

Laffaire Moro

This annotated enumerative bibliography lists all English-language translations of twentieth- and twenty-first-century Italian literature.

This book is about literary representations of the both left- and right-wing Italian terrorism of the 1970s by contemporary Italian authors. In offering detailed analyses of the many contemporary novels that have terrorism in either their foreground or background, it offers a “take” on postmodern narrative practices that is alternative to and more positive than the highly critical assessment of Italian postmodernism that has characterized some sectors of current Italian literary criticism. It explores how contemporary Italian writers have developed narrative strategies that enable them to represent the fraught experience of Italian terrorism in the 1970s. In its conclusions, the book suggests that to meet the challenge of representation posed by terrorism fiction rather than fact is the writer’s best friend and most effective tool.

This well-illustrated textbook covers the full range of lung and pleural diseases from the pathologic standpoint. Both diseases of adults and pediatric lung diseases are presented. The book will serve as an excellent guide to the diagnosis of these diseases, but in addition it explains the disease mechanisms and etiology. Genetics and molecular biology are also discussed whenever necessary for a full understanding. The author is an internationally recognized expert who runs courses on lung and pleural pathology attended by participants from all over the world. In compiling this book, he has drawn on more than 30 years’ experience in the field.

Die Geschichte der italienischen Literatur von den Anfängen bis zur Gegenwart - kompakt und informativ. Historische Hintergründe, große Autoren und wichtige Werke, von Dante, Petrarca und Boccaccio bis Pirandello, Calvino, Fo und vielen anderen. Die wesentlichen Facetten des literarischen Lebens in Italien, mit zahlreichen Illustrationen aus Malerei, Architektur, Theater und Film.

"This book originated in the conference 'La violenza illustrata: The Rhetoric and Representation of Political Violence in Italy, from 1968 to the Present day', held at the Centre for Research in the Arts, Social Sciences and Humanities, Cambridge, in November 2004."--P. [ix].

Since the mid-twentieth century, conspiracy has pervaded our collective worldview, shaped by events such as the assassination of John F. Kennedy, the Vietnam War, Watergate, the Iran-Contra affair, and 9/11. *Everything Is Connected* examines how artists from the 1960s to the present have explored both the covert operations of power and the mutual suspicion between governments and their citizens. Featured are works by some thirty artists—including Sarah Charlesworth, Emory Douglas, Hans Haacke, Rachel Harrison, Jenny Holzer, Mike Kelley, Mark Lombardi, Cady Noland,

Trevor Paglen, Raymond Pettibon, Jim Shaw, and Sue Williams—in media ranging from painting, drawing, and photography to video and installation art. Whether they uncover webs of deceit hidden in the public record or dive headlong into paranoid fever dreams, these artists use their work to take a powerful and proactive stance against the political corruption, consumerism, bureaucracy, and media manipulation that are hallmarks of contemporary life. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}

L'inculpation d'Andreotti pour complicité avec Cosa Nostra, en mars 1993, a marqué une rupture décisive dans l'histoire de la question mafieuse en Italie. Pour la première fois, la magistrature parvenait à intervenir dans un domaine qui lui était jusque là demeuré étranger : celui de la "mafia politique", des "enchevêtrements pervers" entre les pouvoirs officiels et la criminalité. A quelles conditions des juges se sont-ils emparés, pour tenter de les sanctionner, des collusions politico-mafieuses ? Ce livre offre des réponses à ces questions.

Is the figure of the intellectual still relevant in and for society in the late 20th and the beginning of the 21st century? The essays of this book from various disciplines explore this question based on the use of the term violence from a perspective of English Studies, German Studies, history and sociology. The focus is on the period between 1968 and the present. Geographically, the essays focus on conflicts in Europe, Latin America as well as South and Central Africa.

These new essays comprise a critical analysis of present-day crime fiction and nonfiction works set in Italy (all of which are available in English). The writers discussed range from Donna Leon and Michael Dibdin to Leonardo Sciascia and Andrea Camilleri. Essays also deal with nonfiction by Roberto Saviano and Douglas Preston. An emerging theme is the corruption of Italian police and judiciary officials and the frustration of officers and politicians trying to work ethically within a flawed system. Many of the works discussed show the struggle of the honest characters to find at least a limited justice for the victims.

