

# Editors' Introduction

*Paula Landerreche Cardillo and Rachel Silverbloom*

Adriana Cavarero has been, and continues to be, one of the most innovative and influential voices in Italian political and feminist thought of the last forty years. Known widely for her departures from and challenges to the male-dominated canon of political philosophy (and philosophy more broadly construed), Cavarero has offered provocative accounts of what constitutes the political, with particular emphasis on embodiment, singularity, and relationality. Since co-founding *Diotima* in 1984, a group dedicated to feminist philosophy as political engagement, she has published several volumes that have gained critical acclaim and reached a wide audience in both the Italian- and English-speaking world and across disciplines including philosophy, political science, women's and gender studies, feminist theory, musicology, literature, modern languages, queer theory, the arts, and more.

Although much of Cavarero's work has been translated into English and discussed across disciplines, there are not many works that systematically treat her thought. At the time of writing, there is only one monograph dedicated entirely to Cavarero's thought and one edited volume that centers around her thought in conversation with Judith Butler and Bonnie Honig.<sup>1</sup> The aim of this volume is to join these efforts to fill this conspicuous gap in scholarship. To that end, we have gathered some of today's most prominent and well-established theorists, along with emerging scholars, to contribute their insights, questions, and concerns about Cavarero's political philosophy and to put Cavarero's work in conversation with other feminist thinkers, political theorists, queer theorists, and thinkers of race and coloniality. Particularly in this latter way, our volume features work that

takes Cavarero's ideas to places they do not often go in her own writing, and as such, it is a testament to the many generative encounters that her philosophy makes possible.

Cavarero, throughout her career, has aimed to think about the singularity of the body. Perhaps it is more appropriate to say that she thinks the singularity of bodies, in plural. Sexed bodies, vocal bodies, vulnerable bodies, protesting bodies, pregnant bodies, and even dismembered bodies have a place in her thinking. The body is the place from which Cavarero thinks. One of her main challenges to the Western philosophical canon is to philosophy's claim of universality, which, as Cavarero shows throughout her career, depends upon and is deeply entangled with the repudiation of the body in philosophical thinking. She exposes the false neutrality of thought by concentrating precisely on bodies that cannot be subsumed to universal categories. Her challenge to the neutrality of thought begins from an exploration of the feminine body as a body that remains unthought in philosophy.<sup>2</sup> She gives us, as a result, a philosophy based on the singularity of the body. Singularity, not individuality—Cavarero sharply distinguishes these.<sup>3</sup> Her notion of singularity directly opposes the notion of the individual as a self-sufficient, atomistic subject in favor of a relational self that requires, constitutively and from birth, the care of others. Despite taking up a variety of themes and questions, the essays of this volume all carefully attend to and illuminate the ways in which the emphasis on embodiment in Cavarero's feminist framework challenges and transforms our very understanding of the political.

To assist the reader in locating further resources for engaging with Cavarero's philosophy, we have included two appendices in this volume. The first offers a bibliography of Cavarero's own texts that have been translated into English. The second is a selected bibliography of Anglophone engagements with her work. While by no means exhaustive, it offers a fairly comprehensive archive of scholarly engagements that may give the reader a sense of where Cavarero's work has traveled as it has been taken up by other people, cultural contexts, and disciplines.

### An Unlikely Duo: Arendt and Irigaray

It is perhaps surprising to find Hannah Arendt as one of the main interlocutors of a feminist philosopher. Much of Cavarero's most explicitly political writings borrow heavily from Arendtian concepts and language: singularity

and plurality, the “what” versus the “who,” public happiness, and others. Cavarero also subscribes to Arendt’s critique that Plato’s *Republic* inaugurates political philosophy as foreclosure to politics itself.<sup>4</sup> Plato’s desire to order the polis, they argue, comes at the expense of politics, meaning the democratic participation of all citizens. For both Arendt and Cavarero, plurality and uniqueness are fundamental aspects of politics, as politics requires the speech and action of every unique self to participate in the plural field of politics.<sup>5</sup> This notion of plurality, and the politics it informs, is also central to Cavarero’s account of the difference between joining others in protest against forms of domination and becoming a part of totalitarian masses in her most recent book *Surging Democracy*.<sup>6</sup>

