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Genova 20-21 luglio 2001 A la minga. Salinas de Guaranda.
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Personale E Bene Comune Il forum sociale mondiale. Un
altro mondo è possibile Voglio morire! Suicide in Italian
Literature, Culture, and Society 1789-1919 The Cinema of
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Technologies Historical Dictionary of Italian Cinema

The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars. The theme of suicide was of paramount importance in Italy in the long nineteenth century, from the French revolution to the outbreak of World War I. A number of

writers, intellectuals, politicians, and artists wrote about suicide, and a very high number of people killed themselves, for several reasons. There were suicides for love and for homeland, suicides for despair, and suicides for ennui. In Italy, once a very traditional, Catholic country, where suicide was very uncommon and rarely treated as a subject of moral theology or literature, it suddenly became extremely widespread. This book provides the first interdisciplinary account of this phenomenon, taken from several angles, including literature, the arts, politics, society, and philosophy, as well as sociology. Its authors rank among the best international specialists on suicide, and the figures dealt with include major intellectuals and writers such as Ugo Foscolo, Emilio Salgari, Giuseppe Pellizza da Volpedo, Giacomo Leopardi and Carlo Michelstaedter. Italian cinema is now regarded as one of the great cinemas of the world. Historically, however, its fortunes have varied. Following a brief moment of glory in the early silent era, Italian cinema appeared to descend almost into irrelevance in the early 1920s. A strong revival of the industry which gathered pace during the 1930s was abruptly truncated by the advent of World War II. The end of the war, however, initiated a renewal as films such as *Roma città aperta* (Rome Open City), *Sciuscià* (Shoeshine, 1946), and *Ladri di biciclette* (Bicycle Thieves, 1948), flagbearers of what soon came to be known as Neorealism, attracted unprecedented international acclaim and a reputation that only continued to grow in the following years as Italian films were feted worldwide. Ironically, they were celebrated nowhere more than in the

United States, where Italian films consistently garnered the lion's share of the Oscars, with Lina Wertmüller becoming the first woman to ever be nominated for the Best Director award. This second edition of Historical Dictionary of Italian Cinema contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on major movements, directors, actors, actresses, film genres, producers, industry organizations and key films. This book is an excellent resource for students, researchers, and anyone wanting to know more about Italian Cinema.

I testi dell'Abbé Pierre più controversi, profetici, scomodi e censurati mai apparsi prima d'ora. "Icona del coraggio", "curato dei poveri", favorevole al sacerdozio delle donne, al riconoscimento delle coppie omosessuali e non contrario ai preti sposati, per più di mezzo secolo fu l'uomo simbolo del cattolicesimo progressista: una figura controversa, controcorrente, popolarissima. La voce del "prete della spazzatura" risuona in pagine di straordinaria attualità. Un testamento spirituale post mortem rimasto a lungo nascosto e ora finalmente disponibile. «Sono rimasto sconcertato di fronte a queste pagine. L'Abbé Pierre era assolutamente consapevole del destino dell'umanità ben prima della globalizzazione che sarebbe esplosa dopo il 1989. Aveva una coscienza planetaria, indispensabile oggi per resistere ai pericoli incombenti. Che la lettura di queste riflessioni sia un tonico per i lettori come è stato per me!» (Dalla prefazione di Edgar Morin).

Publisher description
Conflict, Violence, Terrorism and their Prevention provides an inter-disciplinary and global perspective on aspects of

aggression and violence. It explores the individual, group, and international processes and conditions by which violent conflict occurs. It shows the wide range and diffuse nature of contemporary violence and the need to approach it from many disciplines. The book also examines some multi-faceted solutions and responses to conflict. The optimistic conclusion from this work is that there are concrete and specific ways to address conflict and violence. Violence is neither inevitable nor innately determined. These 13 well-researched chapters use a variety of empirical and theoretical approaches drawn from psychology, political science, and anthropology. Its topics include terrorism, education, peace studies, and conflict resolution. Experts from eight countries share their findings and offer a comprehensive overview of violence and responses to it. The book builds on current thinking regarding causal factors, such as inequality, exclusion, lack of opportunity, or grievance. It broadens the conceptualization of the phenomena and links it with tangible measures that reduce conflict and promote peace. This book is an important source for researchers and students of conflict, violence, and peace. It is accessible to anyone with broad interests in studying aggressive behavior and methods of reducing it. La guerra russo-ucraina, scatenata da Putin con l'aggressione di uno stato sovrano in aperta violazione del diritto internazionale, ha enormemente acutizzato le negatività del tempo che viviamo. Diventa più che mai necessario "puntare sull'improbabile", come ha affermato Edgar Morin, e aprirsi al "principio speranza", di cui scrisse nel Novecento Ernst