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches. Examining over twenty key works of the period, *Vital Crises in Italian Cinema* identifies and explores the major thematic crises at the heart of seminal films produced by the likes of Vittorio De Sica, Luchino Visconti, Michael Antonioni, and Federico Fellini.

This collection of essays—the first major account of surrealism in Latin America that covers both literary and visual production—explores the role the movement played in the construction and recuperation of cultural identities and the ways artists and writers contested, embraced, and adapted surrealist ideas and practices. *Surrealism in Latin America* provides new Latin American–centric scholarship, not only about surrealism’s impact on the region but also about the region’s impact on surrealism. It reconsiders the relation between art and anthropology, casts new light on the aesthetics of “primitivism,” and makes a strong case for Latin American artists and writers as the inheritors of a movement that effectively went underground after World War II. In so doing, it expands our understanding of important, fascinating figures who are less well known than their counterparts active in Europe and New York. Deriving from a conference held at the Getty Research Institute, the book is rich in new materials drawn from the GRI’s diverse Mexican and South American surrealist collections, which include the archives of Vicente Huidobro, Enrique Gómez-Correa, César Moro, Enrique Lihn, and Emilio Westphalen.

Le 16 mars 1978, à Rome, Aldo Moro, le président de la Démocratie chrétienne, est enlevé par un commando armé, et les cinq hommes de son escorte tués. Au coeur de ces années de plomb qui voient se succéder en Italie attentats d'extrême droite et d'extrême gauche, dans un

climat de guerre civile, cet acte de terrorisme rapidement revendiqué par les Brigades rouges, qui séquestreront pendant 55 jours l'homme d'Etat avant l'abattre. L'affaire bouleverse le pays, et le monde. Aujourd'hui encore, l'historien se trouve confronté à d'inquiétantes zones d'ombre. Services secrets, organisations mafieuses : qui avait intérêt à la disparition d'Aldo Moro ?

This volume presents a practical demonstration of the relevance of Carl Schmitt's thought to parapolitical studies, arguing that his constitutional theory is the one best suited to investing the 'deep state' with intellectual and doctrinal coherence. Critiquing Schmitt's work from a variety of intellectual perspectives, the chapters discuss current parapolitical reality within the domain of criminology, the parapolitical nature of both the dual state and the national security state corporate complex. Using the USA as a prime example of the world's current dual or 'deep political state', the criminogenic dimensions of the parapolitical systems of post 9/11 America are discussed. Using case studies, the dual state is examined as the causal factor of inexplicable parapolitical events within both the developed and developing world, including Sweden, Canada, Italy, Turkey, and Africa.

This book traces the development of investigative cinema, whose main characteristic lies in reconstructing actual events, political crises, and conspiracies. These documentary-like films refrain from a simplistic reconstruction of historical events and are mainly concerned with what does not immediately appear on the surface of events. Consequently, they raise questions about the nature of the "truth" promoted by institutions, newspapers, and media reports. By highlighting unanswered questions, they leave us with a lack of clarity, and the questioning of documentation becomes the actual narrative. Investigative cinema is examined in relation to the historical conjunctures of the "economic miracle" in Italy, the simultaneous decolonization and reordering of culture in France, the waves of globalization and neoliberalism in post-dictatorial Latin America, and the post-Watergate, post-9/11 climate in US society. Investigative cinema is exemplified by the films Salvatore Giuliano, The Battle of Algiers, The Parallax View, Gomorrah, Zero Dark Thirty, and Citizenfour.

This study focuses on the narrative form which figured prominently in Sciascia's literary production in the 1970s and 1980s, that is, inchiesta, the non-fiction investigative essay, based principally on Manzoni's Storia della colonna infame [The Column of Infamy]. In his inchieste Sciascia investigates episodes in history, from the time of the Inquisition through to his own contemporary times, where intolerance and injustice outmatch human weakness and fear. This study considers Sciascia's commingling of detective and investigative writing, and his attempts at historiography. One striking feature of his narrative technique is his reliance on literature to interpret the past.

