1: Italian Neofascism : Anna Cento Bull :

Chapter 6 The Self-narratives of Extreme-right Protagonists of the Political Conflict (pp.) As far as the protagonists of right-wing violence are concerned, the sources tend to be scarce, particularly when compared to those available in relation to exmembers of extreme-left paramilitary organisations.

Overview[edit] A narrative is a telling of some true or fictitious event or connected sequence of events, recounted by a narrator to a narratee although there may be more than one of each. Narratives are to be distinguished from descriptions of qualities, states, or situations, and also from dramatic enactments of events although a dramatic work may also include narrative speeches. A narrative consists of a set of events the story recounted in a process of narration or discourse , in which the events are selected and arranged in a particular order the plot. The category of narratives includes both the shortest accounts of events for example, the cat sat on the mat, or a brief news item and the longest historical or biographical works, diaries, travelogues, and so forth, as well as novels, ballads, epics, short stories, and other fictional forms. In the study of fiction, it is usual to divide novels and shorter stories into first-person narratives and third-person narratives. As an adjective, "narrative" means "characterized by or relating to storytelling": Some theorists of narratology have attempted to isolate the quality or set of properties that distinguishes narrative from non-narrative writings: We are inveterate storytellers. Many works of art and most works of literature tell stories; indeed, most of the humanities involve stories. Stories are also a ubiquitous component of human communication, used as parables and examples to illustrate points. Storytelling was probably one of the earliest forms of entertainment. As noted by Owen Flanagan, narrative may also refer to psychological processes in self-identity, memory and meaning-making. Semiotics begins with the individual building blocks of meaning called signs ; and semantics , the way in which signs are combined into codes to transmit messages. This is part of a general communication system using both verbal and non-verbal elements, and creating a discourse with different modalities and forms. He and many other semioticians prefer the view that all texts, whether spoken or written, are the same, except that some authors encode their texts with distinctive literary qualities that distinguish them from other forms of discourse. Nevertheless, there is a clear trend to address literary narrative forms as separable from other forms. It leads to a structural analysis of narrative and an increasingly influential body of modern work that raises important theoretical questions: What is its role culture? How is it manifested as art, cinema, theater, or literature? Why is narrative divided into different genres , such as poetry, short stories , and novels? Literary theory[edit] In literary theoretic approach, narrative is being narrowly defined as fiction-writing mode in which the narrator is communicating directly to the reader. Until the late 19th century, literary criticism as an academic exercise dealt solely with poetry including epic poems like the Iliad and Paradise Lost , and poetic drama like Shakespeare. Most poems did not have a narrator distinct from the author. With the rise of the novel in the 18th century , the concept of the narrator as opposed to "author" made the question of narrator a prominent one for literary theory. It has been proposed that perspective and interpretive knowledge are the essential characteristics, while focalization and structure are lateral characteristics of the narrator. Intradiagetic narrators are of two types: Such a narrator cannot know more about other characters than what their actions reveal. A heterodiegetic narrator, in contrast, describes the experiences of the characters that appear in the story in which he or she does not participate. Most narrators present their story from one of the following perspectives called narrative modes: Generally, a first-person narrator brings greater focus on the feelings, opinions, and perceptions of a particular character in a story, and on how the character views the world and the views of other characters. By contrast, a third-person omniscient narrator gives a panoramic view of the world of the story, looking into many characters and into the broader background of a story. A third-person omniscient narrator can be an animal or an object, or it can be a more abstract instance that does not refer to itself. For stories in which the context and the views of many characters are important, a third-person narrator is a better choice. However, a third-person narrator does not need to be

