

I Diari Della Kolyma Viaggio Ai Confini Spettrali Della Russia

Il titolo di questo volume rimanda a una realtà presente, spesso drammaticamente, in tutti i territori in cui le culture slave, in diverse fasi storiche, si sono trovate a vivere a contatto con altre etnie. Al di là dei problemi di convivenza, complicati oggi da fenomeni quali globalizzazione e multiculturalismo che dissimulano i conflitti identitari, la storia degli slavi si è sempre intrecciata a quella di altri popoli. È sembrato opportuno dunque proporre il tema, non inedito, dei 'confini', che offre ampio spazio di riflessione su una molteplicità di aspetti delle culture slave. Ancora oggi dall'Italia si guarda ai paesi dell'Europa centro-orientale con un certo scetticismo. Le lingue e le tradizioni di quest'area restano poco o niente affatto note. I flussi migratori dei popoli di questi ultimi vent'anni hanno contribuito a creare l'immagine di un'Europa di secondaria importanza, arretrata, che vuole imporsi alla prima. Questo volume collettivo vuole invece mostrare come la nostra identità di europei si riesca a mettere a fuoco, e con difficoltà, solo allargando lo sguardo ad est e imparando la lezione dei territori dell'Europa centro-orientale. Anche se gli slavi occidentali e parte degli slavi meridionali hanno partecipato alla storia occidentale sin dal medioevo e ne sono stati poi divisi dagli eventi storici, si potrà forse forgiare una nuova identità europea solo riflettendo sulle vicende dell'intero mondo slavo, e sperimentando le stesse difficoltà di convivenza (quale è ora anche l'esperienza dell'Europa occidentale) fra residenti e immigrati, culture maggioritarie e minoritarie, identità e alterità.

From the author of the award-winning White Fever, Kolyma Diaries is an excursion into one of the world's last remaining badlands, a place full of Gulag ghosts and living wrecks. All along the 2000 kilometres of the Kolyma highway, Bader is plied with vodka. He hears mesmerizing, sometimes devastating, tales of the journeys that brought his 'fellow travellers', the people who give him lifts, to this benighted land. This is a book about the descendants of prisoners eking out a living, of conmen and veterans and scrap iron dealers, of corrupt politicians and organised crime. Stories are told of sons given away, husbands who reappear after three decades, scholars who now survive by foraging for mushrooms and berries, sculptors who hoard the heads lopped off statues of Lenin, miners who dig up mass graves while looking for gold, and all the addicts, convicts, fallen heroes and even sportsmen who run away from their troubles and end up in the most remote region in Russia

Analyses by author, title and key word of books published in Italy.

La locura que hace la historia

White Fever

Linee di confine

Un'introduzione al millennio breve

Nuovi argomenti

A Journey to the Frozen Heart of Siberia

I Burn Paris has remained one of Poland's most uncomfortable masterstrokes of literature since its initial and controversial serialization by Henri Barbusse in 1928 in l'Humanité (for which Jasiński was deported for disseminating subversive literature). It tells the story of a disgruntled factory worker who, finding himself on the streets, takes the opportunity to poison Paris's water supply. With the deaths piling up, we encounter Chinese communists, rabbis, disillusioned scientists, embittered Russian émigrés, French communards and royalists, American millionaires and a host of others as the city sections off into ethnic enclaves and everyone plots their route of escape. At the heart of the cosmopolitan city is a deep-rooted xenophobia and hatred - the one thread that binds all these groups together. As Paris is brought to ruin, Jasiński issues a rallying cry to the downtrodden of the world, mixing strains of "The Internationale" with a broadcast of popular music. With its montage strategies reminiscent of early avant-garde cinema and fist-to-the-gut metaphors, I Burn Paris has lost none of its vitality and vigor. Ruthlessly dissecting various utopian fantasies, Jasiński is out to disorient, and he has a seemingly limitless ability to transform the Parisian landscape into the product of disease-addled minds. An exquisite example of literary Futurism and Catastrophism, the novel presents a filthy, degenerated world where factories and machines have replaced the human and economic relationships have turned just about everyone into a prostitute. Yet rather than cliché and simplistic propaganda, there is an immediacy to the writing, and the modern metropolis is starkly depicted as only superficially cosmopolitan, as hostile and animalistic at its core. This English translation of I Burn Paris fills a major gap in the availability of works from the interwar Polish avant-garde, an artistic phenomenon receiving growing attention of late.

