

## Lumano Divenire File Type

This volume provides an overview of contemporary Italian philosophy from the perspective of animality. Its rationale rests on two main premises: the great topicality of both Italian contemporary philosophy (the so-called ‘Italian Theory’) and of the animal question (the so-called ‘animal turn’ in the humanities and the social sciences) in the contemporary philosophical panorama. The volume not only intersects these two axes, illuminating Italian Theory through the animal question, but also proposes an original thesis: the philosophy. It combines historical-descriptive chapters with analyses of the theme in several philosophical branches, such as biopolitics, Posthumanism, Marxism, Feminism, Antispeciesism and Theology, and with original contributions by renowned authors of contemporary Italian (animal) philosophy. The volume is both historical-descriptive and speculative and is intended for a broad academic audience, embracing both Italian studies and Animal studies at all levels.

International openness is one of the fundamental characteristics of the DiAP Department of Architecture and Design, which sees its members active in 57 bilateral collaboration agreements (without counting the Erasmus agreements) with countries in which today there is a demand for architectural design that looks at Italy as a model, not only for studies of historical architecture, but also for contemporary architecture designed in the existing city and for the new building, including complex landscape and environmental design. A remarkable body of work continues to communicate how she imaginatively inhabits the world and combines a careful study of the role of language in perception. Horn's unique ability to engage the viewer with a vivid sense of time and place in her range of sculptures, books, drawings and photographic installations, provide an active pursuit of self-revelation and the transience of form. For Horn's exhibition at Hauser & Wirtz London in 2004, the entire floorplan of the main gallery was given over to the installation with self selected passages from Brazilian writer Clarice Lispector's book Agua Viva(Stream of Life). Translated by Hélène Cixous, phrases appear on the floor in circular arrangements, echoing the movement of raindrops on the surface of water. The work embodies a sense of the dialectic between architectural space and poetic force, encouraging one to experience the rubber physically underfoot and to view the words from above. This act of location addresses inner emotions with the idea of landscape.

Thierry Meynard examines how the Jesuits in China came to understand the Confucian tradition, and how they offered the first complete translation of the Lunyu in the West, in the Confucius Sinarum Philosophus (Confucius, the Philosopher of China, 1687).

The Search for Our Human Origins

The End of the Poem

Feminist Politics of Translation in the Latin/a Americas

The Italians

The Legacies of the Second World War in Europe

The Jesuit Reading of Confucius

*Translocalities/Translocalidades is a path-breaking collection of essays on Latin American, Caribbean, and United States–based Latina feminisms and their multiple translations and cross-pollinations. The contributors come from countries throughout the Américas and are based in diverse disciplines, including media studies, literature, Chicana/o studies, and political science. Together, they advocate a hemispheric politics based on the knowledge that today, many sorts of Latin/o-americanidades—Afro, queer, indigenous, feminist, and so on—are constructed through processes of translocation. Latinidad in the South, North and Caribbean “middle” of the Américas, is constituted out of the intersections of the intensified cross-border, transcultural, and translocal flows that characterize contemporary transmigration throughout the hemisphere, from La Paz to Buenos Aires to Chicago and back again. Rather than immigrating and assimilating, many people in the Latin/a Américas increasingly move back and forth between localities, between historically situated and culturally specific, though increasingly porous, places, across multiple borders, and not just between nations. The contributors deem these multidirectional crossings and movements, and the positionalities engendered, translocalities/translocalidades. Contributors. Sonia E. Alvarez, Kiran Asher, Victoria (Vicky) M. Bañales, Marisa Belausteguiogitia Pius, Maylei Blackwell, Cruz C. Bueno, Pascha Bueno-Hansen, Mirangela Buggs, Teresa Carrillo, Claudia de Lima Costa, Isabel Espinal, Verónica Felú, Macarena Gómez-Barris, Rebecca J. Hester, Norma Klahn, Agustín Lao-Montes, Suzana Maia, Margara Millan, Adriana Piscitelli, Ana Rebeca Prada, Estier R. Shapiro, Simone Pereira Schmidt, Millie Thayer*

