

## Angelus Novus Saggi E Frammenti Einaudi Tascabili Saggi Vol 271

This present book examines some of the key features of the interplay between legal history, authoritarian rule and political transitions in Brazil and other countries from the end of 20th Century until today. This book casts light on these aspects of the role of law and legal actors/institutions. In the context of transition from authoritarian rule to democratic state, Brazil has produced a significant literature on the challenges and shortcomings of the transition, but little attention has been given to the role of law and legal actors/institutions. Different approaches focus on the legal mechanisms, discourses and practices used by the military regime and by the players involved in the political transition process in Brazil. A comparative perspective that takes into account different political transitions – and their legal consequences – in Europe and Latin America complements the analysis. Part 1 (4 essays) discusses some of the central issues of political transition and legal history in contemporary Brazil, focusing on the time of the transition (and its effects on transitional justice) with different perspectives, from racial and gender issues to constitutional reform and police repression. Part 2 (3 essays) brings the comparative studies on South American experiences. Part 3 (4 essays) analyses different cases of transition to democracy in Chile, Portugal, Spain and Italy. Part 4 (3 essays) proposes a historiographical and methodological approach, considering the politics of time involved in the interplay between political transitions and legal history.

This first critical monograph places the work of Rem Koolhaas and OMA in a cultural context that allows the reader to better understand the creative process of modern architecture, retracing the career of Rem Koolhaas in chronological and thematic order.

The essays compiled in this book explore aspects of Walter Benjamin's discourse that have contributed to the formation of contemporary architectural theories. Issues such as technology and history have been considered central to the very modernity of architecture, but Benjamin's reflection on these subjects has elevated the discussion to a critical level. The contributors in this book consider Walter Benjamin's ideas in the context of digitalization of architecture where it is the very technique itself that determines the processes of design and the final form. This book was published as a special issue of Architectural Theory Review.

????????????????, the ancient Greek verb chosen as the title of this volume, belongs to the jargon of dramaturgy as employed by Aristotle in Poetics, where he emphasizes the function of the Chorus as an active co-protagonist in the dynamics of drama. Here it suggests the collaborative nature of this Festschrift offered to Guido Avezù in the year of his retirement by friends and colleagues. The volume collects a wide selection of contributions by international scholars, grouped into four sections: Greek Tragedy (Part 1), Greek Comedy (Part 2),

Reception (Part 3), and Theatre and Beyond (Part 4). The Authors. A. Andrisano, P. Angeli Bernardini, A. Bagordo, A. Bierl, S. Bigliuzzi, M.G. Bonanno, S. Brunetti, D. Cairns, G. Cerri, V. Citti, A.T. Cozzoli, F. Dall'Olio, M. Di Marco, M. Duranti, S. Fornaro, A. Grilli, S. Halliwell, E.M. Harris, O. Imperio, P. Judet de La Combe, W. Lapini, V. Liapis, L. Lomiento, F. Lupi, A. Markantonatos, G. Mastromarco, E. Medda, F. Montana, F. Montanari, C. Neri, E. Nicholson, R. Nicolai, H. Notsu, G. Paduano, N. Pasqualicchio, M.P. Pattoni, A. Provenza, J. Redondo, A. Scafuro, S.L. Schein, A. Sidiropoulou, R. Tosi, P. Totaro, M. Treu, M. Tulli, G. Ugolini, P. Volpe, M. Zanolla

*Aracoeli* (1982) was the last novel written by Elsa Morante (1912-85), one of the most significant Italian writers of the twentieth century. The journey, both geographical and memorial, of a homosexual son in search of his dead mother is a first-person narrative that has puzzled many critics for its darkness and despair. By combining scholars from different disciplines and cultural traditions, this volume re-evaluates the esthetical and theoretical complexity of Morante's novel and argues that it engages with crucial philosophical and epistemological questions in an original and profound way. Contributors explore the manifold tensions staged by the novel in connection with contemporary philosophical discourse (from feminist/queer to political theory to psycho-analysis) and authors (such as Emilio Gadda, Pier Paolo Pasolini and Pedro Almodovar). *The Power of Disturbance* shows that by creating a 'hallucinatory' representation of the relationship between mother and child, *Aracoeli* questions the classical distinction between subject and object, and proposes an altogether new and subversive kind of writing. Manuele Gragnolati teaches Italian literature at Oxford University, where he is a Fellow of Somerville College. Sara Fortuna teaches philosophy of language at the Università Guglielmo Marconi in Rome.