an omnipresent guide, but instead may merely be the protagonist referring to himself in the third person also known as third person limited narrator. Multiperspectivity A writer may choose to let several narrators tell the story from different points of view. Then it is up to the reader to decide which narrator seems most reliable for each part of the story. See for instance the works of Louise Erdrich. Faulkner employs stream of consciousness to narrate the story from various perspectives. In Indigenous American communities, narratives and storytelling are often told by a number of elders in the community. In this way, the stories are never static because they are shaped by the relationship between narrator and audience. Thus, each individual story may have countless variations. Narrators often incorporate minor changes in the story in order to tailor the story to different audiences. Thoughtfully composed stories have a number of aesthetic elements. Narrative therapy Within philosophy of mind , the social sciences and various clinical fields including medicine, narrative can refer to aspects of human psychology. Illness narratives are a way for a person affected by an illness to make sense of his or her experiences. In the restitution narrative, the person sees the illness as a temporary detour. The primary goal is to return permanently to normal life and normal health. These may also be called cure narratives. In the chaos narrative , the person sees the illness as a permanent state that will inexorably get worse, with no redeeming virtues. The third major type, the quest narrative , positions the illness experience as an opportunity to transform oneself into a better person through overcoming adversity and re-learning what is most important in life; the physical outcome of the illness is less important than the spiritual and psychological transformation. This is typical of the triumphant view of cancer survivorship in the breast cancer culture. The linguistic correlates of each Big Five trait are as follows: Extraversion - positively correlated with words referring to humans, social processes and family; Agreeableness - positively correlated with family, inclusiveness and certainty; negatively correlated with anger and body i. Narratives thus lie at foundations of our cognitive procedures and also provide an explanatory framework for the social sciences, particularly when it is difficult to assemble enough cases to permit statistical analysis. Narrative is often used in case study research in the social sciences. Here it has been found that the dense, contextual, and interpenetrating nature of social forces uncovered by detailed narratives is often more interesting and useful for both social theory and social policy than other forms of social inquiry. Gubrium and James A. Holstein have contributed to the formation of a constructionist approach to narrative in sociology. Narrative Identity in a Postmodern World , to more recent texts such as Analyzing Narrative Reality and Varieties of Narrative Analysis , they have developed an analytic framework for researching stories and storytelling that is centered on the interplay of institutional discourses big stories on the one hand, and everyday accounts little stories on the other. The goal is the sociological understanding of formal and lived texts of experience, featuring the production, practices, and communication of accounts. Inquiry approach[edit] In order to avoid "hardened stories," or "narratives that become context-free, portable and ready to be used anywhere and anytime for illustrative purposes" and are being used as conceptual metaphors as defined by linguist George Lakoff , an approach called narrative inquiry was proposed, resting on the epistemological assumption that human beings make sense of random or complex multicausal experience by the imposition of story structures. It is easier for the human mind to remember and make decisions on the basis of stories with meaning, than to remember strings of data. This is one reason why narratives are so powerful and why many of the classics in the humanities and social sciences are written in the narrative format. But humans read meaning into data and compose stories, even where this is unwarranted. In narrative inquiry, the way to avoid the narrative fallacy is no different from the way to avoid other error in scholarly research, i. Mathematical sociology approach[edit] In mathematical sociology, the theory of comparative narratives was devised in order to describe and compare the structures expressed as "and" in a directed graph where multiple causal links incident into a node are conjoined of action-driven sequential events. The action skeleton can then be abstracted, comprising a further digraph where the actions are depicted as nodes and edges take the form "action a co-determined in context of other actions action b". Narratives can be both abstracted and generalised by imposing an algebra upon their structures and thence defining homomorphism between the algebras. The insertion of action-driven causal links in a narrative can be

