

## Amianto Una Storia Operaia Edizioni Alegre

"The aim of this collection is to make possible the forging of a more robust, politically useful, and theoretically elaborate understanding of working-class literature(s). These essays map a substantial terrain: the history of working-class literature(s) in Russia/The Soviet Union, The USA, Finland, Sweden, The UK, and Mexico. Together they give a complex and comparative - albeit far from comprehensive - picture of working-class literature(s) from an international perspective, without losing sight of national specificities. By capturing a wide range of definitions and literatures, this collection gives a broad and rich picture of the many-faceted phenomenon of working-class literature(s), disrupts narrow understandings of the concept and phenomenon, as well as identifies and discusses some of the most important theoretical and historical questions brought to the fore by the study of this literature. If read as stand-alone chapters, each contribution gives an overview of the history and research of a particular nation's working-class literature. If read as an edited collection (which we hope you do), they contribute toward a more complex understanding of the global phenomenon of working-class literature(s)." This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use. All rights not granted by the work's license are retained by the author or authors.

Aldo Moro's kidnapping and violent death in 1978 had much the same effect in Italy as the assassination of President John F. Kennedy had in the U.S., with both cases giving rise to endless conspiracy theories. Drake provides a detailed portrait of the tragedy and its aftermath as complex symbols of a turbulent age in Italian history.

A daring marriage of philosophy and practical politics, Gianni Vattimo takes on some of the most pressing questions of our time: Is it still possible to talk of moral imperatives, individual rights, or political freedom? Are these values still relevant in today's world? Vattimo argues that nihilism is not the absence of meaning but the recognition of a plurality of meanings; it is not the end of civilization but the beginning of new social paradigms. Nihilism is an ethical doctrine in which there are no moral absolutes or infallible natural laws. "Truth" is inescapably subjective, and, because the conditions for equality and liberty are not "naturally" given, society must create these ideals or it will inevitably fall prey to irrationality, prejudice, and oppression. Featuring fourteen of Vattimo's most influential essays on ethics, politics, and law, this collection is a provocative reevaluation of meaning, values, and the idea of freedom in Western culture.

Cacciari, academic (aesthetics, U. of Venice) and mayor of Venice as of 1993, surveys the history of angels in Judaic, Islamic, and Christian traditions; and how Dante, Rilke, Kafka, and other writers have used the metaphor of angels to speak about the phenomenology of language. Translated from the

Intrepid journalist Patrick Symmes sets off on his BMW R80 G/S in search of the people and places in Ernesto "Che" Guevara's classic *Motorcycle Diaries*, seeking out his own adventure as well as the legacy of the icon Che would become, Symmes retraces the future revolutionary's path. And on the way he runs out of gas in an Argentine desert, talks a Peruvian guerrilla out of taking him hostage, wipes out in the Andes, and, in Cuba, drinks himself blind with Che's travel partner, Alberto Granado. Here is the unforgettable story of a wanderer's quest for food, shelter, and wisdom. Here, too, is the portrait of a continent whose dreams of utopia give birth not only to freedom fighters, but also to tyrants whose methods include torture and mass killing. Masterfully detailed, insightful, unforgettable, *Chasing Che* transfixes us with the glory of the open road, where man and machine traverse the unknown in search of the spirit's keenest desires.

Recent events such as the Brexit vote and the 2017 general election result highlight the erosion of traditional class identities and the decoupling of class from political identity. The majority of people in the UK still identify as working class, yet no political party today can confidently articulate their interests. So who is now working class and how do political parties gain their support? Based on the opinions and voices of lower and middle income voters, this insightful book proposes what needs to be done to address the issues of the 'new working class'. Outlining the composition, values, and attitudes of the new working class, it provides practical recommendations for political parties to reconnect with the electorate and regain trust.