And yet, Cavarero is a strange Arendtian, if indeed she is one at all.<sup>7</sup> Her use of Arendtian concepts, taken out of context and reconsidered from a feminist lens, transforms their meaning and puts them to work in ways that Arendt, herself, did not (and perhaps *would* not). One of the most crucial disagreements between their work are their stances on the divide between the so-called private/domestic sphere and the public/political sphere; whereas Arendt is one of the division’s most vocal defenders, Cavarero continually undermines and disrupts this boundary. And while she credits Arendt for challenging the conventional, masculine, philosophical obsession with death by insisting on the importance of natality, she finds that Arendt nevertheless falls short. Her writings on natality remain too abstract and are therefore insufficiently able to apprehend the body as the material site of birth.<sup>8</sup> In taking up (and transforming) Arendt’s notion of natality, Cavarero strives to shift philosophy’s orientation away from death and toward life, from disembodied eternity toward embodied finitude, and from atomistic individuality toward constitutive relationality.

Cavarero approached Arendt’s work from a feminist lens to begin with. Italian Feminism generally, and the group *Diotima* that Cavarero cofounded in Verona particularly, are deeply influenced by Irigaray’s philosophy of sexual difference. In fact, Irigaray’s work is the starting point for a thinking that fundamentally questions the neutrality of thought and the institutions built on the structures of this thought. As Paola Bono and Sandra Kemp note, the Italian reception of Irigaray regards her “as a deeply *political* thinker, whose work—often accused by both British and American feminists of essentialism—is extremely concrete and attentive to the actual contexts of women’s lives.”<sup>9</sup> Cavarero’s project begins from the desire to conceive of herself in her difference (rather than within the supposedly neutral category of Man). She understands the situated nature,

and therefore the lack of stability, in Irigaray's thought and takes that to be a virtue. For her, to begin from an ontology of difference (sexual difference being the starting point) requires that our own embodied experience of the world becomes the starting point of political thought: Cavarero says "to think of ourselves as we are."<sup>10</sup>

From there, Cavarero takes the project of sexual difference feminism one step further. As her thought develops, she is more eager to articulate a philosophy that can give an account of each embodied singularity, which encompasses much more than sexual difference. Yet, there is something that she shares with the early work of Luce Irigaray: a desire to think from the body and bodily uniqueness in order to disrupt the symbolic order that claims neutrality precisely because it is divorced from the very bodies that conceived it. It is because Cavarero is committed to thinking from the place of the body that voice, for example, becomes a central theme in her work. In an interview with Elisabetta Bertolino, Cavarero says that she "is convinced that the best antidote to metaphysics is singing."<sup>11</sup> For her, the voice itself (rather than language) is the site both of our uniqueness and our openness to other beings. Insofar as we utter sounds, we do so for an other. In this way, the materiality of the resonating voice marks our relational character.<sup>12</sup> Thus, Cavarero's philosophy is a reevaluation of the body's place in philosophical and political thinking. In fact, the body becomes the very site that disrupts the boundaries between what is and is not political as well as the boundaries between the private and the public, the domestic and the political, and even the ethical and the political.

