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The Small Arms Survey 2013 explores the many faces of armed violence outside the context of armed conflict. Chapters on the use of firearms in

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intimate partner violence, the evolution of gangs in Nicaragua, Italian organised crime groups, and trends in armed violence in South Africa describe the dynamics and effects of gun violence in the home and on the street. Many of the chapters in the 'weapons and

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markets' section zero in on the use of specific weapons by particular armed actors, such as drug-trafficking organisations and insurgents. These include chapters on the prices of arms and ammunition at illicit markets in Lebanon, Pakistan and Somalia; illicit weapons recovered in Mexico and the

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Philippines; and the impacts of improvised explosive devices on civilians. Chapters on the Second Review Conference of the UN Programme of Action and the industrial demilitarisation industry round out the 2013 volume.

Über die Epochen hinweg haben sich

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literarische Werke und Genres explizit
oder implizit mit dem Kapitalismus
auseinandergesetzt. Doch gerade die
vergangenen Jahrzehnte, in welchen
der Kapitalismus nach Mark Fisher
zum Ausweglosen
Vorstellungshorizont avanciert ist,
zeugen von einer vermehrten

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Infragestellung des Kapitalismus in der literarischen Produktion sowie der Literaturwissenschaft. Vor diesem Hintergrund vereint der interdisziplinäre Sammelband Beiträge aus der Germanistik, Romanistik, Amerikanistik und Anglistik, die den Blick auf

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verschiedene zeitgenössische
Manifestationen des globalen
Kapitalismus und deren literarische
oder filmische Repräsentationen
richten.

An analysis of the international
cocaine trade and its less-understood
role in the global economy explores

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its rules, armies and influence on everyday life, detailing the arrangements among leading cartels and the violent extent of their power. What is Italian pop culture? This volume provides an answer to this question, offering an insight into some of the most recent and

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interesting developments in the field of pop culture. The reader will find essays on a variety of topics including literature, theater, music, social media, comics, politics, and even Christmas. Each contribution here places stress on the popular. The main reference points guiding the

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chapters are, in fact, the pioneering
works by Antonio Gramsci and

Umberto Eco. The result is, therefore,
a portrait of a country where mass
participation in cultural events always
accompanies some form of reflection
on the national identity and other
related issues. Historians and

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sociologists, as well as musicologists and philosophers (in addition to pop culture aficionados), will find the text an engaging and indispensable read. This book is about literary representations of the both left- and right-wing Italian terrorism of the 1970s by contemporary Italian

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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

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Camorra Roughtcut Edition 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

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to meet the challenge of
representation posed by terrorism
fiction rather than fact is the writer ' s
best friend and most effective tool.
This book offers the first
comprehensive study of recent,
popular Italian television. Building on
work in American television studies,

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audience and reception theory, and
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masculinity studies, Sympathetic
Perpetrators and their Audiences on
Italian Television examines how and
why viewers are positioned to engage
emotionally with—and root
for—Italian television antiheroes.
Italy ' s most popular exported series

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feature alluring and attractive
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criminal antiheroes, offer fictionalized
accounts of historical events or
figures, and highlight the routine
violence of daily life in the mafia, the
police force, and the political sphere.
Renga argues that Italian
broadcasters have made an

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international name for themselves by
presenting dark and violent subjects
in formats that are visually
pleasurable and, for many across the
globe, highly addictive. Taken as a
whole, this book investigates what
recent Italian perpetrator television
can teach us about television

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audiences, and our viewing habits and preferences.

This book estimates the proceeds of crime and mafia revenues for different criminal markets such as sexual exploitation, drugs, illicit cigarettes, loan sharking, extortion racketeering, counterfeiting, illicit

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firearms, illegal gambling and illicit waste management. It is the first time that scholars have adopted detailed methodologies to ensure the highest reliability and validity of the estimation. Overall, estimated proceeds of crime amount to € 22.8 billion: 1.5% of the Italian GDP. Of

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this, up to € 10.7 billion (0.7 of the GDP) may be attributable to the Italian mafias. These figures are considerably lower than the ones most frequently circulated on the news, without any details about their methodology, which were defined by a UN study as "gross overestimates".

