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Altri autori (Persone)	ChanterTina <1960-> ZiarekEwa Ponowska <1961->
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Nota di contenuto	""Revolt, Affect, Collectivity""; ""Contents""; ""Introduction""; ""Part 1. FEMININITY, RACE, AND REVOLT""; ""1. Julia Kristeva and the Revolutionary Politics of Tel Quel""; ""2. From Revolution to Revolt Culture""; ""3. Kristeva and Fanon: Revolutionary Violence and Ironic Articulation""; ""4. Revolt and Forgiveness""; ""Part 2. AFFECT, COMMUNITY, POLITICS""; ""5. The Skin of the Community: Affect and Boundary Formation""; ""6. Bearing Witness in the Polis: Kristeva, Arendt, and the Space of Appearance""; ""7. Political Affections: Kristeva and Arendt on Violence and Gratitude"" ""Part 3. ABJECTION, FILM, AND MELANCHOLIA""""8. The Exoticization and Universalization of the Fetish, and the Naturalization of the Phallus: Abject Objections""; ""9. On the Border between Abjection and the Third: The (Re)Birth of Narcissus in the Works of Julia Kristeva""; ""10. Black and Blue: Kieslowskia's Melancholia""; ""Contributors""; ""Index""; ""A""; ""B""; ""C""; ""D""; ""E""; ""F""; ""G""; ""H""; ""I""; ""J""; ""K""; ""L""; ""M""; ""N""; ""O""; ""P""; ""R""; ""S""; ""T""; ""U""; ""V""; ""W""; ""Z""
Sommario/riassunto	These original essays explore how the concept of revolution permeates and unifies Julia Kristeva's body of work by tracing its trajectory from her early engagement with the Tel Quel group, through her

preoccupation in the 1980s with abjection, melancholia, and love, to her latest work. Some of the leading voices in Kristeva scholarship examine her reevaluation of the concept of revolt in the context of the changing cultural and political conditions in the West; the questions of the stranger, race, and nation; her reflections on narrative, public spaces, and collectivity in the context of her engagement with Hannah Arendt's work; her development and refinement of the notions of abjection, melancholia, and narcissism in her ongoing interrogation of aesthetics; as well as her contribution to film theory. Focused primarily on Kristeva's newest work—much of it only recently translated into English—this book breaks new ground in Kristeva scholarship.