The 1978 kidnapping and murder of Christian Democrat politician, Aldo Moro, marked the watershed of Italy's experience of political violence in the period known as the 'years of lead' (1969-c.1983). This uniquely interdisciplinary volume explores the evolving legacy of Moro's death in the Italian cultural imaginary, from the late 1970s to the present. Bringing a wide range of critical perspectives to bear, interventions by experts in the fields of political science, social anthropology, philosophy, and cultural critique elicit new understandings of the events of 1978 and explain their significance and relevance to present-day Italian culture and society.

Scritto a caldo nel 1978, questo libro non ha che guadagnato con gli anni. Mentre, in una nobile gara di codardia, i politici italiani, nonché i giornalisti, si affannavano a dichiarare che le lettere di Moro dalla prigionia erano opera di un pazzo o comunque prive di valore perché risultanti da una costrizione, Sciascia si azzardò a leggerle, con l'acume e lo scrupolo che sempre aveva verso qualsiasi documento. Riuscì in tal modo, sulla base di quelle lettere, a ricostruire una intelaiatura di pensieri, di correlazioni, di fatti che sono, fino a oggi, ciò che più ci ha permesso di capire, o di avvicinarci a capire, un episodio orribile della nostra storia. Presentando il libro nella sua ultima edizione (1983), Sciascia scriveva opportunamente «questo libro potrebbe anche esser letto come "opera letteraria". Ma l'autore – come membro della

Commissione parlamentare d'inchiesta sulla "affaire" – ha continuato a viverlo come "opera di verità" e perciò lo si ripubblica (non più col rischio delle polemiche, ma del silenzio) con l'aggiunta della relazione di minoranza (di assoluta minoranza) presentata in Commissione e al Parlamento. Una relazione che l'autore ha voluto al possibile stringere, nella speranza abbia la sorte di esser largamente letta: qual di solito non hanno le voluminosissime relazioni che vengono fuori dalle inchieste parlamentari».

Im ersten Beitrag dieses Bandes stellt der Politologe Gian Enrico Rusconi drei wesentliche Etappen der Gewalttätigkeit nach dem Sturz der Faschisten in Italien fest: Partisanenkampf, Terrorismus und Mafia. Die folgenden Aufsätze gehen der Frage nach, wie diese realen Schrecken als Themen der Literatur genutzt wurden, zuerst von Autoren der Nachkriegszeit (Pavese, Fenoglio), danach der 60er und 70er Jahre (Pasolini, Sciascia) sowie der sogenannten Postmoderne (Calvino, Tabucchi, Bufalino) und schließlich in der Literatur der jüngsten Gegenwart (Balestrini, Maurensig, Vassalli). Die erzählerischen Möglichkeiten der Gewaltdarstellung und ihre Sprache erscheinen unter verschiedenen Gesichtspunkten (Bildlichkeit, Emotionalität etc.); der Kriminalroman wird ebenso untersucht wie die Verbindung von literarischem und journalistischem Schreiben. Neben Literatur- und Kunstkritik betrachten die Verfasser der Aufsätze auch historische und soziale Probleme (Rolle der Intellektuellen, Situation Südtirols).

Aldo Moro's kidnapping and violent death in 1978 had much the same effect in Italy as the assassination of President John F. Kennedy had in the U.S., with both cases giving rise to endless conspiracy theories. Drake provides a detailed portrait of the tragedy and its aftermath as complex symbols of a turbulent age in Italian history.

