Thinking Italian Animals

Human and Posthuman in Modern Italian Literature and Film

Edited by Deborah Amberson and Elena Past
Contents

Acknowledgments xi

Foreword: Mimesis: The Heterospecific as Ontopoietic Epiphany xiii

Roberto Marchesini

Introduction: Thinking Italian Animals 1

Deborah Amberson and Elena Past

Part 1 Ontologies and Thresholds

1 Confronting the Specter of Animality: Tozzi and the Uncanny Animal of Modernism 21

Deborah Amberson

2 Cesare Pavese, Posthumanism, and the Maternal Symbolic 39

Elizabeth Leake

3 Montale’s Animals: Rhetorical Props or Metaphysical Kin? 57

Gregory Pell

4 The Word Made Animal Flesh: Tommaso Landolfi’s Bestiary 75

Simone Castaldi

5 Animal Metaphors, Biopolitics, and the Animal Question: Mario Luzi, Giorgio Agamben, and the Human–Animal Divide 93

Matteo Gilebbi

Part 2 Biopolitics and Historical Crisis

6 Creatureliness and Posthumanism in Liliana Cavani’s The Night Porter and Pier Paolo Pasolini’s Salò 111

Alexandra Hills

7 Elsa Morante at the Biopolitical Turn: Becoming-Woman, Becoming-Animal, Becoming-Imperceptible 129

Giuseppina Mecchia
CONTENTS

8 Foreshadowing the Posthuman: Hybridization, Apocalypse, and Renewal in Paolo Volponi 145
   Daniele Fioretti

9 The Postapocalyptic Cookbook: Animality, Posthumanism, and Meat in Laura Pugno and Wu Ming 159
   Valentina Fulginiti

Part 3 Ecologies and Hybridizations

10 The Monstrous Meal: Flesh Consumption and Resistance in the European Gothic 179
   David Del Principe

11 Contemporaneità and Ecological Thinking in Carlo Levi’s Writing 197
   Giovanna Faleschini Lerner

12 Hybriditales: Posthumanizing Calvino 215
   Serenella Iovino

13 (Re)membering Kinship: Living with Goats in The Wind Blows Round and Le quattro volte 233
   Elena Past

Contributors 251

Index 255
Introduction

Thinking Italian Animals

Deborah Amberson and Elena Past

Meditating on the curious status of the Iguana who lives and works for a family of dissolute Portuguese noblemen, the protagonist Daddo in Anna Maria Ortese’s novel The Iguana (L’Iguana, 1965) muses, consoling himself, that “only the greatest philosophers and most elevated scholars can begin (perhaps) to tell us where the animal ends and where the true human being commences; to say nothing, then, of the way such differentiations grow ever more tenuous with the flowering of civilization, and of how one is often uncertain as to which of the two castes is encroaching upon the other” (112). As his relationship to the Iguana transforms throughout the novel, Daddo’s uncertainty in the face of the purported border dividing the human from the animal echoes a line of questioning that has been driving discussions across the humanities in the past decade.

Recent years have witnessed an upsurge of interest in the nonhuman animal within the humanities. One of the defining features of this academic attention to animality, evident in multiple conferences, symposia, volumes, special issues, and monographs, is its interdisciplinarity. Indeed, grappling with the nonhuman animal has prompted a dismantling of traditional disciplinary borders. Change has been particularly visible in literary and cinematic studies, where scholars have engaged in a sustained manner with philosophy, politics, ethology, psychology, anthropology, and evolutionary biology (to name just a few fields) as they consider the question of our relationship to animal others. Cary Wolfe’s essay in the special PMLA issue dedicated to animal studies in 2009 argues that we are witnessing a “gradual opening up of a theoretical and critical space” for the topic, and that we are seeing its expansion in both North America and elsewhere (“Human” 565–66). If the topic is animating the world of scholarly inquiry, it is in part because, as Wolfe argues, animal studies “fundamentally challenges the schema of the knowing subject and its anthropocentric underpinnings sustained and reproduced in the current disciplinary protocols of cultural studies” (568–69). In addressing the question of just how this
field should refer to itself, Wolfe considers “animal studies” and “human-animal studies” (another essay in the issue addresses “animality studies”). Moreover, Wolfe argues forcefully that, in order to address adequately the questions posed, we must “confront them on two levels: not just the level of content, thematics, and the object of knowledge (the animal studied by animal studies) but also the level of theoretical and methodological approach (how animal studies studies the animal)” (568).

Within this burgeoning and complex field of inquiry, in the context of these disciplinary and species border crossings, how and why might a volume such as this one justify a focus on a national literature, and in particular on modern Italian literature and film? A possible account begins during the period of the Risorgimento that led to the eventual unification of Italy in 1861. Often at play in competing visions of a unified nation were Italy’s relationship to the underrepresented and a desire on the part of the more progressive thinkers to extend legal rights across genders and social classes. The republican activist Giuseppe Mazzini radically advocated for participatory democracy, the rights of women, universal education, and the emancipation of Italian Jews as well as the global emancipation of slaves. More pertinent for this study, in 1871, the year Rome became the capital of the newly formed Italy, the revolutionary hero Giuseppe Garibaldi advocated for the formation of a Piedmontese Animal Welfare Society and was its first honorary president (Della Seta 71–72). This fledgling society would eventually become the National Society for the Protection of Animals.

Yet despite this rather pleasing coincidence, the actual political entity that emerged from the activism and idealism of the Risorgimento was far from consistent in its attention to matters of rights for human or non-human animals. In Italy, the egalitarian foundations were shaky from the beginning; the establishment of the Italian nation was rooted in the ideals of neither Mazzini nor Garibaldi but rather in the political pragmatism of Camillo Benso, Count of Cavour. The “idea of Italy” was founded on liberal traditions that affirmed the rights of the citizenry and challenged the conservatism of various Italian states and the hegemony of the Papal States. However, the reality of the newly formed Italian state was constructed on foundations of Piedmontese monarchic privilege. This inequity was quickly made manifest in the centralizing policy that became known as “Piedmontization,” by means of which the administrative structures and legal institutions of the Northern monarchy were imposed on the other regions of the new Italy. Antonio Gramsci understands this policy as evidence of Piedmontese expansionism, writing that, for Cavourian liberals, unification was not a “national movement from below” but a “royal conquest” (57). In effect, the optimistic bubble of Italy’s Risorgimento was quickly burst by the sweeping disappointments that followed unification, so much so that it has become a critical commonplace to underscore the chasm between a “legal Italy” and a “real Italy.”
Regardless of any progress made at the legislative level on behalf of non-human (or human) Italian animals, scholars have frequently pointed out the limits of rights-based approaches to animal studies and the humanist tendency to rely on “anthropological universals” (Wolfe, Posthumanism xvi). As Wolfe has argued, “one of the hallmarks of humanism—and more specifically of the kind of humanism called liberalism—is precisely its penchant for the sort of ‘pluralism’ that extends the sphere of consideration (intellectual or ethical) to previously marginalized groups without in the least destabilizing or throwing into question the schema of the human who undertakes such pluralization” (“Human” 568). The chance to move beyond the paradigm of humanist condescension and to engage meaningfully with animality, both human and nonhuman, is offered by what Rosi Braidotti has termed the “bioegalitarian turn” (526). The task, argues Braidotti, is to “relate to animals as animals ourselves” and “bypass the metaphysics of substance and its corollary, the dialectics of otherness” (526). Rising to this challenge demands a “radical repositioning” of and by the human subject, who must now embrace “open-ended, interrelational, multisexed, and transspecies flows of becoming” in order to “[explode] the skin of humanism” (527). An ethical impulse also underpins Jacques Derrida’s well-known call to do what he claims that philosophy forgets—namely, to understand that the animal other we behold as humans also looks back at us (11). If, then, Italy is worth serious and separate consideration in animal studies, it is not because of Garibaldi’s well-meaning ideals or any legal protections enshrined in Italian unification—not, in short, because of the way the new nation was or was not legislating for animal rights. Instead, what matters is Italy’s undeniable contribution to how we think our biological animality and our relationship to nonhuman animals.