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Far from underestimating criminal revenues, the results of this study bring the issue of the proceeds of crime to an empirically-based debate, providing support for improved future estimates and more effective policies. The volume 's contributions were inspired by a project awarded

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by the Italian Ministry of Interior to
Transcrime, which produced the first
report on mafia investments
(www.investimentioc.it). This book
was originally published as a special
issue of Global Crime.

From the international bestselling
author of Gomorrah, this is a deeply

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personal and candid portrait of Italy
today: a place of trafficking and toxic
waste, where votes can be bought
and sold, where organized crime
ravages both north and south - yet
also where many courageous
individuals defy the system, and
millions work tirelessly for a better

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future. 'Saviano is a blazingly vivid
and courageous writer' Independent
'A national hero' Umberto Eco
'Saviano has an astonishing ability to
write luminously yet subtly about
terrible things' Le Parisien 'Brave and
passionate' Guardian 'One of the
world's finest investigative

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Journalists' GQ

[The End of Literature, Hegel, and the
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Italian Cinema in a Transnational
Frame

Contemporary Italian Narrative and
1970s Terrorism

A History of Italy's Three Mafias
A Reader, Second Edition

My Italians

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A Personal Journey into the Violent
International Empire of Naples'
Organized Crime System

During the 1990s, Naples' left-
wing administration sought to
tackle the city's infamous

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reputation of being poor,
crime-ridden, chaotic and
dirty by reclaiming the city's
cultural and architectural
heritage. This book examines
the conflicts surrounding the
reimaging and reordering of

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the city's historic centre
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through detailed case studies
of two piazzas and a centro
sociale, focusing on a series
of issues that include
heritage, decorum, security,
pedestrianization, tourism,

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immigration and new forms of
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urban protest. This
monograph is the first in-
depth study of the complex
transformations of one of
Europe's most fascinating and
misunderstood cities. It

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represents a new critical
approach to the questions of
public space, citizenship and
urban regeneration as well as
a broader methodological
critique of how we write
about contemporary cities.

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Mafia. Camorra,
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'NDRANGHETA. The Sicilian mafia, known as Cosa Nostra, is far from being Italy's only dangerous criminal fraternity. The country hosts two other major mafias: the camorra

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Camorra, Roughcut Edition

from Naples; and, from the
poor and isolated region of
Calabria, the mysterious
'ndrangheta, which has now
risen to become the most
powerful mob group active
today. Since they emerged,

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the mafias have all corrupted
Italy ' s institutions, drastically
curtailed the life-chances of
its citizens, evaded justice,
and set up their own self-
interested meddling as an
alternative to the courts. Yet

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each of these brotherhoods
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has its own methods, its own
dark rituals, its own style of
ferocity. Each is uniquely
adapted to corrupt and exploit
its own specific environment,
as it collaborates with, learns

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from, and goes to war with
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the other mafias. Today, the
shadow of organized crime
hangs over a country racked
by debt, political paralysis,
and widespread corruption.
The 'ndrangheta controls

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much of Europe ' s wholesale
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cocaine trade and, by some
estimates, 3 percent of
Italy ' s total GDP. Blood
Brotherhoods traces the
origins of this national
malaise back to Italy ' s roots

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as a united country in the
nineteenth century, and
shows how political violence
incubated underworld sects
among the lemon groves of
Palermo, the fetid slums of
Naples, and the harsh

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mountain villages of Calabria.
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Blood Brotherhoods is a book
of breathtaking ambition,
tracing for the first time the
interlocking story of all three
mafias from their origins to
the present day. John Dickie

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is recognized in Italy as one
of the foremost historians of
organized crime. In these
pages, he blends archival
detective work, passionate
narrative, and shrewd
analysis to bring a unique

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criminal ecosystem—and the
three terrifying criminal
brotherhoods that have
evolved within it—to life on
the page.