### Cavarero's Political Bodies

From her early work on Plato up to her most recent work on pregnancy, published in this volume, Cavarero has emphasized the need for a philosophy rooted in bodily life, in contrast to the desire for abstract, universal, and eternal ideas that Western philosophical discourse has inherited from Plato. While the body is the condition of possibility for thinking (and consequently for philosophy), she identifies Western philosophy's founding gesture to be one of disembodiment, as she argues in *Stately Bodies*.<sup>13</sup> This contradiction is perhaps most evident in philosophical conceptions of Man: the human being, defined as first and foremost a rational agent, a thinking subject, an autonomous individual, and so on, must shed all the particularities of lived human experience in order to generate a definition that can apply

to “anyone.” In *Relating Narratives* Cavarero names such universals “monstrous”—they apply to everyone precisely because they apply to no one.<sup>14</sup> Further, while this universal notion of Man is disembodied and empty, as it must be in order to claim to be “neutral,” it nevertheless conceals a quite particular notion of the human being: the masculine, adult, able body.<sup>15</sup> It is this very same notion of Man that structures the Western philosophical understanding of political subjectivity, and it is that political subjectivity that Cavarero, in her inextricably embodied philosophy, calls into question. Contra the erect, purely rational, autonomous, and undeniably masculine political subject, Cavarero’s political bodies are constitutively relational, vulnerable, and unique. Her political bodies can, for the first time, constitute a plurality because they are permitted to be *different*.

Drawing from a story by Karen Blixen in the introduction to *Relating Narratives*, Cavarero explains that each life makes its own singular narrative possible: a unity that marks its uniqueness. It is not a unity that can be predicted or even one that guides one’s life as it is lived, but is rather what is left behind.<sup>16</sup> For this reason, it is a shape that can only be seen by others who bear witness to that life, and it is best given expression through biographical narrative—the stories that we tell about who (not what) someone is or was.<sup>17</sup> She writes that “the one who walks on the ground cannot see the figure that his/her footsteps left behind, so he/she needs another perspective.”<sup>18</sup> The *who* that is constituted in the narrative we tell about someone’s life is, therefore, at once both unique and relational; it is in telling another’s story that they are revealed, within and from a shared space of coappearing, as the uniqueness that they are. For Cavarero, borrowing from Arendt, this plurality—this shared space of coappearance—is what constitutes the political. And it is precisely this understanding of the political that, she argues, has been “replaced by various modes of domination” for over two-thousand years; indeed, she argues, the history of the West is “a history of depoliticization.”<sup>19</sup> For Cavarero, to allow the uniqueness of others to appear through the act of narration is, thus, an inherently political act, and in the face of the depoliticized politics that still dominate today, it is also an act of resistance.

The constitutive relationality of political bodies thus makes possible acts of care, as can be the case in telling someone’s story or protesting violence, but also renders us vulnerable to wounding. In *Horrorism*, Cavarero analyzes the ways in which bodies are exposed to a mode of ontological violence that targets the relational uniqueness of the body. Cavarero claims that horrorist violence “is an ontological crime that goes well beyond the

inflicting of death” since it reduces one from vulnerable to helpless.<sup>20</sup> Thus, her philosophy is one that, in aiming to undo the Platonic inheritance of a depoliticized polis which depends on the vertical self-sufficient model of the individual, proposes a model of inclination as one that can account for our constitutive relationality and vulnerability, thus reevaluating the place of care in the philosophical canon.<sup>21</sup>

Cavarero’s engagement with Plato is quite ambivalent. Although her early book suggests that she is interested in doing philosophy “in spite of Plato,” as her work develops, it is clear that her dialogue with Plato is not fully negative. In fact, she finds in Plato the “seeds of [his own] self critique,”<sup>22</sup> which fuel productive moments of her work. As Olivia Guaraldo explains in her contribution to this volume, Cavarero is in constant dialogue with Plato from her earliest work to her latest book.<sup>23</sup> As she notes in her introduction to *In Spite of Plato*, her interest in Plato is in part biographical—classical philosophy is a central part of her intellectual formation—but it is also in part (and perhaps more importantly) the birthplace of the philosophy of the West. It is Plato who inaugurates Western philosophy as we know it, with its delimitations and exclusions.

