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Stampa alternativa, 2017, pp. 136, € 10,00.
Cronache (con un po' troppi aggettivi) di come l'Europa ha trattato la questione migranti nel 2015-2016, dunque prima dell'"offensiva-Minniti" in Libia. Quello che già prevale è un atteggiamento difensivo, è spostare le frontiere Ue in Africa e delegare a ...

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scholars as being culturally important, and is part of the knowledge base of civilization as we know it. "Di fronte a profughi e persone in movimento, l'Europa si trasforma in una mostruosa macchina militare-burocratica per respingerli, per fermare quelli che migrano alla ricerca di ...

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Piccolo mosaico del disumano. Parte III"
(ed. Stampa Alternativa)" realizzata da
Andrea Billau con Flore Murard
Yovanovitch (giornalista e scrittrice).
L'intervista è stata registrata martedì 17 ...

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A moving firsthand account of migrant landings on the island of Lampedusa that gives voice to refugees, locals, and volunteers while also exploring a deeply personal father-son relationship. On the island of Lampedusa, the southernmost

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part of Italy, between Africa and Europe, Davide Enia looks in the faces of those who arrive and those who wait, and tells the story of an individual and collective shipwreck. On one side, a multitude in motion, crossing entire nations and then the Mediterranean Sea under conditions beyond any imagination. On the other, a

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handful of men and women on the border of an era and a continent, trying to welcome the newcomers. In the middle is the author himself, telling of what actually happens at sea and on land, and the failure of words in the attempt to understand the present paradoxes. Enia reveals the emotional consequences of this touching

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and disconcerting reality, especially in his relationship with his father, a recently retired doctor who agrees to travel with him to Lampedusa. Witnessing together the public pain of those who land and those who save them from death, alongside the private pain of his uncle's illness, pushes them to reinvent their

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relationship, to forge a new and unprecedented dialogue that replaces the silences of the past.

'The mentally ill suffer unnameable persecutions, no one knows why. They

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assume the role of the saint in today's society, since it is presumed that they, rarefied by their own madness, do not suffer like everyone else.' -- Alda Merini. 'In these pages, everything that is touched, even the most painful theme, is transformed into poetry. Every word is a key that finds organ pipes ready to amplify

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and sublimate the desperation. It's like finding one's self in front of a phenomenon of unconscious lyric power.'
-- Ambrogio Borsani, from the Afterword.

“It is a shameful thing to win a war.” The reliably unorthodox Curzio Malaparte’s own service as an Italian liaison officer

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with the Allies during the invasion of Italy was the basis for this searing and surreal novel, in which the contradictions inherent in any attempt to simultaneously conquer and liberate a people beset the triumphant but ingenuous American forces as they make their way up the peninsula.

Malaparte's account begins in occupied

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Naples, where veterans of the disbanded and humiliated Italian army beg for work, and ceremonial dinners for high Allied officers or important politicians feature the last remaining sea creatures in the city's famous aquarium. He leads the American Fifth Army along the Via Appia Antica into Rome, where the celebrations of a

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vast, joy-maddened crowd are only temporarily interrupted when one well-wisher slips beneath the tread of a Sherman tank. As the Allied advance continues north to Florence and Milan, the civil war intensifies, provoking in the author equal abhorrence for killing fellow Italians and for the “heroes of tomorrow,”

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those who will come out of hiding to shout “Long live liberty” as soon as the Germans are chased away. Like Céline, another anarchic satirist and disillusioned veteran of two world wars, Malaparte paints his compatriots as in a fun-house mirror that yet speaks the truth, creating terrifying, grotesque, and often darkly

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comic scenes that will not soon be forgotten. Unlike the French writer however, he does so in the characteristically sophisticated, lush, yet un sentimental prose that was as responsible for his fame as was his surprising political trajectory. The Skin was condemned by the Roman Catholic

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Church, and placed on the Index Librorum Prohibitorum.

The history of totalitarian states bears witness to the fact that literature and print media can be manipulated and made into vehicles of mass deception. Censorship and Literature in Fascist Italy is the first

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comprehensive account of how the Fascists attempted to control Italy's literary production. Guido Bonsaver looks at how the country's major publishing houses and individual authors responded to the new cultural directives imposed by the Fascists. Throughout his study, Bonsaver uses rare and previously

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unexamined materials to shed light on important episodes in Italy's literary history, such as relationships between the regime and particular publishers, as well as individual cases involving renowned writers like Moravia, Da Verona, and Vittorini. *Censorship and Literature in Fascist Italy* charts the development of

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Fascist censorship laws and practices, including the creation of the Ministry of Popular Culture and the anti-Semitic crackdown of the late 1930s. Examining the breadth and scope of censorship in Fascist Italy, from Mussolini's role as "prime censor" to the specific experiences of female writers, this is a fascinating look at

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the vulnerability of culture under a dictatorship.

Follows the adventures of Lillian, the daughter of renowned Egyptologist Professor Bowell, and Imhotep IV, a dashing mummy owned by the professor who is awake for the first time in thirty

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centuries and is in love with Lillian.

This original and deeply provocative book was the first to make Palestine the subject of a serious debate--one that remains as critical as ever. With the rigorous scholarship he brought to his influential Orientalism and an exile's passion (he is

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Palestinian by birth), Edward W. Said traces the fatal collision between two peoples in the Middle East and its repercussions in the lives of both the occupier and the occupied--as well as in the conscience of the West. He has updated this landmark work to portray the changed status of Palestine and its people

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in light of such developments as the Israeli invasion of Lebanon, the intifada, the Gulf War, and the ongoing Middle East peace initiative. For anyone interested in this region and its future, The Question of Palestine remains the most useful and authoritative account available.

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Combining close textual readings with a broad theoretical perspective, *Gender, Narrative, and Dissonance in the Modern Italian Novel* is a study of the ways in which gender shapes the principal characters and narratives of seven important Italian novels of the nineteenth and twentieth centuries, from Alessandro

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Manzoni's *I promessi sposi* (1827) to Elsa Morante's *Aracoeli* (1982). Silvia Valisa's innovative approach focuses on the tensions between the characters and the gender ideologies that surround them, and the ways in which this dissonance exposes the ideological and epistemological structures of the modern

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novel. A provocative account of the intersection between gender, narrative, and epistemology that draws on the work of Georg Lukács, Barbara Spackman, and Teresa de Lauretis, this volume offers an intriguing new approach to investigating the nature of fiction.

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In a companion volume to his History of Beauty, the renowned philosopher and cultural critic analyzes our attraction to the gruesome, horrific, and repellant in visual culture and the arts, drawing on abundant examples of painting and sculpture, ranging from antiquity to the works of Bosch, Goya, and others, complemented

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