A groundbreaking major
bestseller in Italy, Gomorrah

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is Roberto Saviano's gripping
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nonfiction account of the
decline of Naples under the
rule of the Camorra, an
organized crime network with
a large international reach
and stakes in construction,

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high fashion, illicit drugs, and
toxic-waste disposal. Known
by insiders as "the System,"
the Camorra affects cities and
villages along the Neapolitan
coast, and is the deciding
factor in why Campania, for

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instance, has the highest
murder rate in all of Europe
and why cancer levels there
have skyrocketed in recent
years. Saviano tells of huge
cargoes of Chinese goods that
are shipped to Naples and

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then quickly distributed
unchecked across Europe. He
investigates the Camorra's
control of thousands of
Chinese factories contracted
to manufacture fashion goods,
legally and illegally, for

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distribution around the world,
and relates the chilling details
of how the abusive handling
of toxic waste is causing
devastating pollution not only
for Naples but also China and
Somalia. In pursuit of his

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subject, Saviano worked as an
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assistant at a Chinese textile
manufacturer, a waiter at a
Camorra wedding, and on a
construction site. A native of
the region, he recalls seeing
his first murder at the age of

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fourteen, and how his own
father, a doctor, suffered a
brutal beating for trying to aid
an eighteen-year-old victim
who had been left for dead in
the street. Gomorrah is a bold
and important work of

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investigative writing that holds global significance, one heroic young man's impassioned story of a place under the rule of a murderous organization.

Over the last twenty years

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the camorra of Naples and the
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surrounding region has risen
to a level of strength rivalling
that of the Sicilian mafia. This
is not a new organization: the
Camorra first emerged in the
last century, several decades

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before the mafia. Tom Behan
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traces the history of the
organization from its
inception to the present. Until
the 1970s the extent of its
influence fluctuated, although
it always maintained close

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relationships with the
politicians of the region.

However, since the 1970s
new and more powerful forms
of camorra have developed:
Raffaele Cutola's 'mass
camorra' of unemployed

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youth specialise in protection
rackets, Lorenzo Nuvoletta's
'business camorra' has
reinvested drug money into
construction following the
1980 earthquake, and
Carmine Alfieri's 'political

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camorra' has become
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extremely profitable through
its ability to obtain public
sector contracts. The
Camorra is a fascinating
account of the transformation
of the small-time cigarette

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smugglers of the 1960s to the
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international entrepreneurs of
the 1990s.

Francesco Rosi is one of the
great realist artists of post-
war Italian, indeed post-war
world cinema. In this book,

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author Gaetana Marrone

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explores the rich visual
language in which the
Neapolitan filmmaker
expresses the cultural icons
that constitute his style and
images. Over the years, Rosi

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has offered us films that trace
an intricate path between the
real and the fictive, the
factual and the imagined. His
films show an extraordinarily
consistent formal balance
while representing historical

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events as social emblems that
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examine, shape, and reflect
the national self. They rely on
a labyrinthine narrative
structure, in which the sense
of an enigma replaces the
unidirectional path leading

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ineluctably to a designated
end and solution. Rosi's
logical investigations are
conducted by an omniscient
eye and translated into a
cinematic approach that
embraces the details of

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material reality with the panoramic perspective of a dispassionate observer. This book offers intertextual analyses within such fields as history, politics, literature, and photography, along with

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production information
gleaned from Rosi's personal
archives and interviews. It
examines Rosi's creative use
of film as document, and as
spectacle). It is also a study
of the specific cinematic

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techniques that characterize
Rosi's work and that visually,
compositionally, express his
vision of history and the
elusive "truth" of past and
present social and political
realities.

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This book provides a
comprehensive

methodological and
philosophical inquiry into, and
a comprehensive scientific
analysis of, the fundamental
economic dynamics of

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capitalism as a world system.

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Roberto Saviano legge il testo
del suo romanzo-inchiesta: il
potere della camorra, la sua
affermazione economica e
finanziaria, la sua potenza
militare, la sua metamorfosi in

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comitato d'affari. Una
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scrittura in prima persona
fatta dal luogo degli agguati,
nei negozi e nelle fabbriche
dei clan, raccogliendo
testimonianze e leggende. La
storia parte dalla guerra di

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Secondigliano, dall'ascesa del
gruppo Di Lauro al conflitto
interno che ha generato 80
morti in poco più di un mese.
Una narrazione-reportage che
svela i misteri del "Sistema"
(così gli affiliati parlano

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della camorra, termine che
nessuno più usa), di

un'organizzazione poco
conosciuta, creduta sconfitta
e che nel silenzio è diventata
potentissima superando Cosa
Nostra per numero di affiliati

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e giro d'affari.