achieved using the method of Bayesian narratives. Bayesian narratives Developed by Peter Abell , the theory of Bayesian Narratives conceives a narrative as a directed graph comprising multiple causal links social interactions of the general form: In the absence of sufficient comparative cases to enable statistical treatment of the causal links, items of evidence in support and against a particular causal link are assembled and used to compute the Bayesian likelihood ratio of the link. The final word is yet to be said, regarding narratives in music, as there is still much to be determined. In cultural storytelling[edit] A narrative can take on the shape of a story, which gives listeners an entertaining and collaborative avenue for acquiring knowledge. Many cultures use storytelling as a way to record histories, myths, and values. These stories can be seen as living entities of narrative among cultural communities, as they carry the shared experience and history of the culture within them. Stories are often used within indigenous cultures in order to share knowledge to the younger generation. This promotes holistic thinking among native children, which works towards merging an individual and world identity. Such an identity upholds native epistemology and gives children a sense of belonging as their cultural identity develops through the sharing and passing on of stories. In the Western Apache tribe, stories can be used to warn of the misfortune that befalls people when they do not follow acceptable behavior. In the story, the Western Apache tribe is under attack from a neighboring tribe, the Pimas. The Apache mother hears a scream. Although storytelling provides entertainment, its primary purpose is to educate. American Indian community members emphasize to children that the method of obtaining knowledge can be found in stories passed down through each generation. Moreover, community members also let the children interpret and build a different perspective of each story. In , at a time when the new Social History was demanding a social-science model of analysis, Stone detected a move back toward the narrative. Stone defined narrative as organized chronologically; focused on a single coherent story; descriptive rather than analytical; concerned with people not abstract circumstances; and dealing with the particular and specific rather than the collective and statistical. Mark Bevir argues, for example, that narratives explain actions by appealing to the beliefs and desires of actors and by locating webs of beliefs in the context of historical traditions. Narrative is an alternative form of explanation to that associated with natural science. Historians committed to a social science approach, however, have criticized the narrowness of narrative and its preference for anecdote over analysis, and clever examples rather than statistical regularities. The uses of oral and written texts by urban adolescents, author Amy Shuman offers the following definition of storytelling rights: Storytelling rights also implicates questions of consent, empathy , and accurate representation. While storytellingâ€"and retellingâ€"can function as a powerful tool for agency and advocacy , it can also lead to misunderstanding and exploitation. Storytelling rights is notably important in the genre of personal experience narrative. Academic disciplines such as performance , folklore , literature , anthropology , Cultural Studies and other social sciences may involve the study of storytelling rights, often hinging on ethics. Narrative film usually uses images and sounds on film or, more recently, on analogue or digital video media to convey a story. Narrative film is usually thought of in terms of fiction but it may also assemble stories from filmed reality, as in some documentary film , but narrative film may also use animation. Narrative history is a genre of factual historical writing that uses chronology as its framework as opposed to a thematic treatment of a historical subject. Narrative poetry is poetry that tells a story. Narrative photography is photography used to tell stories or in conjunction with stories.

During the Cold War Italy witnessed the existence of an anomalous version of a civil conflict, defined as a 'creeping' or a 'low-intensity' civil war. Political violence escalated, including bomb attacks against civilians, starting with a massacre in Milan, on 12 December , and culminating with the massacre in Bologna, on 2 August