Uno dei fenomeni più rappresentativi della letteratura contemporanea è la diffusione capillare di fototesti. Eppure la maggior parte degli studi sulla letteratura d'oggi prende poco in considerazione questo tipo di opere e la storia letteraria fa fatica a riconoscerne la diffusione e le specificità nel corso dell'Ottocento e del Novecento (la cui presenza è tutt'altro che occasionale). *Storie a vista* vuole supplire a questa duplice mancanza: da un lato, recuperando la lunga durata dell'evoluzione letteraria attraverso la ricostruzione di un panorama mai sistematizzato che riscopre autori poco noti o esperienze marginali e contemporaneamente guarda sotto una nuova luce autori canonici, ma di cui l'operazione fototestuale è spesso trascurata o del tutto ignorata; dall'altro lato proponendo una cartografia per orientarsi nelle multiformi esperienze del fototesto contemporaneo, suggerendo percorsi interpretativi, mappe e categorie. L'attenzione al dialogo fra il testo letterario e l'immagine fotografica permette anche di ripensare e ridiscutere alcuni assunti della storiografia letteraria e contribuisce ad aggiungere dei tasselli al dibattito sulla letteratura odierna.

Over the past century, the Italian landscape has undergone exceedingly rapid transformations, shifting from a mostly rural environment to a decidedly modern world. This changing landscape is endowed with a narrative agency that transforms how we understand our surroundings. Situated at the juncture of Italian studies and ecocriticism and following the recent "material turn" in the environmental humanities, *Elemental Narratives* outlines an original cultural and environmental map of the *bel paese*. Giving equal weight to readings of fiction, nonfiction, works of visual art, and physical sites, Enrico Cesaretti investigates the interconnected stories emerging from both human creativity and the expressive eloquence of "glocal" materials, such as sulfur, petroleum, marble, steel, and asbestos, that have helped make and, simultaneously, "un-make" today's Italy, affecting its socio-environmental health in multiple ways. Embracing the idea of a decentralized agency that is shared among human and nonhuman entities, Cesaretti suggests that engaging with these entangled discursive and material texts is a sound and revealing ecocritical practice that promises to generate new knowledge and more participatory, affective responses to environmental issues, both in Italy and elsewhere. Ultimately, he argues that complementing quantitative, data-based information with insights from fiction and nonfiction, the arts, and other humanistic disciplines is both desirable and crucial if we want to modify perceptions and attitudes, increase our awareness and understanding, and, in turn, develop more sustainable worldviews in the era of the Anthropocene. Elegantly written and convincingly argued, this book will appeal broadly to scholars and students working in the fields of environmental studies, comparative literatures, ecocriticism, environmental history, and Italian studies.

When the wind of the 1960s blew through the world of psychiatry In 1961, when Franco Basaglia arrived outside the grim walls of the Gorizia asylum, on the Italian border with Yugoslavia, it was a place of horror, a Bedlam for the mentally sick and excluded, redolent of Basaglia's own wartime experience inside a fascist gaol. Patients were frequently restrained for long periods, and therapy was largely a matter of electric and insulin shocks. The corridors stank, and for many of the interned the doors were locked for life. This

was a concentration camp, not a hospital. Basaglia, the new Director, was expected to practise all the skills of oppression in which he had been schooled, but he would have none of this. The place had to be closed down by opening it up from the inside, bringing freedom and democracy to the patients, the nurses and the psychiatrists working in that "total institution." Inspired by the writings of authors such as Primo Levi, R.D. Laing, Erving Goffman, Michel Foucault and Frantz Fanon, and the practices of experimental therapeutic communities in the UK, Basaglia's seminal work as a psychiatrist and campaigner in Gorizia, Parma and Trieste fed into and substantially contributed to the national and international movement of 1968. In 1978 a law was passed (the "Basaglia law") which sanctioned the closure of the entire Italian asylum system. The first comprehensive study of this revolutionary approach to mental health care, *The Man Who Closed the Asylums* is a gripping account of one of the most influential movements in twentieth-century psychiatry, which helped to transform the way we see mental illness. Basaglia's work saved countless people from a miserable existence, and his legacy persists, as an object lesson in the struggle against the brutality and ignorance that the establishment peddles to the public as common sense.

Now in paperback comes Pia Pera's bestselling answer to "Lolita", where the novel is told not from the point of view of the seducer, Humbert Humbert, but of the young girl herself.

Nicolai has been assigned to fight in Chechnya as part of a high-risk unit of the Russian army known as the "saboteurs," who penetrate enemy lines on killing missions while still trying to maintain their humanity.