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Packed in its dense, historic
city centers, Italy holds some
of the most prized
architecture and art in the
world, with which planners
and politicians have had to

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negotiate as they struggle to
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cope with massive migration
from the countryside to the
city. Early modern
architecture coincided with a
sustained drive to transform a
country that was still

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primarily rural into a modern
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industrial state, and

throughout the twentieth
century, architects in Italy
have attempted to define the
role of architecture within a
capitalist economy and under

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diverse political systems. In
Italy: Modern Architectures
in History, Diane Yvonne
Ghirardo addresses these and
other issues in her analysis of
the last century of Italy ' s
building practices.

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Specifically, she examines the
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post-unification efforts to
identify a distinctly Italian
architectural language, as
well as the transformation of
the urban environment in
Italian cities undergoing

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industrialization in the late
nineteenth and early
twentieth centuries. She
challenges received
interpretations of modern
architecture and also looks at
the subject of illegal building

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and current responses to
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ecological challenges. In
order to illuminate the full
scope of the building industry
in Italy, her examples are
drawn not only from the work
of widely published architects

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in the largest cities but from
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throughout the peninsula,
including small towns and
rural areas. Insightful reading
for those interested in Italian
culture, this book offers a
new way of understanding the

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architectural history of
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modern Italy.

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Urbana: Luoghi E Paesaggi
Dei Privilegi E Del Benessere,
Dell'isolamento, Del Disagio,
Della Multiculturalità . Ediz.
Italiana E Inglese
Mafia and Antimafia
"New" Neorealism

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Horror

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“ Andare al Popolo ”

Italian Neorealist Cinema

Political Criminality in Italy

*This book explores the concept of the end
of literature through the lens of Hegel's
philosophy of art. In his version of*

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*Hegel's 'end of art' thesis, Arthur Danto
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*claimed that contemporary art has
abandoned its distinctive sensitive and
emotive features to become increasingly
reflective. Contemporary art has become
a question of philosophical reflection on
itself and on the world, thus producing an
epochal change in art history. The core*

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idea of this book is that this thesis applies quite well to all forms of art except one, namely literature: literature resists its 'end'. Unlike other arts, which have experienced significant fractures in the contemporary world, Campana proposes that literature has always known how to renew itself in order to retain its

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distinguishing features, so much so that in a way it has always come to terms with its own end. Analysing the distinct character of literature, this book proposes a new and original interpretation of the 'end of art' thesis, showing how it can be used as a key conceptual framework to understand the contemporary novel.

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One of two volumes originating from a conference on Italian cultural studies held at Dartmouth College in 2010. The first volume is entitled New perspectives in Italian cultural studies: definitions, theory, and accented practices.

This book traces the roots of neorealist film and draws parallels to neorealist

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fiction, by surveying the major creative contributions to and critical receptions of this trend in Italian postwar cinema. The mafia is the impenetrable and seemingly infallible embodiment of notoriety and criminality. Umberto Santino, one of Italy's leading mafia experts, here provides a new perspective

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on the mafia: as a polymorphic organization which encompasses crime, the accumulation of corruptly acquired wealth and power, the cultural code of omerta and consensus. Exploring the movements which strive to fight against the powers of the mafia, such as the campaigns of civil society organizations

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*like the Centro siciliano di
documentazione, the author also provides
a fresh look at the mechanisms - and
struggles - of the antimafia movement.
This volume explores the Italian
contribution to the current global
phenomenon of a "return to reality" by
examining the country's rich cultural*

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production in literature and cinema. The focus is particularly on works from the period spanning the Nineties to the present day which offer alternatives to notions of reality as manufactured by the collusion between the neo-liberal state and the media. The book also discusses Italy's relationship with its own cultural past by

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investigating how Italian authors deal with the return of the specter of Neorealism as it haunts the modern artistic imagination in this new epoch of crisis. Furthermore, the volume engages in dialogue with previous works of criticism on contemporary Italian realism, while going beyond them in devoting

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equal attention to cinema and literature.