Philosophical Animals

In so far as it is possible or even desirable to delineate a “national” thought, we might suggest that Italian philosophy has been thinking the human and, more specifically, the living or embodied human with marked intensity for many centuries. This is, in essence, the argument Roberto Esposito makes in Living Thought: The Origins and Actuality of Italian Philosophy. Turning the potential institutional weakness of Italian philosophy into a strength, Esposito writes that Italy’s enduring political fragmentation and its tardy national unification allowed for the emergence of a “prestatatal” philosophical tradition outside of the centralizing or homogenizing influence of a nation or state (21). As such, Italian philosophy differs from other Western currents of thought in that it moves beyond the horizon of language to traverse the disciplinary and lexical boundaries of the strictly philosophical (5–12), positioning itself across the spheres of politics, history, and life (22). A propensity for “contamination” with the “nonphilosophical” (11)
THINKING ITALIAN ANIMALS

allows Italian thought to incorporate, as it were, the living or embodied human within its conceptual scaffolding.12 As such, Italian thought stands as a tradition that, unlike much of Western philosophy from Descartes to Heidegger, does not seek to suppress the biological or “animal” part of man in its construction of human identity.

While Lorenzo Chiesa, whose editorial work in introducing Italian thought into English-speaking circles is extensive, is somewhat reluctant to embrace fully Esposito’s claim that “the link between life and politics has always been the privileged target of Italian philosophy,” he does echo in part Esposito’s claim for a “living” philosophy when he “cautiously” suggests that Italian thought has “time and again been able to connect theory with praxis, as well as be truly open to other disciplines” (“Biopolitics” 2). For Chiesa, this disciplinary openness produces “unforeseeable short-circuits” (“Biopolitics” 2) that—as he writes in the introduction to The Italian Difference: Between Nihilism and Biopolitics written together with Alberto Toscano—link politics, metaphysics, culture, and the anecdotal (3). Moreover, these links emerge in the context of the politico-philosophical debate of the Italian Left, a debate characterized by a “peculiar admixture” of the “extremely parochial” and, in a formulation that echoes to some extent Esposito, the “intensely universal (the attempt to address Politics, Being, Humanity)” (Chiesa and Toscano 3). This discussion of the short circuits of Italian thought and its paradoxical marriage of the local and the universal emerges as Chiesa and Toscano broach Antonio Negri’s energetic pamphlet, which opens the volume. Negri denounces the “weakness” of the bulk of twentieth-century Italian thought,13 bemoaning its distance from a creative and active vision of philosophy, which he describes, after Gentile, as a “critical activity which allows one to grasp one’s time and orientate oneself within it” (13). For Negri, three exceptional figures within twentieth-century Italian philosophy—Antonio Gramsci, Mario Tronti, and Luisa Muraro—manifest the creative activity of thought by engaging with a reality that encompasses the living human. Gramsci “reinvented Gentile” in an effort to reposition philosophy “in the life and struggles of ordinary people” and “turn actualism into the basis of a thinking and praxis of the future” (15–16). Tronti’s workerism, impelled by an insistence on the active power of the working classes against the reactive forces of capital, was able to “plunge its hands into the real” (16). And finally, Luisa Muraro’s “feminist thought of difference” (16) locates itself within the “biopolitical field of reproduction” (17). The horizon of the biopolitical allows Italian philosophy to propose a marriage of theory and praxis; for Negri, this is precisely what distinguishes those “adventures of bodies and minds” of the Italian 1968 from concurrent developments around the world (18).

Positing, then, an Italian philosophical difference that revolves around a continued and transdisciplinary attention to the realities of an embodied subject warrants a more sustained consideration of biopolitics and biopower. Though originating in France with Michel Foucault, biopolitics has
come to characterize an Italian thought at the vanguard of a broad spectrum of today’s philosophy. Giorgio Agamben is easily the most internationally well-known Italian representative of biopolitical thought, thanks at least in part to the early translation of his works into English. Famous for his public refusal to travel to the United States in 2004 because of the American policy of scanning the fingerprints and retinas of all visitors, the philosopher justified his decision by drawing attention to the “new and ‘normal’ relation between citizens and the State,” which, with the aid of enhanced technologies, now encompasses the “routine inscription and registration of the most private and most incommunicable element of subjectivity—the biopolitical life of the body” (“Biopolitical Tattooing” 202). For Agamben, biopolitics, a condition wherein “power confronts nothing other than pure biological life without any mediation” (Means without End 40), reaches its most exceptional form in the Nazi concentration camps. Agamben’s meditations on biopower grow from the category of “bare life,” or a politicized version of biological life that falls between the categories of zoē, “the simple fact of living common to all living beings,” and bios, “the form or way of living proper to an individual or group” (Homo Sacer 1). In thinking the embodied life we share with the nonhuman animal, albeit mostly from the human side of the equation, Agamben’s philosophy broaches the shifting boundaries between the construct of humanity and that of animality. Indeed, he concludes The Open: Man and Animal with an invitation to recast our understanding of humankind: “[M]an has always been the result of a simultaneous division and articulation of the animal and the human, in which one of the two terms of the operation was always what was at stake in it. To render inoperative the machine that governs our conception of man will therefore […] show the central emptiness, the hiatus that—within man—separates man and animal, and to risk ourselves in this emptiness” (92).

