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| Collana                 | Palgrave Insights into Apocalypse Economics, , 2523-8116   |
| Disciplina              | 330.01   |
| Soggetti                | Economic history<br>Ethics<br>Finance<br>History<br>Economic History<br>Moral Philosophy and Applied Ethics<br>Financial History   |
| Lingua di pubblicazione | Inglese  |
| Formato                 | Materiale a stampa   |
| Livello bibliografico   | Monografia   |
| Note generali           | Includes index.  |
| Nota di contenuto       | Chapter One: Usury, Sodomy, and Idolatry -- Chapter Two: Performativity in Postmodernity -- Chapter Three: The Commodification of Rhetoric in Classical Athens -- Chapter Four: Witchcraft and Representation in Early Modern England -- Chapter Five: Commodification and Performativity in Eucharistic Ethics -- Chapter Six: The Two Usuries: Performative Representation in the City Comedies -- Chapter Seven: Modernism, Inflation and the Gold Standard -- Chapter Eight: Against Financial Derivatives: Towards an Ethics of Representation -- Chapter Nine: The Future Sign: Debt in the Anglophone Yoruba Novel. |
| Sommario/riassunto      | The concept of 'performativity' has risen to prominence throughout the humanities. The rise of financial derivatives reflects the power of the performative sign in the economic sphere. As recent debates about gender identity show, the concept of performativity is also profoundly influential on people's personal lives. Although the autonomous power  |

of representation has been studied in disciplines ranging from economics to poetics, however, it has not yet been evaluated in ethical terms. This book supplies that deficiency, providing an ethical critique of performative representation as it is manifested in semiotics, linguistics, philosophy, poetics, theology and economics. It constructs a moral criticism of the performative sign in two ways: first, by identifying its rise to power as a single phenomenon manifested in various different areas; and second, by locating efficacious representation in its historical context, thus connecting it to idolatry, magic, usury and similar performative signs. The book concludes by suggesting that earlier ethical critiques of efficacious representation might be revived in our own postmodern era. .

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