Cavarero’s work in *In Spite of Plato* explores the contradiction of women and Philosophy. In other words, it aims to make clear that women have no place in philosophy and that, in fact, women cannot figure in philosophy. Thus, she “steals back” the figures of women that have been used at the service of philosophy to set up this contradiction and in turn gives them shape within a “sexed” imaginary. This requires that Cavarero practice philosophy otherwise. Perhaps this “otherwise” is confusing, as what she does is not philosophy’s other; rather, Cavarero opens up a different discursive universe, or perhaps pluriverse. Her early book is a working-through of the “need for a sexed thought,” one that has deep implications not only for philosophy but also for politics.

### Summaries of Contributions

The papers contained in this volume engage with a variety of themes and issues in Cavarero’s political writings. Though we have decided to group them into sections, and did so with intention and careful thought, the reader will find that the essays mischievously spill outside of their neat categorizations and speak to one another across page borders. They simply

refuse to be contained (and we would not have it otherwise). As such, the subtitled sections of this volume may provide a provisionally helpful guide to the reading of this book.

This volume begins with essays that follow the trajectory of Cavarero's political work by analyzing its engagement with two of her most persistent intellectual interlocutors—Plato and Hannah Arendt. Olivia Guaraldo's "Inclining toward Democracy" traces the "archaeology" of Cavarero's political thought from her early interest in Plato to her encounters with Arendt. The journey through Cavarero's analysis of political thought reveals Cavarero's commitment, especially in *In Spite of Plato* (1991), to countering the Platonic violence that reduces politics to order and risks both uniqueness and plurality—which are later established in *Surging Democracy* (2021) as requirements for democracy. Guaraldo argues that there is an important link between Plato's fantasy of order and totalitarian regimes of the present and past and that Cavarero's attention to uniqueness is in part motivated by a desire to reintroduce democratic possibilities in the present. While Cavarero's hesitation to think collectivity in her earlier work is perhaps related to concerns regarding totalitarian "masses," *Surging Democracy* aims to analyze and restore a notion of "the many" that has democratic potential. Thus, Guaraldo argues, Cavarero's latest work marks a turning point in her thinking of collectivity.

Julian Honkasalo's "Cavarero as an Arendtian Feminist" analyzes the way that Cavarero's feminist methodology has introduced a novel way of engaging Arendt's political philosophy. Honkasalo shows that Cavarero's distinct methodological approach, shaped in part by her engagement with Luce Irigaray's philosophy of sexual difference, offers a feminist reading of Arendt's theory of action. While other papers in this volume explore Cavarero's tactic of "stealing" primarily in relation to Plato's texts,<sup>24</sup> Honkasalo argues that Cavarero also applies this method in her encounters with Arendt's work; she takes Arendt's political concepts out of context, reads them from a feminist lens and in relation to themes of natality, sexual difference, and matricide, and in so doing, radically transforms their significance. This way of approaching Arendt brings into view the limitations of her (decidedly non-feminist) work from a feminist lens as well as the fruitful possibilities that are generated by reading her work in this way.

The second grouping of essays, "Who Engenders Politics?,"<sup>25</sup> centers around one of the meaningful ways that Cavarero's political thought critiques and departs from conventional Western political-philosophical discourse.

Specifically, these papers address some of the ways in which Cavarero's inextricably embodied, feminist framework requires a transformation of our understanding of political subjectivity and agency.

In "On the Politics of the *Who*: Cavarero, Nancy, and Rancière," Timothy J. Huzar builds upon previous writings in which he has elaborated different registers (or senses) of the political that appear in Cavarero's work: (1) a politics of indifference and (2) a poetics of politics.<sup>26</sup> Here, he focuses on Cavarero's "politics of the *who*." The grammar of the *who*, he argues, disrupts a conventional Western philosophical understanding of the political, wherein the singularity of actual living people is largely considered irrelevant to theorizations about justice, truth, reason, rights, and other political concepts. Huzar traces deliberations on political subjectivity and the significance of the *who* among the work of Jean-Luc Nancy, Hannah Arendt, and Jacques Rancière, ultimately turning back to Cavarero to emphasize the crucial contributions that her notion of the *who* has for transforming the landscape of political philosophy, broadly construed.