Although some have claimed that there has been an overemphasis on the role and presence of political violence in those years,2 it is a statistical fact that between and there were more than: It is not then surprising that the study of representations of political violence in Italy has grown rapidly as a field of research in recent years. Scholars from different fields have begun to investigate a range of representations in the Italian context â€" cinema, fiction and biography, the mass media and popular culture, political and juridical discourse, historiography. It also seeks to describe how these different forms of textuality and representation â€" in their constant, mutual, inter-mediatic and inter-genre dialogue and cross-contamination â€" have become privileged sites for the elaboration of national and historical trauma. Language, rhetoric, myth The first problem one has to face in a volume such as this is terminological. Nonetheless, it is a truism to say that political violence is always symbolically charged. It becomes then important to analyse how language was used and deployed in connection with political violence, to elucidate the linguistic and rhetorical strategies which legitimated, encapsulated, and prompted strategic violent actions. That process is made evident by Gerusa Chapter 9 in relation to the philosophical and theoretical discourse which grounded the legitimacy of the praxis of groups such as Avanguardia operaia and the BR, and by Spaventa Chapter 8 in relation to the employment of legalistic language and rhetoric by the BR during the negotiations that followed the kidnapping of judge Mario Sossi. The analysis of rhetoric and language becomes an important point of entry to examine and disentangle the ideological tensions characteristic of a certain period and set of problems. Paradoxically, the terrorist left failed in the very domain m which the general leftist contestation and movimentismo was most effective: On the other hand, if the radical left was hyper-logorrheic, one could argue that the lacon ic character of right-wing terrorism was more successful in its communicative goals. Secrecy, silence, esoteric mystical knowledge attached to the power of action, became the effective trademark of extreme right-wing rhetoric and propaganda. These may, at one level, have had a strategic and rhetorical value, but at another level they represented a hermeneutical trap, a failure of interpretation. Motivations and memory are wrapped in a self-mythologizing aura that renders crucial the study of the representation of terrorism and political violence in order to fully understand the ideological climate of those years and its cultural refraction. Social texts and social dramas The evident interrelation between collective imagination, fictional representation, social movements and political action signals the need to broaden the understanding of these different kind of texts self-narratives, novels, films, historiography, TV programmes, etc. In the case of the representation of terrorism, we are not simply dealing with films, novels, essays, which have to be critically approached from a stylistic perspective or in a thematic fashion in order to chart a series of literary topoi. Events â€" the student and worker protests of the late s, terrorist activities, Tangentopoli, the murder of Falcone â€" have a discursive as well as a phenomenal status, and enter into a field we may describe as representational. Cultural artefacts exist along a continuum with events that allows them no autonomy and allows events no independence from their representation. The relationship, though at times opaque, is one of symbiosis: Thus, rhetoric and representation refract, and in their turn impress upon, the social and political world and the interpretation of events. In the case of terrorism, it makes little sense to consider genres and media in isolation, as they all respond to the same need and all feed on the plethora of interpretations of events, borrowing images, motifs, narrative structures from each other: Antonio Tricomi interrogates the Oedipal interpretative structure, as implicitly or explicitly thematized by authors such as Pasolini or Bellocchio. For instance, proximity to the escalating seriousness of events between and seems to have encouraged psychoanalytical interpretation in the films made in the period, all of which represent the anni di piombo in terms of Oedipal conflict. The use of the

Oedipal configuration in a film about terrorism might have been a way to generalize the conflicts depicted; an attempt to identify an archetype behind a violence that otherwise seemed so historically rooted. The recourse to myth might even be argued to be a kind of evasion , and to be symptomatic of an in ability to properly account for the traum atic events. Dietrologia the production of conspiracy theory became a favourite hermeneutical modality during the anni dipiombo and has survived them. The topography of trauma Key locations for cultural criticism and theoretical discussion in recent years have been those of cultural memory and collective memory, in reference to the under- standing of how groups of people, with a shared history and cultural identity, create ways of perceiving themselves, gathering narratives, values, leaders or heroes into an account that helps them in self-understanding. In collective perception, Piazza Fontana, Piazza della Loggia, via Fani, the Bologna railway station are traumatic labels that live side by side with other historical and foundational events, like the slaughters of Marzabotto or the Fosse Ardeatine. These are public spaces stripped of their anonymity to act as memorial toponyms of a crucial and contested period of Italian history and as reminders of the shortage of democratic justice experienced by Italy since the inception of the Republic. This topography preserves the collective scars inflicted by right-wing terrorism on civil society, which has nonetheless proven more elusive for memory because of the obscure nature of stragismo. Perhaps its most striking icon is the clock stopped at It is significant, however, that the stalled clock-face is the mysterious index of an event, retained by the city of Bologna itself, rather than the chosen symbol of a terrorist organization. In contrast to the modus operandi of left-wing terrorism, the perpetrators of the Bologna explosion elected to remain anonymous. On the other hand, the very duration of the Aldo Moro kidnapping fifty-four days ensured that it remained on the front pages of the national papers, and gained maximum attention for the kidnappers. An extended and morbidly photogenic series of events, like the Moro kidnapping, is ultimately more memorable than the apparently inexplicable and arbitrary acts characteristic of right-wing terrorism. Disavowal, testimony, narcissism There is an intrinsic difficulty in dealing with political violence at a representational level, related to the shame of having been the perpetrator but also the victim of violence. Both in rhetorical and representational terms a tension between revelation and concealment is made evident when dealing with acts of violence. Violence is actually and symbolically made explicit, used as a political means, but it is also rhetorically disavowed. In his interviews with the protagonists of those years, he discovers that they find it difficult to speak about their violent acts in the past: The lack of detailed references to episodes of violence is an indication of the difficulty encountered by the protagonist in reconstructing a coherent identity of his or her own past. The first instrument used to [As mentioned above, particular narrative modalities were used to refract the experience of terrorism transcending the ideologies: Cento Bull Chapter 13 describes the alternative modalities of memory employed by the protagonists of right-wing terrorism, which has tended to elude memory and resist historiography. Problems with the representation of violence are complicated still further when Introduction 9 the point of view is shifted from the perpetrators to the victims: It preferably utters the language of the body: This issue of imagining violence is also connected to the problem of the repre- sentation of otherness. In the media and in some areas of public opinion, terrorists tended to be denied human traits and were represented as barbarous murderers or psychopaths who did not belong to society. The same humanity that, on the opposite side of the spectrum, was negated to the victims of terrorist violence, seen merely as symbolic targets, as enemies, and never as human beings. Conversely, there tends to be an increasing level of identity in violence: As Anton Blok has shown, vio- lence is always based on an increasing level of reciprocity and similarity between the contenders. Ma non erano sempre stati i fascisti gli innamorati delle pistole? It is clear that the contesting versions of history and contemporary events in everything from judicial discourse to television drama challenge the traditional idea of a document-based history as the only form of authoritative historiography. Such work attempts to provide a fictionalized account of events even where clues and evidence are sporadic, or in those cases where evidence has apparently been misinterpreted or politically manipulated. In a process which may appear paradoxical, fiction has become the pre-eminent means to account for these missing pieces of our recent history and to keep the memory of certain