If biopolitics, currently the most internationally prominent stream of Italian thought, thinks the animal bodies of humanity before power, other currents of thought move a little closer to the “bioegalitarian” thinking lauded by Braidotti. Her advocacy for a “neoliteral relation to animals, anomalies and inorganic others” (528) resonates with new, materialist evaluations of space, place, and being, a philosophical turn that restores the specificity of biological, geographical, and geological life to contemporary ontology. In this sense, the Italian peninsula as material, geographic space provides a basis for thinking the animal question, this time from an environmental or ecocritical perspective. Serenella Iovino has been a leading voice in this regard, as she advocates for a “non-anthropocentric humanism” that recognizes nature’s “dignity and worth, as well as the dignity and the worth of every form of otherness” (48). This form of thinking “relates itself to different situations not in order to find alleged metaphysical truths but to affirm contextual values of utility, solidarity, and social responsibility” (48). Franco Cassano contextualizes his thinking and writing in the
Mediterranean region, theorizing philosophies of “slow thought” that suggest the peculiar relationship linking philosophy and material existence. For Cassano, the Mediterranean is an alternative geopolitical space where, historically speaking, “[h]uman nature is part of a greater nature: It shares solidarity with the land that hosts it, in acknowledgment of a communal and silent mother” (70). This “primordial and deep relationship with the earth” was shattered, he argues, by a Judeo-Christian tradition that favored the “opposition between man and world and between man and nature” over the Greek continuities between them (70). Cassano’s vision of Mediterraneanism pulses with a posthumanist “impurity,” as he claims that the long borders of the Mediterranean’s shores resist fundamentalism: “The hybridization of cultures and peoples weakens all claims of exclusivity, purity, and integrity, as the Mediterranean knows well, having been fraught, from time immemorial, with intertwined stories, mestizos, migrations, and shelters. [. . .] On this sea between lands, the Other was never a huge distance away” (147).

Even as Cassano celebrates the potentials of Mediterraneanism, his work is motivated by an awareness of struggles between East and West, North and South, and by concerns about the empty promises and normative models of Western modernity. It thus remains aware, as Norma Bouchard and Valerio Ferme observe in their introduction to the English-language translation of Cassano’s text, of the “tensions, inequalities, and the asymmetries of power among cultures” (xix). In Italy, where ecological crisis looms large (illegal disposal of toxic waste, illegal building on fragile coastal ecosystems, and intensive cementification are three frequently discussed problems), tensions and inequalities on the peninsula further motivate the dialogue about the human–animal divide and about the material stakes of renegotiating our relationship to the more-than-human world.

Although his work is not yet extensively translated into English, Roberto Marchesini, who wrote the Foreword to this volume, takes us significantly toward a truly “bioegalitarian” thinking. Arguing that humans must work to “anthropodecenter” themselves, Marchesini proposes that posthumanism must think our relationship to the world in terms of “conjugation” and “hybridization” (Tramonto 202, translation ours). Most significant, evidence of our hybridization with nonhuman others is rooted not solely in that biological life we share with nonhuman animals but also in the cultural sphere so frequently identified as the exclusive domain of human-kind. Marchesini’s work, which stands at the crossroads of cognitive science and critical ethology, natural sciences and the humanities, opens dialogues across dramatically different disciplines and species. As the “primary exponent of zooanthropology in Italy” (Bussolini 188), his work not only seeks to reconfigure the relationships between dogs and humans but also includes a vast range of publications on philosophies of the posthuman. Marchesini’s work offers, most critically, a means to reconsider “culture,” as he views cultural practices as hybrid forms that are proper to humans and
nonhuman animals (Bussolini 58–62). In fact, human culture frequently originates in animal practice, argues Marchesini, offering examples such as the Maasai people, whose dance reproduces a courting ritual of the gray crowned crane, or weavers, whose craft imitates that of the spider.

Animals Literary and Cinematic

Why not suspend our inquiry here, with these meditations on philosophy and on human and nonhuman embodiment? If philosophy, and Italian philosophy in particular, addresses the animal question from such a broad range of perspectives, why should we extend our analysis into other creative fields of human endeavor? Perhaps the answer comes from the philosophers themselves. In a move that insists on the hybrid, conjoined, and transversal quality of knowledge and being, philosophy urges us to think other forms of thought: artistic forms of knowledge that rely on imagination, fantasy, and empathy, and that reconsider the past and anticipate potential futures. Derrida endorses poetic thought as necessary for an ethical consideration of animal alterity: “[T]hinking concerning the animals, if there is such a thing, derives from poetry. […] It is what philosophy has, essentially, had to deprive itself of. It is the difference between philosophical knowledge and poetic thinking” (7). Georges Bataille also underscores the limits of conventional philosophical method in grasping an animal being conceived of as unfathomably other and argues that the only “correct” way to speak of a universe without man “can overtly only be poetic” (21).

Italian thinkers have shown themselves to be attentive to the need to broaden our methodological horizons when confronting the interlocked questions of humans, animals, and ecosystem. Cassano explains, “When we think rigorously of a place as dense and complex as the Mediterranean, we do not close ourselves in a banal regional ethnocentrism, because inside that complex place, we discover the world. And today more than ever, the world requires that future chapters be written together, drawn from different forms of knowledge and wisdom” (153). Iovino is explicit in her endorsement of art as one of the “different forms of knowledge” called on by Cassano; for her, literature is “an educational and reflexive form” whose “representations of nature, of the non-human, of environmental conflicts […] contain ethical directions and can help us orient our behavior toward responsibility for and inclusion of otherness” (42). In representing nonhuman animals, literature can offer visions of a “complexity of interdependent languages. […] Here, stirring up and listening to different intentional orders means creating a horizontal dialectic between human and non-human worlds” (44). Attentive to the languages and landscapes of a more-than-human world, literature and cinema provide a space in which our mortal bodies, both human and nonhuman, might be redefined in ways that are not only conceptual but also ethical and practical.
Turning to the contents of this volume, we must consider what, specifically, this selection of essays on Italian literature and cinema can add to a thinking of animality, human and otherwise. Ranging from an essay rooted in late nineteenth-century literature to a study examining a 2010 film, the collection considers works from the period following Italy’s unification, through fascism and World War II, into the postwar economic boom, ending with contemporary modernity. Although each essay speaks of different animals in literature and film, different genres, and different historical moments, the collection is crisscrossed by common theories and themes. Drawing on Italian philosophers (including Agamben, Cassano, Iovino, Marchesini, and Muraro) and on non-Italian discussions of animality and posthumanism (Deleuze, Derrida, Haraway, and Wolfe, among others), all the essays engage with the body’s—and not just the human body’s—material dimensions and drives and its transformations and limits. The essays propose innovative views on texts canonical and non, showing how the literary and cinematic imagination have broached the complexities of the post-Darwinian loss of human privilege, challenged anthropocentrism, charted the risks and limits of dividing the human from the animal, or envisioned both utopian and dystopian worlds in which that divide collapses or is cast in dramatically different terms. The tripartite organization we propose is but one of many potential pathways through the thinking collected in this volume, one of the ways in which the essays resonate with one another. The order stands outside of any chronology or periodization, instead tracing itineraries through the manifold rhizomatic conversations opened by the artists and thinkers addressed therein. It underscores broad theoretical and thematic tendencies, which we might encapsulate as follows: Ontologies and Thresholds; Biopolitics and Historical Crisis; Ecologies and Hybridizations.