In "Taking the Thread for a Walk: Feminist Resistance to the Philosophical Order in Adriana Cavarero and María Lugones," Paula Landerreche Cardillo similarly argues that Cavarero's transformation of our notion of political subjectivity is a rich and radical one that departs meaningfully from conventional Western political discourse in ways that invite fruitful engagements with decolonial thought. She reads and weaves together Cavarero's retelling of the story of Penelope (from *In Spite of Plato*) alongside María Lugones's notion of "active subjectivity" in order to illuminate the ways that Cavarero challenges and transforms the place of bodily knowledge in philosophy. According to Landerreche Cardillo, Cavarero turns the task of philosophy upside down by retelling Penelope's story from a framework grounded in bodily knowledge rather than the conventionally abstract and universal philosophical discourse with which she is taken up in Plato's texts. Landerreche Cardillo argues that Cavarero works with Homeric and Platonic texts as if they were textiles woven with a symbolic structure that, while making apparent one pattern of cloth, conceal other possible configurations of sense and meaning. Cavarero thus works with (and against) the very texture of Platonic texts to uncover what they hide: a feminine imaginary that offers a meaningful place for bodily knowledge. In this way, Cavarero's retelling of Penelope's story not only shows that Penelope's femininity renders her alien to the masculine order but also that texture has been rendered incompatible with text. In this way, she argues, Cavarero's political writings offer meaningful and radical contributions not only to



Western feminist thought but also to explorations of embodied knowledge in transnational feminist projects.

Rachel Silverbloom picks up this thread of staging encounters between Cavarero and scholars from other discursive and global contexts by examining Cavarero's tactic of stealing alongside African American studies scholar Saidiya Hartman's methodology of critical fabulation. In her paper, "Stealing and Critical Fabulation: The Counter-Historical Methods of Adriana Cavarero and Saidiya Hartman," Silverbloom argues that the methodologies employed by both scholars offer models for how to engage with dominant archives that enact political violence (past and present), while also seeking to exceed the limits of such bodies of knowledge-production and counter their violence. By seeking to retrieve and retell the stories of women that have been silenced, discarded, or buried by the archives of philosophy and history, Cavarero and Hartman challenge notions of historical and political subjectivity that exclude such women from being understood as politico-historical agents in the first place.

Part Three, "The Body in Politics: Conversations with Materialisms," puts Cavarero's emphasis on embodiment and sexual difference in conversation with voices from materialist traditions and beyond. In particular, these three papers stage dialogues between Cavarero and other Italian thinkers who are known for having reintroduced the body and bodily figures to the discourse of philosophy, showing the radical commitment that Cavarero has to a philosophy that centers around the body.

Elisabetta Bertolino's "One's Body in Political Engagement: Changing the Relation Between Public and Private" asserts the centrality of the role that the relational and vulnerable body plays in Cavarero's notion of politics. She argues that the body, conventionally taken as the "private sphere par excellence," is shown by Cavarero to be, at the same time, constitutive of the public sphere of politics. This leaky quality of the body, contained in neither one sphere nor the other, undermines the authority with which they have been held in distinction heretofore in political philosophy. Although Cavarero is heavily influenced by Arendt, Bertolino indicates this as at least one crucial way that she nevertheless goes beyond Arendt—even as she takes up her thought. What results is a politics of care that is distributed neither in the gendered division of labor nor in the political institutions that rely on this division but, rather, that posits care and vulnerability as fundamental. Bertolino then takes up Robert Esposito's analysis of immunitary discourse and the ambivalence of the body in biopolitical discourses during the Covid-19 pandemic, considering how there is, perhaps, an

agreement with Cavarero's call to rethink the abstract separation between public and private as well as the kind of political subjectivity that such a division makes possible.