*The resulting interactions will aid the
reader in understanding how the critical
arts respond to the triumph of
hyperrealism in the current era of the
virtual spectacle as they seek new ways to
promote cognitive transformations and
foster ethical interventions.*

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Transnational organized crime crosses borders, challenges States, exploits individuals, pursues profit, wrecks economies, destroys civil society, and ultimately weakens global democracy. It is a phenomenon that is all too often misunderstood and misrepresented. This handbook attempts to redress the balance,

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by providing a fresh and interdisciplinary overview of the problems which transnational organized crime represents. The innovative aspect of this handbook is not only its interdisciplinary nature but also the dialogue between international academics and practitioners that it presents. The handbook seeks to provide

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the definitive overview of transnational organized crime, including contributions from leading international scholars as well as emerging researchers. The work starts by examining the origins, concepts, contagion and evolution of transnational organized crime and then moves on to discuss the impact, governance and

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reactions of governments and their agencies, before looking to the future of transnational organized crime, and how the State will seek to respond. Providing a cutting edge survey of the discipline, this work will be essential reading for all those with an interest in this dangerous phenomenon.

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*The mafia has always fascinated
filmmakers and television producers. Al
Capone, Salvatore Giuliano, Lucky
Luciano, Ciro Di Marzio, Roberto
Saviano, Don Vito and Michael Corleone,
and Tony Soprano are some of the
historical and fictional figures that
contribute to the myth of the Italian and*

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*Italian-American mafias perpetuated
onscreen. This collection looks at mafia
movies and television over time and across
cultures, from the early classics to the
Godfather trilogy and contemporary
Italian films and television series. The
only comprehensive collection of its type,
Mafia Movies treats over fifty films and*

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TV shows created since 1906, while introducing Italian and Italian-American mafia history and culture. The second edition includes new original essays on essential films and TV shows that have emerged since the publication of the first edition, such as Boardwalk Empire and Mob Wives, as well as a new roundtable

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section on Italy's "other" mafias in film and television, written as a collaborative essay by more than ten scholars. The edition also introduces a new section called "Double Takes" that elaborates on some of the most popular mafia films and TV shows (e.g. The Godfather and The Sopranos) organized around themes

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*such as adaptation, gender and politics,
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urban spaces, and performance and
stardom.*

*In Gomorrah, a New York Times Book
Review Notable Book of the Year,
Roberto Saviano revealed a true,
devastating portrait of Naples, Italy
under the rule of the Camorra, a crime*

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organization more powerful and violent than the Mafia. In The Piranhas, the international bestselling author returns to his home city with a novel of gang warfare and a young man's dark desire to rise to the top of Naples's underworld. Nicolas Fiorillo is a brilliant and ambitious fifteen-year-old from the

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*slums of Naples, eager to make his mark
and to acquire power and the money that*

*comes with it. With nine friends, he sets
out to create a new paranza, or gang.*

*Together they roam the streets on their
motorscooters, learning how to break into
the network of small-time hoodlums that
controls drug-dealing and petty crime in*

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*the city. They learn to cheat and to steal,
to shoot semiautomatic pistols and*

*AK-47s. Slowly they begin to wrest control
of the neighborhoods from enemy gangs
while making alliances with failing old
bosses. Nicolas's strategic brilliance is
prodigious, and his cohorts' rapid rise and
envelopment in the ensuing maelstrom of*

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violence and death is riveting and impossible to turn away from. In The Piranhas, Roberto Saviano imagines the lurid glamour of Nicolas's story with all the vividness and insight that made Gomorrah a worldwide sensation. "With the openhearted rashness that belongs to every true writer, Saviano returns to tell

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Sogno Di Dominio Della
*the story of the fierce and grieving heart
of Naples.' —Elena Ferrante*

New Trends in Italian Cinema

*Viaggio nell'impero economico e nel
sogno di dominio della camorra*

The Boy Bosses of Naples: A Novel

*New Perspectives in Italian Cultural
Studies*

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Blood Brotherhoods

The Arts and History

*The Global Prosecution of Core Crimes
under International Law*

*Routledge Handbook of Transnational
Organized Crime*

The Cinema of Francesco Rosi

Stranger than Fact

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Italy's Love Affair with the Cigarette

Watching Sympathetic Perpetrators on

Italian Television

Small Arms Survey 2013

Creative Participation presents the theory and practice of new innovative forms of political participation. Examples covered in the book include consumers engaging in

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political shopping, capitalists building
green developments, UK Muslim youth
campaigning on the internet, Sicilian
housewives taking on the Mafia, young
evangelical ministers becoming concerned
with social change and vegetarians making
political statements. The authors show
how in these new campaigns individuals

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swarm like honeybees around particular issues, causing those in power to sit up and take notice. This is the essential guide to the new politics of participation.