*In a magical novel a courti from Milan stumbles upon a desolate community of lost noblemen on an uncharted island off the coast of Portugal. When he discovers, to his astonishment, that their ill-treated servant is in fact a maiden iguana, and then proceeds to fall in love with her, the reader is given a fantastic tale of tragic love and delusion that ranks among the most affecting in contemporary literature. “The reptilian servant is only the first in a series of fantastic touches that transform the narrative into a satiric fable dense with the echoes of Shakespeare’s “Tempest” and Kafka’s “Metamorphosis.” . . . The Iguana is a superb performance. “”The New York Times Book Review*

*Rosi Braidotti’s nomadic theory outlines a sustainable modern subjectivity as one in flux, never opposed to a dominant hierarchy yet intrinsically other, always in the process of becoming, and perpetually engaged in dynamic power relations both creative and restrictive. Nomadic theory offers an original and powerful alternative for scholars working in cultural and social criticism and has, over the past decade, crept into continental philosophy, queer theory, and feminist, postcolonial, techno-science, media, and race studies, as well as into architecture, history, and anthropology. This collection provides a core introduction to Braidotti’s nomadic theory and its innovative formulations, which playfully engage with Deleuze, Foucault, Irigaray, and a host of political and cultural issues. Arranged thematically, essays begin with such concepts as sexual difference and embodied subjectivity and follow with explorations in technoscience, feminism, postsecular citizenship, and the politics of affirmation. Braidotti develops a distinctly positive critical theory that rejuvenates the experience of political scholarship. Inspired yet not confined by Deleuzian vitalism, with its commitment to the ontology of flows, networks, and dynamic transformations, she emphasizes affects, imagination, and creativity and the politics of radical immanence. Incorporating ideas from Nietzsche and Spinoza as well, Braidotti establishes a critical-theoretical framework equal parts critique and creation. Ever mindful of the perils of defining difference in terms of denigration and the related tendency to subordinate sexualized, racialized, and naturalized others, she explores the eco-philosophical implications of nomadic theory, feminism, and the irreducibility of sexual difference and sexuality. Her dialogue with technoscience is crucial to nomadic theory, which deterritorializes the established understanding of what counts as human, along with our relationship to animals, the environment, and changing notions of materialism. Keeping her distance from the near-obsessive focus on vulnerability, trauma, and melancholia in contemporary political thought, Braidotti promotes a politics of affirmation that has the potential to become its own generative life force.*

*Roberto Marchesini is an Italian philosopher and ethologist whose work is significant for the rethinking of animality and human–animal relations. Throughout such important books as Il dio Pan (1988), Il concetto di soglia (1996), Post-human (2002), Intelligenza plurime (2008), Epifania animale (2014), and Etologia filosofica (2016), he offers a scathing critique of reductive, mechanistic models of animal behaviour, as well as a positive contribution to zooanthropological and phenomenological methods for understanding animal life. Centred on the dynamic and performative field of interactions and relations in the world, his critical and speculative approach to the cognitive life sciences offers a vision of animals as acting subjects and bearers of culture, whose action and agency is also indispensable to human culture. In tracing the ways in which we share our lives and histories with animals in different contexts of interaction, Marchesini’s cutting-edge philosophical ethology also contributes to an overarching philosophical anthropology of the human as the animal that most requires the present and input of other animals. This book was originally published as a special issue of Angelaki: Journal of the Theoretical Humanities.*

The Portable Rosi Braidotti

The First Complete Translation of the Lunyu (1687) Published in the West

What Life at the World’s Margins Can Teach Us about Our Own Future

Agua Viva: Seventeen Paradoxes

Animality in Contemporary Italian Philosophy

The Hornbooks of Rita K

Animality in Contemporary Italian PhilosophySpringer Nature

This book, first published in 2000, is a comprehensive survey of research and theory in personality psychology.

