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A5KBSW - HINTON FULLER

Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's *Italian Literature before 1900 in English Translation*, also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and

those interested in comparative literature. Taking an interdisciplinary culturalist approach, this volume is a study of dynamic continuities as well as crises and fissures in Italian culture. It studies cultural evolution through several different ages in the formation of modern Italy.

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 commin-

gling 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.

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, in-

tercultural 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.

Commonly referred to collectively as the *anni di piombo* -- years of lead -- the 1970s have been seen as a parenthesis in Italian history, which was dominated by political violence and terrorism. The seventeen essays in this wide-ranging collection adopt different scholarly perspectives to challenge this monolithic view and uncover the complexity of the decade, exploring its many facets and re-assessing political conflict. The volume brings to the fore the ruptures of the period through an examination of literature, film, gender relations, party politics and political participation, social structures and identities. This more

balanced assessment of the period allows the vibrancy and dynamism of new social and cultural movements to emerge. The long-lasting effects of this period on Italian culture and society and its crucial legacy to the present are lucidly revealed, dispelling the widely-held belief that the 1970s were largely a regressive decade. With the contributions: Anna Cento Bull, Adalgisa Giorgio -- The 1970s through the Looking GlassPiero Ignazi -- Italy in the 1970s between Self-Expression and OrganicismPaola Di Cori -- Listening and Silencing. Italian Feminists in the 1970s: Between autocoscienza and TerrorismAmalia Signorelli -- Women in Italy in the 1970sLesley Caldwell -- Is the Political Personal? Fathers and Sons in Bertolucci's *Tragedia di un uomo ridicolo* and Amelio's *Colpire al cuore*Jennifer Burns -- A Leaden Silence? Writers' Responses to the *anni di piombo*Adalgisa Giorgio -- From Little Girls to Bad Girls: Women's Writing and Experimentalism in the 1970s and 1990sEnrico Palandri -- The Difficulty of a Historical Perspective on the 1970sMark Donovan -- The Radicals: An Ambiguous Contribution to Political InnovationCarl Levy -- Intellectual Unemployment and Political Radicalism in Ita-

ly, 1968-1982Roberto Bartali -- The Red Brigades and the Moro Kidnapping: Secrets and LiesTom Behan -- Allende, Berlinguer, Pinochet... and Dario FoPhilip Cooke -- 'A riconquistare la rossa primavera' The Neo-Resistance of the 1970sClaudia Bernardi -- Collective Memory and Childhood Narratives: Rewriting the 1970s in the 1990sValeria Pizzini Gambetta -- Becoming Visible: Did the Emancipation of Women Reach the Sicilian Mafia?Davide PerO -- The Left and the Construction of Immigrants in 1970s ItalyAnna Cento Bull -- From the Centrality of the Working Class to its Demise: The Case of Bagnoli, Naples 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.

Forget the sunshine and pasta image of Italy, and discover a world of dark forces that conspire to undermine a vulnerable democracy. Following their defeat in World War Two, the Italians set about restoring their shattered country to create the 'economic miracle' of the '60s and establish a democratic republic. Yet all is not well. The 'hot autumn' crisis of 1969 unleashes deep-rooted protests from workers and students dissatisfied with the status quo. Events are further compounded by Fascist plots pitted against left wing terrorist attacks, all conspiring to bring down a fragile state. A state destabilized by self-serving politicians, intent on feathering their own nests at the citizens' expense. If you love intrigue, conspiracy and double-dealing, this book is for you.

Le 16 mars 1978, via Fani, à Rome, le président de la Démocratie chrétienne Aldo Moro 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, la revendication de

cet acte de terrorisme est rapide : il est le fait des Brigades rouges - trois hommes et une femme, qui pendant 55 jours séquestreront l'homme d'État dans un appartement du centre ville. L'affaire bouleverser le pays, et le monde. Aujourd'hui encore, l'historien se trouve confronté, à chaque page de ce volumineux dossier, à d'inquiétantes zones d'ombres. Services secrets, organisations mafieuses, loges maçonniques, adversaires et compagnons politiques... Au fond, qui avait intérêt à la disparition d'Aldo Moro ?

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 episo-

dio 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».

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.

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 book is about literary representations of the both left- and right-wing Italian ter-

rorism 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 post-modern 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.

Publisher description

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 prac-

tices. 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.

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). p.p1 {margin: 0.0px 0.0px 0.0px; font: 12.0px Helvetica}

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.

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.

No other European country experienced the disruption of political and everyday life suffered by Italy in the so-called 'years of lead' (1969-c.1983), when there were more than 12,000 incidents of terrorist violence. This experience affected all aspects of Italian cultural life, shaping political, judicial and everyday language as well as artistic representation of every kind. In this innovative and broad-ranging study, experts from the fields of philosophy, history, media, law, cinema, theatre and literary studies trace how the experience and legacies of terrorism have determined the form and content of Italian cultural produc-

tion and shaped the country's way of thinking about such events?

