**Abstract**

(not exceed 200 words) Text

**Keywords**

(5-7 keywords) Text

**The author**

(not exceed 100 words) Text

**e-mail**: Text

**ORCID**: Text

# **Heading: use this style**

Paragraph: use this for the first paragraph.

New paragraph: use this style when you need to begin a new paragraph.

(**example**) (font Avenir next 12)

The separation between the male and female universes reflected in domestic space was efficaciously described by Pierre Bourdieu in his analysis of the Kabila house[[1]](#footnote-1):

Thus, the house is organized according to a set of homologous oppositions fire/water, cooked/raw, high/low, light/shade, day/night, male/female, nif/hurma, fertilizing/able to be fertilized. But in fact the same oppositions are established between the house as a whole and the rest of the universe, that is, the male world, the place of assembly, the fields, and the market. It follows that each of these two parts of the house (and, by the same token, each of the objects placed in it and each of the activities carried out in it) is in a sense qualified at two degrees, first as female (nocturnal, dark, etc.) insofar as it partakes of the universe of the house, and secondarily as male or female insofar as it belongs to one or the other of the divisions of that universe (Bourdieu 1972: 90-91).

Bourdieu defines the house as the mirror of Kabila society which, founded on homologous relations, is concentrated in the male-female dichotomy: the interior of the house is the female space, and the exterior is the place of male dominion and action. Delineated, circumscribed spaces, separate and shared, define roles and tell and us about the “worlds” they live in.

Immagine che contiene cielo, paesaggio, aria aperta, nebbia

Il contenuto generato dall'IA potrebbe non essere corretto.

**Figure 1** Urban landscape. Siena, Italy. Photo by Name Author, 2024.

(Alternatively use **Photo**, **Image**, **Fig**., **Table** ecc.)

(**do not anchor images to text; do not use text boxes**)

**References**

(Please conform to the following recommendations):

Macdougall, David

1998 *Transcultural Cinema Princeton*. Princeton: Princeton University Press.

Mignolo, Walter – Escobar, Arturo

2010 *Globalization and the Decolonial Option*. London: Routledge.

Alphen, Ernst van

2002 *Imagined Homelands. Re-mapping Cultural Identity*. In *Mobilizing Place, Placing Mobility. The Politics of Representation in a Globalized World*. Ginette Verstraete & Tim Cresswell (eds). Amsterdam and New York: Rodopi, pp. 53-70.

Barbash, Ilisa

2001 Out of Words: The Æsthesodic Cine-Eye of Robert Gardner. An Exegesis and Interview. *Visual Anthropology*, 14 (4): 369-413.

Grazian, David

2008 The Jazzman’s True Academy. *Ethnologie Française*: L’art au travail, 38 (1): 49-57. Accessed online (April 11th, 2023): <https://www.cairn.info/revue-ethnologie-francaise-2008-1-page-49.htm>

Ragazzi, Rossella

2007 *Firekeepers*. Sonar Film. Produced by Britt Kramvig. In collaboration with I. Solvang, R. Andersen, L. Somby and S. M. Gaup. HD, 58 min. Norway.

1. In these studies Bourdieu is still influenced by the structuralism of Lévi-Strauss. [↑](#footnote-ref-1)