*2015 Washington Post Notable Book The Complete Works of Primo Levi, which includes seminal works like If This Is a Man and The Periodic Table, finally gathers all fourteen of Levi’s books—memoirs, essays, poetry, commentary, and fiction—into three slipcased volumes. Primo Levi, the Italian-born chemist once described by Philip Roth as that “quicksilver little woodland creature enlivened by the forest’s most astute intelligence,” has largely been considered a heroic figure in the annals of twentieth-century literature for If This Is a Man, his haunting account of Auschwitz. Yet Levi’s body of work extends considerably beyond his experience as a survivor. Now, the transformation of Levi from Holocaust memoirist to one of the twentieth century’s greatest writers culminates in this publication of The Complete Works of Primo Levi. This magisterial collection finally gathers all of Levi’s fourteen books—memoirs, essays, poetry, and fiction—into three slip-cased volumes. Thirteen of the books feature new translations, and the other is newly revised by the original translator. Nobel laureate Toni Morrison introduces Levi’s writing as a “triumph of human identity and worth over the pathology of human destruction.” The appearance of this historic publication will occasion a major reappraisal of “one of the most valuable writers of our time” (Alfred Kazin). The Complete Works of Primo Levi features all new translations of: The Periodic Table, The Drowned and the Saved, The Truce, and The Wrenches, The Wrench, Lith, Other People’s Trades, and If Not Now, When?—as well as all of Levi’s poems, essays, and other nonfiction work, some of which have never appeared before in English.*

*Why should anthropologists draw? The answer proposed in this groundbreaking volume is that drawing uniquely brings together ways of making, observing and describing. In twelve chapters, a team of authors from the UK, Europe, North America and Australia explore the potential of a graphic anthropology to change the way we think about creativity and perception, to grasp the dynamics of improvisatory practice, and to refocus the study of material culture from ready-made objects onto the flows of materials involved in the generation of things. Drawing on expertise in fields ranging from craftwork, martial arts, and dance to observational cinema and experimental film, they ask what it means to follow materials, to learn movements and to draw lines. Along the way, they contribute to key debates on what happens in making, the relation between design and performance, how people acquire bodily skills, the place of movement in human self-awareness, the relation between walking and imagination, and the perception of time. This book will appeal not just to social, cultural and visual anthropologists but to archaeologists and students of material culture, as well as to scholars across the arts, humanities and social sciences with interests in perception, creativity and material culture.*

Nomadic Theory

The Philosophical Ethology of Roberto Marchesini

Faith and the Future

Materials, Movements, Lines

Or Entertainment for Children

Italy, 1922-1945

This bracing volume collects work on Italian writers and filmmakers that engage with nonhuman animal subjectivity. These contributions address 3 major strands of philosophical thought: perceived borders between man and animals, historical and fictional crises, and human entanglement with the nonhuman and material world.

Animal studies and biopolitics are two of the most dynamic areas of interdisciplinary scholarship, but until now, they have had little to say to each other. Bringing these two emergent areas of thought into direct conversation in Before the Law, Cary Wolfe fosters a new discussion about the status of nonhuman animals and the shared plight of humans and animals under biopolitics. Wolfe argues that the human-animal distinction must be supplemented with the central distinction of biopolitics: the difference between those animals that are members of a community and those that are deemed killable but not murderable. From this understanding, we can begin to make sense of the fact that this distinction prevails within both the human and animal domains and address such difficult issues as why we afford some animals unprecedented levels of care and recognition while subjecting others to unparalleled forms of brutality and exploitation. Engaging with many major figures in biopolitical thought—from Heidegger, Arendt, and Foucault to Agamben, Esposito, and Derrida—Wolfe explores how biopolitics can help us understand both the ethical and political dimensions of the current questions surrounding the rights of animals.