The present volume is the first study in the English language to focus specifically on Italian crime fiction, weaving together a historical perspective and a thematic

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approach, with a particular focus on the representation of space, especially city space, gender, and the tradition of impegno, the social and political engagement which characterised the Italian cultural and literary scene in the postwar period. The 8 chapters in this volume explore the distinctive features of

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the Italian tradition from the 1930s to the present, by focusing on a wide range of detective and crime novels by selected Italian writers, some of whom have an established international reputation, such as C. E. Gadda, L. Sciascia and U. Eco, whilst others may be relatively unknown, such as the new generation of crime

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writers of the Bologna school and Italian
women crime writers. Each chapter

examines a specific period, movement or
group of writers, as well as engaging with
broader debates over the contribution
crime fiction makes more generally to
contemporary Italian and European
culture. The editor and contributors of this

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volume argue strongly in favour of reinstating crime fiction within the canon of Italian modern literature by presenting this once marginalised literary genre as a body of works which, when viewed without the artificial distinction between high and popular literature, shows a remarkable insight into Italy's postwar

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history, tracking its societal and political troubles and changes as well as often also engaging with metaphorical and philosophical notions of right or wrong, evil, redemption, and the search of the self.

During a period of heightened global concerns about the movement of

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immigrants and refugees across borders, Migrant Anxieties explores how filmmakers in Italy have probed the tensions accompanying the country's shift from an emigrant nation to a destination point for over five million immigrants over the course of three decades. Áine O'Healy traces a phenomenology of

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anxiety that is not only present at the sociopolitical level but also interwoven into the narrative strategies of over 30 films produced since 1990, throwing into sharp relief the interface between the local and the global in this transnational era. Starting with the representation of post-communist migrations to Italy from

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Eastern Europe and subsequent arrivals from Africa through the controversial frontier of Lampedusa, O'Healy explores topics as diverse as the configuration of migrant labor, affective surrogacy, Italian whiteness, and the legacy of Italy's colonial history. Showing how contemporary filmmaking practices in

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Italy are linked to changes in the broader media landscape, O'Healy analyzes the ways in which both Italian and migrant filmmakers are reimagining Italian society and remapping the nation's borderscape. More than thirty years after the tragic death of Pier Paolo Pasolini, this volume is intended to acknowledge the significance

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of his living memory. His artistic and cultural production continues to be a fundamental reference point in any discourse on the state of the arts, and on contemporary political events, in Italy and abroad. This collection of essays intends to continue the recognition of Pasolini's teachings and of his role as engaged

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intellectual, not only as acute observer of the society in which he lived, but also as semiologist, writer, and filmmaker, always heretical in all his endeavors. Many directors, reporters, and contemporary writers see in the "inconvenient intellectual" personified by Pasolini in his writings, in his films, and in his

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interviews, an emblematic figure with whom to institute and maintain a constant dialog, both because of the controversial topics he addressed, which are still relevant today, and because of the ways in which he confronted the power structures. His analytical ability made it impossible for him to believe in the myth of progress;

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instead, he embraced an ideal that pushed him always to struggle on the firing line of controversy.

For over a century, Italy has had a love affair with the cigarette. Perhaps no consumer item better symbolizes the economic, political, social, and cultural dimensions of contemporary Italian

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history. Starting around 1900, the new and popular cigarette spread down the social hierarchy and eventually, during the 1960s, across the gender divide. For much of the century, cigarette consumption was an index of economic well-being and of modernism. Only at the end of the century did its meaning change as Italy achieved

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economic parity with other Western powers and entered into the antismoking era. Drawing on film, literature, and the popular press, Carl Ipsen offers a view of the "cigarette century" in Italy, from the 1870s to the ban on public smoking in 2005. He traces important links between smoking and imperialism, world wars,

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Fascism, and the protest movements of the 1970s. In considering this grand survey of the cigarette, Fumo tells a much larger story about the socio-economic history of a society known for its casual attitude toward risk and a penchant for la dolce vita.