This book deals with the results of theoretical and experimental studies of the emotions which my colleagues and I carried out over the last two decades. An interest in the psychology of emotions prompted us to undertake an analysis of the creative legacy of K. S. Stanislavsky. A result of this analysis was the book, *The Method of K. S. Stanislavsky and the Physiology of Emotions*, written in 1955-1956 and published by the Academy of Sciences of the USSR in 1962. I am grateful to the first reader and critic of the manuscript, Leon Abgarovich Orbeli. In 1960, having transferred to the Institute of Higher Nervous Activity and Neurophysiology of the Academy of Sciences of the USSR, I had the opportunity to conduct experiments on problems that had interested me for a long time. In close scientific association with Peter Mikhailovich Ershov, director and teacher of theater, I began a systematic study of the involuntary and electrophysiological shifts in actors during voluntary production of various emotional states. Here comparatively quickly we became convinced that the fruitfulness of such studies rests on an absence of any kind of developed, systematic, and sound general theory of the emotions of man and the higher mammals. We will illustrate our difficulties if only with one example. We had frequently read of the so-called "emotional memory."

A sensually charged novel about two girls growing up fast in a failing industrial town on the coast of Italy Anna and Francesca are on the brink of everything: high school, adulthood, and the edge of ambition in their provincial town. It's summer in Piombino, Italy, and in their skimpy bathing suits, flaunting their newly acquired curves, the girls suddenly have everyone in their thrall. This power opens their imagination to a destiny beyond Piombino; the resort town of Elba is just a ferry ride away and yet they've never dared to go. Maybe the future is waiting for them there, or somewhere beyond. When their friendship suffers a blow, the girls set off on their own only to discover that their budding sexuality takes them further than they expect, though not as far as their dreams. As their choices take them to a painful crossroads, the girls must reconnect if they have any hope of escaping their small town destinies. In this poetic, prizewinning debut, Silvia Avallone captures the lost innocence of a generation. Harrowing yet ultimately redemptive, *Swimming to Elba* is a story about the power of friendship, and the way that family, friendship, and economics shape our world.

You have to laugh. It is a tragedy in three movements: *The Thighs*, *The Dick*, *The Fame* and a counter-movement: *Italy*. An actress creates a physical and vocal mask challenging a provocative, scandalous and beastly text. Words might be sung, howled and shrieked but a chant never emerges. In her naked physicality she tells a personal story in an unbroken flow of thoughts/words rendered as sounds and movement. The deafening screams being choked. Appeased. Imploded. This female onstage offers herself up in a feast, ready to be torn apart by anyone. A poetic piece born of the flesh that returns to the flesh, captured in a tightly-sealed aesthetic. Applause required. *The Shit* is driven by a desperate attempt to pull ourselves out of the mud, the latest products of the cultural genocide aptly described by Pasolini since the modern consumer society began taking form. A totalitarianism, according to Pasolini, even more repressive than the one of the Fascist era, because it's capable of crushing us softly. *Si deve ridere. E' una tragedia in tre tempi: Le Cosce, Il Cazzo, La Fama e un controtempo: L'Italia.* Nella sua nudità e intimità pubblica, l'attrice costruisce una maschera fisica/vocale sfidando un testo scandaloso, provocatorio e rabbioso. La scrittura è cantabile, ma il canto non emerge mai, ed è invece preponderante la chiave dell'invettiva, del grido, del corpo che sussulta la sua storia personale in un flusso di pensieri/parole raccontati come suoni. Strazianti. Urla assordanti e contratte. Sopite. Implose. La femmina si offre dal vivo come in un banchetto, pronta a venire sbranata da tutti. Una partitura poetica che nasce così dalla carne e alla carne ritorna, pur dentro a una rigidissima confezione estetica. Applausi obbligatori. *La Merda* ha come spinta propulsiva il disperato tentativo di districarsi da un pantano o fango, ultimi prodotti di quel genocidio culturale di cui scrisse e parlò Pier Paolo Pasolini all'affacciarsi della società dei consumi. Quel totalitarismo, secondo Pasolini, ancor più duro di quello fascista poiché capace di annientarci con dolcezza. Since its world premiere in Milan in 2012, *#LaMerda*, written by Cristian Ceresoli and embodied by Silvia Gallerano, has brought its poetic and shocking stream of consciousness on the human condition around the world with sell-out seasons in Edinburgh, London, Berlin, Copenhagen, Adelaide and across Italy (where a subtle censorship is still applied), winning six major international awards including the coveted Scotsman Fringe First Award for Writing Excellence and The Stage Award for Best Performance. The play has already been translated and produced in Italian, English, Brazilian Portuguese, Danish, Spanish and Czech, and will shortly be translated into German and French.



