

In Nome Della Madre

The SAGE Handbook of Cultural Anthropology is the first instalment of The SAGE Handbook of the Social Sciences series and encompasses major specialities as well as key interdisciplinary themes relevant to the field. Globally, societies are facing major upheaval and change, and the social sciences are fundamental to the analysis of these issues, as well as the development of strategies for addressing them. This handbook provides a rich overview of the discipline and has a future focus whilst using international theories and examples throughout. The SAGE Handbook of Cultural Anthropology is an essential resource for social scientists globally and contains a rich body of chapters on all major topics relevant to the field, whilst also presenting a possible road map for the future of the field. Part 1: Foundations Part 2: Focal Areas Part 3: Urgent Issues Part 4: Short Essays: Contemporary Critical Dynamics

The volume contains a comprehensive survey of each genuine or attributed work of Seneca in the style of concise handbook articles (“Works”). The cultural background (“Context”) and the most important problem areas within the philosophic and tragic corpus of Seneca are dealt with in fuller presentations (“Topics”).

Le conquiste della tecnica e una certa meccanizzazione dell’esistenza hanno condotto a esaltare la tecnologia come esempio di razionalità perfetta, oggettiva e priva di errore. Ma la ragione della macchina è diversa dalla ragione umana, e pensare che il progresso tecnologico non riguardi anche la sfera spirituale significa aver capito ben poco della ricchezza presente nell’animo di ogni individuo. Soltanto in nome di una ragione liberata da questo equivoco è possibile riappropriarsi della fonte stessa di tale ricchezza: l’amore, l’unico elemento in grado di ricomporre la frattura che ha separato ragione ed emozione e di restituire senso a una tecnologia altrimenti senza scopo e significato. Ed è proprio questa la sfida nella quale, secondo Mumford, si gioca il destino dell’uomo moderno e in definitiva della nostra specie.

In *Legacies of Violence*, Antonio Sorge examines highland Sardinia's long history of resistance to outside authority and the effects that a history of violence exercises on collective representations.

The unnamed narrator of this slim, alluring novel recalls a summer spent at age sixteen on an idyllic Italian island off the coast of Naples in the 1950s, where he spends his days with Nicola, a local fisherman. The narrator falls in love with Caia, who shares with him that she’s Jewish, saved by Italian soldiers from the Nazis, who killed the rest of her Yugoslav family. The boy demands answers about the war from the adults around him, but is rebuffed by everyone but Nicola, who tells him of Italy’s complicity with the Nazis. His passion for Caia and his ardent patriotism lead him to a flamboyant, cataclysmic act of destruction that brings his tale to an end.

This is a story told by a boy in his thirteenth year, recorded in his secret diary. His life is about to change; his world, about to open. He lives in Montedidio—God’s Mountain—a cluster of alleys in the heart of Naples. He brings a paycheck home every Saturday from Mast’Errico’s carpentry workshop where he sweeps the floor. He is on his way to becoming a man—his boy’s voice is abandoning him. His wooden boomerang is neither toy nor tool, but something in between. Then there is Maria, the thirteen-year-old girl who lives above him and, like so many girls, is wiser than he. She carries the burden of a secret life herself. She’ll speak to him for the first time this summer. There is also his friendship with a cobbler

named Rafaniello, a Jewish refugee who has escaped the horrors of the Holocaust, who has no idea how long he's been on this earth, and who is said to sprout wings for a blessed few. It is 1963, a young man's summer of discovery. A time for a boy with innocent hands and a pure heart to look beyond the ordinary in everyday things to see the far-reaching landscape, and all of its possibilities, from a rooftop terrace on God's Mountain.

L'adolescenza di Miriam/Maria smette da un'ora all'altra. Un annuncio le mette il figlio in grembo. Qui c'è la storia di una ragazza, operaia della divinità, narrata da lei stessa. Qui c'è l'amore smisurato di Giuseppe per la sposa promessa e consegnata a tutt'altro. Miriam/Maria, ebrea di Galilea, travolge ogni costume e legge. Esaurirà il suo compito partorendo da sola in una stalla. Ha taciuto. Qui narra la gravidanza avventurosa, la fede del suo uomo, il viaggio e la perfetta schiusa del suo grembo. La storia resta misteriosa e sacra, ma con le corde vocali di una madre incudine, fabbrica di scintille. Erri De Luca.