events alive among non-experts. Fiction, and artistic representation more broadly, persistently supplement history, and function as an instrument that in the tradition of Manzoni or Sciascia may contribute to challenging the verosimile of official history, to uncovering the vera of reality, to constructing a collective experience of justice. In the absence of a truth commission dealing with the period of the anni di piombo, have the representational media been performi ng an analogous function? And the many films and novels on the period, the abundance of autobiographies, memoirs and interviews by former terrorists, or the fewer volumes written by victims: Notes to the Introduction 1. This effect has been further exaggerated when the phrase is rendered in English. Ginsborg, History of Contemporary Italy: Society and Politics, 19,43â€" Basingstoke: Palgrave Macmillan , p. Cento Bull and A. Society and Politics in Italy in s, ed. Legenda, , p. A Very Short Introduction Oxford: Oxford University Press, After a quarter of a century, there are still those who employ the interpretative categories and rhetoric typical of the anni di piombo. Rubbettmo, , pp. Palgrave Macinillan, ; Uva, ed. Angelica, ; Terrorism Italian Style: For an influential discussion of the problems of defining terrorism, see A. Terrorism, however we define it, has a proud history in Italy: It is not controversial to describe as state terrorism the repressive tactics, extending to political assassination, practised by the fascist regime. Likewise, unified Italy has always had its internal opponents, and many have had recourse to methods we could describe as terrorist: The strategy of provoking vicious backlash, in the hope of fomenting popular insurrection, employed by urban anti-fascist resistance groups in World War II, can also be described as essentially terroristic: Terrorism in Italy has also had a nationalist or regionalist character: Finally, we should bear in mind that some of the actions of the Mafia and other organized criminal groups can be defined as terrorist. Bompiam, , pp. Feltrinelli, ; The Art of Persuasion: Political Communication in Italy from to the s, ed. Manchester University Press, Zavoli, La nolle della Repubblica Milan: Mondadori, , p. Bompiam, , p. On the rise and ideology of right- wing terrorism, see N. Rao, La fiamma e la celtica Milan: Baldini and Castoldi, , p. National Identity and Global Culture, ed. University of Minnesota Press, , pp. Murray, 2 vols London: Salem Press, , 11, The Moro Morality Play: Terrorism as Social Drama Chicago: Chicago University Press, ; V. Wagner-Pacifici understands social dramas as follows: Baudrillard, Fatal Strategies, ed. Semiotext e , , p. Clark, Modern Italy, , 2nd edn London:

3: Right-Wing Anarchism « Attack the System

Auto Suggestions are available once you type at least 3 letters. Use up arrow (for mozilla firefox browser alt+up arrow) and down arrow (for mozilla firefox browser alt+down arrow) to review and enter to select.

The trade unions had 2. In addition, there were numerous co-operative societies for example, apartment co-ops, shop co-ops, etc. At the European congresses of the second Socialist International , the SPD had always agreed to resolutions asking for combined action of Socialists in case of a war. After Rosa Luxemburg called for disobedience and rejection of war in the name of the entire party as a representative of the left wing of the party, the Imperial government planned to arrest the party leaders immediately at the onset of war. After Germany declared war on the Russian Empire on 1 August , the majority of the SPD newspapers shared the general enthusiasm for the war the " Spirit of " , particularly because they viewed the Russian Empire as the most reactionary and anti-socialist power in Europe. In the first days of August, the editors believed themselves to be in line with the late August Bebel , who had died the previous year. In , he declared in the Reichstag that the SPD would support an armed defence of Germany against a foreign attack. In , at a party convention in Essen, he even promised that he himself would "shoulder the gun" if it was to fight against Russia, the "enemy of all culture and all the suppressed". In addition, the government of Imperial Chancellor Theobald von Bethmann-Hollweg threatened to outlaw all parties in case of war. There were 14 deputies, headed by the second party leader, Hugo Haase , who spoke out against the bonds, but nevertheless followed party voting instructions and raised their hands in favour. It was with those decisions by the party and the unions that the full mobilisation of the German Army became possible. Haase explained the decision against his will with the words: However, a few days later he joined the Gruppe Internationale Group International that Rosa Luxemburg had founded on 5 August with Franz Mehring , Wilhelm Pieck , and four others from the left wing of the party, which adhered to the prewar resolutions of the SPD. From that group emerged the Spartacus League Spartakusbund on 1 January On 2 December , Liebknecht voted against further war bonds, the only deputy of any party in the Reichstag to do so. Although he was not permitted to speak in the Reichstag to explain his vote, what he had planned to say was made public through the circulation of a leaflet that was claimed to be unlawful: The present war was not willed by any of the nations participating in it and it is not waged in the interest of the Germans or any other people. It is an imperialist war, a war for capitalist control of the world market, for the political domination of huge territories and to give scope to industrial and banking capital. Because of high demand, this leaflet was soon printed and evolved into the so-called "Political Letters" German: Politische Briefe , collections of which were later published in defiance of the censorship laws under the name "Spartacus Letters" Spartakusbriefe. As of December , these were replaced by the journal Spartakus, which appeared irregularly until November This open opposition against the party line put Liebknecht at odds with some party members around Haase who were against the war bonds themselves. In February , at the instigation of the SPD party leadership, Liebknecht was conscripted for military service to dispose of him, the only SPD deputy to be so treated. Because of his attempts to organise objectors against the war, he was expelled from the SPD, and in June , he was sentenced on a charge of high treason to four years in prison. After serving a prison sentence, she was put back in jail under "preventive detention" until the war ended. The SPD Split As the war dragged on and the death tolls rose, more SPD members began to question the adherence to the Burgfrieden the truce in domestic politics of His replacement, Paul von Hindenburg , introduced the Hindenburg Programme by which the guidelines of German policy were de facto set by the Supreme Army Command German: Oberste Heeresleitung , not the emperor and the chancellor. Although the Emperor and Hindenburg were his nominal superiors, it was Ludendorff who made the important decisions. Hindenburg and Ludendorff persisted with ruthless strategies aimed at achieving military victory, pursued expansionist and aggressive war goals and subjugated civilian life to the needs of the war and the war economy. For the labour force, that often meant hour work days at minimal wages with inadequate food. The