*Italian Modernism* was written in response to the need for an historiographic and theoretical reconsideration of the concepts of Decadentismo and the avant-garde within the Italian critical tradition. Focussing on the confrontation between these concepts and the broader notion of international modernism, the essays in this important collection seek to understand this complex phase of literary and artistic practices as a response to the epistemes of philosophical and scientific modernity at the end of the nineteenth century and in the first three decades of the twentieth. Intellectually provocative, this collection is the first attempt in the field of Italian Studies at a comprehensive account of Italian literary modernism. Each contributor documents how previous critical categories, employed to account for the literary, artistic, and cultural experiences of the period, have provided only partial and inadequate descriptions, preventing a fuller understanding of the complexities and the interrelations among the cultural phenomena of the time. Electronic Format Disclaimer: Images removed at the request of the rights holder.

This book explores new forms and modalities of relations between people and space that increasingly affect the life of the city. The investigation takes as its

starting point the idea that in contemporary societies the loss of our relationship with place is a symptom of a breakdown in the relationship between ethics and aesthetics. This in turn has caused a crisis not only in taste, but also in our sense of beauty, our aesthetic instinct, and our moral values. It has also led to the loss of our engagement with the landscape, which is essential for cities to function. The authors argue that new, fertile forms of interaction between people and space are now happening in what they call the 'intermediate space', at the border of "urban normality" and those parts of a city where citizens experiment with unconventional social practices. This new interaction engenders a collective conscience, giving a new and productive vigor to the actions of individuals and also their relations with their environment. These new relations emerge only after we abandon what is called the "therapeutic illusion of space", which still exists today, and which binds in a deterministic manner the quality of civitas, the associative life of people in the city, to the quality of urban space. Projects for the city should, instead, have as their keystone the notion of social action as a return to a critical perspective, to a courageous acceptance of social responsibility, at the same time as seeking the generative structures of urban life in which civitas and urbs again acknowledge each other.

Un racconto di potente capacità immaginativa sui tratti distintivi che definiscono la città: la sua natura, la configurazione storica, le continue trasformazioni delle sue forme, il significato e il valore assunto nel processo di civilizzazione, le sue prospettive di sviluppo.

This comprehensive volume analyzes the radical change in the nature of armed conflicts and in the way they are narrated and represented. Ever since the First World War has changed war itself, rendering meaningless the very vocabulary of war in terms such as "battle", "front", "non-combatant", "open city" and "hero", new words, new approaches, new theories and new texts had to be invented. The enemy became invisible: Submarines, tanks, mines, gas, long-range artillery, and airplanes made this war different from all the other that came before. A hundred years after the beginning of this terrible war, it is now time to recall different representations of the armed conflicts of the 20th century. The articles in this collection analyze representations of the Canudos Civil War in Brazil, the First World War, the Second World War, the Korean War, the Vietnam War, the colonial wars in Africa, and the war in Afghanistan, aiming to understand how war and the telling of war have changed during the most murderous hundred years in the history of mankind.