«La critica letteraria è in via di sparizione sia perché gran parte dell'attuale letteratura non è più un oggetto che abbia interesse critico, sia perché gli studiosi non è detto che siano lettori interessati a formulare giudizi.» Queste righe di Alfonso Berardinelli potrebbero suonare come un addio alla critica letteraria. E in effetti sembrano spiegare perché in Giornalismo culturale la critica letteraria sia in netta minoranza. Dal 2013 al 2020, periodo nel quale sono stati scritti gli articoli qui raccolti, l'oggetto privilegiato non è la letteratura, ma la cultura nel suo insieme: le idee correnti o dominanti, le élite intellettuali, i linguaggi, le istituzioni, le mode culturali, i luoghi comuni del discorso politico e gli effetti della rete sulla vita di tutti. Eppure quello di Berardinelli è un giornalismo culturale anomalo e singolarmente enciclopedico. È soprattutto analisi del conformismo sociale, delle sue ragioni e delle forme in cui si manifesta. Ed è contraddistinto da una grande mobilità critica a partire dalla grande varietà di occasioni, spunti e casi offerti dall'attualità e dalla cronaca - cui fa da corrispettivo una grande varietà di stili, che spaziano dalla dialettica argomentativa all'ironia distanziante alla vera e propria satira culturale. Una satira tanto più necessaria da quando arti, scienze, filosofia e letteratura sono viste come valori in sé, attività autogarantite e indiscutibili per principio, al punto

da far sembrare scorretta o inconcepibile qualunque valutazione selettiva e qualitativa che orienti in una cultura di massa in continua espansione e da cui gli stessi intellettuali sono stati conquistati, ipnotizzati e disarmati. Per Berardinelli il giornalismo culturale è un genere letterario nel quale esprimersi pienamente, in prima persona, con le proprie insofferenze e idiosincrasie, praticato attraverso la critica dei linguaggi specializzati e gergali a partire dalla lingua comune e da un'ottica che non trascura mai di mettere a confronto le parole e le cose, le maschere culturali e le realtà di fatto, per quanto ambigue e sfuggenti siano. Un punto di vista inconsueto sul reale, attraverso cui scoprire verità prima celate.

"To the Lighthouse" - The Ramsey family arrives to their summer house in the Hebrides, on the Isle of Sky in Scotland. They plan to visit the island's lighthouse one day, but the weather doesn't allow them and that creates some tension between family members. As the Ramsays have been joined at the house by a number of friends and colleagues, the trip to the lighthouse doesn't happen. Passing of the time brings death and grief to the Ramsey family, but the tension is still there. "The Waves" consists of soliloquies spoken by six characters: Bernard, Susan, Rhoda, Neville, Jinny, and Louis. Also important is Percival, the seventh character, though we never hear him speak in his own voice. The soliloquies that span the characters' lives are broken up by nine brief third-person interludes detailing a coastal scene at varying stages in a day from sunrise to sunset. As the six characters or "voices" speak Woolf explores concepts of individuality, self and community. Each character is distinct, yet together they compose a gestalt about a silent central consciousness.

L'Urss dal trionfo al degrado

Gulag

Diario scritto di notte

I diari della Kolyma. Viaggio ai confini della Russia profonda

The Silent Duchess

Giornalismo culturale

I diari della Kolyma. Viaggio ai confini della Russia profonda White Fever A Journey to the Frozen Heart of Siberia Catapult L'eredità difficile propone una selezione ragionata degli studi che Maria Ferretti ha dedicato alle rivoluzioni russe del 1917, alla resistenza operaia di fronte all'industrializzazione forzata, alla genesi dello stalinismo e al sistema del Gulag, alla memoria storica e agli usi pubblici del passato nella Russia contemporanea, selezione da cui emerge una coerente e originale analisi di processi spesso colti nella loro "dimensione umana" e con un'attenzione fuori dal comune per i fattori di modernizzazione e le circostanze di crisi. La rivoluzione bolscevica e lo stalinismo vi appaiono situati al punto di intersezione fra la lunga durata della storia russa, con la stabilità delle sue politiche, le sue credenze messianiche e il preponderante ruolo dello Stato nel plasmare la società, e la storia dell'Occidente, col suo modello industriale, il mito del