Taking up this line of inquiry about how Cavarero's privileging of the body reshapes the very topography (or geometry) of the political, in "Inclining toward New Forms of Life: Cavarero, Agamben, and Hartman" Rachel Jones examines the relational ontology developed in Cavarero's work and the ways in which it transforms the scene of the ethical and political encounter. Jones traces the ways in which Cavarero's postural ethics, most explicitly developed in *Inclinations*, furthers the work that she has done to challenge masculine frameworks of upright, individuated, and autonomous subjecthood and produce a relational ontology shaped by sexual difference, motherhood, and birth. Jones puts this work into conversation with Giorgio Agamben's account of political subjectivity through his analysis of sovereign power and bare life. While both Cavarero and Agamben share the insight that the political is constituted by that which it excludes, what Cavarero's relational ontology uniquely offers is an attentiveness to the role of sexual difference in the genealogy of sovereignty. Unlike Agamben, Cavarero is able to account for how such a political genealogy is, at the same time, a genealogy of Man. Jones then turns to Saidiya Hartman in order to resituate Cavarero's ontological shift in the context of race, and specifically in relation to anti-Blackness and the transatlantic slave trade. Jones argues that the ways that Hartman challenges conventional notions of the political by attending to the fugitive and everyday forms of resistance enacted by Black women and girls offers important interventions and extensions of Cavarero's exploration of alternative political ontologies of inclined, relational, and bodily beings.

In "Bodies in Relation: Materialisms and Politics in Adriana Cavarero and Giorgio Agamben," Laurie Naranch furthers a dialogue between the work of Agamben and Cavarero to consider their philosophical treatment of the body from within, and yet also beyond, a materialist tradition that draws from Marx. While relational embodiment is central to both Cavarero's and Agamben's transformations of our understanding of political subjectivity, each approaches it in distinct ways. In contrast to Cavarero's living, sexed, and vulnerable bodies, Naranch shows that Agamben's divine, naked bodies remain somewhat disembodied. Cavarero's ethics of inclination, illustrated through her analysis of female figures, enables her to more robustly critique and displace the conventionally isolated political subject and to open possibilities for nonviolence beyond Agamben's notion of inoperativity.

Part Four, "Political Violence, Voice, and Relational Selves," features papers that take up Cavarero's notions of narratability, vocality, and uniqueness in the context of political violence and trauma. For Cavarero, the uniqueness and constitutive relationality of each person is revealed (and/or constituted, in part) by both the voice and narratability. If certain forms of violence attack precisely this ontological register of uniqueness and relationality, how might voice and narration be central to redressing and/or repairing the ways that the self is undone by violence?

Taking as a point of departure Susan Brison's testimony about her experience of sexual assault, in "Sexual Violence as Ontological Violence: Narration, Selfhood, and the Destruction of Singularity" Fanny Söderbäck engages Adriana Cavarero's work on narration to consider whether and how the self that is "undone" through traumatic violence can be "remade." For the trauma survivor who feels alienated from themselves and others, without a voice or a community of listeners, how might telling one's story aid in continued survival and healing? If certain forms of violence are, as Cavarero argues, ontological in the sense that they attack the very human condition of relationality as such, can narration offer an avenue for counteracting or responding to that destruction by putting the self back in relation? Söderbäck then explores biographical and autobiographical forms of narration in these contexts and how they might be distinct from one another.

In "Being Robbed of One's Voice: On Listening and Political Violence in Adriana Cavarero," María del Rosario Acosta López further explores the relationship of vocality, as well as audibility, to political violence in Cavarero's work. Acosta López argues that Cavarero's attention to narration and voice move away from a regime of visibility toward a regime of audibility; however, she argues that Cavarero's analysis of violence is still well inscribed in a visual regime. She explores the analysis of Medusa found in *Horrorism* to show how Cavarero ultimately ignores the regime of audibility that she carefully attends to in her other writings. Then, she provides an analysis of Ariel Dorfman's *The Death and the Maiden* to show how we might use Cavarero's own tools to think of the regime of audibility in cases of sexual violence, both from the perspective of speaking—that is, having one's own voice—and from the perspective of listening. She ends with a suggestion that Cavarero's earlier analysis of Echo provides an avenue for resistance even when one's own voice has been colonized through political violence.