While there is no easy way to define terrorism, it may generally be viewed as a method of violence in which civilians are targeted with the objective of forcing a perceived enemy into submission by creating fear, demoralization, and political friction in the population under attack. At one time a marginal field of study in the social sciences, terrorism is now very much in center stage. The 1970s terrorist attacks by the PLO, the Provisional Irish Republican Army, the Popular Front for the Liberation of Palestine, the Japanese Red Army, the Unabomber, Aum Shinrikyo, Timothy McVeigh, the World Trade Center attacks, the assault on a school in Russia, and suicide bombers have all made the term "terrorism" an all-too-common part of our vocabulary. This edition of *Political Terrorism* was originally published in the 1980s, well before some of the horrific events noted above. This monumental collection of definitions, conceptual frameworks, paradigmatic formulations, and bibliographic sources is being reissued in paperback now as a resource for the expanding community of researchers on the subject of terrorism. This is a carefully constructed guide to one of the most urgent issues of the world today. When the first edition was originally published, Choice noted, "This extremely useful reference tool should be part of any serious social science collection." *Chronicles of Culture* called it "a tremendously comprehensive book about a subject that any who have anything to lose--from property to liberty, life to limbs--should be forewarned against." Alex P. Schmid received his Ph.D. from the University of Zurich, Switzerland, and is a professor in the Department of Political Science at Leiden University. He is the coauthor, with Albert J. Jongman, of *Soviet Military Interventions since 1945*, available from Transaction. Albert J. Jongman is principal researcher for PIOOM, the Interdisciplinary

Research Programme on Causes of Human Rights Violations, and has been a research assistant at the SIPRI in Sweden. He is the author of *Monitoring Human Rights Violations (State Violence, State Terrorism, and Human Rights)*. Irving Louis Horowitz is Hannah Arendt Distinguished University Professor Emeritus of Sociology and Political Science at Rutgers University, and the chairman and editorial director of Transaction Publishers.

Das "Metzler Lexikon Weltliteratur" stellt über 1000 Autorinnen und Autoren aus aller Welt vor. In drei Bänden präsentiert es international bekannte "Klassiker" von der Antike bis in die unmittelbare Gegenwart. Die in einem eingängigen, essayistischen Stil verfassten Artikel beschreiben das Leben und insbesondere das Werk der Autorinnen und Autoren.

Postmodern Ethics offers a new perspective on debates surrounding the role of the intellectual in Italian society, and provides an original reading of two important Italian contemporary writers, Leonardo Sciascia and Antonio Tabucchi. It examines the ways in which the two writers use literature to engage with their socio-political environment in a climate informed by the doubts and scepticism of postmodernism, after traditional forms of *impegno* had been abandoned. *Postmodern Ethics* explores ways in which Tabucchi and Sciascia further their engagement through embracing the very factors which problematized traditional committed writing, such as the absence of fixed truths, the inability of language to fully communicate ideas and intertextuality. *Postmodern Ethics* provides an innovative new reading of Tabucchi's works. It challenges the standard view in critical literature that his writing may be divided into 'engaged' texts which dialogue with society and 'postmodern' texts which focus on literary interiority, suggesting instead that socio-political engagement underpins all of his works. It also offers a new lens on Sciascia's writing, unpacking why Sciascia, unlike his contemporaries, is able to maintain a belief in literature as a means of dialoguing with society. *Postmodern Ethics* explores the ways in which Tabucchi and Sciascia approach issues of terrorism, justice, the anti-mafia movement, immigration and the value of reading in connected yet distinct ways, suggesting that a close genealogy may be drawn between these two key intellectual figures.

Che secolo è stato, in Italia, il Novecento? Che vie ha intrapreso? Che tipo di contestazioni ha ricevuto? Seppure universalmente dominante (soprattutto nelle Americhe e nel Terzo Mondo), il genere del romanzo non ha mostrato in Italia la forza che ha avuto altrove, mentre originale e convincente è stato il percorso d'una prosa spuria e anche elzeviristica, plurale, nutrita di immaginazione saggistica. Entro questa prospettiva, il libro si propone di riaprire il dossier per riverificare la qualità di alcune importanti esperienze. Le fughe, intanto: quelle dal centro romanzesco, in direzione d'una periferia ideologicamente degradata, di certa scrittura di genere (i Beati Paoli, i gialli di Camilleri), o accademicamente sperimentale (il Gruppo 63), se non irreparabilmente kitsch (De Luca, Niffoi, Santacroce, Agus). Le rincorse poi: che ritornano alla grande tradizione romanzesca, per riproporla in diversa guisa (Deledda, Alvaro, Moravia, Soldati, Bassani, Cassola, la esplosiva e magnificamente anacronistica Morante). Non poteva mancare una ricognizione anche storica su quella che forse ha dato i migliori risultati nel secolo appena trascorso, la prosa critica (Garboli, Baldacci).