Bloch. Il libro, che deve molto all'opera di Raimon Panikkar, muove dall'urgenza di lavorare per un nuovo umanesimo dialogico e interculturale e cerca di mettere a fuoco correttamente come operare in concreto per un mondo migliore, fuori da astratte utopie e posizioni ideologiche lontane dalla realtà. La domanda di fondo è: è ancora possibile praticare un atteggiamento di pace e di dialogo e operare per la giustizia? Che vuol dire propriamente la parola "dialogo", e perché oggi non può che essere "interculturale", e quindi accogliere culture diverse da quella occidentale senza minimamente abdicare ai nostri valori (ragione critica, diritti umani, democrazia, libertà) ma relativizzandoli? Nel contesto drammatico aperto dalla guerra, ci può aiutare riflettere su una celebre "parola" di Gesù, "Chi è senza peccato scagli la prima pietra"? ..". appassionato, straordinario per ampiezza e completezza analitica ... una testimonianza importante della freschezza eterna delle idee giuste ... una continua ricerca per tenere insieme la costruzione della persona nella sua integrità e quella di una società giusta ... originale proposta filosofica e politica ... una rivoluzione sociale che ha a suo fondamento un costrutto istituzionale completamente nuovo." (dalla Prefazione di Giulio Sapelli) Nello sforzo di superare modelli sociali storicamente fallimentari (comunismo) o ancora imperanti pur tra insanabili contraddizioni (capitalismo), gli autori propongono una società delle persone e dei beni comuni imperniata su "cinque rivoluzioni" che prevedono il passaggio: 1.dall'autorità posta fuori di sé all'autorità fondata sulla coscienza personale; 2.dalla cultura come possesso del

sapere e monopolio dell'informazione alla cultura come ricerca continua della verità attraverso il dialogo; 3.dalla politica come pura gestione dei rapporti di forza alla politica come comunicazione e interrelazione dei progetti personali e comuni; 4.dall'economia come accumulazione di capitali e sfruttamento indiscriminato di risorse all'economia come realizzazione dei progetti umani; 5.dallo Stato etico all'eticità dello Stato attraverso la sovranità personale e comune." "This book theorises technology and its host of social, material, and epistemic transformation techniques, tools, and methods as indeterminate through sixteen methodologically diverse contributions from media philosophy, art and architectural theory, mathematics, computer science, and anthropology scholars"-- Transnational Italian Studies is specifically targeted at a student audience and is designed to be used as a key text when approaching the disciplinary field of Italian studies. It allows the study of Italian culture to be construed and practised not simply as the inquiry into a national tradition but as the study of the interaction of cultural practices both within Italy itself and in those parts of the world that have witnessed the extent of Italian mobility. The text argues that Italian culture needs to be considered in a transnational/transcultural perspective and that an understanding of linguistic and cultural translation underlies all approaches to the study of Italian culture in a global context. Contributions deploy a range of methodological approaches to understand and illustrate how language operates, how culture inhabits and constitutes public and private space, how notions of time operate within people's

lives, and the multiple ways in which people experience a sense of personhood. Chapters stretch from the medieval period to the present and demonstrate how transnational Italian culture can be critically addressed through the examination of carefully chosen examples. Contributors: Alessandra Diazzi, Andrea Rizzi, Barbara Spadaro, Charles Burdett, Clorinda Donato, David Bowe, Derek Duncan, Donna Gabaccia, Eugenia Paulicelli, Fabio Camilletti, Giuliana Muscio, Jennifer Burns, Loredana Polezzi, Marco Santello, Monica Jansen, Naomi Wells, Nathalie Hester, Serena Bassi, Stefania Tufi, Teresa Fiore and Tristan Kay. Brings to light Scola's cinematic style and contextualizes his commentary on Italian society and politics. Few recent writers have been as interested in the cross-over between texts and visual art as Italo Calvino (1923-85). Involved for most of his life in the publishing industry, he took as much interest in the visual as in the textual aspects of his own and other writers' books. In this volume twenty international Calvino experts, including Barengi, Battistini, Belpoliti, Hofstadter, Ricci, Scarpa and others, consider the many facets of the interplay between the visual and textual in Calvino's works, from the use of colours in his fiction to the influence of cartoons, from the graphic qualities of the book covers themselves to the significance of photography and landscape in his fiction and non-fiction. The volume is appropriately illustrated with images evoked by Calvino's major texts. Through a series of original analyses of poetic works belonging to the Italian canon or purposely posing themselves at the margins of it, this book seeks to highlight poetry as an art form which has

the capacity to show the incongruities of society, not just semantically, but especially through the use it makes of signifiers, which allow meaning to come through notwithstanding linear communication. Specifically, this volume identifies and analyzes a line of diverse early modern to contemporar...

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