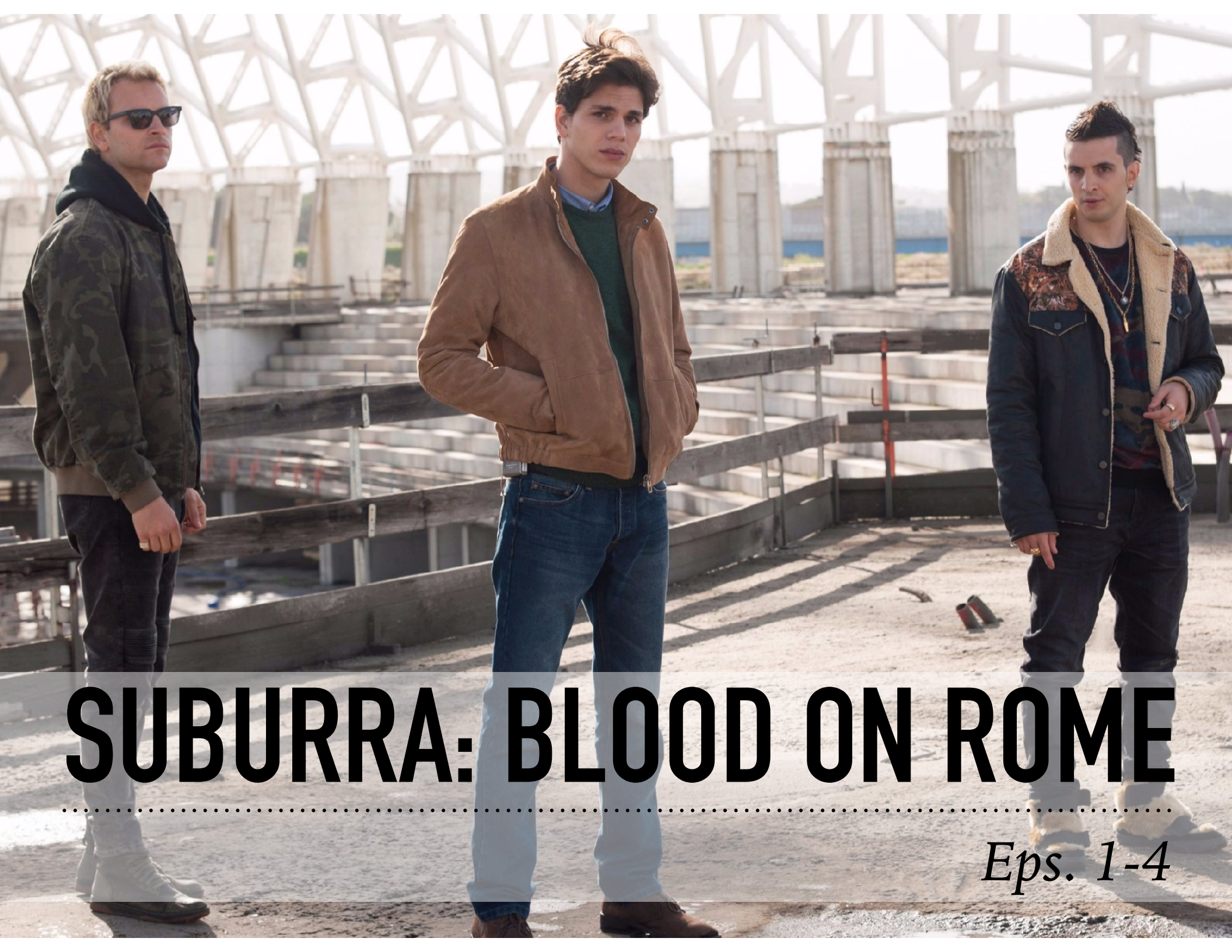




SUBURRA: BLOOD ON ROME

Eps. 1-4



SUBURRA: BLOOD ON ROME

Eps. 1-4



OVERVIEW

- ▶ History
- ▶ Politics
- ▶ Network TV to “quality TV” :: “quality TV” to globalized television
- ▶ “Italian national popular culture”
- ▶ Characters
- ▶ Plot
- ▶ Themes? Message? Ideology?