Essays in Part 1 cast animality as a concern that is, broadly speaking, ontological. Partaking of the legacy of humanism, albeit a humanism radically reconfigured by the momentum of modernity, the authors and texts that feature in these essays broach the nonhuman other in order to pose questions about that which is deemed proper to humanity. Appearing in a variety of representational styles and tones, ranging from the grotesquely realistic to the purely fantastic or surreal, the animal presences allow this grouping of authors to explore human embodiment and the perceived thresholds that separate man from the nonhuman animal. Prompting reactions that include benevolence, fraternity, anxiety, repulsion, and violence, ontological kinship with the animal (desired or otherwise) becomes a means for interrogating the borders of the human, the limits of human language, the conflict between genders and the patriarchal suppression of the feminine, and the very shape of divinity.

Deborah Amberson's study of Federigo Tozzi (1883–1920) in Chapter 1 underscores the Tuscan author’s attention to humanity’s agricultural instrumentalization of nonhuman animals. In this context, the pain felt by
the animals generates a kinship between them and Tozzi’s young human protagonists—a kinship based on a shared capacity for suffering. However, this bond does not sit easily. The animal others become uncanny presences that prompt more repulsion and anxiety than compassion and benevolence in the young protagonists. Amberson explores this anguished relationship with the nonhuman other, arguing that Tozzi stages a post-Darwinian anxiety that sees man wrestle with the implications of his own biological animality.

Elizabeth Leake’s consideration of the work of Cesare Pavese (1908–50) in Chapter 2, which opens the discourse of human gender onto pressing questions of specieism, foregrounds a female body bound up with the world of the nonhuman animal and repeatedly subjected to male violence. At work is a male anxiety triggered by female sexuality, maternity, and, most specifically, the generative power of female biology. The destructive violence done unto Pavese’s females reflects an attempt to erase the maternal function by relegating the female body to the sphere of the natural and, by virtue of a fantasy of male self-generation, to arrogate reproduction to the sphere of masculinity. As such, Leake reads Pavese’s texts against that symbolic matricide necessary for the suppression of a biological prehistory—a violence also instrumental to the emergence of history and phallogocentric humanism.

Gregory Pell tracks the nonhuman animal through the poetic opus of Eugenio Montale (1896–1981) in Chapter 3, identifying a mindful poet who reconsiders his own uses and abuses, both biographical and poetic, of nonhuman beings in a manner that can at times suggest a posthumanist sensibility for animal otherness. Considerations of the instrumentalization of nonhuman animals, animal divinity, metempsychosis, and communication are played out in a poetic bestiary that features, among others, hedgehogs, bats, lobsters, spiders, and even the mythological unicorn. Drawing on a gallery of poetic images, Pell identifies a willful indeterminacy in Montale’s sometimes playful, sometimes sober engagement with animality.

In Chapter 4, Simone Castaldi identifies in the work of Tommaso Landolfi (1908–79) and the menagerie of animals, fantastic and actual, that populate his fiction a destabilizing force that can mark a crisis or offer an opportunity for transformation. In his analysis, Castaldi addresses the role played by intertextuality in Landolfi’s thinking and writing, connecting the author and his work with a range of influences and allusions including Gogol, Kafka, and Lautréamont. Landolfi’s tales, he argues, manifest a blurring of the category of the human, a blurring that engenders a theriomorphosis or animalization not only of man and the objects that surround him but also of that which is conventionally deemed proper to humanity—namely, the sphere of language.

Matteo Gilebbi explicitly places the poetic in dialogue with the philosophical in Chapter 5 as he traces the evolution of the nonhuman animal in the poetry of Mario Luzi (1914–2005), in the light of Giorgio
Agamben’s theoretical reflections on the so-called animal–human divide. Gilebbi addresses the particular force of the animal metaphor, tracking its transformation through Luzi’s opus from a rhetorical figure to an animetaphor, a hybrid element capable of challenging human linguistic practices. Gilebbi compares Luzi’s evolution with Agamben’s thought, in a reading attentive not only to the points of convergence between these two figures but equally to their significant differences. Luzi, Gilebbi argues, anticipates posthumanist thought as he comes to advocate a type of biocentrism in which human, nonhuman, and the divine encounter beyond speciesist categorization.

Part 2, where ontological inquiries continue to resonate, features essays that contemplate the sociopolitical import of the animal question. In texts that identify a crisis of human history, from World War II and the Holocaust to fictional future postapocalyptic societies, essays in this part of the book chart the potentially crushing power of the anthropological machine. The implications of equating humans with their animal nature, of appropriating what Agamben calls “bare life,” are chilling, and these essays explore the dark consequences that ensue when human bodies are degraded to nonindividuated masses of flesh. Nevertheless, contributions in this section search out lines of resistance and provide possible counterbalances to the persecutions of humans and animals when the human–animal divide is enforced.

In her work in Chapter 6 comparing Liliana Cavani’s (b. 1933) The Night Porter and Pier Paolo Pasolini’s (1922–75) Salò, Alexandra Hills argues that the films, which investigate humanity at its philosophical and physical limits, show that Nazism and consumerism (and the aberrant bodies they engendered) were the logical results of moral humanism and its cultural traditions. Calling on notions of the creaturely and the posthuman body, Hills establishes that Pasolini and Cavani trace bodies no longer able to elicit compassion or affective responses from others—bodies brutalized and made available for consumption in the grim aftermath of humanism.

Giuseppina Mecchia’s reflection on novelist Elsa Morante (1912–85) in Chapter 7 argues that discourses regarding biopolitics and concerns about the human–animal divide, which circulated in philosophical circles from Foucault to Deleuze and Guattari to Agamben, are anticipated in Morante’s fictional works. Against the political strictures of the Italian critical establishment, Morante, who was Agamben’s lifelong friend, condemned the workings of biopolitical power in her novels and finds, in poetry, a Deleuzian line of flight for the affirmation of the life of animate and inanimate beings.

