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Nota di contenuto	Introduction: Althusser and Pasolini -- PART I: On Althusser -- 1. Contextualisation -- 2. Periodization -- 3. Taking Sides: Hegel or Spinoza? -- 4. Structural Causality -- 5. Althusser before Althusser: from Christianity to Communism -- 6. Marxists' Preshistory -- 7. Proletariat of Human Condition Versus the Proletariat of Labor -- 8. Christian Materialism -- 9. Antiphilosophy -- 10. Definition of Ideology -- 11. Epistemological Break -- 12. Interpellation -- 13. State Apparatuses -- 14. Church as an Ideological State Apparatus 15. Althusser's Politics -- PART II: The Gospel According to Althusser -- 16. Setting the Stage -- 17. Camera as an Ideological Apparatus -- 18. Film as a Commodity -- 19. Representation -- 20. The Christian Reality -- 21. Religious Suspension of the Theological -- 22. Religious-Political -- us Humanity -- 25. The Politics of Religion -- 26. Pasolini's Political Thought -- Conclusion: Marxism and Film. .

Sommario/riassunto

Agon Hamza offers an in-depth analysis of the main thesis of Louis Althusser's philosophical enterprise alongside a clear, engaging dissection of Pier Paolo Pasolini's most important films. There is a philosophical, religious, and political relationship between Althusser's philosophy and Pier Paolo Pasolini's films. Hamza teases out the points of contact, placing specific focus on critiques of ideology, religion, ideological state apparatuses, and the class struggle. The discussion, however, does not address Althusser and Pasolini alone. Hamza also draws on Spinoza, Hegel, Marx, and Žižek to complete his study. Pasolini's films are a treasure-trove of Althusserian thought, and Hamza ably employs Althusserian terms in his reading of the films. Althusser and Pasolini provides a creative reconstruction of Althusserian philosophy, as well as a novel examination of Pasolini's film from the perspective of the filmmaker's own thought and Althusser's theses. .