We close this volume with a paper by Adriana Cavarero: "Elena Ferrante and the Uncanny of Motherhood." There, Cavarero offers a close

reading of Ferrante’s literary treatment of motherhood. Ferrante is able, she argues, to convey what is kept in obscurity by philosophy through its pursuit of an abstract and disembodied origin of life: the materiality and embodied experience of pregnancy and motherhood. This is significant, particularly because of the ways that such experiences and bodies have been excluded from the philosophical language of truth. Cavarero shows that Ferrante, unlike so many others, attends to the “dark side” of the maternal body—one that is so often obscured in favor of luminous and sanctified depictions of motherhood, as epitomized by Mary and baby Jesus. In contrast to the purified (indeed, sterile) depiction of the mother-son relation between Mary and Jesus, Ferrante’s exploration of mothers and daughters attends to the uncanny, disorienting, and constitutively embodied relationality therein. Motherhood is uncanny, Cavarero argues, because one’s experience as an embodied uniqueness (an individual self) is confronted by the rather “impersonal process” of one’s body generating life from within.<sup>27</sup> In pregnancy and motherhood one’s experience of selfhood is, at the same time, an experience of the dissolution of the individuated self—not through death, as has been theorized many times over in philosophy, but rather through the pulsing tangle of living flesh that joins (and repels) mother and daughter and that joins, in turn, the “great chain of mothers” through which life itself is generated again and again.<sup>28</sup> The relationship between mother and daughter is, thus, irreducible to the mother-son relation and requires special attention for both Cavarero and Ferrante (and also Clarice Lispector, who plays an important role in the paper). The mother-daughter relation is one where “repugnance and disgust for the disintegration of borders, of margins that ensure a stable form of life for the self” is at the center.<sup>29</sup> This instability of the bodily borders requires that we think beyond the limits of a stable ego that is the philosophical subject par excellence.

## Notes

1. Timothy J. Huzar and Clare Woodford, eds., *Toward a Feminist Ethics of Nonviolence* (New York: Fordham University Press, 2021).

2. See Adriana Cavarero, “The Need for a Sexed Thought,” in *Italian Feminist Thought*, ed. Paola Bono and Sandra Kemp (Oxford: Blackwell, 1991), 183.

3. See Timothy J. Huzar, “On the Politics of the *Who*: Cavarero, Nancy, and Rancière,” in this volume.

4. See Hannah Arendt, *The Human Condition*, 2nd ed. (Chicago: University of Chicago Press, 1998), 220–30.

5. See Adriana Cavarero, "Politicizing Theory," *Political Theory* 30, no. 4 (2002): 506–32.

6. See Adriana Cavarero, *Surging Democracy*.

7. For a discussion of this tension, see Julian Honkasalo, "Cavarero as an Arendtian Feminist" and Elisabetta Bertolino, "One's Body in Political Engagement: Changing the Relation Between Public and Private," in this volume.

8. See Adriana Cavarero, *Inclinations*, trans. A. Minervini and A. Sitze (Stanford, CA: Stanford University Press, 2016) and "'A Child Has Been Born unto Us': Arendt on Birth," trans. Silvia Guslandi and Cosette Bruhns, *philoSOPHIA* 4, no. 1 (2014): 12–30. See also Fanny Söderbäck's critique on Cavarero and Arendt's account of birth in Fanny Söderbäck, "Nativity or Birth? Arendt and Cavarero on the Human Condition of Being Born," *Hypatia* 33, no. 2 (2018): 273–88.

9. Paola Bono and Sandra Kemp, "Introduction: Coming from the South," in *Italian Feminist Thought*, ed. Paola Bono and Sandra Kemp (Oxford: Blackwell, 1991).