On Tyranny is Leo Strauss’s classic reading of Xenophon’s dialogue, Hiero or Tyrannicus, in which the tyrant Hiero and the poet Simonides discuss the advantages and disadvantages of exercising tyranny. This edition includes a translation of the dialogue, a critique of the commentary by the French philosopher Alexandre Koj ev, Strauss’s restatement of his position in light of Koj ev’s comments, and finally, the complete Strauss-Koj ev correspondence. “Through [Strauss’s] interpretation Xenophon appears to us as no longer the somewhat dull and flat author we know, but as a brilliant and subtle writer, an original and profound thinker. What is more, in interpreting this forgotten dialogue, Strauss lays bare great moral and political problems that are still ours.” —Alexandre Koj ev, Critique “On Tyranny is a complex and stimulating book with its ‘parallel dialogue’ made all the more striking since both participants take such unusual, highly provocative positions, and so force readers to face substantial problems in what are often wholly unfamiliar, even shocking ways.” —Robert Pippin, History and Theory “Every political scientist who tries to disentangle himself from the contemporary confusion over the problems of tyranny will be much indebted to this study and inevitably use it as a starting point.”—Eric Voegelin, The Review of Politics Leo Strauss (1899-1973) was the Robert Maynard Hutchins Distinguished Service Professor of Political Science at the University of Chicago.

Translocalities/T ranslocalidades

Homo Symbolicus

The Political Grammar of Feminist Theory

Why Stories Matter

The Iguana

Postcolonial Biology

**An award-winning Museum of Natural History curator and author of Becoming Human traces the evolution of homo sapiens to demonstrate how they prevailed among other early humans because of their unique cognitive ability. In an account that also explains how their superior mental abilities were acquired. 40,000 first printing.**

**The ‘fatal charm of Italy’ has held Lord Byron – and millions of tourists ever since - in its spell. Yet, beneath ‘the brilliant and vivacious surface’, what are the realities of Italian life? Few writers have ever painted a portrait of their compatriots as crisp, frank and fearless as Luigi Barzini’s. Cutting through the familiar clichés, he instructs us with a cascade of anecdotes and provides a marvellous guided tour through centuries of history. He examines Machiavelli and Mussolini, popes, pilgrims and prostitutes, cliques and conspiracies, Casanova and the crippling power of the Church. Yet alongside the Baroque exuberance and spectacular display, the love of life and the life of love, he also shows us a divided nation, injustice, ignorance, poverty and fear. All this is Italy, a country of dazzling achievement and an uncanny aptitude for getting round problems; both its virtues and its vices are celebrated in this sparkling book**

**To predict our future, we must look to the extremes. So argues the economist Richard Davies, who takes readers to the margins of the modern economy and beyond. These extreme economies illustrate the forces that test human resilience, drive societies to failure, and promise to shape our collective future. Reviving a foundational idea from the medical sciences, Extreme Economies turns the logic of modern economics on its head by arguing that these outlier societies can teach us more about our own than we might imagine. By adapting to circumstances unimaginable to most of us, the people in these societies are pioneering the economic infrastructure of the future.**

**This book, by one of Italy’s most important and original contemporary philosophers, represents a broad, general, and ambitious undertaking—nothing less than an attempt to rethink the nature of poetic language and to rearticulate relationships among theology, poetry, and philosophy in a tradition of literature initiated by Dante. The author presents “literature” as a set of formal or linguistic genres that discuss or develop theological issues at a certain distance from the discourse of theology. This distance begins to appear in Virgil and Ovid, but it becomes decisive in Dante and in his decision to write in the vernacular. What, however, Italian reaches back through classical allusion to the Latin that was in his day the language of theology, but it does so with a difference. It is no accident that in the Commedia Virgil is Dante’s guide. The book opens with a discussion of just how Dante’s poem is a “comedy,” and it concludes with a discussion of the “ends of poetry” in a variety of senses: enjambment at the ends of lines, the concluding lines of poems, and the end of poetry as a mode of writing this sort of literature. Of course, to have poetry “end” does not mean that people stop writing it, but that literature passes into a period in which it is concerned with its own ending, with its own bounds and limits, historical and otherwise. Though most of the essays make specific reference to various authors of the Italian literary tradition (including Dante, Polifilo, Pascoli, Delfino, and Caproni), they transcend the confines of Italian literature and engage several other literary and philosophical authors (Plato, Aristotle, the Stoics, Boethius, the Provencal poets, Mallarme, and Hlderlin, among others).**

Before the Law

From Neera to Laura Curino

Histories of the Aftermath

Fascist Modernities

DiAP nel mondo | DiAP in the world - International Vision | Visioni internazionali