Hilfsdienstgesetz Auxiliary Service Law forced all men not in the armed forces to work. After the outbreak of the Russian February Revolution in , the first organised strikes erupted in German armament factories in March and April, with about , workers going on strike. The group emerged from a network of left-wing unionists who disagreed with the support of the war that came from the union leadership. Hindenburg and Ludendorff had called for an end to the moratorium on attacks on neutral shipping in the Atlantic, which had been imposed when the Lusitania , a British ship carrying US citizens, was sunk off Ireland in Their decision signaled a new strategy to stop the flow of US materiel to France to make a German victory or at least a peace settlement on German terms possible before the United States entered the war as a combatant. The emperor tried to appease the population in his Easter address of 7 April by promising democratic elections in Prussia after the war, but lack of progress in bringing the war to a satisfactory end dulled its effect. Opposition to the war among munitions workers continued to rise, and what had been a united front in favour of the war split into two sharply divided groups. The USPD demanded an immediate end to the war and a further democratisation of Germany but did not have a unified agenda for social policies. Both the USPD and the Spartacists continued their anti-war propaganda in factories, especially in the armament plants. Impact of the Russian Revolution Further information: Nevertheless, Russian society was severely strained by the opposing motivations of patriotism and anti-war sentiment. The German Imperial Government now saw one more chance for victory. To support the anti-war sentiment in Russia and perhaps turn the tide in Russia toward a separate peace , it permitted the leader of the Russian Bolsheviks , Vladimir Lenin , to pass in a sealed train wagon from his place of exile in Switzerland through Germany, Sweden and Finland to Petrograd. Leon Trotsky observed that the October Revolution could not have succeeded if Lenin had remained stuck in Switzerland. In early and mid, many people in both Russia and Germany expected that Russia would now "return the favor" by helping to foster a communist revolution on German soil. The success of the Russian proletariat and peasantry in overthrowing their ruling classes raised fears among the German bourgeoisie that such a revolution could take place in Germany as well. Furthermore, the proletarian internationalism of Marx and Engels was still very influential in both Western Europe and Russia at the time, and Marx and Engels had predicted that for a communist revolution to succeed in Russia, there would probably need to be a Western European communist revolution earlier or at least simultaneously. Lenin had high hopes for world revolution in and The moderate SPD leadership noted that a determined and well-managed group of the Bolshevik type might well try to seize power in Germany, quite possibly with Bolshevik help, and they moved their behavior towards the left as the German Revolution approached. Socialism cannot be erected on bayonets and machine guns. If it is to last, it must be realised with democratic means. Therefore of course it is a necessary prerequisite that the economic and social conditions for socializing society are ripe. If this was the case in Russia, the Bolsheviks no doubt could rely on the majority of the people. As this is not the case, they established a reign of the sword that could not have been more brutal and reckless under the disgraceful regime of the Tzar Therefore we must draw a thick, visible dividing line between us and the Bolsheviks. For the first time during these strikes, the so-called Revolutionary Stewards took action. They were to play an important part in further developments. To weaken their influence, Ebert joined the Berlin strike leadership and achieved an early termination of the strike. The settlement arguably contained harsher terms for the Russians than the later Treaty of Versailles would demand of the Germans. Lenin and Trotsky also believed at the time that all of Europe would soon see world revolution and proletarian internationalism , and bourgeois nationalistic interests as a framework to judge the treaty would become irrelevant. With Russia knocked out of the war, the German Supreme Command could now move part of the eastern armies to the Western Front. Most Germans believed that victory in the west was now at hand. Leftist and rightist approaches to peace In spite of the optimism created by the surrender of Russia early in , there could be no question that the military situation on the Western Front had become more precarious for the Germans after the United States entered the war in April In summer , these three parties passed a peace resolution providing for a peace through rapprochement without annexations and payments, as opposed to a peace through victory and annexations, as