Istanbul's AemberlitaAY HamamA provides a case study for the cultural, social and economic functions of Turkish bathhouses over time

In the past two and a half decades, Walter Benjamin's early essay 'Towards the Critique of Violence' (1921) has taken a central place in politico-philosophic debates. The complexity and perhaps even the occasional obscurity of Benjamin's text have undoubtedly contributed to the diversity, conflict, and richness of contemporary readings. Interest has heightened following the

attention that philosophers such as Jacques Derrida and Giorgio Agamben have devoted to it. Agamben's own interest started early in his career with his 1970 essay, 'On the Limits of Violence', and Benjamin's essay continues to be a fundamental reference in Agamben's work. Written by internationally recognized scholars, *Towards the Critique of Violence* is the first book to explore politico-philosophic implications of Benjamin's 'Critique of Violence' and correlative implications of Benjamin's resonance in Agamben's writings. Topics of this collection include mythic violence, the techniques of non-violent conflict resolution, ambiguity, destiny or fate, decision and nature, and the relation between justice and thinking. The volume explores Agamben's usage of certain Benjaminian themes, such as Judaism and law, bare life, sacrifice, and Kantian experience, culminating with the English translation of Agamben's 'On the Limits of Violence'.

Today, the increasing mobility of capital, people and information has changed the space relations of urban societies. Contractual relations have increased in every field of social life: in the economic field, but also in the political, and in creative and scientific areas. Contracts are not only legal frameworks or economic aggregates of individuals, but socially embedded forms. The concept of urban contract proposed in this book combines the theoretical body of economic-juridical literature on the contract with that of historical-anthropological and socio-spatial literature on the city. Through a diverse range of ten city case studies, *The Urban Contract* compares European, North-American and Asian Urban Contracts. It concludes with a theoretical proposal for understanding the deep dialectical nature of Contract Cities: their reciprocity and competition, their dual trend towards growth and decay, their cyclical nature as agents of change and disruption of the social forms of urbanity.

After almost seven centuries, Dante endures and even seems to haunt the present. *Metamorphosing Dante* explores what so many authors, artists and thinkers from varied backgrounds have found in Dante's oeuvre, and the ways in which they have engaged with it through rewritings, dialogues, and transpositions. By establishing trans-disciplinary routes, the volume shows that, along with a corpus of multiple linguistic and narrative structures, characters, and stories, Dante has provided a field of tensions in which to mirror and investigate one's own time. Authors explored include Samuel Beckett, Walter Benjamin, André Gide, Derek Jarman, LeRoi Jones/Amiri Baraka, James Joyce, Wolfgang Koeppen, Jacques Lacan, Thomas Mann, James Merrill, Eugenio Montale, Pier Paolo Pasolini, Cesare Pavese, Giorgio Pressburger, Robert Rauschenberg, Vittorio Sereni, Virginia Woolf.

This book represents a major milestone in the endeavour to understand how communication is impacting on the fashion industry and on societal fashion-related practices and values in the digital age. It presents the proceedings of FACTUM 19, the first in a series of fashion communication conferences that highlights important theoretical and empirical work in the field. Beyond

documenting the latest scientific insights, the book is intended to foster the sharing of methodological approaches, expand the dialogue between communications' studies and fashion-related disciplines, help establish an international and interdisciplinary network of scholars, and offer encouragement and fresh ideas to junior researchers. It is of high value to academics and students in the fields of fashion communication, fashion marketing, visual studies in fashion, digital transformation of the fashion industry, and the cultural heritage dimension of fashion. In addition, it is a key resource for professionals seeking sound research on fashion communication and marketing.

The Odyssey is rightly celebrated as a story that goes far beyond the scope of epic poetry. It is an open window to an entire era and its social systems as well as its theological, cultural, economic and political structures, while running simultaneously in the register of the earthly and of the divine. Within The Odyssey, the episode of the Sirens stands out as an exceptionally evocative example of this kind of achievement. This volume is dedicated to exploring the myriad levels of analysis that are allowed by this famous episode, following in the footsteps of celebrated readers of The Odyssey such as Adorno, Horkheimer, Lukàcs, Auerbach, Kerényi, Bloch, Auden, Pound, Tolstoj, Elster and Steiner. By looking at the brief encounter between Ulysses and the Sirens, the reader of this volume will discover the roots of our modern concept of middle class rationality and its profound ramifications stretching between economy, politics, and the divine.

