ABSTRACTS

THE NARCISSISTIC EGO AND THE VOLTAGE DROP
SCIENCE, POLITICS AND PSYCOANALYSIS IN GADDA'S *EROS E PRIAPO*

The work of the Italian writer Carlo Emilio Gadda, an engineer and philosopher and one of the greatest writers of 21st-century Italian Literature, offers an example of interdisciplinary work that lies somewhere between literature, psychoanalysis and mathematics. His analysis of Fascism in the pamphlet *Eros and Priapo*, edited by Paola Italia and Giorgio Pinotti with Adelphi Edizioni in 2016, on the basis of the original unpublished manuscript, allows us to use the Freudian category of the "narcissistic ego" to understand Fascism as an abdication of the "Logos principle" and to represent this original idea of the "Ego" through the scientific metaphor of the "voltage drop".

With *Eros and Priapo*, Gadda not only produced a *pamphlet* against Mussolini, but rather a veritable treatise on the psychopathology of the masses. His aim is to explain – to the forty-four million Italians, including himself – the nature of the erotic mechanisms behind the relationships between individuals, and how "latent and non-latent eroticism," which affects both heterosexual and homosexual individuals, can degenerate into a principle of idolatry for the "Dux", the "Priapo", the "best of the highest, egolatric and phallocratic boss". In order to denounce him and to educate the Italian people, Gadda wrote his treatise like a new Machiavelli: as the Florentine secretary unveiled the mechanisms of power, so the Milanese engineer exposes, through psychoanalysis, the low pulses that dominate the unconscious mechanisms of erotic attraction that govern social relations. Only by dominating those forces – he claims – is it possible to control the *Eros instinct* and to prevent it from degenerating into the *Priapic instinct*: an abnormal narcissistic hypertrophy, which leads the ego to idolize the "autoerotic madness of the boss".

MANUSCRIPTS AS FINGERPRINTS OF CREATIVE THINKING
AND SUSTAINABLE DIGITAL HUMANITIES

Each author works on his or her own texts differently: there are *map writers* who plan on writing the smallest details, creating extensive lists, lists of characters, genealogies, and even drawing the places where their texts are framed, and then there are *compass writers*, who follow their instincts or the inspiration they have derived from readings and reflections that they do not always write down on paper. Each of these typologies corresponds to a different relationship with writing: manuscripts are an indispensable map for deciphering and reconstructing their method.

Using examples taken from twentieth-century Italian Literature: from Ariosto to Manzoni, and from Gadda to Giorgio Bassani, Paola Italia's lecture offers a synthetic typology of corrections, analyzed in terms of the interpretative effects of such writers' poetry. By studying their texts, we understand something more not only about their way of writing and correcting, their language and style, but also about their point specific to them, that special "tic" that can be analyzed on the manuscript.

The study of variants as the fingerprints of an author's creative thinking is very fascinating and has provided a particular setting for the Italian approach to digital humanities. The chronic delay in Italian Digital Scholarly Editions, due to a lack of investments, could in fact provide a great opportunity because it allows Digital Humanities in Italy to avoid following in the footsteps of certain major international projects. Italian digital philology has developed a "sustainable" model that combines research and didactics, taking a scientific approach, but which is also collaborative and participative: WIKI Editions. WIKI editions are based on the Wikipedia template, offered in open source by Wiki Media, and are adapted to the needs of individual editions.