progresso e il fascino dell'ingegneria sociale. Un volume necessario per decifrare una tra le potenze protagoniste dello scacchiere mondiale attuale, e del recente passato.

Verzeichnis der exzerpierten Zeitschriften: 1926, p. [XXXI]-LXVII.

Storia dell'Unione Sovietica, 1945-1991

The Cracow Ghetto Pharmacy

The Polar Explorations between History and Public Lectures

Discovering My Father

International Bibliography of Historical Sciences

The Glatstein Chronicles

Includes three works, all dating from Nietzsche's last lucid months, that aim to show him at his most stimulating and controversial: the portentous utterances of the prophet (together with the ill-defined figure of the Übermensch) are forsaken, as wit, exuberance and dazzling insights predominate.

Finalist for the International Man Booker Prize, winner of the Premio Campiello, short-listed for the Independent Foreign Fiction Award upon its first English-language publication in the UK, and published to critical acclaim in fourteen languages, this mesmerizing historical novel by one of Italy's premier women writers is available in the United States for the first time. The Silent Duchess is the story of Marianna Ucria, the victim of a mysterious childhood trauma that has left her deaf and mute, trapped in a world of silence. In luminous language that conveys both the keen visual sight and the deep human insight possessed by her remarkable main character, Dacia Maraini captures the splendor and the corruption of Marianna's world and the strength of her unbreakable spirit.

*A CBC CANADA READS 2015 SELECTION! FINALIST FOR THE 2013 GOVERNOR GENERAL'S LITERARY AWARD FOR FRENCH-TO-ENGLISH TRANSLATION Tom and Charlie have decided to live out the remainder of their lives on their own terms, hidden away in a remote forest, their only connection to the outside world a couple of pot growers who deliver whatever they can't eke out for themselves. But one summer two women arrive. One is a young photographer documenting a series of catastrophic forest fires that swept Northern Ontario early in the century; she's on the trail of the recently deceased Ted Boychuck, a survivor of the blaze. And then the elderly aunt of the one of the pot growers appears, fleeing one of the psychiatric institutions that have been her home since she was sixteen. She joins the men in the woods and begins a new life as Marie-Desneige. With the photographer's help, they find Ted's series of paintings about the fire, and begin to decipher the dead man's history. A haunting meditation on aging and self-determination, *And the Birds Rained Down*, originally published in French as *Il pleuvait des oiseaux*, was the winner of the Prix des Cinq Continents de la Francophonie, the first Canadian title to win this*

honour. It was winner of the Prix des lecteurs Radio-Canada, the Prix des collégiens du Québec, the Prix Ringuet 2012 and a finalist for the Grand Prix de la ville de Montréal. 'Nostalgic and beautifully grotesque, this novel is delightfully baroque and, although short, so striking it will simply never leave you.' – *The Coast* Jocelyne Saucier's novels have received countless prizes, including the Prix des Cinq Continents de la Francophonie. Rhonda Mullins's translation of Saucier's novel *Jeanne's Road* was nominated for the Governor General's Award.

To the Lighthouse & The Waves

Internationale Bibliographie Der Geschichtswissenschaften

Quello che non ti ho detto

The Diaries of Etty Hillesum, 1941–1943

A Journey into Russia's Haunted Hinterland

Life and Fate

It is not necessary to say much about this tailor; but, as it is the custom to have the character of each personage in a novel clearly defined, there is no help for it, so here is Petrovitch the tailor. At first he was called only Grigoriy, and was some gentleman's serf; he commenced calling himself Petrovitch from the time when he received his free papers, and further began to drink heavily on all holidays, at first on the great ones, and then on all church festivities without discrimination, wherever a cross stood in the calendar.