An urgent case for climate change action that forcefully sets out, in economic, ethical, and political terms, the dangers of delay and the benefits of action. The risks of climate change are potentially immense. The benefits of taking action are also clear: we can see that economic development, reduced emissions, and creative adaptation go hand in hand. A committed and strong low-carbon transition could trigger a new wave of economic and technological transformation and investment, a new era of global and sustainable prosperity. Why, then, are we waiting? In this book, Nicholas Stern explains why, notwithstanding the great attractions of a new path, it has been so difficult to tackle climate change effectively. He makes a compelling case for climate action now and sets out the forms that action should take. Stern argues that the risks and costs of climate change are worse than estimated in the landmark Stern Review in 2006—and far worse than implied by standard economic models. He reminds us that we have a choice. We can rely on past technologies, methods, and institutions—or we can embrace change, innovation, and international collaboration. The first might bring us some short-term growth but would lead eventually to chaos, conflict, and destruction. The second could bring about better lives for all and growth that is sustainable over the long term, and help win the battle against worldwide poverty. The science warns of the dangers of neglect; the economics and technology show what we can do and the great benefits that will follow; an examination of the ethics points strongly to a moral imperative for action. Why are we waiting?

I preti pedofili hanno potuto contare sul silenzio, sulla complicità solidale, e omertosa, di molti confratelli; o, peggio, di vescovi che si sono limitati a soluzioni di comodo. Ma quando è arrivata alla superficie, tra gli anni Settanta e Ottanta del secolo scorso, la tragica vicenda è esplosa come una polveriera. E da allora le esplosioni continuano, sempre più forti, di pari passo alla pubblicazione di nuove inchieste, di nuove denunce. Adesso, però, basta! Un credente, attraverso questo piccolo libro, vuole dare voce ai sentimenti – sofferenza, pena, ma anche malcontento, anche rabbia, sì, rabbia – che prova la stragrande maggioranza del popolo di Dio: i laici, appunto. “È stato – scrive l’autore – un gravissimo peccato collettivo della ‘classe’ clericale”. Con diversi gradi di responsabilità, ovviamente, ma un peccato vero, proprio nel senso del vocabolo religioso: per tutte le violenze commesse, per i troppi silenzi su queste violenze, per la lunghezza raccapricciante della durata di queste violenze, e, soprattutto, per il fatto che le prime uniche vere vittime di queste violenze, i bambini, sono sempre venute – molto poco evangelicamente – in secondo piano. Gli ultimi Papi hanno mostrato coraggio, hanno preso decisioni, a cominciare dalla “tolleranza zero” e dalla Commissione vaticana per i minori. E tuttavia, va detto molto onestamente, ci sono state finora troppe parole, e invece pochi fatti. E adesso, dunque, ci vogliono i fatti. Riformando l’intera struttura dei seminari, la preparazione dei candidati al sacerdozio, a tutti i livelli, in tutti i campi, compreso quello della sessualità. Ecco perché bisognerà plasmare un nuovo modello di sacerdote, sganciandolo da quella sacralizzazione del potere che ha addosso e lo rende (o lo fa sentire) onnipotente (con le conseguenze infamanti che conosciamo). Soltanto così sarà possibile estirpare alle radici la mala pianta del clericalismo, del nuovo clericalismo, e avviare coraggiosamente una grande opera: una rifondazione evangelica della Chiesa cattolica.