Stately Bodies explores the curious prevalence of bodily metaphors in conceptions of noncorporeal institutions: the state, the law, and politics itself. The book builds on work from Adriana Cavarero's well-received study, *In Spite of Plato: A Feminist Rewriting of Ancient Philosophy*. In that work Cavarero--as political theorist, philosopher, classicist, and close reader--examines literary and philosophical texts from Greek antiquity to modern to reveal the paradox that characterizes notions of the "body politic" in Western political philosophy. She examines bodily metaphor in political discourse and in fictional depictions of politics, including Sophocles' *Antigone*, Plato's *Timaeus*, Livy, John of Salisbury, Shakespeare's *Hamlet*, and Hobbes' *Leviathan*. An appendix explores two texts by women that disrupt these notions: Maria Zambrano's *Tomb of Antigone* and Ingeborg Bachmann's *Undine Goes*. Cavarero exposes the problematic nature of the mind/body dualism that has been essential in Western thought. Her insight that the expelled, depoliticized body is a female one becomes an instrument for decoding many paradoxical tropes of the political body. For instance, Cavarero revisits *Antigone* as the tragedy in which a body that is displaced, bleeding, and matrilinear allows the construction of a political order where misogynous rationality rules. Throughout the book, Cavarero argues that women have been cast by male thinkers into the realm of the corporeal as nonpolitical, and also suggests that this nonpolitical position is also a source of knowledge and power, that politics is a masculine pursuit that should not be admired or envied. Adriana Cavarero is Professor of Philosophy, University of Verona, and frequently is Visiting Professor, New York University. Her books *Relating Narratives: Storytelling and Selfhood* and *In Spite of Plato: A Feminist Rewriting of Ancient Philosophy* were published by Routledge.

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.

This book revolves around the idea that capitalism is not a democratic system and that a system of producer cooperatives, or democratically managed enterprises, gives rise to a new mode of production which is authentically socialist in essence and fully consistent with the ultimate rationale underlying Marx’s theoretical approach. The author argues that the cooperative firm system outlined in this book offers a rich array of non-economic benefits that justify its classification as a ‘genuinely socialist’ entity, with real potential for achieving true economic democracy.

Contemporary Italian Filmmaking is an innovative critique of Italian filmmaking in the aftermath of World War II - as it moves beyond traditional categories such as genre film and auteur cinema. Manuela Gieri demonstrates that Luigi Pirandello's revolutionary concept of humour was integral to the development of a counter-tradition in Italian filmmaking that she defines ‘humoristic’. She delineates a ‘Pirandellian genealogy’ in Italian cinema, literature, and culture through her examination of the works of Federico Fellini, Ettore Scola, and many directors of the ‘new generation,’ such as Nanni Moretti, Gabriele Salvatores, Maurizio Nichetti, and Giuseppe Tornatore. A celebrated figure of the theatrical world, Luigi Pirandello (1867-1936) is little known beyond Italy for his critical and theoretical writings on cinema and for his screenplays. Gieri brings to her reading of Pirandello's work the critical parameters offered by psychoanalysis, poststructuralism, and postmodernism to develop a syncretic and transcultural vision of the history of Italian cinema. She identifies two fundamental trends of development in this tradition: the ‘melodramatic imagination’ and the ‘humoristic,’ or comic, imagination. With her focus on the humoristic imagination, Gieri describes a ‘Pirandellian mode’ derived from his revolutionary utterances on the cinema and narrative, and specifically, from his essay on humour, *L'umorismo* (On Humour, 1908). She traces a history of the Pirandellian mode in cinema and investigates its characteristics, demonstrating the original nature of Italian filmmaking that is particularly indebted to Pirandello's interpretation of humour.

