

Roberte Ce Soir

Roberte Ce Soir and The Revocation of the Edict of Nantes Marion Boyars

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Few thinkers have left such an influence across such a diverse range of studies as Michel Foucault has. This book pays homage to that diversity by presenting a multidisciplinary series of analyses dedicated to the question of power today.

There are those who go to gay bars and salsa clubs with rosaries in their pockets, and who make camp chapels of their living rooms. Others enter churches with love letters hidden in their bags, because their need for God and their need for love refuse to fit into different compartments. But what goodness and righteousness can prevail if you are in love with someone whom you are ecclesiastically not supposed to love? Where is God in a salsa bar? The Queer God introduces a new theology from the margins of sexual deviance and economic exclusion. Its chapters on Bisexual Theology, Sadean holiness, gay worship in Brazil and Queer sainthood mark the search for a different face of God - the Queer God who challenges the oppressive powers of heterosexual orthodoxy, whiteness and global capitalism. Inspired by the transgressive spaces of Latin American spirituality, where the experiences of slum children merge with Queer interpretations of grace and holiness, The Queer God seeks to liberate God from the closet of traditional Christian thought, and to embrace God's part in the lives of gays, lesbians and the poor. Only a theology that dares to be radical can show us the presence of God in our times. The Queer God creates a concept of holiness that overcomes sexual and colonial prejudices and shows how Queer Theology is ultimately the search for God's own deliverance. Using Liberation Theology and Queer Theory, it exposes the sexual roots that underlie all theology, and takes the search for God to new depths of social and sexual exclusion.

Oscar Wilde is more than a name, more than an author. From precocious Oxford undergraduate to cause celebre of the West End of the 1890s, to infamous criminal, the proper name Wilde has become an event in the history of literature and culture. Taking Wilde seriously as a philosopher in his own right, Whiteley's groundbreaking book places his texts into their philosophical context in order to show how Wilde broke from his peers, and in particular from idealism, and challenges recent neo-historicist readings of Wilde which seem content to limit his irruptive power. Using the paradoxical concept of the simulacrum to resituate Wilde's work in relation to both his precursors and his contemporaries, Whiteley's study reads Wilde through Deleuze and postmodern philosophical commentary on the simulacrum. In a series of striking juxtapositions, Whiteley challenges us to rethink both Oscar Wilde's aesthetics and his philosophy, to take seriously both the man and the mask. His philosophy of masks is revealed to figure a truth of a different kind - the simulacra through which Wilde begins to develop and formulate a mature philosophy that constitutes an ethics of joy.

Novelist, essayist, translator and painter Pierre Klossowski (1905-) is one of the most singular figures in twentieth-century French thought and writing. His readings of Sade and Nietzsche exerted a decisive influence on a subsequent generation of writers including, among others, Deleuze, Lyotard and Foucault. Klossowski is also the author of a number of significant novels, among them the trilogy *Les Lois de l'hospitalite* and *Le Baphomet* (winner of the 1965 Prix de Critiques). This is the first book in English devoted to Klossowski's writing, and aims to show the key contribution he makes to the development of post-modern thought and aesthetics. (Legenda 2000)

This collection of essays serves as a forum for a broad spectrum of responses to the war-time writing of Paul de Man, responses rarely in agreement and often sharply contradictory, differing in approach, affect, and style. Responses engages in reading de Man's early articles, in articulating their multiple contexts, then and now, and in opening the limitations imposed by rubrics like "the case of Paul de Man" and "deconstruction politics." Responses brings together the readings and commentaries of literary critics and historians from the United States and Europe, with their diverse strategies—historical, rhetorical, psychological, political. The primary aims of these essays are reading de Man's texts, from 1940 to 1983, and assessing them in their political, ideological, and institutional fields. Responses also provides essential historical materials—letters, documents, personal recollections—on *Le Soir* and *Het Vlaamsche Land*, on the occupation of Belgium, and on the biography of Paul de Man. An appendix collects the recent reactions of newspapers in the United States and Europe (France, Germany, Switzerland, Sweden, Belgium, and elsewhere) to the discovery of de Man's wartime writings. Contributors include Yves Bonnefoy, Cynthia Chase, Else de Bens, Ortwin de Graef, Jacques Derrida, Rodolphe Gasche, Gerald Graff, Barbara Johnson, Jeffrey Mehlman, J. Hillis Miller, Edward Said, Marc Shell, Gayatri Spivak, and others. The collection appears under the auspices of the *Oxford Literary Review*, England's leading theoretical journal for over a decade.