In a major contribution to the study of diabetes, this book is the first to analyze the disease through a syndemic framework. An innovative, mixed-methods study, Emily Mendenhall shows how adverse social conditions, such as poverty and oppressive relationships, disproportionately stress certain populations and expose them to disease clusters. She goes beyond epidemiological research that has linked diabetes and depression, revealing how broad structural inequalities play out in the life histories of individuals, families, and communities, and lead to higher rates of mortality and morbidity. This intimate portrait of syndemic suffering is a model study of chronic disease disparity among the poor in high income countries and will be widely read in public health, medical anthropology, and related fields.

At the very end of Rebellion in Patagonia, Osvaldo Bayer writes: “Time always tears down the curtain that tries to hide the truth. A crime can never be covered up forever.” He demonstrates that principle in this moving and nuanced study of strikes led by the powerful anarcho-syndicalist labor union FORA against the despotic landowners and industrialists of Argentina’s Patagonia region in 1921– 1922. The tale ends tragically, with thousands slaughtered, but Bayer’s detailed descriptions and first-person testimonies capture the beauty and heroism of the struggle. Banned and publicly burned in the 1970s, this is the book’s first English translation—with a new introduction by Scott Nicholas Nappalos and Joshua Neuhouser. Praise for Rebellion in Patagonia The recovery of a historic struggle of the importance of Rebellion in Patagonia by Osvaldo Bayer is a decisive contribution to the social struggles of today. It offers not just a reconstruction of the past, but an example of what we, ordinary people, can do, and what we will continue to do, for our collective dignity.” —Raúl Zibechi, author of Territories in Resistance: A Cartography of Latin American Social Movements “Genocide against the militant left in Argentina did not begin in 1975 with Isabel Perón or the military dictatorship of 1976–1983. Disappeared people and hidden bodies were the norm even fifty years earlier, when the Argentine army’s murder of 1,500 agricultural workers was ordered by democratically elected, pseudo-progressive President Yrigoyen. The scandal was silenced until Osvaldo Bayer, journalist and historian, wrote this courageous investigative work (which also led to a 1974 whistleblowing film) in the middle of another of Argentina’s most repressive eras.” —Frank Mintz, translator of the French edition, La Patagonie rebelle 1921–1922: Chronique d’une révolte des ouvriers agricoles en Argentine Osvaldo Bayer is an author, journalist, and scriptwriter who was exiled from Argentina during the years of military dictatorship. His works include The Anarchist Expropriators and Anarchism & Violence. He currently lives in Buenos Aires.

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The object of this volume is the study of missionary translation practices which occur within a colonial context of political domination and spiritual conquest. Missionary translation becomes especially manifest in bilingual ethnographic descriptions, in (bilingual) catechisms and in the missionaries’ lexicographic condensation of bilingual dictionaries. The study of these instances permits the analysis and interpretation of their guiding principles, their translation practice and underlying reasoning. It also permits the modern linguist to discern semantic changes that can be revealed in these missionary translations over certain periods. Up to now there has hardly been any study available that focuses on translation in missionary sources, of the different traditions in the Americas or Asia. This book will fill this gap, addressing the legacy of missionary translation practices and theories, the role of translation in evangelization and its particular form in the context of colonialism, the creation of loans from Spanish or Latin or equivalents or paraphrases in the indigenous languages in texts and dictionaries as translation strategies followed in bilingual editions. The process of acculturation and transculturation imposed by European religious systems is noted. This volume presents research on languages such as Nahuatl, Tarascan (Purépecha), Zapotec, Tamil, Chinese, Japanese, Pangasinán, and other Austronesian languages from the Philippines.

To save their threatened utopian community of Iroquois, Irish, and Scots during the start of the American Revolution, Mohawk chief Joseph Brant and a group of warriors go on a restless journey that takes them from New York to Canada, to the salons of Georgian London and the heart of the British Empire, in the latest work by a critically acclaimed collective of Italian writers known as Wu Ming.

