

so it was said during Italian colonialism. Then there were the rapes, during the wars or whilst rounding up the villages."

How can racialised sexism take shape in contemporary society?

Igiaba Scego: "I have many friends who are Italian actresses, daughters of immigrants, that when they look for a part for a movie they are asked to be either prostitutes or caretakers, usually more frequently prostitutes than caretakers."

So we also have a quite distorted way of looking at reality. We never talk about a black woman, a daughter of immigrants, who is a student, a journalist, etc. There are these figures in reality but it is always preferred to tell the same story."

In which conditions were obliged to live those children born from "mestizo" relations?

Antar Marincola: "In Somalia, as is the case of most colonised countries, children were actually 'spawned by sin' because they were born through illegitimate relationships. In that area, such a chauvinist concept was rather a predatory one for which women were not women, and the children were therefore not sons, so the latter remained literally abandoned."

In Somalia there was a religious order, the "Sisters of Consolata", who took care of these 'bastards', both male and female.

What did these children do? Here the children remained, growing up in orphanages where they were not recognised; the father did not recognise them, neither did the Somali communities, believing that they were bastards. The majority of these poor kids lived a frightening environment because they were not Somalis or Italian, growing up as stateless people in a territory. They were symbols of the combination of the white coloniser and the black colonised, resulting in a reality that they did not choose, but of which they were subjected to all consequences."

C) THE USE OF PROPAGANDA THROUGH THE MEDIA

Which has been the role of populist colonialist media propaganda, liberal first fascist then, in the creation of a racist collective imaginary of the colony among the officials, the colonists and the folk in Italy? How was it displayed? Which tools have been used?

The pounding use of propaganda during the colonial time, liberal first fascist then, through the use of media of the time (newspaper, photography, postcards, illustrations, radio, songs and films) has been perpetuated to create a collective racist imaginary toward the former colonies inhabitants, depicted as inferior and barbarous; to reinforce a sense of superiority of the "Italian race" and belonging to the nation; to justify an African venture of pure aggression masked by the concept that the Italians went to Africa to "modernize" a backward country, bringing culture and civilization, and by doing this completely denying the identity of the natives, the language, the culture, rituals and traditions, the social model.

The masters have absolute power over the colonizers, they possess their rights on life and death.

Among the newspaper we can mention L'Azione Coloniale, Il popolo d'Italia, Corriere della sera, La difesa della Raza, Lettura, La Domenica del Corriere, L'Oltremare. The most popular postcards are from Enrico De Seta, E. Ligrano, Giovanni Bonora; pictures from Luigi Naretti, Lidio Cipriani, Alessandro Lessona; illustrations from Galba, Gioacchino Colizzi; among the songs Tripoli bel sul d'amore, Africana, Ti saluto, vado in Abissinia, Faccetta nera, In Africa si va, Adua, Il canto dei volontari, Il ritorno del legionario.

The concepts inculcated to the Italians are a haunting propaganda that allows today to a denial and a rejection of historical truths that results to be too inconvenient to face as for Italy's reputation.

Igiaba Scego: "I have an obsession with fascist songs lately. I've heard a lot of them because they are very, very interesting. There is the famous 'Faccetta Nera', 'Pupetta Nera', and 'Africanina'. The latter should be listened to because it says 'you will get to know how to kiss the garibaldiana way', 'I will teach you this and much more' and then at the end of the song it says that women should give birth to children who had to be called 'Balilla' (the name given to the fascist youth). Another song is 'Ziki Paki Ziki Pu' where a woman hides behind a tree, she has sex with an Italian man and then he leaves her because she is fat."

If one goes to the local market today - I often go to Porta Portese and every time the various men of the market make fun of me because I ask for fascist photos, I don't care and ask them anyway as I'm interested in this because of my studies - there you find a lot of pictures of naked women. The gaze of these women always struck me, because it was as if they knew they were in front of a camera, they were naked, they were the goods of the person who was photographing them. However they did not lower their gaze. I read in their looks a slight challenge, as opposed to what they were subjected to.

These are very interesting photos, terrible but interesting because they make us understand what Italians believed they could do in the colony. This was commercially a very big business; photos of women were everywhere. At some point Mussolini started to dislike this, so 'Faccetta Nera' became prohibited by fascism because it promoted interracial marriage in a time when Italy was approaching Nazism and the racial laws of 1938."

D) DETENTION CAMPS IN THE COLONIES

Was quite astonished for the Italians in the motherland and especially for the soldiers in the colony when those "weak barbarians" successfully defended their land and civilians causing two clamorous Italian defeats the first in Dogali (Eritrea-1887) and the other, the most known, in Adwa (Ethiopia-1896).

If this slow down for some years the colonial ambitions in the Horn of Africa, soon with a revanchist upswing, when the Giolitti government conquered Libya (1911), Italy gain an image of "pride". The brutalities increased exponentially with the takeover of fascism. Mussolini conducted a real extermination campaign starting from the Libyan territories (Cyrenaica e Tripolitania) up to the invasion of Ethiopia (1935) and the consequently declaration of the birth of the Italian Empire (1936).

Battles were won above all because of the superiority in weapons, means and other deadly technologies. The "altruistic" and "good" Italians, during Mussolini's dictatorship, have racked up ferocious massacres: execution of unarmed peoples, destruction of fields and cattle, fires and looting in villages, rapes of women also collective (women were left naked for days with hands and feet tied to tables or held still by their own families and then raped repeatedly during the day), shooting, hanging, beheading (sometimes the heads of the natives were stuck on poles and carried on the soldier trucks around the villages as a punishment demonstration for all) various tortures, extermination of rebels and resistants, as well as storytellers, soothsayers, etc.

Moreover we should remember something that it has been totally neglected from institutionalized history, the existence in the colony of detention camps, with which Ottolenghi refers in his book to "all those places in which are held, for whatever reason, people against their will: they include, concentration camps, punishment camp, rehabilitation camp, extermination camp, prisoners of war camp, internal exile camp, internment camp, labor (forced or not) camp, isolation camp, etc." (Gustavo Ottolenghi, The Italians and colonialism. The Italian detention camps in Africa, SugarCo, 1997). The reasons for the establishment of these camps were many, dictated by the need to have isolated places, easily controllable, where to bring together different "sort of individuals" (rebels, prisoners, youth, soldiers), on which it was needed to exercise a certain type of surveillance, either preventive or repressive.

In addition to these we can add another type of camp, defined camp of confinement, reserved for the natives soldiers, called Ascari, Zaptiè or Dubats (black colonial troops), which together with