No one in their right mind travels across Siberia in the middle of winter in a modified Russian jeep, with only a CD player (which breaks on the first day) for company. But Jacek Hugo-Bader is no ordinary traveler. As a fiftieth birthday present to himself, Jacek Hugo-Bader sets out to drive from Moscow to Vladivostok, traversing a continent that is two and a half times bigger than America, awash with bandits, and not always fully equipped with roads. But if his mission sounds deranged it is in keeping with the land he is visiting. For Siberia is slowly dying — or, more accurately, killing itself.

This is a traumatized post-Communist landscape peopled by the homeless and the hopeless: alcoholism is endemic, as are suicides, murders, and deaths from AIDS. As he gets to know these communities and speaks to the people, Hugo-Bader discovers a great deal of tragedy, but also dark humor to be shared amongst the reindeer shepherds, the former hippies, the

modern-day rappers, the homeless and the sick, the shamans, and the followers of 'one of the six Russian Christs,' just one of the many arcane religions that flourish in this isolated, impossible region.

Based around the pivotal WWII battle of Stalingrad (1942-3), where the German advance into Russia was eventually halted by the Red Army, and around an extended family, the Shaposhnikovs, and their many friends and acquaintances, *Life and Fate* recounts the experience of characters caught up in an immense struggle between opposing armies and ideologies. Nazism and Communism are appallingly similar, 'two poles of one magnet', as a German camp commander tells a shocked old Bolshevik prisoner. At the height of the battle Russian soldiers and citizens alike are at last able to speak out as they choose, and without reprisal - an unexpected and short-lived moment of freedom. Grossman himself was on the front line as a war correspondent at Stalingrad - hence his gripping battle scenes, though these are more than matched by the drama of the individual conscience struggling against massive pressure to submit to the State. He knew all about this from experience too. His central character, Viktor Shtrum, eventually succumbs, but each delay and act of resistance is a moral victory. Though he writes unsparingly of war, terror and totalitarianism, Grossman also tells of the acts of 'senseless kindness' that redeem humanity, and his message remains one of hope. He dedicates his book, the labour of ten years, and which he did not live to see published, to his mother, who, like Viktor Shtrum's, was killed in the holocaust at Berdichev in Ukraine in September 1941.

La Russia, la rivoluzione e la memoria (1917-2017)

Totalitarismo e totalitarismi

sulla fotografia sovversiva dalla poetica della rivolta all'etica dell'utopia

Erotic Tales

Kolyma Diaries

Within the Whirlwind

Gerhard Bast was found shot in an abandoned bunker in northern Italy in April 1947. A middle-ranking SS officer and an early member of the Nazi Party, Bast had been on the run since the end of the war after being involved in atrocities in Slovakia. In attempting to piece together

his father's life, Martin Pollack assembles the memories of family and friends, carefully reconstructing their lives. Pollack digs deeply into the archives and travels to the places important in the history of the Bast family and in his father's Nazi career. A provocative and devastating memoir which also reveals Europe's darkest past.

'One of the finest books about contemporary Russia' Observer This is the account of Thubron's 15,000-mile journey through an astonishing country - one twelfth of the land surface of the whole earth. He journeyed by train, river and truck among the people most damaged by the breakup of the Soviet Union, traveling among Buddhists and animists, radical Christian sects, reactionary Communists and the remnants of a so-call Jewish state; from the site of the last Czar's murder and Rasputin's village, to the ice-bound graves of ancient Sythians, to Baikal, deepest and oldest of the world's lakes. It is the story of a people moving through the ruins of Communism into more private, diverse and often stranger worlds. 'If there were a Nobel Prize for travel writing, Thubron should win it' Daily Mail

It is estimated that some three million people died in the Soviet forced-labour camps of Kolyma, in the northeastern area of Siberia. Shalamov himself spent seventeen years there, and in these stories he vividly captures the lives of ordinary people caught up in terrible circumstances, whose hopes and plans extended to further than a few hours This new enlarged edition combines two collections previously published in the United States as Kolyma Tales and Graphite.