A differenza delle grandi democrazie consolidate, l’Italia, in tutta la sua storia repubblicana, è stata segnata da una fondamentale anomalia istituzionale. Accanto alla fisiologica lotta politica tra i partiti, è stato sempre evidente che le regole del gioco, la cornice in cui si svolgeva la partita, non fossero stabilizzate una volta per tutte, ma che gli assetti politico-istituzionali fossero connotati da una intrinseca provvisorietà. L’idea dell’incompiutezza della Repubblica italiana si manifesta sin dall’Assemblea costituente. Da allora, in ogni fase di sviluppo politico del Paese, non è mai mancato il riferimento a un “compimento” non ancora raggiunto. Prima per le divisioni ideologiche dovute alla guerra fredda, poi per il crollo della prima repubblica e alla necessità di definire le regole della seconda, oggi a causa dell’aprirsi di un nuovo scenario post-elettorale, la vita politica italiana è sempre stata interpretata all’insegna della eccezionalità, dell’anomalia, spesso anche dell’emergenza. Abbiamo assistito in questo

modo, alla nascita di una costituzione parallela, germogliata nelle maglie lasciate aperte da quella formale, che ha offerto sviluppi del tutto impreveduti e persino all'origine ritenuti di dubbia legittimità. Il volume descrive questo processo, mettendo in evidenza i caratteri di questa "repubblica transitoria", l'influenza che essa ha avuto sui comportamenti delle forze politiche e sulle scelte fondamentali. Insomma nella repubblica transitoria c'è sempre stato un buon motivo per eludere la normalità, per rinviare il compimento istituzionale, per non "chiudere" la transizione. Oggi, in un contesto interno e internazionale tumultuoso e incerto, il bivio che l'Italia ha davanti si presenta in termini particolarmente drammatici. Può continuare a ritenersi una Repubblica transitoria, segnata da anomalie ed episodici slanci velleitari, razionalizzando l'esistente della costituzione parallela che si è imposta, oppure assumersi la responsabilità di essere una Repubblica adulta e definire un assetto politico-istituzionale coerente con i modelli più consolidati delle democrazie avanzate in grado di affrontare, con strumenti finalmente adeguati, le immani sfide che ci attendono.

La nocività dell'amianto per la salute umana è ormai un dato di fatto assodato, che ha portato al bando di produzione e utilizzo in Italia e in numerosi altri paesi. Ma molto resta da raccontare dal punto di vista delle vittime, ed è ciò che questo libro-inchiesta si propone di realizzare. Viene fatta luce sulle dinamiche economiche e scientifiche del business dell'amianto su scala mondiale, per poi documentare le principali vicende italiane (Casale Monferrato, Broni, Taranto...) che hanno provocato tremende tragedie umane, le cui conseguenze non sono affatto concluse. Particolare attenzione è dedicata al versante giudiziario di queste vicende, portando alla luce, anche con documenti inediti, gli intrecci tra scienza, giurisprudenza e interessi economici, che finiscono per rendere le vittime del lavoro sempre meno visibili. Brilliantly evoking the long-vanished world of masters and servants portrayed in *Downton Abbey* and *Upstairs, Downstairs*, Margaret Powell's classic memoir of her time in service, *Below Stairs*, is the remarkable true story of an indomitable woman who, though she served in the great houses of England, never stopped aiming high. Powell first arrived at the servants' entrance of one of those great houses in the 1920s. As a kitchen maid – the lowest of the low – she entered an entirely new world; one of stoves to be blacked, vegetables to be scrubbed, mistresses to be appeased, and bootlaces to be ironed. Work started at 5.30am and went on until after dark. It was a far cry from her childhood on the beaches of Hove, where money and food were scarce, but warmth and laughter never were. Yet from the gentleman with a penchant for stroking the housemaids' curlers, to raucous tea-dances with errand boys, to the heartbreaking story of Agnes the pregnant under-parlormaid, fired for being seduced by her mistress's nephew, Margaret's tales of her time in service are told with wit, warmth, and a sharp eye for the prejudices of her situation. Margaret Powell's true story of a life spent in service is a fascinating "downstairs" portrait of the glittering, long-gone worlds behind the closed doors of *Downton Abbey* and 165 Eaton Place.