HISTORY

- “Mafia Capitale”
- Based on real life events in 2014
- Local and regional politicians were deeply involved with the Mafia
- Two main avenues of corruption; use and abuse of migrants from Eastern Europe, Africa and the Middle East (Syrian refugees), and land deals (mostly in Ostia) that would get public investment for public works that did not exist
- Many were found guilty in 2017



POLITICS

- Organized crime has always been understood as a “southern problem,” even in Rome
 - The Mafia, the ‘Ndrangheta, the Camorra
- This is increasingly no longer true; organized crime is global, and so avoids all forms national and regional and local law enforcement
-



“GLOBAL QUALITY TV”

- A massive shift, beginning very slowly in the 1980s, accelerating (along with the internet) in the 1990s: broadcast become narrowcast
- I grew up in a broadcast world; you grew up in a narrowcast world
- “Quality TV” becomes possible only in a narrowcasting world
- A new shift, beginning in the 2000s: global quality TV
- *Game of Thrones* is the example: UK, US, Denmark, Iceland, Sweden; English is the language, but increasingly, there are many multilingual global productions (*Babylon Berlin, Occupied*)



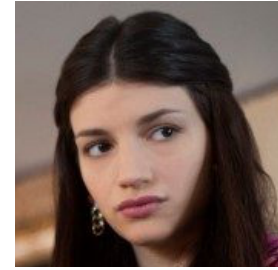
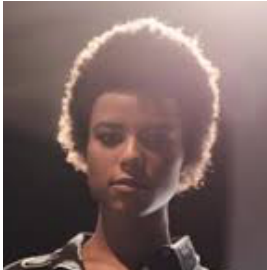
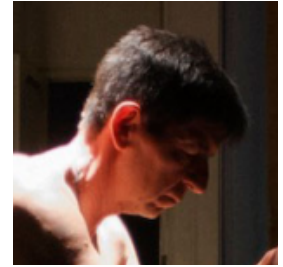
ITALIAN NATIONAL POPULAR CULTURE

- Gramsci (ca. 1930) says it doesn't exist.
- Italians have elite national culture (Dante, Ariosto, Verdi, etc.)
- Italians have popular regional and local culture (Sicilian puppet theater; Neapolitan poetry; Roman food; the Siena “Palio”)
- But no national popular culture
- Is this still true? I would argue (and have argued) *yes* — but Italians are happy to embrace Italian *global* popular culture



SUBURRA: CHARACTERS

- ▶ A primary trio: Aureliano, lowlife from Ostia; Lele, the “good” bourgeois boy; Spadino the Gypsy
- ▶ Immediately around them are a number of characters, especially a secondary trio: Samurai (leader of Roman organized crime); Amedeo Cinaglia (the until-recently-honest politician), and Sara (the Vatican auditor).
- ▶ Relatives: Spadino’s father (Manfredi); Aureliano’s sister (Livia); Aureliano’s father (Tullio); Lele’s father (Franco Marchilli)
- ▶ Monsignor Theodosiou; Angelica; Isabelle





SUBURRA: PLOT

- It's complicated, but mostly set into motion when Aureliano kills Boris, Spadino's cousin
- Desires: Aureliano dreams of a nightclub on the beach, a dog, but his controlling father and sister say no; Lele is in serious trouble and in need of money, trying to maintain his bourgeois life while spiraling into a life of crime and debt; Spadino inhabits a world that he is perfectly suited to, with one exception: he is gay and closeted.
- Samurai is intent on the Ostia land deal, and needs Sara and Cinaglia on his side



THEMES? MESSAGE? IDEOLOGY?