Menocchio’s 500-year-old challenge to authority remains evocative and vital today. The book profiles some of the macro and micro factors that have impact on European religious literacy. It seeks to understand religious illiteracy and its effects on the social and political milieu through the framing of the historical, institutional, religious, social, juridical and educational conditions within which it arises. Divided into four parts, in the first one, *One literacy, more literacies?*, the book defines the basic concepts underpinning the question of religious illiteracy in Europe. Part II, *Understanding*

illiteracies, debating disciplines?, highlights the theological, philosophical, historical and political roots of the phenomenon, looking at the main nodes that are both the reasons religious illiteracy is widespread and the starting points for literacy strategies. Part III, Building literacy, shaping alphabets, examines the mix of knowledge and competences acquired about religion and from religion at school as well as through the media, with a critical perspective on what could be done both in the schools and for the improvement of journalists' religious literacy. Part IV, Views and experiences, presents the reader with the opportunity to learn from three different case studies: religious literacy in the media, religious illiteracy and European Islam, and a Jewish approach to religious literacy. Building on existing literature, the volume takes a scientific approach which is enriched by interdisciplinary and transnational perspectives, and deep entrenchment in historical methodology.

This book collects the papers of the conference held in Berlin, Germany, 27-29 August 2012, on 'Space, Geometry and the Imagination from Antiquity to the Modern Age'. The conference was a joint effort by the Max Planck Institute for the History of Science (Berlin) and the Centro die Ricerca Matematica Ennio De Giorgi (Pisa).

Angelus Novussaggi e frammentiAngelus Novussaggi e frammentiThe Power of DisturbanceElsa Morante's "Aracoeli"Routledge

Studies of the city, and of women's experiences of the city, have focused primarily on modern times, especially as modernism was defined in large part by urban life. Italy, however, has a long history of urban-centered culture, and women have been a vocal part of that culture since the Renaissance. This volume, therefore, looks at the art and literature of both earlier and more modern periods to investigate the meanings of the city for Italian women, the intensely gendered meanings (for both sexes) of those city spaces that excluded women, and the conditions that permitted a limited permeability of gendered boundaries. Two aspects to the combination of "women" and "city" are salient to these investigations. One involves their metaphorical relationship. Urbs, citta, ville -- the words for city tend to be grammatically feminine, and a long tradition of representation associates the city. with a woman. Women, especially writers, could exploit, modify, or resist the prevailing uses of such metaphors. The second aspect of connection involves social realities. What was or is the relation of the (female) city with the real women who inhabit it? What kind of site has it provided for women seeking a satisfying life for themselves? How has art and literature, by men and by women, represented the relationship of female persons or characters to urban spaces?

The notion that there is no alternative to capitalism emerged after the fall of the Berlin Wall and made rapid headway due to increasing economic globalisation. More recently, this belief that there is no viable alternative has held firm despite the financial crisis, high unemployment levels and an ever-increasing gap between rich and poor.

However, since the appearance of Benjamin Ward's seminal 1958 article, economic theorists have been developing a workable alternative: a system of self-managed firms. The core argument outlined in this book is that a well-organised system of producer cooperatives would give rise to a new mode of production and, ultimately, a genuinely socialist society. This argument is developed through three key steps. First, following on from Jaroslav Vanek's definition, it is argued that a 'Labour-Managed Firm', a firm which strictly segregates capital incomes from labour incomes, would implement a new production mode because it would reverse the pre-existing relation between capital and

labour. Second, given that a system of these 'Labour-Managed Firm' cooperatives would reverse the capital-labour relationship, it is suggested that this would constitute a form of market socialism. Third, it is argued that compared to capitalism a system of producer cooperatives offers a wealth of advantages, including the potential for efficiency gains, the eradication of unemployment and the end of exploitation. Ultimately, this book concludes that self-management could take the place of central planning in Marxist visions for the future.

Newly revised and redesigned, this book assesses nearly 500 years of urban development and planning in Havana, paying particular attention to the city's rich blend of Spanish-Cuban-Latin American-North American architecture and design.