Daniele Fioretti’s analysis in Chapter 8 argues, like Mecchia’s, that the Italian literary imagination anticipated the biopolitical concerns of philosophers including Agamben, Derrida, and Foucault. Fioretti analyzes two novels by Paolo Volponi (1924–94) written in the 1970s, demonstrating that the author seeks to redefine the human by casting him in a new,
## Index

<table>
<thead>
<tr>
<th>Author</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abram, David</td>
<td>223–24, 230n</td>
</tr>
<tr>
<td>Adams, Carol J.</td>
<td>34n, 180, 184, 188–89</td>
</tr>
<tr>
<td>Adorno, Theodor W.</td>
<td>147</td>
</tr>
<tr>
<td>Anthropological machine</td>
<td>xxxin, 10, 62, 101–6, 106n, 238</td>
</tr>
<tr>
<td>Bare life</td>
<td>5, 10, 100–101, 104, 120, 134–35, 173n</td>
</tr>
<tr>
<td>Bâos</td>
<td>5, 35n, 100–101, 104–5, 135, 149, 13n</td>
</tr>
<tr>
<td>Inoperativity</td>
<td>5, 103–5</td>
</tr>
<tr>
<td>Zoê</td>
<td>5, 27, 35n, 100–101, 104, 135, 149</td>
</tr>
<tr>
<td>Ahuja, Neel</td>
<td>234</td>
</tr>
<tr>
<td>Alaimo, Stacy</td>
<td>217–18, 222, 229n, 249</td>
</tr>
<tr>
<td>Alberti, Leandro</td>
<td>233</td>
</tr>
<tr>
<td>Alfano Miglietti, Francesca</td>
<td>xxvi</td>
</tr>
<tr>
<td>Almansi, Guido</td>
<td>65</td>
</tr>
<tr>
<td>Amselle, Jean-Loup</td>
<td>xxixn</td>
</tr>
<tr>
<td>Andersen, Karin</td>
<td>xxvii, xxxin, xxxivn</td>
</tr>
<tr>
<td>Andreozzi, Giorgio</td>
<td>76, 90n</td>
</tr>
<tr>
<td>Animetaphor</td>
<td>10, 32, 94–95, 98</td>
</tr>
<tr>
<td>Arendt, Hannah</td>
<td>125n, 134–36</td>
</tr>
<tr>
<td>Aristotle (Stagirite)</td>
<td>xiii–xiv, xxii–xxiii, xxxiiin, 101</td>
</tr>
<tr>
<td>Atwood, Margaret</td>
<td>111–12, 170, 172, 174</td>
</tr>
<tr>
<td>Augé, Marc</td>
<td>xxvi, xxxiin</td>
</tr>
<tr>
<td>Bachelard, Gaston</td>
<td>xxxiiin, 80</td>
</tr>
<tr>
<td>Bacon, Francis</td>
<td>xvi, 79</td>
</tr>
<tr>
<td>Bakhtin, Mikhail</td>
<td>xxxivn, 150, 162</td>
</tr>
<tr>
<td>Baldacci, Luigi</td>
<td>33, 36n</td>
</tr>
<tr>
<td>Bandura, Albert</td>
<td>xv</td>
</tr>
<tr>
<td>Baracchi, Claudia</td>
<td>48, 52n, 55n</td>
</tr>
<tr>
<td>Barad, Karen</td>
<td>219, 226–27, 230n</td>
</tr>
<tr>
<td>Barthes, Roland</td>
<td>117, 125n</td>
</tr>
<tr>
<td>Bataille, Georges</td>
<td>7, 25, 31–32</td>
</tr>
<tr>
<td>Baudrillard, Jean</td>
<td>168</td>
</tr>
<tr>
<td>Baumgarten, Alexander</td>
<td>Gottlieb, xiii, xxi, xxviiiin</td>
</tr>
<tr>
<td>Beard, George M.</td>
<td>180, 188, 193n</td>
</tr>
<tr>
<td>Benedetti, Carla</td>
<td>160</td>
</tr>
<tr>
<td>Ben-Ghiat, Ruth</td>
<td>205, 211n</td>
</tr>
<tr>
<td>Benjamin, Andrew</td>
<td>112</td>
</tr>
<tr>
<td>Benjamin, Walter</td>
<td>135, 201</td>
</tr>
<tr>
<td>Bennett, Jane</td>
<td>216–18, 225, 229n, 247n</td>
</tr>
<tr>
<td>Bentham, Jeremy</td>
<td>22, 26, 30</td>
</tr>
<tr>
<td>Berger, John</td>
<td>236</td>
</tr>
<tr>
<td>Bertellini, Giorgio</td>
<td>245–46</td>
</tr>
<tr>
<td>Bevilacqua, Piero</td>
<td>247–48n</td>
</tr>
<tr>
<td>Biasin, Gian Paolo</td>
<td>51, 54n</td>
</tr>
<tr>
<td>Bildungsroman</td>
<td>154, 157n</td>
</tr>
<tr>
<td>Biocentrism</td>
<td>10, 94, 99–100, 102–6</td>
</tr>
</tbody>
</table>
Biopolitics, 4–5, 10, 14n, 100–105, 115, 131–36, 142–43, 149
Borges, Jorge Luis, 69, 71n, 216–17
Bouchard, Norma, 6, 205
Bowlby, John, xv
Bradley, Daniel G., 237–38
Burke, Edmund, xviii, xxxin
Burke, Kenneth, 64
Bussolini, Jeffrey, 6–7
Butler, Judith, 44, 47
Calarco, Matthew, 199, 212n
Calvino, Italo, xxvi–xxvii, 12–13, 147, 173n, 206, 210, 215–32
The Baron in the Trees [Il barone rampante], 220
“Being Stone” [Essere pietra], 224
The Cloven Viscount [Il visconte dimezzato], 220–21
Cosmicomics [Le cosmicomiche], xxvi, 12, 173n, 217, 220–21, 225–28, 229n
“Identity” [Identità], 226
Marcovaldo, or the Seasons in the City [Marcovaldo ovvero le stagioni in città], 221
Mr. Palomar [Palomar], 12–13, 206, 215–17, 220–25, 228, 230n
The Nonexistent Knight [Il cavaliere inesistente], 221
“The Petrol Pump” [La pompa di benzina], 218–19
Six Memos for the Next Millennium [Lezioni americane. Sei proposte per il nuovo millennio], 222, 225
t zero [T con zero], 220–21, 227
The Watcher [La giornata di uno scrutatore], 220, 228
Why Read the Classics? [Perché leggere i classici], 218
Cambon, Glauco, 65
Caminati, Luca, 247n
Campbell, Timothy, 15n
Campbell Bertoletti, Susan, 192
Cannibalism, 11–12, 63, 161, 164–70, 172, 186–89, 191
Carrera, Alessandro, xxxin, xxxiiin
Cartesian, 242. See also Descartes, René
Cassano, Franco, 5–8, 198, 204–7, 209–10
Cavallieri, Paola, 14n
Cavani, Liliana, 10, 12, 111–13, 115–21, 123–25
Night Porter [Il portiere di notte], 10, 111–13, 115–16, 118–21, 123–25, 126n
Cavarero, Adriana, 41, 45, 47–48, 51–52
Cavour, Camillo Benso di, 2
Celli, Giorgio, xxvi, 13
Chavasse, Pye Henry, 180
Chiesa, Lorenzo, 4, 14n
Chomsky, Noam, 70n
Coda, Elena, 194n
Cohen, Jeffrey Jerome, 194n, 195, 230n
Collodi, Carlo, 11, 179, 184–86, 191–92
The Adventures of Pinocchio [Le avventure di Pinocchio], 11–12, 179–81, 184–86, 190, 192, 193n
“Bread and Books” [Pane e libri], 191–92
Concentration camps, xxv, 5, 62, 100–101, 112, 115–16, 123–25, 148, 197
Copjec, Joan, 123–24
Cordelli, Franco, 159–60
Cortázar, Julio, 69, 71n
Darwin, Charles (Darwinism), xxvi, 8–9, 26–27, 33, 35n, 58, 101, 146, 180, 187, 215, 226
Deacon, Terrence William, xxiii
Debenetti, Giacomo, 24, 31, 34n, 36n
De Certeau, Michel, xxxi
Deganutti, Massimo, xxvii, xxxivn
Dekoven, Marianne, 34n, 146
De Landa, Manuel, 224
Deleuze, Gilles, 10, 15n, 41, 79, 130–31, 137, 139, 141–42, 217, 225, 228, 243
Becoming-animal, 79, 83, 86, 88–89, 131, 137, 139, 142, 228, 242–43
See also Guattari, Félix
Della Seta, Roberto, 2
De Lucca, Robert, 32
De Matteis, Carlo, 54n
De Michele, Girolamo, 174n
Derrida, Jacques, 3, 7–8, 10, 14n, 23, 25–27, 32, 34, 41, 45, 70, 83, 86, 90n, 94–95, 145–46, 154, 171, 199–201, 206–8, 210, 212n
Animots, 32, 76, 86–88, 94
Carnophallogocentrism, 23, 45
Phallogocentrism, 9, 23, 39–41, 45, 47–48, 52
Descartes, René, 4. See also Cartesian
Diamond, Cora, 33–34
Di Natale, Roberto, 238
Diritti, Giorgio, 12, 233–41
The Winds Blow Round, 12, 233–41, 245
Di Spigno, Stelvio, 61
Dolar, Mladen, 31
Duggan, Christopher, 14n
Ecocriticism, 5, 12, 198–99, 211, 211n, 230n, 234, 243
See also Gnoseology
Erikson, Erik, 168
Esposito, Roberto, 3–4, 14n, 15n
Fabietti, Ugo, xiv, xxvi
Faeti, Antonio, 59, 68
Famine, 190–92, 194n
Farley, Paul, 126n
Fascism, 8, 111–14, 116–17, 121, 123, 125n, 133, 202, 205, 211n
Fellini, Federico, xxiii, xxvi, xxviii
Feminism, 4, 39–41, 49–52, 130–31, 137–39, 162
Ferme, Valerio, 6, 205
Ferretti, Gian Carlo, 151
Fiddes, Nick, 34n
Filippi, Massimo, 248n
Fiorani, Eleonora, xxvi, xxxivn
Fitch, W. Tecumseh, 70n
Foucault, Michel, 4, 10, 100, 130–35, 141, 143n, 145, 149, 156n, 216
Frammartino, Michelangelo, 12, 234–35, 242–44
Le quattro volte, 12, 233–34, 241–42, 244–46
Freud, Sigmund, 29, 31, 78, 80, 85, 117, 119, 125n
Organic repression, 29, 78, 85, 119
Fukuyama, Francis, xxviii
Gadda, Carlo Emilio, 225
Gallagher, Catherine, 191, 194n
Gallese, Vittorio, xxix
Garibaldi, Giuseppe, 2–3, 14n
Gender, 2, 8–9, 12, 23–24, 26, 34n, 40, 43, 47–48, 53–55n, 137, 139, 144n, 155n, 163, 167–68, 180, 182, 185, 188–89, 201, 206, 211n
Gentile, Giovanni, 4
Giardina, Andrea, 60
Giglioli, Daniele, 161
Ginzburg, Natalia, 125n, 131, 143n
Giorgio, Adalgisa, 131
Girard, René, xv–xvi
INDEX

