

of Italian women's history and whoever is interested in it should read Tambor's book.

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MAUD ANNE BRACKE. *Women and the Reinvention of the Political: Feminism in Italy, 1968–1983*. (Routledge Research in Gender and History, no. 20.) New York: Routledge, 2014. Pp. xiv, 256. \$145.00.

Maud Anne Bracke's *Women and the Reinvention of the Political: Feminism in Italy, 1968–1983* is the first English-language text to assess the historical significance of Italian feminism between the late 1960s and early 1980s. She makes three important historiographical contributions that further scholars' understandings of the growth of small women's groups into a mass movement with an immediate political and social impact.

First, Bracke takes seriously the potential of gender history to challenge narratives that largely ignore women's political participation. In the historiography of the 1970s, the political violence that emerged in the mid-to-late 1970s and culminated in the murder of former prime minister Aldo Moro in 1978 tends to obscure the continued activism and contributions of feminists to national and regional political discourse. Bracke claims that the Milan Women's Bookstore Collective's publication in 1983 of "Più donne che uomini" ("More Women Than Men"), which offered a stinging critique of the state of the women's movement in the wake of divisive struggles for abortion and sexual violence legislation, marks the end of a distinct phase of feminism in Italy.

Second, Bracke weaves into a national narrative the histories of feminism in Rome, Turin, and Naples while being attentive to transnational influences. Bracke notes that Roman feminism is characterized by feminist collectives that maintained an especially acute social awareness. She points out that the Movimento della liberazione delle donne (MLD) became especially strong in part because of its work on women's health and sexual violence legislation. Roman feminists engaged with their counterparts in Los Angeles and Boston and were extremely excited by the publication of the pivotal *Our Bodies, Ourselves*. In Turin, feminists were tightly connected with a working-class identity and the Intercategoriale donne, a collective that included women from all of the trade unions and set much of the feminist agenda. Torinese women interacted with French feminist organizations, importantly *Psychanalyse et Politique*, to experiment with psychoanalytical consciousness-raising and new forms of class politics. Finally, Bracke explores the special performative form of feminism that emerged in Naples, where the theatrical group *Le Nemesiache* gave creative expression to women's experiences in a city characterized by a strong Catholic presence and significant class divisions. Bracke points out that Neapolitan feminists valorized sexual difference and motherhood in ways not common in the Roman or Torinese cases.

Third, Bracke utilizes an effective mix of archival

materials and oral histories. She has consulted the major feminist writings, conference materials, small journals, and the groups' organizational documents and also has conducted extensive field work and interviews. It is evident that Bracke is well grounded in the history of the period and has been able to navigate the sometimes contentious world of small women's groups without losing sight of the bigger picture. Her bibliography is rich with secondary sources in Italian, English, and French and will be a useful resource to students and scholars undertaking new work in this field.

Bracke notes in her chapter on the backlash against feminism in the 1980s and 1990s that work still needs to be done to understand the often asked question of "what went wrong?" If there is a weakness in the book, however, it is in fact Bracke's absence of an analysis of the ways in which feminists challenged but did not defeat the patriarchy. She notes that the participation of women in Italian politics remains much lower than in other Western European countries and new inequalities permeate the political and social realms, but she does not fully develop an explanation rooted in the politics of the 1970s and early 1980s. In each of the cities Bracke examines, she does mention the particular problems that disrupted the feminists' attempts to achieve their goals. For instance, Bracke argues that in Rome feminists tended to approach the category of "woman" from an uncritical stance, which meant that feminist politics remained essentialized and inward looking as well as institutionalized (120), and she posits that Neapolitan feminists tended to reinforce rather than challenge traditional roles by allowing theories of sexual difference to leave women in the role of "other" (180). But if she wants to examine the longer-term historical legacy of feminism in the 1970s, a more developed interpretation would be welcome. In her critique of Torinese feminism, for example, Bracke rightly underscores the potential of labor-based feminism during the 1970s to "redefine what work was and what it meant in people's lives" and suggests that questions about inequality, the boundaries between private and public life, and women's vulnerability could easily be applied to current global feminist debates (150). However, she simply notes that such questions were not at the center of a broader feminist movement. Nevertheless, Bracke's solid study should encourage other scholars to continue exploring the conundrums of feminism in Italy.

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KOSTIS KORNETIS. *Children of the Dictatorship: Student Resistance, Cultural Politics, and the "Long 1960s" in Greece*. (Protest, Culture, and Society, no. 10.) New York: Berghahn Books, 2013. Pp. xvii, 373. \$120.00.

*Children of the Dictatorship: Student Resistance, Cultural Politics, and the "Long 1960s" in Greece* is the first scholarly attempt to write the history of the people who arguably shaped the post-Junta period in Greece (1974 to present) that some have vilified and others glorified. It

is an anatomy of the “Polytechnic Generation” of Greeks born between 1949 and 1954 who participated in left-wing resistance movements during the Junta (1967–1974) and particularly those who remained active in politics thereafter. Kostis Kornetis contributes to the still scarce literature on the Greek dictatorship, problematizing the self-image of the Polytechnic Generation. Kornetis dispels many myths. He debunks the widely held conviction in the literature that foreign cultural influences stupefied the youth and the hypothesis that these protest activities during the dictatorship were a continuation of the protest wave of the 1950s, as well as the still popular view in Greece that the Polytechnic Generation brought down the Junta.