This book features a discussion on the modernisation of law and legal change, focusing on the key concepts of "innovation" and "transition". These concepts both appear to be relevant and poorly defined in contemporary legal science. A critical reflection on the heuristic value of these categories seems appropriate, particularly considering their dyadic value. While innovation is increasingly appearing in the present day as being the category in which one looks at the modernisation of law, the concept of transition also seems to be the privileged place of occurrence for such dynamics. This group of Italian and Brazilian scholars contributing to this volume intends to investigate such problems through an interdisciplinary prism. It includes points of view both internal to legal studies - such as the history of law, theory of law, constitutional law, private law and commercial law - and external, such as political philosophy and history of justice and political institutions.

\*\*\* Winner of the 2019 Flaiano Prize in the category Italian Studies \*\*\* In Fellini's *Eternal Rome*, Alessandro Carrera explores the co-existence and conflict of paganism and Christianity in the works of Federico Fellini. By combining source analysis, cultural history and jargon-free psychoanalytic film theory, Carrera introduces the reader to a new appreciation of Fellini's work. Life-affirming Franciscanism and repressive Counter-Reformation dogmatism live side by side in Fellini's films, although he clearly tends toward the former and resents the latter. The fascination with pre-Christian Rome shines through *La Dolce Vita* and finds its culmination in *Fellini-Satyricon*, the most audacious attempt to imagine what the West would be if Christianity had never replaced classical Rome. Minimal clues point toward a careful, extremely subtle use of classical texts and motifs. Fellini's interest in the classics culminates in *Olympus*, a treatment of Hesiod's *Theogony* for a never-realized TV miniseries on Greek mythology, here introduced for the first time to an English-speaking readership. Fellini's recurrent dream of the Mediterranean Goddess is shaped by the phantasmatic projection of paganism that Christianity created as its convenient Other. His characters long for a "maternal space" where they will be protected from mortality and left free to roam. Yet Fellini shows how such maternal space constantly fails, not because the Church has erased it, but because the utopia of unlimited enjoyment is a self-defeating fantasy.

Using in-depth field research and analysis of case studies, *Mafia Violence: Political, Symbolic, and Economic Forms of Violence in Camorra Clans* focuses attention on the phenomenon of violence performed by Italian organised crime groups, devoting specific attention to the Camorra, which has been responsible since the mid-1980s for almost half of all mafia homicides documented in Italy. The Camorra has acquired increased visibility at an international level due to its



intense use of violence and high level of dangerousness, but until now, the study of the different forms of violence implemented by mafias has not received systematic attention at the scientific level. Hence, this book fills this gap by providing a both theoretical and empirical contribution toward the analysis of one of the most unknown – although highly visible and dangerous – dimension of mafias' action. This collection of work by distinguished scholars provides a unique overview of the multifaceted characteristics of violence currently performed by mafia groups in Italy by focusing on specific actors – i.e., Camorra clans – but also other traditional mafia organisations such as Cosa Nostra and 'Ndrangheta; specific contexts – i.e., different territories and different markets, both legal and illegal; and specific practices and performances. Part I takes a diachronic and comparative perspective to provide an overview of mafias' violence during the past 30 years, focusing on the three most prominent criminal organisations active in Italy: Camorra, Cosa Nostra, and 'Ndrangheta. Based on the outcomes of a major project carried out by a research group at the University of Naples Federico II from 2015 to 2017, Part II looks at the use of violence by Camorra clans, incorporating information from case studies, judicial files, law enforcement investigations, wiretappings, interviews with privileged observers, firsthand empirical data, and historical documents and social sciences literature. Using a multi-disciplinary approach drawing from criminology, sociology, history, anthropology, economics, political science, and geography, this book is essential reading for international researchers and practitioners interested in piecing together the full picture of modern organised crime.

The wild persona of the late-sixteenth-century artist, who captured the dark, violent spirit of his age better than any of his contemporaries, is well-documented in this biography of Caravaggio by the author of *Midnight in Sicily*. Reprint. 25,000 first printing.

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