Gnoseology, xxviii, 30, 76, 145. See also Epistemology

Goats, 12–13, 43–47, 52–53n, 54n, 75, 85, 103, 170, 203, 233–41, 243–46, 247–48n

Godwin, William, 182

Gogol, Nikolai, 9, 75, 85

Gordon, Robert, 112, 125n

Goss, Sarah, 192

Gothic, 11, 162, 179–80, 192, 194n

Ecogothic, 11, 179, 193n

Gramsci, Antonio, 2, 4, 211n

Greene, Naomi, 121, 123

Grosz, Elizabeth, 47, 53n

Guattari, Félix, 10, 79, 130–32, 137, 139, 142, 143n, 228. See also Deleuze, Gilles

Hauser, Marc, 70n

Hayles, N. Katherine, 52, 113

Hegel, Georg Wilhelm Friedrich (Hegelian), 50–51, 120

Heidegger, Martin, 4, 27, 30–31, 33, 62, 104, 106n, 135, 206, 212n

Henderson, Andrea, 185, 193n

Holocaust, 10, 100, 112, 116, 125n, 135, 147. See also Concentration camps

Horses, 24, 143, 182, 194n

Human-animal divide, 6, 10, 87, 93–95, 98, 101–5, 212n, 242


Hurley, Kelly, 192


Iovino, Serenella, 5, 7–8, 12, 198–99, 211n, 215–32, 233–34, 246, 247n

James, William, 30–33

Janaczek, Helena, 172

Jay, Martin, 163

Jousse, Marcel, xvi–xviii

Kafka, Franz, 9, 15n, 75–76, 81, 85, 136, 140

Kerner, Aaron, 112

Ketterer, David, 160

Klossowski, Pierre, 117

Kojève, Alexandre, 50, 52

Kristeva, Julia, 45

Kúlka, Tomas, 116

Kundera, Milan, 116

Lacan, Jacques, 45

Lakhous, Amara, 13

Landolfi, Tommaso, xxvi, 9, 54n, 69, 71n, 75–91

“Agitated Words” [Parole in agitazione], 88

Cancroregina [Cancerqueen], 71n, 75, 86–87

“The Cockroach Sea” [Il mar delle blatte], 80–81, 85

“The Death of the King of France” [La morte del re di Francia], 80–81, 85–87, 89

“Fable” [Favola], 76, 82

“Fear” [La paura], 77, 79

“The Fisherman’s Beer” / “The Sinner’s Coffin” [La Biere du Pecher], 79, 81

“The Gogol’s Wife” [La moglie di Gogol], 85
“Hands” [Mani], 77–79, 81, 89
“Kafka’s Daddy” [Il babbo di Kafka], 81, 85, 89
“Maria Giuseppa,” 76–77, 86, 89
The Moon Stone [La pietra lunare], 75, 85
“New Insights into the Human Psyche: The Man from Manheim” [Nuove rivelazioni della psiche umana. L’uomo di Manheim], 77, 82
Rien Va, 88
“The Storm” [La tempesta], 76–77, 82
“The Stroll” [La passeggiate], 88–89
“The Tale of the Werewolf” [Il racconto del lupo mannaro], 86
The Two Spinsters [Le due zittelle], 81–85, 87
“Violet Tone of Death” [Viola di morte], 89
“The Wax Tooth” [Il dente di cera], 86–87
“Week of Sunshine” [Settimana di sole], 76, 87, 89