Human and Posthuman in Modern Italian Literature and Film

*The Hornbooks of Rita K. Robert Koestler’s first volume of new poetry in more than a decade, is a brilliant collection of mysterious fragments. Where has Rita gone and who is reconstructing her oeuvre? Written with wit and playfulness, Hornbooks is a welcome new work from one of Canada’s best writers.*

*For The Students of B.Sc., M.Sc. and Competitive Examinations*

*This cultural history of Mussolini’s dictatorship discusses the meanings of modernity in interwar Italy. The work argues that fascism appealed to many Italian intellectuals as a new model of modernity that would resolve the European and national crises.*

*This book is unique as no other novel can claim to be: one of 109,027,350,432,000 possible variations of the same work of fiction. Inspired by the legend of Tristan and Isolde, Tristano was first published in 1986 in Italian. But only recently has digital technology made it possible to realise the author’s original vision. The novel comprises ten chapters, and the fifteen pairs of paragraphs in each of these are shuffled anew for each published copy. No two versions are the same. The random variations between copies enact the variegations of the human heart, as exemplified by the lovers at the centre of the story. The copies of the English translation of Tristano are individually numbered, starting from 10,000 (running sequentially from the Italian and German editions). Included is a foreword by Umberto Eco explaining how Balestrini’s experiment with the physical medium of the novel demonstrates ‘that originality and creativity are nothing more than the chance handling of a combination’.*

Tristano

Deliver Us

Pulcinella

Julian the Apostate

From Novice to Expert

Masters of the Planet

A powerful critique of the stories that feminists tell about the past four decades of Western feminist theory.

Increasingly, the future is becoming a theme for theological reflection. In the background we can detect a growing concern among many people for the future of faith. Does faith have any future at all, and, if so, where in all the confusion of today’s trends will we discover its embryo? But the problem of the future assails not only the believer. In the ever more rapidly advancing process of historical evolution, man is confronted with enormous opportunities, but also with colossal problems, a nightmare, indeed. He cannot avoid asking what part faith can play in building tomorrow’s world. Joseph Ratzinger, now Pope Benedict XVI, approaches this problem of universal concern from a variety of angles, bringing his deep personal faith and theological brilliance to bear on these serious questions.

The emergence of symbolic culture, classically identified with the European cave paintings of the Ice Age, is now seen, in the light of recent groundbreaking discoveries, as a complex nonlinear process taking root in a remote past and in different regions of the planet. In this book the archaeologists responsible for some of these new discoveries, flanked by ethologists interested in primate cognition and cultural transmission, evolutionary psychologists modelling the emergence of new symbols, neuro-scientists and an astronomer combine their research findings. Their results call into question our very conception of human nature and animal behaviour, and they create epistemological bridges between disciplines that build the foundations for a novel vision of our lineage’s cultural trajectory and the processes that have led to the emergence of human societies as we know them.

A groundbreaking translation of the epic work of one of the great minds of the nineteenth century Giacomo Leopardi was the greatest Italian poet of the nineteenth century and was recognized by readers from Nietzsche to Beckett as one of the towering literary figures in Italian history. To many, he is the finest Italian poet after Dante. (Jonathan Galassi’s translation of Leopardi’s Canti was published by FSG in 2010.) He was also a prodigious scholar of classical literature and philology in ancient and modern languages. For most of his writing career, he kept an immense notebook, known as the Zibaldone, or “hodge-podge,” as Harold Bloom has called it. In which Leopardi put down his original, wide-ranging, radically modern responses to his reading. His comments about religion, philosophy, language, history, anthropology, astronomy, literature, poetry, and love are unprecedented in their brilliance and suggestiveness, and the Zibaldone, which was only published at the request and as one of the foundational books of modern culture. Its 4,500-plus pages have never been fully translated into English until now, when a team under the auspices of Michael Caesar and Franco D’Intino of the Leopardi Centre in Birmingham, England, have spent years producing a lively, accurate version. This essential book will change our understanding of nineteenth-century culture. This is an extraordinary, epochal publication.