'I should have written you after my first reading of *The Living Currency*; it was already breath-taking and I should have responded. After reading it a few more times, I know it is the best book of our times.' Letter to Pierre Klossowski from Michel Foucault, winter 1970. *Living Currency* is the first English translation of Klossowski's *La monnaie vivante*. It offers an analysis of economic production as a mechanism of psychic production of desires and is a key work from this often overlooked but wonderfully creative French thinker. Her examination of this neglected mode as practiced by five important French thinkers offers a unique perspective on twentieth-century intellectual history.

This attention to the negative or minor category has implications that extend beyond philosophy and into feminist theory, film, American studies, anthropology, and architecture.

Pierre Klossowski ISBN 3-7757-1792-7 / 978-3-7757-1792-2 Hardcover, 9 x 11 in. / 208 pgs / 75 color. / U.S. \$55.00 CDN \$66.00 November / Art

Brings together 18 key essays, plus two completely new essays, by one of the world's leading commentators on the work of the French philosopher Gilles Deleuze.

The Tears of Eros is the culmination of Georges Bataille's inquiries into the relationship between violence and the sacred. Taking up such figures as Giles de Rais, Erzebet Bathory, the Marquis de Sade, El Greco, Gustave Moreau, Andre Breton, Voodoo practitioners, and Chinese torture victims, Bataille reveals their common obsession: death. This essay, illustrated with artwork from every era, was developed out of ideas explored in *Erotism: Death and Sexuality* and *Prehistoric Painting: Lascaux or the Birth of Art*. In it Bataille examines death--the "little death" that follows sexual climax, the proximate death in sadomasochistic practices, and death as part of religious ritual and sacrifice.

Georges Bataille was born in Billom, France, in 1897. He was a librarian by profession. Also a philosopher, novelist, and critic he was founder of the College of Sociology. In 1959, Bataille began *The Tears of Eros*, and it was completed in 1961, his final work. Bataille died in 1962.

" ... Provides comprehensive and authoritative coverage of academic disciplines, critical terms and central figures relating to the vast field of postmodern studies."--Publisher's description.

Enlightenment ideals of a society rooted in liberationist reason and morality were trampled in the wake of the savagery of the Second World War. That era's union of cold technology and ancient hatreds gave rise to a dark, alternative reason--an ethic that was value-free and indifferent with regard to virtue and vice, freedom, and slavery. In a world where "the unthinkable" had become reality, it is small wonder that theorists would turn to the writings of a man whose eighteenth-century imagination preceded twentieth-century history in its unbridled exploration of viciousness, perversion, and monstrosity: the Marquis de Sade. Klossowski was one of the first philosophers in postwar Europe to ask whether Sade's reason, although aberrant and perverted to evil passions, could be taken seriously. Klossowski's seminal work inspired virtually all subsequent study of Sadean thought, including that of de Beauvoir, Deleuze, Derrida, Bataille, Blanchot, Paulhan, and Lacan.

French philosopher Gilles Deleuze wrote two 'logic' books: *Francis Bacon: The Logic of Sensation* and *The Logic of Sense*. However, in neither of these books nor in any other works does Deleuze articulate in a formal way the features of the logic he employs. He certainly does not use classical logic. And the best options for the non-classical logic that he may be implementing are: fuzzy, intuitionist, and many-valued. These are applicable to his concepts of heterogeneous composition and becoming, affirmative synthetic disjunction, and powers of the false. In *The Logic of Gilles Deleuze: Basic Principles*, Corry Shores examines the applicability of three non-classical logics to Deleuze's philosophy, by building from the philosophical and logical writings of Graham Priest, the world's leading proponent of dialetheism. Through so doing, Shores argues that Deleuze's logic is best understood as a dialetheic, paraconsistent, many-valued logic. 'The greatest book of philosophy I have ever read, on a par with Nietzsche himself.' Michel Foucault Pierre Klossowski (1905-) is the author of numerous philosophical works, as well as several novels. He published many translations of German poets and philosophers, including Nietzsche himself. Recognised as a masterpiece of Nietzsche scholarship, *Nietzsche and the Vicious Circle* emphasises and explores the notion of Eternal Return - central to an understanding of Nietzsche's self-denial, self-refutation and self-consumption. Translated by Daniel W. Smith>