the political right was demanding. Along with almost everyone else in the country, the committee still believed in victory. The Imperial German Supreme Army Command did not like this resolution, and in the negotiations from December to March with Russia, it imposed a harsh peace by victory. President Woodrow Wilson on 8 January Wilson wanted peace on the basis of "self-determination of peoples" without victors or conquered. Hindenburg and Ludendorff rejected the offer because they believed themselves to be in a stronger position than they were before their victory over Russia. The Allied forces scored numerous successive victories in the Hundred Days Offensive between August and November that yielded huge territorial gains at the expense of Germany. The arrival of large numbers of fresh troops from the United States was a decisive factor. In mid-September, the Balkan Front collapsed. The political collapse of Austria-Hungary itself was now only a matter of days away. Ludendorff said that he could not guarantee to hold the front for another 24 hours and demanded a request to the Entente powers for an immediate ceasefire. In addition, he recommended the acceptance of the main demand of Wilson to put the Imperial Government on a democratic footing in hopes of more favourable peace terms. This enabled him to protect the reputation of the Imperial Army and put the responsibility for the capitulation and its consequences squarely at the feet of the democratic parties and the Reichstag. As he said to his staff officers on 1 October: In fact, the Imperial Government and the German Army shirked their responsibility for defeat from the very beginning and tried to place the blame for it on the new democratic government. It was just fine with me when Army and Army Command remained as guiltless as possible in these wretched truce negotiations, from which nothing good could be expected. The nationalists soon defamed the revolutionaries and even politicians like Ebert who never wanted a revolution and did everything to prevent it as "November Criminals" Novemberverbrecher. The prince was considered a liberal, but at the same time a representative of the royal family. In his cabinet, Social Democrats dominated. The most prominent and highest-ranking one was Philipp Scheidemann , as under-secretary without portfolio. The following day, the new government offered to the Allies the truce that Ludendorff had demanded. It was only on 5 October that the German public was informed of the dismal situation that it faced. In the general state of shock about the defeat, which now had become obvious, the constitutional changes, formally decided by the Reichstag on 28 October, went almost unnoticed. From then on, the Imperial Chancellor and his ministers depended on the confidence of the parliamentary majority. After the Supreme Command had passed from the emperor to the Imperial Government, the German Empire changed from a constitutional to a parliamentary monarchy. As far as the Social Democrats were concerned, the so-called October Constitution met all the important constitutional objectives of the party. Ebert already regarded 5 October as the birthday of German democracy since the emperor voluntarily ceded power and so he considered a revolution unnecessary. After the third note of 24 October, General Ludendorff changed his mind and declared the conditions of the Allies to be unacceptable. He now demanded the resumption of the war that he had declared lost only one month earlier. The German troops had come to expect the war to end and were anxious to return home. They were scarcely willing to fight more battles, and desertions were increasing. For the time being, the Imperial government stayed on course and replaced Ludendorff as First General Quartermaster with General Groener. Ludendorff fled with false papers to neutral Sweden. On 5 November, the Entente Powers agreed to take up negotiations for a truce, but after the third note, many soldiers and the general population believed that the emperor had to abdicate to achieve peace.

4: Venezuelan protests (â€"present) - Wikipedia

Second, to capture the multi-sided nature of political violence we employ a dramaturgical framework (Goffman, ,), viewing protagonists as actors in a 'theatre' or 'arena' of conflict, a wider field in which political relations shape both enabling and constraining circumstances.

5: BERGHAHN BOOKS : Italian Neofascism: The Strategy Of Tension And The Politics Of Nonreconciliatio

Tracing political violence in South Africa from to , these accounts show how an overarching theater of violence forced protagonists to compete with each other, almost spiralling South Africans into a political vortex that risked outright societal disintegration.

6: German Revolution of â€"19 - Wikipedia

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7: Narrative - Wikipedia

Italian neofascism: the strategy of tension and the politics of nonreconciliation / Anna Cento Bull. JC C39 Fascism and democracy in the human mind: a bridge between mind and society / I.W. Charny.

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