10. See Adriana Cavarero "The Need for a Sexed Thought," 184. See also Adriana Cavarero and Elisabetta Bertolino, "Beyond Ontology and Sexual Difference: An Interview with the Italian Feminist Philosopher Adriana Cavarero," *differences* 19, no. 1 (May 1, 2008): 128–67.

11. See Adriana Cavarero and Elisabetta Bertolino, "Beyond Ontology and Sexual Difference: An Interview with the Italian Feminist Philosopher Adriana Cavarero," *differences* 19, no. 1 (May 1, 2008): 161.

12. In *For More than One Voice*, she expands on her account of relationality. There she aims to critique the western philosophical primacy of language over voice. Whereas in other works she takes narrative to be what marks our relationality, in her work on voice Cavarero highlights that what is fundamentally relational is not language but voice. Voice leaves our bodies to be heard by an other's ear, voice resonates outside of us, and this marks our fundamental relationality. See Adriana Cavarero, *For More than One Voice: Toward a Philosophy of Vocal Expression*, trans. Paul A. Kottman (Stanford, CA: Stanford University Press, 2005).

13. See Adriana Cavarero, *Stately Bodies: Literature, Philosophy, and the Question of Gender*, trans. Robert de Lucca and Deanna Shemek (Ann Arbor: University of Michigan Press, 2002).

14. Adriana Cavarero, *Relating Narratives*, trans. Paul A. Kottman (New York: Routledge, 2000), 9.

15. Although Cavarero does not name it, it is also important to say that the idealized body, from the standpoint of Western culture, is also white and European.

16. Cavarero, *Relating Narratives*, 1.

17. For further exploration about the importance of the "who" (versus the "what") in Cavarero's philosophy, see Timothy J. Huzar, "On the Politics of the *Who*: Cavarero, Nancy, and Rancière," in this volume.

18. Cavarero, *Relating Narratives*, 3.

19. Cavarero, *Relating Narratives*, 57.

20. Adriana Cavarero, *Horrorism: Naming Contemporary Violence*, trans. William McCuaig (New York: Columbia University Press, 2011), 30.

21. She hesitates to call this a subject since the notion of the subject is a modern notion; however, she sees in Plato already the roots of the modern vertical subject that claims to be self-sufficient. See Adriana Cavarero and Lawtoo Nidesh, “Mimetic Inclinations: A Dialogue with Adriana Cavarero,” in *Contemporary Italian Women Philosophers: Stretching the Art of Thinking*, ed. Silvia Benso and Elvira Roncalli (Albany: State University of New York Press, 2021), 186.

22. Adriana Cavarero, “Theory and Politics in Plato’s *Republic*,” trans. Paula Landerreche Cardillo, in *Contemporary Encounters with Ancient Practice*, eds. Jacob Greentine, et al. (Edinburgh: Edinburgh University Press, Forthcoming).

23. See Olivia Guaraldo, “Inclining toward Democracy: From Plato to Arendt,” in this volume.

24. See Landerreche Cardillo and Silverblooms’s contributions to this volume.

25. The title for this section borrows directly from Adriana Cavarero’s essay, “Who Engenders Politics?” in *Italian Feminist Theory and Practice: Equality and Sexual Difference*, edited by Graziella Parati and Rebecca West, translated by Carmen di Cinque, 88–103. London: Associated University Presses, 2002.

26. See Timothy J. Huzar, “A Politics of Indifference: Reading Cavarero, Rancière and Arendt,” *Paragraph* 42, no. 2 (2019): 205–22; and “Violence, Vulnerability, Ontology: Insurrectionary Humanism in Cavarero and Butler,” in *Toward a Feminist Ethics of Nonviolence*, eds. Timothy J. Huzar and Clare Woodford (New York: Fordham University Press, 2021), 151–160.

27. Adriana Cavarero, “Elena Ferrante and the Uncanny of Motherhood,” in this volume.

28. Cavarero, “Elena Ferrante and the Uncanny of Motherhood,” in this volume.

29. Cavarero, “Elena Ferrante and the Uncanny of Motherhood,” in this volume.

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