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~~Convegno Orlando (07.05.21)–~~

~~Valentino Baldi, Valentina Sturli,
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XLIII. Sigmund Freud Lecture by
Stefano Bolognini

Freud in: The Oedipus Ballet Chapter
1.8 - 400 citazioni dalla filosofia

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Dante's conception of language is encompassed in all his works and can be understood in terms of a strenuous defence of the volgare in tension with the prestige of Latin. By bringing together different approaches, from literary studies to

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Philosophy and history, from

aesthetics to queer studies, from
psychoanalysis to linguistics, this

volume offers new critical insights on
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engaging with both the philosophical
works characterized by an original

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Between authority, knowledge and identity that continues to be fascinated by an ideal of unity but is also imbued with a strong element of subjectivity and opens up towards multiplicity and modernity.

In 1816 a violent literary quarrel

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engulfed Bourbon Restoration Italy.

On one side the Romantics wanted an opening up of Italian culture towards Europe, and on the other the Classicists favoured an inward-looking Italy. Giacomo Leopardi wrote a Discourse of an Italian on Romantic Poetry aiming to contribute

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to the debate from a new perspective.

In this book the authors work on an innovative comparison between law and literature, starting from the modes in which law and literature function: they read law and literature as arts of compromising.

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Translated here into English for the first time is a monumental work of literary history and criticism comparable in scope and achievement to Eric Auerbach ' s Mimesis. Italian critic Francesco Orlando explores Western

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Literature 's Obsession with

outmoded and nonfunctional objects (ruins, obsolete machinery, broken things, trash, etc.). Combining the insights of psychoanalysis and literary-political history, Orlando traces this obsession to a turning point in history, at the end of eighteenth-

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century industrialization, when the functional becomes the dominant value of Western culture. Roaming through every genre and much of the history of Western literature, the author identifies distinct categories into which obsolete images can be classified and provides myriad

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examples. The function of literature, he concludes, is to remind us of what we have lost and what we are losing as we rush toward the future.

Casualty, the practice of resolving moral problems by applying a logical framework, has had a much larger

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historical presence before and since it was given a name in the Renaissance. The contributors to this volume examine a series of case studies to explain how different cultures and religions, past and present, have wrestled with morality's exceptions and margins and the norms with

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which they break. For example, to what extent have the Islamic and Judaic traditions allowed smoking tobacco or gambling? How did the Spanish colonization of America generate formal justifications for what it claimed? Where were the lines of transgression around food, money-

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ending, and sex in Ancient Greece and Rome? How have different systems dealt with suicide? Casuistry lives at the heart of such questions, in the tension between norms and exceptions, between what seems forbidden but is not. A Historical Approach to Casuistry does not only

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Examine this tension, but re-frames casuistry as a global phenomenon that has informed ethical and religious traditions for millennia, and that continues to influence our lives today.

Ginzburg, "the preeminent Italian

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Ristorica Frondiana

historian of his generation [who] helped create the genre of microhistory" ("New York Times"), ruminates on how perspective affects what we see and understand. 26 illustrations.

The series Studies on Modern Orient

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provides an overview of religious, political and social phenomena in modern and contemporary Muslim societies. The volumes do not only take into account Near and Middle Eastern countries, but also explore Islam and Muslim culture in other regions of the world, for example, in

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Europe and the US. The series Studies on Modern Orient was founded in 2010 by Klaus Schwarz Verlag.

"In our highly literate culture, orality is all-pervasive. Different kinds of media and performance - theatre, film, television, story-telling,

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structured play - make us ask what is the relation between improvisation and premeditation, between transcription and textualization, between rehearsal, recollection and re-narration. The challenge of writing down what is spoken is partly technical, but also political and

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philosophical. How do young writers represent the spoken language of their contemporaries? What are the rules governing the transcription of oral evidence in fiction and non-fiction? Is the relationship between oral and written always a hierarchical one? Does the textualization of the

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oral destroy, more than it commemorates or preserves, the oral itself? Twelve wide-ranging essays, the majority on contemporary Italian theatre and literature, explore these questions in the most up-to-date account of orality and literacy in modern Italian culture yet produced.

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With the contributions: Michael
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Michael Caesar- Voice, Vision and
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Rhetorica Frustrana
Morante Catherine O'Rawe- Orality,
Microhistory and Memory: Gesualdo
Bufalino and Claudio Magris between
Narrative and History"

In 1798, Napoléon I launched his
Egyptian Campaign and opened what
has become recognized as the

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canonic period of French Orientalism, which extends from the late eighteenth through the early twentieth century. As defined by Edward W. Said (Orientalism, 1978), Orientalism is intrinsically Eurocentric and places the Orient in opposition to the European West as the

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quintessentially foreign Other. In this sense, the Occident supposedly defines itself by gazing at the East as its inverse image and purportedly asserts a geopolitical dominance materially confirmed through imperialism and colonization.

Although Europe may cast the Orient

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as the archetypal Other, this necessarily entails deep conflict since the Orient is also frequently posited as the source of Western civilization, which prohibits the articulation of a complete separation between Europe and the Orient. Nevertheless, according to French Orientalist

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discourse, the East had fallen into barbarism, inertia, and languished, awaiting the mission civilisatrice by which France undertook a heroic project of universal enlightenment. The canonic approach to Orientalism has drawn much criticism, which calls for re-examining the notion of French

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Rhetoric, broadening the scope of enquiry, and exploring the history and ideological strategies behind French formulations of the Orient from the Middle Ages through the twenty-first century. Such an expanded field of investigation reveals that the canonic Orientalist

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paradigm is not universally applicable, particularly regarding material from before the late eighteenth century. New theoretical, literary, historical, philosophical, and cultural perspectives provide the opportunity to deploy, question, subvert, and resituate canonic

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Rhetorical theories, revealing the continuing evolution and relevance of French Orientalism as a notion with global stakes and material consequences. Because of its broad scope and variety of theoretical approaches, this volume will interest scholars and students from a wide

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