In Siberia

dialoghi, visioni, contesti

Kolyma Tales

The Overcoat and the Nose

Storia e critica

The Tomb in Seville

A collection of powerful stories by one of the masters of Russian literature, illustrating Fyodor Dostoyevsky's thoughts on political philosophy, religion and above all, humanity. From the primitive peasant who kills without understanding that he is destroying a human life, to the anxious antihero of Notes From Underground—a man who both craves and despises affection—this volume and its often-tormented characters showcase Dostoyevsky's evolving outlook on man's fate. The compelling works presented here were written at distinct periods in the author's life, at decisive moments in his groping for a

political philosophy and a religious answer. Thomas Mann described Dostoyevsky as "an author whose Christian sympathy is ordinarily devoted to human misery, sin, vice, the depths of lust and crime, rather than to nobility of body and soul"—and Notes From Underground as "an awe-and-terror-inspiring example of this sympathy." Translated and with an Afterword by Andrew R. MacAndrew With an Introduction by Ben Marcus

In 1934, with World War II on the horizon, writer Jacob Glatstein (1896–1971) traveled from his home in America to his native Poland to visit his dying mother. One of the foremost Yiddish poets of the day, he used his journey as the basis for two highly autobiographical novellas (translated as The Glatstein Chronicles) in which he intertwines childhood memories with observations of growing anti-Semitism in Europe. Glatstein's accounts "stretch like a tightrope across a chasm," writes preeminent Yiddish scholar Ruth Wisse in the Introduction. In Book One, Homeward Bound, the narrator, Yash, recounts his voyage to his birthplace in Poland and the array of international travelers he meets along the way. Book Two, Homecoming at Twilight, resumes after his mother's funeral and ends with Yash's impending return to the United States, a Jew with an American passport who recognizes the ominous history he is traversing. The Glatstein Chronicles is at once insightful reportage of the year after Hitler came to power, a reflection by a leading intellectual on contemporary culture and events, and the closest thing we have to a memoir by the boy from Lublin, Poland, who became one of the finest poets of the twentieth century. I racconti di Kolyma sono una delle più importanti opere letterarie sul mondo dei Gulag e uno dei vertici della prosa russa del Novecento. In un alternarsi cronologico tra le varie fasi della sua detenzione, Salamov dipinge un affresco imponente dell'universo sovietico, delle meschinità e delle piccole bontà dell'uomo, riuscendo sempre a coniugare la crudezza del dato storico con una straordinaria padronanza della scrittura. Circolati inizialmente in modo clandestino (la prima edizione completa in lingua originale uscì a Londra nel 1978 e in Russia solo dopo la morte dell'autore) e commentati in termini entusiastici già da Primo Levi, con la perestrojka hanno visto la loro fama crescere a dismisura, di pari passo con il numero delle traduzioni.

Step Up 2 (Teacher's Guide)

Tina Modotti

diario del 1945

Separazioni e processi di integrazione nello spazio culturale slavo

L'Informazione bibliografica

The Dead Man in the Bunker

Le parole non dette rivelano molto di più di quelle che si sceglie di pronunciare. Mondi diversi, incubi o sogni, gesti mancati, scelte ancora inesplorate, felicità senza voce sono i sottili confini attorno a cui si muovono queste brevi narrazioni. Sorta di dialoghi mancati in cui la voce narrante si rivolge all'ipotetico interlocutore rivelando i sentimenti più segreti, le sfumature e la forza delle sensazioni più vive. Amanti, figli,

genitori, bambini ma anche luoghi e paesaggi mettono in moto le storie che si aprono tutte con la medesima frase: Non ti ho detto. Non ti ho detto che mi hai commossa, non ti ho detto che ti amo, non ti ho detto che non capisco, non ti ho detto che sono brutta... Un ritornello che ritma e lega tra loro racconti molto diversi per ambientazione e per intensità. Così un ragazzo si rivolge all'amico, un vecchio al nipote, una amante all'amato, una signora al mendicante incontrato sulla via di casa, una moglie alla casa che l'aspetta. Sono voci che non prevedono una risposta ma che definiscono e includono l'altro nel loro stesso monologare. Attraverso una scrittura stringata ed essenziale, in ogni storia si rivelano altre vite possibili, occasioni perdute, fortunate coincidenze.