The first full-length study of hospitality in the writings of Jacques Derrida

The first volume of *Paths to Contemporary French Literature* offered a critical panorama of over fifty French writers and poets. With this second volume, John Taylor—an American writer and critic who has lived in France for the past thirty years—continues this ambitious and critically acclaimed project. Praised for his independence, curiosity, intimate knowledge of European literature, and his sharp reader's eye, John Taylor is a writer-critic who is naturally skeptical of literary fashions, overnight reputations, and readymade academic categories. Charting the paths that have led to the most serious and stimulating contemporary French writing, he casts light on several neglected postwar French authors, all the while highlighting genuine mentors and invigorating newcomers. Some names (Patrick Chamoiseau, Pascal Quignard, Jean-Philippe Toussaint, Jean Rouaud, Francis Ponge, Aimé Césaire, Marguerite Yourcenar, J. M. G. Le Clézio) may be familiar to the discriminating and inquisitive American reader, but their work is incisively re-evaluated here. The book also includes a moving remembrance of Nathalie Sarraute, and an evocation of the author's meetings with Julien Gracq. Other writers in this second volume are equally deserving authors whose work is highly respected by their peers in France yet little known in English-speaking countries. Taylor's pioneering elucidations in this respect are particularly valuable. This second volume also examines a number of non-French, originally non-French-speaking writers (such as Ghérasim Luca, Petr Král, Armen Lubin, Vénus Ghoura-Khata, Piotr Rawicz, as well as Samuel Beckett) who chose French as their literary idiom. Taylor is in a perfect position to understand their motivations, struggles, and goals. In a day and age when so little is known in English-speaking countries about foreign literature, and when so little is translated, the two volumes of *Paths to Contemporary French Literature* are absorbing guides for literary scholars, writers, poets, students of French culture, and readers of contemporary fiction and poetry.

Alchemy in Contemporary Art analyzes the manner in which twentieth-century artists, beginning with French Surrealists of the 1920s, have appropriated concepts and imagery from the western alchemical tradition. This study examines artistic production from c. 1920 to the present, with an emphasis on the 1970s to 2000, discussing familiar names such as Andre Breton, Salvador Dali, Yves Klein, Joseph Beuys, and Anselm Kiefer, as well as many little known artists of the later twentieth century. It provides a critical overview of the alchemical tradition in twentieth-century art, and of the use of occultist imagery as a code for political discourse and polemical engagement. The study is the first to examine the influence of alchemy and the Surrealist tradition on Australian as well as on Eastern European and Mexican art. In addition, the text considers the manner in which women artists such as Leonora Carrington, Remedios Varo, and Rebecca Horn have critically revised the traditional sexist imagery of alchemy and occultism for their own feminist purposes.

Sacred Eroticism addresses a neglected chapter in Latin American literature, namely, the influence of Georges Bataille and Pierre Klossowski's atheist mysticism in the Latin American erotic novel of the twentieth century. Combining a Lacanian analytical framework with an (Inter)textualist approach. Juan Carlos Ubilluz reveals how Julio Cortazar, Salvador Elizondo, Mario Vargas Llosa, and Juan Garcia Ponce adopted Bataille and Klossowski's aesthetic and philosophical models as a point of departure to rearticulate the modern subject's buried dimension of the sacred through various innovations on the erotic novel's form. Ubilluz examines the dialectical irruption of these literary experiments into their particular aesthetic, theoretical, and political contexts; showing, for instance, that Cortazar's

When he died of an AIDS-related condition in 1984, Michel Foucault had become the most influential French philosopher since the end of World War II. His powerful studies of the creation of modern medicine, prisons, psychiatry, and other methods of classification have had a lasting impact on philosophers, historians, critics, and novelists the world over. But as public as he was in his militant campaigns on behalf of prisoners, dissidents, and homosexuals, he shrouded his personal life in mystery. In *The Lives of Michel Foucault* written with the full cooperation of Daniel Defert, Foucault's former lover David Macey gives the richest account to date of Foucault's life and work, informed as it is by the complex issues arising from his writings. In this new edition, Foucault scholar Stuart Elden has contributed a new postface assessing the contribution of the biography in the light of more recent literature.

Considered one of the most important works of one of France's foremost philosophers, and long-awaited in English, "The Logic Of Sense" is an essay in literary and psychoanalytic theory, and philosophy, and helps to illuminate such works as "Anti-Oedipus".