Is the legacy of the Neorealist film-making

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mode (or should we say mood?) a
withered one? If not, what is the ideal
dialogue between contemporary Italian
directors and this momentous page of their
cultural history all about? The aim of this
book is to show that, far from being
exhausted, the vivifying lymph of post-
Second World War Italian Neorealism

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continues to sustain the aesthetic praxis of many artists. Predominantly, the staying power of Neorealism becomes apparent in the stringent moral urgency behind the realization of films such as Gomorra, L'America, or Terra Madre. All of them, although cinematically very sophisticated, retain the anxiety of engagement and the

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impassionate look upon reality that
characterized the masterpieces of

Rossellini, De Sica, and Visconti. All the
essays in this collection highlight how, in
responding to the unprecedented
challenges of the New Millennium, Italian
movie makers such as Garrone, Amelio, or
Olmi, are able to recapture the ethical and

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methodological spirit of classic
Neorealism in very interesting ways.

This book offers an innovative
interdisciplinary perspective in the study
of Roberto Saviano as a media/literary
phenomenon. It includes a thorough
analysis of Saviano's public personality
and production with accurate references to

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key-semiotic and cultural studies notions such as body, agency, audience, empowerment.

This volume explores the complex horizon of landscapes in horror film culture to better understand the use that the genre makes of settings, locations, spaces, and places, be they physical, imagined, or

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altogether imaginary. In *The Philosophy of Horror*, Noël Carroll discusses the “geography” of horror as often situating the filmic genre in liminal spaces as a means to displace the narrative away from commonly accepted social structures: this use of space is meant to trigger the audience’s innate fear of the unknown.

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This notion recalls Freud's theorization of the uncanny, as it is centered on recognizable locations outside of the Lacanian symbolic order. In some instances, a location may act as one of the describing characteristics of evil itself: In *A Nightmare on Elm Street* teenagers fall asleep only to be dragged from their

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bedrooms into Freddy Krueger's labyrinthine lair, an inescapable boiler room that enhances Freddie's powers and makes him invincible. In other scenarios, the action may take place in a distant, little-known country to isolate characters (Roth's Hostel films), or as a way to mythicize the very origin of evil (Bava's

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Black Sunday). Finally, anxieties related to the encroaching presence of technology in our lives may give rise to postmodern narratives of loneliness and disconnect at the crossing between virtual and real places: in Kurosawa's Pulse, the internet acts as a gateway between the living and spirit worlds, creating an oneiric realm

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where the living vanish and ghosts move to replace them. This suggestive topic begs to be further investigated; this volume represents a crucial addition to the scholarship on horror film culture by adopting a transnational, comparative approach to the analysis of formal and narrative concerns specific to the genre by

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considering some of the most popular titles in horror film culture alongside lesser-known works for which this anthology represents the first piece of relevant scholarship.

[Fallbeispiele aus dem 21. Jahrhundert
Italy](#)

[Roberto Saviano and Transmedia](#)

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Disruption
Gomorra and Beyond

Italian Crime Fiction

Responsibility-Taking in the Political
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Italian Literature and Cinema

The Piranhas

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See the World](#)

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Roberto Saviano returns to the streets of Naples and the boy bosses who run them in *Savage Kiss*, the hotly anticipated follow-up to *The Piranhas*, the bestselling novel and major motion picture. Nicolas Fiorillo and his gang of children—his *paranza*—control the squares of Forcella after their rapid

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rise to power. But it isn't easy being at the top. Now that the Piranhas have power in the city, Nicolas must undermine the old families of the Camorra and remain united among themselves. Every paranzino has his own vendettas and dreams to pursue—dreams that might go beyond

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the laws of the gang. A new war may be about to break out in this city of cutthroat bargaining, ruthless betrayal, and brutal revenge. Saviano continues the story of the disillusioned boys of Forcella, the paranzini ready to give and receive kisses that leave a taste of blood. Saviano's Gomorrah was a

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worldwide sensation, and *The Piranhas*, called “raw and shocking” by *The New York Times Book Review*, captured readers with its tale of raw criminal ambition, told with “openhearted rashness” (Elena Ferrante). *Savage Kiss*, which again draws on the skills of translator Antony

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Shugaar, is the latest thrilling installment from the brilliant Italian novelist.