Latour, Bruno, 217–19
Lautréamont, Comte de, 9, 76, 80, 82
Lee, Paula Young, 181, 193n
Leopardi, Giacomo, xxiii–xxv, xxxin, xxxiii, 76, 208
Levi, Carlo, 11–12, 197–214
Christ Stopped at Eboli [Cristo si è fermato a Eboli], 198–99, 201–7, 210, 211n
A Face that Resembles Us [Un volto che ci somiglia], 210
Fear of Freedom [Paura della libertà], 198–200, 205, 211n
Fear of Painting [Paura della pittura], 205
Fleeting Rome [Roma fuggitiva], 208
The Peasant and the Watch [Il contadino e l’orologio], 200
The Reasons of the Mice [Le ragioni dei topi], 207–10, 212n

The Watch [L’orologio], 197, 200, 207, 211n
Levinas, Emmanuel, 27–28, 125n
Lippit, Akira Mizuta, 32, 94, 244
Lizards, 27, 30, 33, 146, 148, 208
Lollini, Massimo, 14n
Lombroso, Cesare, xxxiiin, 194n
Lorenz, Konrad, xv, xxixn
Luchte, James, 242
Lundblad, Michael, 13n
Luperini, Romano, 24, 34n, 36n, 71n
Luzzi, Mario, 9–10, 93, 95–100, 102–6, 106n
“And the Wolf” [E il lupo], 97, 104
“Between Night and Day” [Tra notte e giorno], 98
“Fog” [Nebbia], 98
“Fragility” [Fragilità], 96
“In One Point” [In un punto], 98
“Invocation” [Invocazione], 97
“Man—or Shadow,” 95–96
“Serenade in Azeglio Square” [Serenata in Piazza d’Azeglio], 97
“Terrace” [Terrazza], 97–98
Lytot, Jean-François, 22, 79, 90n

MacHugh, David E., 237–38, 241
Macpherson, C. V., 113
Maggi, Armando, 119, 122–23
Malthus, Thomas (Malthusian), 11, 180, 190–92, 194n
Manganelli, Giorgio, 60
Manghetti, Gloria, 96
Maran, Timo, 229n
Marchesini, Roberto, xiii–xxxvi, 6–8, 57, 59, 70, 94–95, 105, 106n, 146, 149, 151, 155, 155–57n, 219, 236, 239, 245
Anthropopoiesis, xiv, xvii–xviii, xxviii, 57–58, 94
Marchesini, Roberto (continued)

Eccentration, xv, xvii–xx, xxii–xxiv, xxxiv

Mestizoization, xiv, xxix

Mimesis, xiii–xxvi, xxviii, xxx, xxxii

Ontopoiesis, xv, xvii–xix, xxiii

Zoomimesis, xxvii, 94–95

Marcus, Millicent, 126

Marrone, Gaetana, 125, 126

Marx, Karl, 123

Maternity, 9, 39–41, 44–45, 47–48, 52, 54n, 55n, 122, 131, 134, 136–38, 144n, 163–64, 182–85, 187–89, 243