Psyche and Flesh After Empire

Extreme Economies

Personality: Determinants, Dynamics, and Potentials

Central at the Margin

A Window on the Italian Female Modernist Subjectivity

“Coming to Writing” and Other Essays

Embrace and revel in the stories of the toughest cyclists of all time, told by the Velominati, originators of The Rules. Read and get ready to ride . . . In cycling, suffering brings glory: a rider’s value can be judged by their results, but also by their panache and heroism. Prepared to be awed and inspired by Chris Froome riding on at the Tour de France with a broken wrist or Geraint Thomas finishing it with a broken pelvis. In The Hardmen the writers behind cycling superblog Velominati.com and The Rules will tell the stories and illuminate the myths of not just the greatest cyclists ever, but the toughest. From Eddy Merckx to Beryl Burton, and from Marianne Vos to Edwig Van Hooydonk, the book will lay bare the secrets of their extraordinary and inspirational endurance in the face of pain, danger and disaster. After all, suffering is one of the joys of being a cyclist. Embrace climbs, relish the descents, and get ready to harden up. . .

Scholars of ecocriticism have long tried to articulate emotional relationships to environments. Only recently, however, have they begun to draw on the complex interdisciplinary body of research known as affect theory. Affective Ecocriticism takes as its premise that ecocritical scholarship has much to gain from the rich work on affect and emotion happening within social and cultural theory, geography, psychology, philosophy, queer theory, feminist theory, narratology, and neuroscience, among others. This vibrant and important volume imagines a more affective/and consequently more effective/ecocriticism, as well as a more environmentally attuned affect studies. These interdisciplinary essays model a range of approaches to emotion and affect in considering a variety of primary texts, including short stories, films, poetry, curricular programs, and contentious geopolitical locales such as Canada’s Tar Sands. Several chapters deal skeptically with familiar environmentalist affects like love, hope, resilience, and optimism; others consider what are often understood as negative emotions, such as anxiety, disappointment, and homesickness/all with an eye toward reinvigorating or reconsidering their utility for the environmental humanities and environmentalism. Affective Ecocriticism offers an accessible approach to this theoretical intersection that will speak to readers across multiple disciplinary and geographic locations.

This coherent presentation of clinical judgement, caring practices and collaborative practice provides ideas and images that readers can draw upon in their interactions with others and in their interpretation of what nurses do. It includes many clear, colorful examples and describes the five stages of skill acquisition, the nature of clinical judgement and experiential learning and the seven major domains of nursing practice. The narrative method captures content and contextual issues that are often missed by formal models of nursing knowledge. The book uncovers the knowledge embedded in clinical nursing practice and provides the Dreyfus model of skill acquisition applied to nursing, an interpretive approach to identifying and describing clinical knowledge, nursing functions, effective management, research and clinical practice, career development and education, plus practical applications.For nurses and healthcare professionals.

This groundbreaking collection of contributions by leading philosophers offers a new way of thinking about animal rights, our obligation to animals, and the nature of philosophy itself.

Humans and Other Animals in a Biopolitical Frame

Roadside Songs of Tuscany

The Dawn of Language, Imagination and Spirituality

Zibaldone

Philosophy and Animal Life

Affective Ecocriticism

This collection presents six essays by one of France’s most remarkable contemporary authors. A notoriously playful stylist, here Helene Cixous explores how the problematics of the sexes--viewed as a paradigm for all difference, which is the organizing principle behind identity and meaning--manifest themselves, write themselves, in texts. These superb translations do full justice to Cixous’s prose, to its songlike flow and allusive brilliance.

The list of subjects that Giorgio Agamben has tackled in his career is dizzying--from the dangers of our current political moment to the traces of the distant past that inflect the culture around us today. With Pulcinella, Agamben is back with yet another surprising--and surprisingly relevant--subject: the commedia dell’arte character. At the heart of Pulcinella is Agamben’s exploration of an album of 104 drawings, created by Giovanni Domenico Tiepolo (1727-1804) near the end of his life, that cover the life, adventures and resurrection of the title character. Who is Pulcinella under his black mask? Is he a man, a demon, or a god? Mixing stories of the enigmatic Pulcinella with his own character in a sort of imaginary philosophical biography, Agamben attempts to locate the line connection between philosophy and comedy. Perhaps, contrary to what we’ve been told, comedy is not only more ancient and profound than tragedy, but also closer to philosophy--close enough, in fact, that, as happens in this book, at times the line between the two blurs.