The year 2006 was by all means an "election" year: a significant proportion of voters were called to the polls three times. In at least two - the parliamentary elections of 9-10 April

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and the 25-26 June constitutional referendum - the voters' choices had extraordinary consequences. The parliamentary elections awarded victory to the center-left by the slimmest of margins, yet ushered in a radical change in government, whereas the referendum saw the

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rejection of the substantial revision of the Constitution that had been promoted by the previous center-right government. This volume deals with these elections and their effects, namely the changes in the government majority and the Presidency of the Republic, as well as the center-right's

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unsuccessful attempt at revenge in local elections through the constitutional referendum, both resulting in wide-ranging changes introduced by the new majority in foreign policy. Other significant events are also examined, such as the Russian natural gas crisis; the anti-

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high speed train movement; the
capture of mafia don Bernardo

Provenzano; the scandals that marred
the world soccer in the year the
national team won the World Cup; and
the suspicious dealings involving
telecommunications giant Telecom.
New Perspectives in Italian Cultural

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Studies, Volume 2: The Arts and
History deals with practicing cultural
studies by offering articles that are
valuable for both scholars of Italian
studies and students interested in a
cultural studies approach. Divided in
four sections, the articles included
offer complex approaches to literature,

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film, the visual arts, and a particular moment in Italian history with which Italians are still coming to terms, fascism.

Questo viaggio nel mondo affaristico e criminale della camorra si apre e si chiude nel segno delle merci, del loro ciclo di vita. Le merci 'fresche', appena

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nate, che sotto le forme più svariate -
pezzi di plastica, abiti griffati,
videogiochi, orologi - arrivano al porto
di Napoli e, per essere stoccate e
occultate, si riversano fuori dai
giganteschi container per invadere
palazzi appositamente svuotati di tutto,
come creature sventrate, private delle

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viscere. E le merci ormai morte che, da tutta Italia e da mezza Europa, sotto forma di scorie chimiche, morchie tossiche, fanghi, addirittura scheletri umani, vengono abusivamente 'sversate' nelle campagne campane, dove avvelenano, tra gli altri, gli stessi boss

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che su quei terreni edificano le loro dimore fastose e assurde - dacie russe, ville hollywoodiane, cattedrali di cemento e marmi preziosi - che non servono soltanto a certificare un raggiunto potere ma testimoniano utopie farneticanti, pulsioni messianiche, millenarismi oscuri.

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This book deals with the prosecution of core crimes and constitutes the first comprehensive analysis of the horizontal and vertical systems of enforcement of international criminal law and of their inter-relationship. It provides a global jurisprudential exposition in assessing the grounds

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for refusal of surrender to the International Criminal Court and of extradition to another State. It also offers insights into legal perspectives which improve the prevailing enforcement regimes of various models of criminal justice, including hybrid criminal tribunals, special

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criminal courts, judicial panels and partnerships, and other budding sui generis judicial and/or prosecutorial institutions. The book espouses a human rights law-oriented critique to the enforcement of domestic, regional and international criminal justice and is aimed at legal practitioners

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(prosecutors, defence lawyers, magistrates and judges), jurists, criminal justice experts, penologists, legal researchers, human rights activists and law students. Christopher Soler lectures Maltese criminal law, international criminal law and public international law at the University of

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Malta. He obtained his Ph.D. from the
University of Amsterdam in The
Netherlands.

Film has always played a crucial role
in the imagination of disaster. The
earthquake, especially, transforms our
understanding of the limits and
possibilities of cinema, as well as of

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life itself. After major quakes in countries as dissimilar as Japan, Chile, Iran and New Zealand, film-makers have responded with films that challenge ingrained social, political, ethical and philosophical categories of thinking and being in the world. Film on the Faultline explores the fractious

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relationship between cinema and seismic experience and addresses the important role that cinema can play in the wake of such events.

[Urban Change and Contested Space
in Central Naples
Gomorra
Mafia Movies](#)

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