From a war-torn and poverty-stricken country, regional and predominantly agrarian, to the success story of recent years, Italy has witnessed the most profound transformation--economic, social and demographic--in its entire history. Yet the other recurrent theme of the period has been the overwhelming need for political reform--and the repeated failure to achieve it. Professor Ginsborg's authoritative work--the first to combine social and political perspectives--is concerned with both the tremendous achievements of contemporary Italy and "the continuities of its history that have not been easily set aside."

The crime genre entered Italy in the late nineteenth century, and if initially Italian authors followed models developed abroad—principally in the United States, England and France—a uniquely Italian brand began to emerge soon. Il giallo, as the crime genre has been known in Italy since the 1930s, proved to be the ideal instrument to confront pressing and often uncomfortable issues which were pertinent to the Italian context: it became a useful tool to restore, symbolically at least, the truth

and justice that were, and still are, perceived by a large part of the Italian reading public to be systematically denied in reality. In today's Italy, the crime genre, and particularly its noir sub-genre, narrates so that readers might remember, so that they might take heed and action, turning cognition into an act of resistance against oblivion and of rebellion against injustice. *Uncertain Justice* explores three broad areas that contemporary Italian noir literature appears particularly keen to debate, retrieving them from the silence to which they might otherwise be consigned: unresolved historical and political legacies, the repercussions of which still inform and affect life and practices in the present times; the problematic institution of the family, considered as the bedrock of Italian culture and the founding principle of Italian society, with specific attendant questions of gender politics; and the justice system seen through some of its operators, nominally in charge of putting the wrongs right and frequently accused of preventing this from happening. These explorations are conducted through an analysis of texts published in the last twenty years, which represent an effort to expose and

counter injustice through the power of the word. Crime literature authors often revisit recent Italian history in their novels, and genre fiction plays a prominent role in acts of resistance against cover-ups or revisionist views of history. The volume starts with an analysis of this role, through novels that look back at the years of the fascist regime and, more recently, at the period from the anni di piombo onwards. It then considers the contribution made to the giallo and noir genre by women writers, looking at the effects that female practitioners in Italy have had on the ethics and aesthetics of a genre that, in other cultures, has traditionally been firmly conservative. A further section examines novels set in a familial context and looks at a range of family dynamics, expressed in the relationships between mothers and sons, mothers and daughters, large extended families or small nuclear ones. If some of the texts expose the devastating effects of the violence perpetrated "in the name of love," others more positively offer hope, demonstrating how more desirable options do exist and can be pursued. Finally the volume looks at justice as a system and at its practitioners, as, in an interesting development

peculiar to Italy, a significant number of judges, lawyers and senior police officers have recently become involved in crime fiction writing. The concluding chapter investigates the contribution that these “specialists,” who have extensive theoretical and technical knowledge in a field which crime fiction routinely frequents, can make to the genre; it also analyses whether these authors, who bring together the moral function of unveiling the truth (prerogative of the investigator) and the social function of rectifying a wrong (prerogative of the upholders of the law), may have a role in forming a more ethically and socially aware Italian citizen.

This volume offers new approaches to considering Italy’s traumatic experiences through a wide array of media, including film, documentaries, docufiction, websites, YouTube videos, advertisements, newspapers, and literature, that have not yet been fully analyzed. It looks at the trauma inflicted on Italians not, simply, as national or cultural traumas but, rather, as the creation/identification of subnational and transnational communities shaped by these trauma cases. The term “subnational”, or

“transnational”, community is used mostly in reference to human beings, as they form those communities; however, they are also connected to a specific place, namely Italy. In addition, whereas “things” cannot become traumatized, this book also considers “living things,” such as the environment and the nature, which may create further trauma(s) for people.

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; 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.

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 en-

vironment 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.

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 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.

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.

Italy played a vital role in the Cold War dynamics that shaped the Middle East in the latter part of the 20th century. It was a junior partner in the strategic plans of NATO and warmly appreciated by some Arab countries for its regional approach. But Italian foreign policy towards the Middle East balanced between promoting dialogue, stability and cooperation on one hand, and colluding with global superpower manoeuvres to exploit existing tensions and achieve local influence on the other. Italy and the Middle East brings together a range of experts on Italian international relations to analyse, for the first time in English, the country's Cold War relationship

with the Middle East. Chapters covering a wide range of defining twentieth century events - from the Arab-Israeli conflict and the Lebanese Civil War, to the Iranian Revolution and the Soviet invasion of Afghanistan - demonstrate the nuances of Italian foreign policy in dealing with the complexity of Middle Eastern relations. The collection demonstrates the interaction of local and global issues in shaping Italy's international relations with the Middle East, making it essential reading to students of the Cold War, regional interactions, and the international relations of Italy and the Middle East.

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.

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.

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, Emotion-

alität 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).