La tesi che Diaconale sostiene in questo suo nuovo libro è che se la Chiesa resiste da oltre duemila anni è perché ha avuto la capacità di adattarsi ai cambiamenti del mondo in cui ha operato. Ma Papa Bergoglio, da buon gesuita cresciuto a pane, peronismo e terzomondismo anticolonialista e anticapitalista, si è spinto più in là dei suoi predecessori. Fino a trasformare l'istituzione inventata da San Paolo nella più grande Ong (senza navi) del pianeta, specializzata nel terreno del politicamente corretto. Abbracciando un modello globalista e pauperista di multiculturalismo e immigrazione incontrollata, il cristianesimo sembra voler abbandonare il suo bimillenario legame con l'Occidente per diventare una sorta di sincretismo buonista universale. Ma – sostiene Diaconale – rinunciare alla propria identità, proprio nel momento in cui non solo il radicalismo islamico ma l'intero mondo dell'Islam usa il proprio mastice religioso per lanciare la propria offensiva di rivalsa e di riconquista nei confronti dell'Occidente, significa arrendersi prima ancora di combattere. Tutto questo viene presentato come una svolta progressista diretta al dialogo con le altre religioni monoteiste. In realtà si tratta di una scelta regressiva che finisce con il cancellare quel tratto identitario della civiltà occidentale – cioè la libertà individuale e la separazione tra Stato e Chiesa – che è una delle componenti indispensabili del cristianesimo. Può, allora – si chiede l'autore – un laico liberale continuare – con Benedetto Croce – a darsi cristiano? E come può farlo, se il massimo rappresentante della cristianità respinge e ripudia la metà della propria identità?

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This volume explores the Italian contribution to the current global phenomenon of a "return to reality" by examining the country's rich cultural production in literature and cinema. The focus is particularly on works from the period spanning the Nineties to the present day which offer alternatives to notions of reality as manufactured by the collusion between the neo-liberal state and the media. The book also discusses Italy's relationship with its own cultural past by investigating how Italian authors deal with the return of the specter of Neorealism as it haunts the modern artistic imagination in this new epoch of crisis. Furthermore, the volume engages in dialogue with previous works of criticism on contemporary Italian realism, while going beyond them in devoting equal attention to cinema and literature. The resulting interactions will aid the reader in understanding how the critical arts respond to the triumph of hyperrealism in the current era of the virtual spectacle as they seek new ways to promote cognitive transformations and foster ethical interventions.

The Cut is a Brexit novel. The story offers a fictional response to a complex issue. It is also a plot-driven page-turner by one of the most exciting novelists in the country. Cairo Jukes, a boxer from Dudley, supports himself on zero-hour contracts. He has grown up among the canals – or the cuts – that web the Black Country like the open veins of an old industrial order. Then he meets Grace, a successful documentary film maker from London. The Cut will not put you at ease. It describes a relationship built on misunderstandings, intolerance and guilt – one where each side desires something that the other cannot give. 'Writing The Cut made me understand that we live in a country where we see prejudice in others but not in ourselves. This is a lesson that I, and my two characters Cairo and Grace, have tried to learn, with varying levels of success. It is a hard lesson for us all.' Anthony Cartwright: Why Peirene chose to commission this book: 'The result of the EU referendum shocked me. I realized that I had been living in one part of a divided country. What fears – and what hopes – drove my fellow citizens to vote for Brexit? I commissioned Anthony Cartwright to build a fictional bridge between the Britains that opposed each other on referendum day.' Meike Ziervogel, publisher at Peirene Press Praise for Anthony Cartwright: 'A writer with a wonderful ear ... and an unblinking sense of Britain as it is today. Anthony Cartwright's patient, attentive storytelling shines a glowing light on areas of our common experience that the English novel usually consigns to darkness.' Jonathan Coe 'A compelling protest against simple answers that lingers in the mind long after the final page.' Wyl Menmuir 'A bittersweet elegy to Britain's battered working classes.' Metro

A troubling study of the role that medical racism plays in the lives of black women who have given birth to premature and low birth weight infants Black women have higher rates of premature birth than other women in America. This cannot be simply explained by economic factors, with poorer women lacking resources or access to care. Even professional, middle-class black women are at a much higher risk of premature birth than low-income white women in the United States. Dána-Ain Davis looks into this phenomenon, placing racial differences in birth outcomes into a historical context, revealing that ideas about reproduction and race today have been influenced by the legacy of ideas which developed during the era of slavery. While poor and low-income black women are often the "mascots" of premature birth outcomes, this book focuses on professional black women, who are just as likely to give birth prematurely. Drawing on an impressive array of interviews with nearly fifty mothers, fathers, neonatologists, nurses, midwives, and reproductive justice advocates, Dána-Ain Davis argues that events leading up to an infant's arrival in a neonatal intensive care unit (NICU), and the parents' experiences while they are in the NICU, reveal subtle but pernicious forms of racism that confound the perceived class dynamics that are frequently understood to be a central factor of premature birth. The book argues not only that medical racism persists and must be considered when examining

