersi senza meraviglia." For more on Zavattini's impact on Italian and world cinema, see *Diviso in due*.

7. Upon his death, Mastroianni's body was placed in state as thousands came from all over Italy to pay their respects, and the waters of the Trevi fountain, the scene of Mastroianni's famous romp with Anita Ekberg in *La dolce vita*, were shut off in tribute.

8. Similarly, Patrizia Carrano takes the position that Mastroianni represents the summa of Italian masculinity's defects (1988, 241). Marcia Landy integrates the idea of performative masculinity into her assessment of Mastroianni's legacy (2000, 331–334).

9. See Basnett 1986, 91–131, Chiavola-Birnbaum 1986, 79–231, Gramaglia 1979, 179–201, Holub 1981–1982, 89–107, and Lumley 1990, 313–336.

10. Fellini often gave nicknames to his friends, and he coined this one when he and Mastroianni first worked together on *La dolce vita*. Its origins are not specific, although most sources cite it as echoing the name of a comic book character. See Lazzerini 1999, 83. Monti notes how all the language in the film echoes the ironic characteristics of Fellini's and Mastroianni's own private conversations (1981, 162).

11. Critics have been quick to note the dream-like structuring of the film, in particular, the repetitive pattern of ascending and falling and much phallic and vaginal symbolism (Lederman 1981, 118; Bondanella 1993, 319–320).

12. Bondanella observes that throughout the film, none of his sexual encounters leads to complete sexual satisfaction (1993, 321).

13. Milliken (1990, 44–45) ties the child-like language to Lacanian prelinguistic jouissance. See also Monti 1981, 164–166.

14. Lederman was the first to establish parallels between *8 1/2* and *Alice in Wonderland* (1981, 115).

15. For Milliken (1990, 41), she is "a conflation of the four traditional female stereotypes of Virgin/Whore/Mother and Muse."

16. Marrone (1993, 243) cites Bernardino Zapponi, Fellini's co-writer, as referring to Katzone as Marcello's "scurril" double—the vulgar part of himself.

17. Bondanella (1993, 324) also observes a "sense of complicity" between the women in this final scene.