Explores certain textual representations of gift economies, contrasts them with the dominant market paradigm, investigates the values of a utopic horizon of gift exchange, and analyzes how the representation of the sexual or racial Other as economically the same or different can have a repressive force. Highlights two historical moments: the 18th-century transition from feudalism to the capitalist and colonial market economy, particularly in the work of Rousseau; and the purported transition to a post-capitalist and post-colonial economy in the late 20th century, as represented in the works of Cixous, Derrida, and Irigaray. Distributed in the US by St. Martin's Press. Annotation copyrighted by Book News, Inc., Portland, OR

Gilbert Sorrentino is one of the most accomplished innovators in twentieth-century fiction, a position that is everywhere confirmed in this trilogy of novels, *Odd Number*, *Rose Theatre*, and *Misterioso*. Beginning with a series of interrogations (we never do find out why they are being conducted) about characters drawn from other Sorrentino novels and concluding with the reappearance of the same characters, *Pack of Lies* is Gilbert Sorrentino's testament to the supremacy of the imagination, a critique of the state of art and society, and a vicious comedy portraying a world of fraud and mayhem.

Examines aspects of communication and culture such as advertising, fashion, movies, psychoanalysis, store windows, and supermarket design

French novels such as "Madame Bovary" and "The Stranger" are staples of high school and college literature courses. This work provides coverage of the French novel since its origins in the 16th century, with an emphasis on novels most commonly studied in high school and college courses in world literature and in French culture and civilization.

Explores the trope of modernity in García Ponce's writings.

Provocative essays on language, literature, and the aesthetics of embodiment.

This book aims to show the many resources at our disposal for grappling with the Holocaust as the darkest occurrence of the twentieth century. These wide-ranging studies on philosophy, history, and literature address the way the Holocaust had led to the reconceptualization of the humanities. The scholarly approaches of Pierre Klossowski, Georges Bataille, and Maurice Blanchot are examined critically, and the volume explores such poignant topics as violence, evil, and monuments.

Recognized as a masterpiece of Nietzsche scholarship, *NIETZSCHE AND THE VICIOUS CIRCLE* is available here for the first time in English. Author Pierre Klossowski suggests that Nietzsche's ideas and beliefs did not stem from his personal pathology, but rather were applied in a pathological manner. Thereby Nietzsche's beliefs resonated dynamically and intellectually with his alternating lucidity and delirium.

Drawing on the work of Jacques Derrida, *Marking Time* presents an innovative account of literary time, in which the temporality and ontology of the literary are seen to be essentially intertwined. Individual chapters trace the stakes of this view of time for the status and 'economy' of the literary text across five 20th-century writers in French whose work is characterized by a fundamental and searching self-questioning: Maurice Blanchot, Samuel Beckett, Louis-René des Forêts, Pierre Klossowski, and Roger Laporte. A final chapter draws on these analyses to develop an inherently unstable figure.

Together, these two novels comprise one of the most fascinating, obsessive, and erotic works of contemporary fiction. Both feature Octave, an elderly cleric, his striking, austere, yet sensual young wife, *Roberte* and their nephew, Antoine. In *Roberte Ce Soir*, the heroine engages in a ritual of hospitality, designed by Octave, whereby she offers herself to any guest who shows desire for her. This device becomes a circular game of realizing one's own identity through the reaction to a third person since, Klossowski asserts, the body is the envelope of the soul and its every expression is a permissible condition of spiritual progress. In *The Revocation of the Edict of Nantes* the scholastic aspect of *Roberte Ce Soir* gives way to a more complex story composed of situations that throw a strange light on human behaviour. *Roberte* is now a socially and politically well-situated member of the official council for censorship. Dissatisfied by marital legitimacy, she discovers the world of sexual perversion and imposes on herself the duty of exploring it — the ultimate goal of her scandalous yet farcical task is the achievement of complete freedom.

Translated by Krzysztof Filjalkowski and Michael Richardson Winner of the 1987 Prix Goncourt for Biography Georges Bataille (1897–1962), philosopher, writer and founder of the influential literary review *Critique*, had an enormous impact on the thinking of Foucault, Derrida and Baudrillard, and his ideas have been the subjects of recent debates in a wide range of disciplines. In this acclaimed intellectual biography Michel Surya enters into a complicity with Bataille's oeuvre to provide a detailed exposition of its themes as they developed against the backdrop of his life. The essence of Bataille's life and work were defined by transience and effacement, reflecting a will both to contest the impermanence of things and to confront death. His troubled childhood, his relationships with surrealism and his paradoxical position at the heart of twentieth-century French thought are enriched here with testimonies from Bataille's closest acquaintances, making this a vivid and detailed study. Revealing the contexts in which he worked, and the ways in which his work and ideas took shape, Surya sheds essential light on a figure Foucault described as "one of the most important writers of the century."

[Copyright: 9068b4163b5249b6c5471f47efb7910d](https://www.amazon.com/dp/9068b4163b5249b6c5471f47efb7910d)