adverse outcomes—as well as upsetting experiences for parents—but also that NICUs and life-saving technologies should not be the only strategies for improving the outcomes for black pregnant women and their babies. Davis makes the case for other avenues, such as community-based birthing projects, doulas, and midwives, that support women during pregnancy and labor are just as important and effective in avoiding premature births and mortality.

The ontology of work and the economics of value underpin the legal institution, with the existence of modern law predicated upon the subject as labourer. In contemporary Europe, labour is more than a mere economic relationship. Indeed, labour occupies a central position in human existence: since the industrial revolution, it has been the principal criterion of reciprocal recognition and of universal mobilization. This multi-disciplinary volume analyses labour and its depictions in their interaction with the latest legal, socio-economic, political and artistic tendencies. Addressing such issues as deregulation, flexibility, de-industrialization, the pervasive enlargement of markets, digitization and virtual relationships, social polarisation and migratory fluxes, this volume engages with the existential role played by labour in our lives at the conjunction of law and the humanities. This book will be of interest to law students, legal philosophers, theoretical philosophers, political philosophers, social and political theorists, labour studies scholars, and literature and film scholars.

Prefazione di Ivano Bosco. Introduzione di Marco Imarisi Il libro racconta la storia di una lunga battaglia operaia per ristabilire giustizia su un'amara realtà: la strage silenziosa dell'amianto a Genova. A partire dal 1994, in Liguria si sono ammalate di mesotelioma oltre 3.200 persone (più della metà nel capoluogo), ogni anno si aggiungono 130 nuovi malati e i decessi provocati dall'asbesto sono quasi 3.000. Nonostante questo, ad essere processati a Genova sono stati gli operai e non i veri responsabili. Tutto inizia nel 2008 quando un ex dipendente di un piccolo patronato autonomo denuncia un sistema di mazzette nel riconoscimento dei benefici previdenziali legati all'esposizione all'amianto. Da qui parte una inchiesta che durerà 10 anni con 1.400 avvisi di garanzia agli ex dipendenti delle principali fabbriche genovesi tra cui Ilva e Ansaldo Energia, la revoca di centinaia di pensioni e di migliaia di certificazioni di esposizione.

Dall'inchiesta non emergerà nessuna "grande truffa", ma per invertire questo assunto e per ristabilire i diritti dei lavoratori, ci vorranno anni di manifestazioni e un esposto presentato nel 2014 da Cgil e Fiom alla Procura.

Amianto. Una storia operaia La Città Altra. Storia E Immagine Della Diversità Urbana: Luoghi E Paesaggi Dei Privilegi E Del Benessere, Dell'isolamento, Del Disagio, Della Multiculturalità.

Ediz. Italiana E Inglese FedOA - Federico II University Press Encounters with the Real in Contemporary Italian Literature and Cinema Cambridge Scholars Publishing

An unputdownable look at class and national identity today. Alberto Prunetti arrives in England, the twenty-something year old son of a Tuscan factory worker who has never left home before. With only broken English, his wits, and an obsession with the work of George Orwell to guide him, he sets about looking for a job and navigating his new home. In between laboring in pizzerias and cleaning toilets up and down the country, he finds his place among the British precariat. His comrades form a polyglot underclass, among them an ex-addict cook, a cleaner in love with opera, an elderly Shakespearean actor, Turks impersonating Neapolitans to serve pizzas, and a cast of petty criminals "resting" between bigger jobs. Stuck between a past haunted by Thatcher and a future dominated by Brexit, Down and Out in England and Italy is a hilarious and poignant snapshot of life on the margins in modern day Britain. "A hallucinatory and savage account of modern working life. Both surreal and instantly recognizable."-- Jeff Sparrow, author of No Way But This

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