Kornetis skillfully places the story in its appropriate international context and suggests that we should focus on the “long 1960s” beginning from 1958 and going all the way to 1974, distancing himself from those that argue that the Junta cut the 1960s short in Greece. Echoing arguments made by Jeremi Suri in his *Power and Protest: Global Revolution and the Rise of Détente* (2003), Kornetis deftly weaves the ideologico-political developments in Greece together with influences from abroad and, in the process, emphasizes cultural production.

Kornetis makes a valuable contribution by providing a deeper understanding of the repertoires of protest activity at the time, as well as a better grasp of the ones that followed. For Kornetis, a clear break in protest tactics occurred between “Generation Z”—Greeks born between 1944 and 1949 named after the letter “Z,” short for “lives on,” a slogan that emerged following the assassination of an independent left-wing MP, Grigoris Lambrakis—and the Polytechnic Generation. The former was preoccupied primarily with the Civil War and its settlement, the “114 Movement” (referring to the article of the 1952 Greek Constitution according to which the execution of the constitution resides with the people), and the “15 percent” slogan that demanded the government allocate 15 percent to education in the budget. They used clandestine organizational tactics and sabotage after the imposition of the dictatorship. The Polytechnic Generation was radicalized during the Junta—whose motto was “homeland, religion, family”—and followed mass mobilization methods to achieve political change. Their experiences during the dictatorship gave birth to a clear break in political activism. This emerging generation utilized the weaknesses of the very system in which it came of age.

But the differences between the two generations do not end here. According to Kornetis, the protagonists in the Polytechnic Generation were members of the middle class whose consciousness was molded during the dictatorship, who were open to influences from abroad, and who played a decisive role during the *Metapolitefsi*, or the post-Junta period. Generation Z members hailed from working-class and left-wing families and were less open to external stimuli. The Polytechnic Generation thus reacted against both their families and the regime while distancing itself from the practices and methods of past student movements.

Chapter 1 discusses the conditions in the universities and in the country prior to the Junta, focusing on the emergence of “Generation Z” following Lambrakis’s assassination. In fact, it expands upon previous studies of May 1968 that point to the demographic expansion as a result of the baby boom and important technological advances. Chapters 2 and 3 outline the impact of the coup d’état of April 1967 on the student body, the emergence and demise of underground resistance organizations, infighting, and the role of networks of militant Greek students in France and Italy. Chapter 4 discusses the cultural resistances that the new generation of Greek students—the Polytechnic Generation—had at its disposal, facilitated by the regime’s liberalization experiment. Chapter 5 depicts the climax of the student movement with the Law School and Polytechnic occupations in 1973. Finally, the epilogue weighs the Greek case against the so-called ‘68 movements elsewhere, trying to reach some comparative conclusions regarding student activism in the “long 1960s.”

Kornetis conducted archival research but also relied heavily on a range of memoirs, interviews with the protagonists, newspapers, as well as literary products of and on the period. In methodological terms, the book is quite interdisciplinary, drawing on social history, political sociology, and cultural studies. One limitation of the book comes from its focus on leftist movements, which formed a numerical minority in society. As a result, the lens through which the narrative unfolds is skewed and we learn much less about the rest of the society, especially about the right-wing or centrist youth and their rationales. A more explicit framing in the introduction of the book with respect to the vantage point of the author and the focus of the narrative would have illuminated many subsequent decisions throughout the text.

Another shortcoming of the book, moderated by the fact that the author acknowledges and tries to address it reflexively, is the interviews, which occurred in the early 2000s and are thus historically specific and involve plenty of rationalizations. Of course, this is a problem in every such project. In fact, Kornetis tries to exploit this shortcoming by theorizing the function of memory and the process of reconstructing events from the past. He looks at films, music, and theater productions from that time period in order to contextualize and historicize the oral history. Kornetis’s innovative approach introduces a Southern European perspective to the existing Western European accounts of the 1960s. He writes, “even in a semiperipheral authoritarian country of the Mediterranean, new youth cultures emerged, which apart from being driven by local necessities bore the strong imprint of the 1960s protest waves” (7).

Kornetis puts the events in Greece in a comparative context both with the parallel cases of Portugal and Spain as well as the May ‘68 events in France. He traces the development of a new *subjectivity* among the Greek youth that developed during the dictatorship. Kornetis also provides a critical “archeology of origins” (7) of the international influences on the various leftist youth movements. He then uses these movements as a lens

through which to tell the history of the long 1960s and provides a useful and original analysis for anyone who wants to understand the demise of authoritarianism in the European South in the mid-1970s and the origins of the *Metapolitefsi* period in Greece. Arguably, this is the generation that shaped the post-Junta period, and for many it incubated the current Greek crisis.

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