Mark Twain, the great American writer of the South whose characters struggle with difficult choices, famously said: "Always do what is right. It will gratify half of mankind and astound the other." Taking Twain's phrase as a starting point, this book considers how literature and art explore different systems of values and principles of conduct, and how they can teach us to cope at times of trial. Morality remains one of the most contested areas of thought and ethics in the modern world, due to numerous misapprehensions and the move away from solidarity, from what we share and hold in common, particularly our inherent pursuit of virtue and consideration of principles concerning the distinction between right and wrong, good and bad. Featuring essays by scholars from countries which have seen traditions of virtue and character formation perish in the course of tragic social experiments, this book highlights the role of literature and arts in educating about virtues and character, in both a regional and global context. The volume offers philosophical analysis of moral education and engages with the literary canon, discussing the ways in which virtue was taught and can still be taught with Aristotle as one of the regained "tools of learning." The essays span countries from England, Spain, Italy and Belgium to the USA, Costa Rica, ancient China and Israel, with Poland, the Polish-Lithuanian Commonwealth and Central Europe receiving considerable coverage. They address themes of virtue and character formation from the Bronze Age to the present and serve as inspiring reading for educators, literary scholars, historians, ethicists, artists and active readers.

Adopting evolutionary and behavioral approaches, this volume presents the latest research advances in knowledge competencies and human capital, as well as the changing structural dynamics, highlighting their links with entrepreneurial activities. It provides a set of international, benchmark case studies on initiatives (at the national, regional or individual level) geared towards entrepreneurship development. Focusing on diverse environments, systems and life cycle stages: young, established and transition industries and markets; as well as regions, it offers a valuable guide for scholars and practitioners interested in the interaction of entrepreneurship, knowledge competencies, human resources management and innovation.

Reproducing Rome is a study of the representation of maternity in the Roman literature of the first century CE, a period of intense social upheaval and

reorganization as Rome was transformed from a Republic to a form of hereditary monarchy under the emperor Augustus. Through a series of close readings of the works of Virgil, Ovid, Seneca, and Statius, the volume scrutinizes the gender dynamics that permeate these ancient authors' language, imagery, and narrative structures. By analysing the texts, McAuley considers to what degree their representations of maternity reflect, construct, or subvert Roman ideals of, and anxieties about, family and motherhood. The volume also explores the extent to which these representations distort or displace concerns about fatherhood or other relations of power in Augustan and post-Augustan Rome.

con Prefazione di Alessandro Quasimodo

Tutto è partito da una donna, Mar Soriano, che con tenacia e pazienza, a metà degli anni Novanta, ha iniziato la sua battaglia per rintracciare la sorella Beatriz, nata a Madrid nella clinica O'Donnell il 3 gennaio 1964. La bimba non era morta, come i medici avevano detto ai genitori. Era stata venduta. Beatriz è una degli oltre trecentomila niños robados. Trentamila i casi accertati solo tra il 1939 e il 1945. Un «furto» di massa iniziato alla fine della Guerra civile spagnola, e che vede sul banco degli imputati il regime franchista, medici, infermieri ed esponenti della Chiesa cattolica. Questa rete segreta, infatti, si teneva in piedi anche grazie alla complicità di sacerdoti e suore. Erano loro ad affidare i figli degli oppositori politici alle famiglie fedeli alla dittatura. Ai genitori veniva impedito di vedere il corpo dei propri bimbi e di partecipare ai «funerali». Per evitare - così veniva detto loro - «inutili traumi». Una pratica infame, «in nome di Dio e della Patria», che è continuata fino alla fine degli anni Ottanta. Anche perché il traffico di neonati ha fruttato un fiume di denaro. Lo scandalo è scoppiato nel 2011, con la prima denuncia collettiva a un tribunale. Piero Badaloni ha lavorato per anni a raccogliere la documentazione su questa vicenda che ha letteralmente scioccato la società spagnola. Il libro dà conto anche delle resistenze incontrate da chi voleva fare luce sui niños robados. Ad oggi, l'accertamento della verità è affidato alle sole indagini dei procuratori regionali. Centinaia di famiglie e di associazioni della società civile chiedono da tempo l'apertura di una commissione d'inchiesta sullo scandalo. Ma inutilmente: il governo guidato da Mariano Rajoy non pare intenzionato a concederla.

“Tackles novelist Elena Ferrante’s Neapolitan quartet in terms of their ‘creative forms of [female] resistance’ . . . A richly layered study.” —Kirkus Reviews “I greatly admire the work of Tiziana de Rogatis. She is a reader of deep refinement. Often I think that she knows my books better than I. So, I read her with admiration and remain silent.” —Elena Ferrante, in the magazine, *San Lian Sheng Huo* Zhou Kan Ferrante’s four-volume novel cycle known in English as the Neapolitan quartet has become a global success, with over ten million readers in close to fifty countries. Her readers recount feeling “addicted” to the novels; they describe a pleasure in reading that is as rare as it is irresistible, a compulsion that leads them either to devour the books or to ration them so as to prolong the pleasure. De Rogatis here addresses that same transnational,

diverse, transversal audience. Elena Ferrante's Key Words is conceived as a lighted path made of luminous key words that synthesize the multiform aspects of Ferrante's writing and guide us through the labyrinth of her global success. "An exceptional companion to the source material, particularly for the lit-crit crowd looking to affirm Ferrante's reinvention of the future of the novel." —Library Journal

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