An account by “the finest travel writer of the last century” of his journey through 1930s Spain in search of an ancestral tomb (The New Yorker). In the 1930s, Norman Lewis and his brother-in-law, Eugene Corvaja, journeyed to Spain to visit the family's ancestral tomb in Seville. Seventy years later, with evocative and engrossing prose, Lewis recounts the trip, taken on the brink of the Spanish Civil War. Witnesses to the changing political climate and culture, Lewis and Corvaja travel through the countryside from Madrid to Seville by bus, car, train, and on foot, encountering many surprises along the way. Dodging the skirmishes that will later erupt into war, they immerse themselves in the local culture and landscape, marveling at the many enchantments of Spain during this pivotal time in its history.

The book presents for the first time the restoration of Amundsen's glass slides, one of the most beautiful collections of slides in the world. The 248 slides are the photographic testimony of three great explorations: the Northwest Passage (1903-1906), the conquest of the South Pole (1910-1912) and the Maud expedition (1918-1925). Discovered by chance in 1986, the slides were restored in 2009 by Pietro Librici at the National Library of Norway, in a continuous cooperation with the institute team. The restoration is presented analytically in its methodological, technical, scientific and operational aspects, constituting an updated model of intervention. Critical historical studies that accompanied the restoration and the expressive features of the slides have also led the author to identify Amundsen's own style which lies between documentary photography and photographic documentation and make the book a particular opportunity to immerse in the charm of polar expeditions, in the first years of the 20th century when the poles were the only areas of terra incognita left on the world map.

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E cos'è tutto vacilla

I Burn Paris

Paranoia

I racconti di Kolyma

L' eredità difficile

Crossing Spain on the Brink of Civil War

Released posthumously, Ginzburg's memoirs chronicle the eighteen years she spent in Eastern Siberia, a victim of one of Stalin's early purges, and describe the abiding love of her husband that sustained her over the years

El paranoico suele ser convincente, incluso carismático. En él no se reconoce el delirio de una manera inmediata. Incapaz de una mirada interior, parte de la certeza granítica de que todo mal debe ser atribuido a los demás. Su lógica secreta avanza invirtiendo las causas, sin perder una apariencia de racionalidad. Esta locura "lúcida", como la definían los manuales de psiquiatría, consiste en un estilo de pensamiento que, carente de una dimensión moral, posee una preocupante capacidad de contagio social. Alcanza una intensidad explosiva cuando deja de ser una patología individual y contamina a las masas. Logra imprimirle su sello a la historia, desde el holocausto de los nativos de América hasta la Gran Guerra y los pogromos; desde los monstruosos totalitarismos del siglo XX hasta las recientes guerras preventivas de las democracias maduras. En Paranoia. La locura que hace la historia, Luigi Zoja presenta un cautivante e innovador estudio de la paranoia colectiva, hasta ahora tierra de nadie entre la psiquiatría y la historia, con un enfoque multidisciplinario. Reconstruye la dinámica, la perversidad y la fascinación de este mal y da cuenta de su absurdo, así como también de su poder de contagio psíquico pandémico. Transforma nuestra forma de ver acontecimientos que creíamos conocer y nos permite comprender de qué modo algunos paranoicos, como Hitler o Stalin, alcanzaron el éxito por su capacidad de despertar la paranoia dormida en los hombres comunes y corrientes, aquellos que piden a viva voz en medio de la multitud la muerte de una minoría luego de haber ayudado a su hijo a hacer las tareas escolares. ¿Horrores del pasado? La luz de la conciencia, nos recuerda Zoja, nunca es total ni definitiva. La paranoia puede afirmar todavía, con todo derecho: "La historia soy yo".

storia e memoria

An Interrupted Life

A Bibliography of Fishes

Notes From Underground

And the Birds Rained Down