Although the body has been a vast subject for postcolonial studies, few theorists have attempted to go beyond the simple mixing of races in examining the impact of colonialism on the colonized body. However, as Deepika Bahri argues, it is essential to see the postcolonial body in a variety of forms: as capable of transformation not only in psyche and outward behavior but also in flesh and blood. European colonizers brought new ways of seeing the body in matters as basic as how to eat, speak, sit, shit, or spit. As a result, these imperialistic ideas remained, becoming part of the global economy of the body. In Postcolonial Biology, Bahri argues that the political challenges of the twenty-first century require that we deconstruct these imperial notions of the body, as they are fundamental to power structures governing today’s globalized world. Postcolonial Biology investigates how minds and bodies have been shaped by colonial contact, to create deeply embedded hierarchies among the colonized. Moving beyond ‘North/South’ thinking, Bahri reframes the questions of postcolonial bodies to address all societies, whether developed or developing. Engaging in innovative, highly original readings of the work of major thinkers such as Adorno, Horkheimer, Derrida, and Fanon, this book brings an important new focus to the field of postcolonial studies--one that is essential to understanding the ideas and conflicts that currently dominate the global order.

In 1945, Europeans confronted a legacy of mass destruction and death: millions of families had lost their homes and livelihoods; millions of men in uniform had lost their lives; and millions more had been displaced by the war’s destruction, and the genocidal policies of the Nazi regime. From a range of methodological historical perspectives--military, cultural, and social, to film and gender and sexuality studies--this volume explores how Europeans came to terms with these multiple pasts. With a focus on distinctive national experiences in both Eastern and Western Europe, it illuminates how postwar stabilization coexisted with persistent insecurities, injuries, and trauma.

Five Brazilian Women Writers

Thinking Italian Animals

Excellence and Power in Clinical Nursing Practice

The Complete Works of Primo Levi

Studies in Poetics

*Originally published in 1963, and today considered a landmark in twentieth century Italian literature, Luigi Meneghello’s Deliver Us is the memoir, not of an extraordinary childhood, but of the very ordinary one the author shared with most of his generation, when Italy was a rural country under the twin authorities of Church and Fascism. His boyhood begins in 1922, the year of Mussolini’s March on Rome, and ends when Meneghello, 21, goes up into the hills to join the partisans. Called a romanzo—a story, although not a novel, as that term usually suggests—the book is a genre all of its own that mixes personal and collective memory, amateur ethnography, and reflections on language. Meneghello’s sharp insights and narrative skill come together in an original meditation on how words, people, places, and things shape thought itself. Only loosely chronological, Deliver Us proceeds by themes—childhood games, Fascist symbols, religious precepts, and the rites of poverty, of death, of eros, and of love. Meneghello’s ironic musings and profoundly honest recollections make an utterly unsentimental human comedy of that was the whole world to his dawning consciousness.*

*This collection of essays surveys some of the artistic productions by female figures who stood at the forefront of Italian modernity in the fields of literature, photography, and even the theatre, in order to explore how artistic engagement in women informed their views on, and reactions to the challenges of a changing society and a ‘disinhibiting’ intellectual landscape. However, one other objective takes on a central role in this volume: that of opening a window on the re-definition of the subjectivity of the self that occurred during an intriguing and still not fully studied period of artistic and societal changes. In particular, the present volume aims to define a female Italian Modernism which can be seen as complementary, and not necessarily in opposition, to its male counterpart.*

*The Hardmen: Legends and Lessons from the Cycling Gods*

*Emotion, Embodiment, Environment*

*Redrawing Anthropology*  
*On Tyranny*  
*On Pain*  
*Economic Botany*