Italy: The Enduring Culture offers an insightful and fascinating look at the history, culture and society of this bewitching country.

Jonathan White charts the formation of modern Italy, from the rapid rise of powerful merchant cities in Dante's time to millennial change in the present technological age, exploring how modern culture and society in Italy have emerged from earlier configurations.

En 1978, Aldo Moro, président de la Démocratie Chrétienne, parti qui tient l'Italie d'une main de maître depuis la fin de la Seconde Guerre mondiale, est enlevé à Rome et retrouvé assassiné cinquante-cinq jours plus tard dans le coffre d'une automobile. Cet événement suivi au jour le jour par les informations du monde entier a bouleversé l'Italie, l'Europe et le monde. Que voulaient les Brigades Rouges qui avaient enlevé Moro ? Quelle « spirale infernale » de terrorisme et d'assassinat a engendré cette mort ? Quarante ans après, le livre du grand Sciascia reste d'une actualité glaciale.

Theatre History Studies (THS) is a peer-reviewed journal of theatre history and scholarship published annually since 1981 by the Mid-America Theatre Conference

THEATRE HISTORY STUDIES, VOLUME 37

STEFAN AQUILINA Meyerhold and The Revolution: A Reading through Henri Lefebvre's Theories on "Everyday Life" VIVIAN APPLER "Shuffled Together under the Name of a Farce": Finding Nature in Aphra Behn's The Emperor of the Moon KRISTI GOOD Kate Soffel's Life of Crime: A Gendered Journey from Warden's Wife to Criminal Actress PETER A. CAMPBELL Staging Ajax's Suicide: A Historiography BRIAN E. G. COOK Rousing Experiences: Theatre, Politics, and Change MEGAN LEWIS Until You See the Whites of Their Eyes: Brett Bailey's Exhibit B and the Consequences of Staging the Colonial Gaze PATRICIA GABORIK Taking the Theatre to the People: Performance Sponsorship and Regulation in Mussolini's Italy ILINCA TODORUT AND ANTHONY SORGE To Image and to Imagine: Walid Raad, Rabih Mouré, and the Arab Spring SHULAMITH LEV-ALADGEM Where Has the Political Theatre in Israel Gone? Rethinking the Concept of Political Theatre Today CHRISTINE WOODWORTH "Equal Rights By All Means!": Beatrice Forbes-Robertson's 1910 Suffrage Matinee and the Onstage Junction of the US And UK Franchise Movements LURANA DONNELLS O'MALLEY "Why I Wrote the Phyllis Wheatley Pageant-Play": Mary Church Terrell's Bicentennial Activism JULIET GUZZETTA The Lasting Theatre of Dario Fo and Franca Rame ASHLEY E. LUCAS Chavez Ravine: Culture Clash and the Political Project of Rewriting History NOE MONTEZ The Heavy Lifting: Resisting the Obama Presidency's Neoliberalist Conceptions of the American Dream in Kristoffer Diaz's The Elaborate Entrance of Chad Deity

The first comprehensive examination of autobiographical prison literature from Italy. Writings from prison by more than three dozen Italian political figures and intellectuals cover periods from the Italian Renaissance to the 1970's.

Dramatic Interactions is a collection of essays on the flourishing and interdisciplinary subject of teaching foreign languages, literatures, and cultures through theater. With rich examples from a variety of commonly and less commonly taught languages, this book affirms both the relevance and effectiveness of using theater for foreign language learning in the most comprehensive sense of the term. It includes innovative approaches to specific theatrical texts and addresses numerous aspects of foreign language learning such as oral proficiency and communication, intercultural competence, the role of affect and motivation in foreign language study, multiple literacies, regional variations and dialect, literary analysis and adaptation, and the overall liberating

effects of verbal and non-verbal self-expression in the foreign language. Dramatic Interactions renders accessible, efficacious, and enjoyable the study of languages, literatures, and cultures through theater with the hope of inspiring and facilitating the greater incorporation of theatrical texts and techniques in foreign language courses at every level.

[Copyright: 755105eb45233aa86252707054971afe](#)