Matricide, 9, 39, 47–49, 163

Maurizi, Marco, 105

Maxia, Sandro, 24, 30–31, 36n

Mazzini, Giuseppe, 2, 13

Mazzoni, Cristina, 188, 194n

McLane, Maureen Noelle, 183

Meat. See Carnivorism

Mediterranean, 6–7, 16, 204–6, 241

Meeker, Joseph, 167–68, 174n

Mehlman, Maxwell J., 165

Menechella, Grazia, 188

Merry, Bruce, 65

Metempsychosis, 9, 62, 65, 67–68, 241

Mice, 29, 59, 77–79, 89, 207–10

Modernism, 22, 26, 33, 42, 85, 163, 197, 205

Monkeys, xxixn, 11, 81–85, 87, 152–54


Montale, Eugenio, 9, 57–73, 76, 173n

“The Animals” [Gli animali], 58–59

“Annetta,” 66

“L’arca,” 60

“The Badger” [Schiappino], 62, 70n, 71n

“The Bat” [Il pipistrello], 62, 65–67

“La belle dame sans merci II,” 62

“La busacca,” 69

“The Capercaillie” [Il gallo cedrone], 65, 71n

“Clizia in Foggia” [Clizia a Foggia], 62, 67–69

“The Condemned” [Il condannato], 66–68

“The Eel” [L’Anguilla], 64

“The Hope of Even Seeing You Again” [La speranza di pure rivederti], 63

“I Have Never Understood Whether I Was” [Non ho mai capito se io fossi], 60

“Kingfisher,” 61–62

“The Ligurian Beach” [Una spiaggia in Liguria], 69–70, 71n

“One Must Prefer” [Si deve preferire], 62

“The Prisoner’s Dream” [Il sogno del prigioniero], 62–63

Montanari, Massimo, 193n

Morante, Elsa, 10, 12, 129–44

Aracoeli, 12, 132, 137–42

Arturo’s Island [L’isola di Arturo], 132, 134

History [La Storia], 132–33, 135–37, 139–43

House of Liars [Menzogna e sortilegio], 132

The World Saved by Children [Il mondo salvato dai ragazzini], 132–33

Moravia, Alberto, 59, 125n, 143n, 173n

Morelli, Giorgio C., 97

Moretti, Franco, 157n

Mori, Masahiro, 174n

Mortimer-Sandilands, Catriona, 238, 240–41, 246

Muraro, Luisa, 4, 8, 14n, 41, 47–48, 55n

Murray, Les, 59

Nazism, 5, 10, 100, 111–12, 116–17, 124, 125–26n, 135–36, 168, 197, 240

Negri, Antonio, 4, 14n, 15n

Neocapitalism, 113, 157n
Neorealism, 115
Nietzsche, Friedrich, 117–18
Nussbaum, Martha, 28
Oppermann, Serpil, 216
Ortese, Anna Maria, xxviii, 1, 13
Orwell, George, 170–71, 174n
Otter, Chris, 193n
Palazzeschi, Aldo, 82
Papini, Maria Carla, 152, 154
Parati, Graziella, 238–39, 245
Pasolini, Pier Paolo, xxvi–xxvii, 10, 111–13, 115, 117–25, 156n, 209, 212n
Salò, or the 120 Days of Sodom [Salò o le 120 giornate di Sodoma], 10, 111–13, 115–25
Trilogy of Life (Decameron, Canterbury Tales, Arabian Nights), 113, 119
Pavese, Cesare, 9, 12, 39–56
Discourses with Leucò [Dialoghi con Leucò], 40
The Harvesters [Paesi tuoi], 39, 42–48, 53n, 54n
The House on the Hill [La casa in collina], 39, 44, 47–49, 55n
The Moon and the Bonfires [La lunà e i falò], 39, 44, 47–49, 51, 53–54n
Payne, Mark, 59
Perec, Georges, 216–17
Perniola, Mario, 166
Petroni, Franco, 22, 35n, 26n
Piaget, Jean, xiv
Picasso, Pablo, 205
Pick, Anat, 113
Pickering, Andrew, 215, 219
Pico della Mirandola, Giovanni, 155, 157n
Pincio, Tommaso, 159
Plato (Platonic), xiii, xxxiiin, 14n, 60, 136, 228
Pliny the Elder, 218
Poe, Edgar Allan, 83, 85
Posthistory, 39–41, 48–52, 121, 124
Pratesi, Fulco, 233, 238, 247n
Prehistory, xxvii, 9, 15n, 40–41, 51, 54n
Preti, Giulio, xxxiiin
Proietti, Salvatore, 159
Pseudo-Longinus, xxxin
Pugno, Laura, 11–12, 159–61, 163–71, 174n
Sirens [Sirene], 11, 160–65, 167–70, 172, 174n
Pulcini, Elena, xvi
Pythagoras (Pythagorean), 68–69, 241–42, 246
Rabelais, François, 150
Racism (Race), 26, 40, 53n, 100, 152, 162, 168, 239
Ravetto, Kriss, 111, 115, 117
Re, Lucia, 144n
Remotti, Francesco, xiv, xxviii, xxxin
Rich, Adrienne, 41
Richardson, Ruth, 181
Rinaldi, Rinaldo, 122
Risorgimento, 2
Rizzolatti, Giacomo, xxix
Rizzoli, Lisa, 97
Rohman, Carrie, 26, 215–16
Rowe, Stephanie, 182
Rushing, Robert, 165, 169, 173n
Saccone, Eduardo, 35n
Sade, Marquis du, 117
Saint Girons, Baldine, xxi, xxiii
Santner, Eric L., 114–15, 118–20, 124
Creatureliness, 10, 111–15, 118–20, 122, 124
Savinio, Alberto, 76, 85
Schmitt, Karl, 101, 136
Schoonover, Karl, 115
Science fiction, 152, 159–60, 172, 173n
Scotellaro, Rocco, 210, 211n
Seaman, Myra J., 112–13, 118
Senhal, 59–60, 63–64
Severino, Emanuele, 55n
Shannon, Laurie, 242
Shelley, Mary, 179, 182–84, 190–91, 193n, 194n

Frankenstein; or, The Modern Prometheus, 11, 179–87, 190, 192, 193n
Shepard, Paul, 57
Showalter, Elaine, 188
Sica, Paola, 63
Simons, John, 57, 61, 67
Singer, Peter, 14n
Slaughterhouse, 11, 23, 167, 181–82, 193n
Sloterdijk, Peter, xxviii
Solazzo, Delia, 238
Soper, Kate, 238
Southern Italy, 11, 198–205, 207, 210, 211n
Speciesism, xxvii, 9–10, 40, 43–44, 50, 53n, 58, 93–94, 98–99, 101–2, 104–6, 184, 189, 192
Spiders, xix, 7, 9, 67–69, 80–82, 85–87, 89, 247n
Spinoza, Baruch, 141–42, 227
Stavick, J. E. D., 188
Steiner, Wendy, 201, 211n
Stiglagger, Marcus, 125n
Stoker, Bram, 179–80, 183, 187, 191–92, 193n, 194n
Dracula, 11, 179–80, 183, 186–87, 189–92, 194n
“The Dualitists, or, The Death Doom of the Double Born,” 187
Sullivan, Heather I., 243, 248n
Swift, Jonathan, 191, 194n
Symmons, Michael, 126n

Tarchetti, Iginu Ugo, 11, 179, 187–88, 191, 194–95n

Fosca, 11–12, 179–80, 186, 186–92, 194n
“The Hunger” [La fame], 191
Teratology, 162
Thoreau, Henry David, 229
Todorov, Tzvetan, xxvi, xxxivn
Tonutti, Sabrina, xxx–xxxin, 57
Toscano, Alberto, 4, 14n
Tozzi, Federigo, 8–9, 12, 21–38
Adele, 21–23, 34–36n
The Farm [Il podere], 23–25, 34–36n
Memories of an Employee [Ricordi di un impiegato], 28–29
Three Crosses [Tre croci], 24, 29, 34–35n
With Eyes Closed [Con gli occhi chiusi], 23–24, 31–33, 34–36n
Trama, Paolo, 82, 84
Transhumance, 241, 246, 247–48n
Trasatti, Filippo, 248n
Tronti, Mario, 4
Turtles, 13, 208, 217
Uncanny, 21–22, 31–32, 118–20, 167, 174n
Vampirism, 65, 71n, 186–91
Vegetarianism, 179, 181–84, 190–91, 193n, 242
Vico, Giambattista, 15n
Virilio, Paul, xxvi, xxxivn
Volponi, Paolo, xxvii, 10–12, 145–58, 173n
Corporeal [Corporale], 11, 146–52, 154, 157n
The Green Lizard [Il ramarro], 146
The Irritable Planet [Il pianeta irritabile], xxvii, 11, 146, 152–55, 173n
My Troubles Began [Memoriale], 147
The Old Coin [L'antica moneta], 146
The World-Wide Machine [La macchina mondiale], 147
Von Hofmannsthal, Hugo, 79, 82, 84–85
Vrettos, Athena, 180, 193n
Vygotsky, Lev Semyonovich, xv
Wallace, Jeff, 113
Waller, Marguerite, 124
Wheeler, Wendy, 219–20, 228, 229n
Wittgenstein, Ludwig, 129
Wittig, Joseph, 114, 117, 125n
Wolfe, Cary, 1–3, 8, 13, 14n, 113, 154, 219
Wolpert, Lewis, xxxii

World War II, 8, 10, 62, 111, 135, 140, 147. See also Nazism
Wulf, Christoph, xxxii

Wu Ming 1, 160, 173n, 174n
Wu Ming 5, 11, 159–61, 166–71
Free Karma Food, 11, 160, 162, 165–70, 172, 174n
Wu Ming collective, 159, 174n

Zambon, Franco, 65
Zapf, Hubert, 198
Žižek, Slavoj, 121–22