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Intersections: A Reading of Sade with Bataille, Blanchot, and Klossowski. by Jane Gallop

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Reading of Sade with Bataille, Blanchot, and Klossowski Four writers the first, an eighteenth-century Frenchman whose works still retain their power to shock, scandalize, and instruct; the others, three twentieth-century Frenchmen, heirs and explicators of their earlier
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Reading of Sade with Bataille, Blanchot ... Intersections: a reading of Sade with Bataille, Blanchot, and Klossowski. [Jane Gallop] -- "This book focuses on the fiction of the Marquis de Sade through the filter of three readers of Sade, themselves important literary
Four writers?the first, an eighteenth-century Frenchman whose works still retain their power to shock, scandalize, and instruct; the others,
three twentieth-century Frenchmen, heirs and explicators of their earlier compatriot?form the central cast of characters of this literary-philosophical dialogue which seeks to transcend the barriers of time, space, and sexual identity imposed by traditional approaches.
to literature. Professor Gallop, acknowledging her debt to such writers as Friedrich Nietzsche and Roland Barthes, cites as the shaping principle of her work the central tenet of intertextuality—that a literary work is not a closed system which can be definitively characterized by
reference either to its creator or to its beholder. Rather, reader, writer, and text meet, react, and interact in a performance of "polymorphous perversity"?a performance which, Professor Gallop points out, finds a parodic analogue in the activities of Sade's
distinguished libertines. Professor Gallop observes that Sade and the structuralists display a congruity of purpose, in that both take as their goal the destruction of the classical dichotomy, long enshrined at the heart of the humanist tradition, between the ideal and the material.
Working from these peculiar conjunctions of theory, purpose, and enactment?and from a distinctly feminist point of view?Professor Gallop moves freely among the texts of her four subjects. She introduces Bataille's Sade to Blanchot's Sade, relates Klossowski's Sade to
Klossowski's Bataille, and, when necessary extricates Sade himself from the web of what has been written about him. She finds that each of the three later writers constructs his own "fiction," with Sade as chief character: Bataille, caught up in the idea of the "sovereign man,"
discovers the sovereign man in Sade; Blanchot, for whom the real action is the act of writing itself, describes a Sade confronting the horror of the loss of self in that act; while Klossowski creates several Sades, marking different moments in his intellectual itinerary:
psychoanalytic, Catholic, Nietzschean. Professor Gallop demonstrates, however, that Sade is ultimately not appropriable?cannot, in effect, be consumed?and that, thus, an inversion occurs whereby Bataille, Blanchot, and Klossowski
become extensions of Sade's characters, subsumed into the Sadian world. And she finds herself likewise a part of that world and her work "an ever reverberating extension of Sade's own writing."

The eighteenth century witnessed the rapid expansion of
social, political, religious and literary networks in Great Britain. Increased availability of and access to print combined with the ease with which individuals could correspond across distance ensured that it was easier than ever before for writers to enter into the
marketplace of ideas. However, we still lack a complex understanding of how literary networks functioned, what the term 'network' means in context, and how women writers in particular adopted and adapted to the creative possibilities of networks. This collection of essays
address these issues from a variety of perspectives, arguing that networks not only provided women with access to the literary marketplace, but fundamentally altered how they related to each other, to their literary production, and to the broader social sphere. By examining the texts
and networks of authors as diverse as Sally Wesley, Elizabeth Hamilton, Susanna Watts, Elizabeth Heyrick, Joanna Baillie, Mary Berry, Mary Russell Mitford, Mary Shelley and Elizabeth Barrett Browning, this volume demonstrates that attention to the scope and influence of
women's literary networks upends long standing assumptions about gender, literary influence and authorial formation during the Romantic period. Furthermore, it suggests that we must rethink what counts as literature in the Romantic period, how we read it, and how we draw the
boundaries of Romanticism.

This book aims to situate the much-ignored public Marquis de Sade, author of eleven stories collected into four volumes under the title Les Crimes de l'amour (1800), vis-
à-vis the better-known Marquis de Sade, author of various anonymous works privileged by contemporary critics. Who is this author who - after the success of all his clandestine works - cast aside the cloak of anonymity to offer the public a collection of short fiction? This
book explores how Les Crimes de l'amour provides a key to better understanding Sade's prose in both its public and its clandestine guise. More than just a critical appraisal of each of the stories, this book sheds light on Sade in his role as a man of letters.
publishing in his own name. By considering the ramifications of Sade's goals as a writer, stated explicitly in the «Idée sur les romans», the prefatory essay to Les Crimes, and how these goals compare to those of his contemporaries, as well as how they play out in Les Crimes,
Sade in His Own Name opens up new, historically situated readings of the better-known anonymous works.

In Sublime Failures, David Martyn argues that a return to Kant's latent "Sadism" helps to confront the unresolved question of agency -- or how to
formulate an ethic after the deconstruction of the subject -- in cultural studies theory. Acknowledging allegations of Kant's "empty formalism" and even of his proximity to a certain Sadianism, Martyn argues that Kant's ethics are valid not despite but because
of their similarity to those of Sade. In close readings that address the historical and material conditions of the composition of their work, Martyn argues that the efforts of Kant and Sade to totalize systems -- of ethics, philosophy, pleasures, crimes -- must fail, but that the
failure leads to important insights about ethics. The book offers philosophical and rhetorical analyses of the two authors' major works, and focuses on two related thematic fields: the economy of the gift and the materiality of writing. Stories of giving and thievery in
Sade are read in tandem with Kant's elaborations about what is and is not "given" to us in the phenomenal world, and Kant's digressions on the challenges of writing a critique of pure reason are correlated with Sade's depictions of the crime of writing. A reinterpretation of
the Kantian sublime then allows for an alignment of these two paradigms by showing how writing and the "gift" invalidate the teleological premises of traditional ethics. The book concludes with a critique of Lacan's essay, "Kant with Sade," which provides an occasion
to assess questions of gender, "race, " and cultural alterity.

The Reader's Guide to Lesbian and Gay Studies surveys the field in some 470 entries on individuals (Adrienne Rich); arts and cultural studies (Dance); ethics, religion, and philosophical issues.
(Monastic Traditions); historical figures, periods, and ideas (Germany between the World Wars); language, literature, and communication (British Drama); law and politics (Child Custody); medicine and biological sciences (Health and Illness); and psychology, social

The Marquis de Sade is famous for his forbidden novels like Justine, Juliette, and...
the 120 Days of Sodom. Yet, despite Sade's immense influence on philosophy and literature, his work remains relatively unknown. His novels are too long, repetitive, and violent. At last in The Philosophy of the Marquis de Sade, a distinguished
philosopher provides a theoretical reading of Sade. Airaksinen examines Sade's claim that in order to be happy and free we must do evil things. He discusses the motivations of the typical Sadean hero, who leads a life filled with perverted and extreme pleasures, such as stealing,
murder, rape, and blasphemy. Secondary sources on Sade, such as Hobbes, Erasmusm, and Brillat-Savarin are analyzed, and modern studies are evaluated. The Philosophy of the Marquis de Sade greatly enhances our understanding of Sade and his philosophy of pain.
and perversion.

Shortlisted for the University English Early Career Book Prize 2016 Shortlisted for the British Association for Romantic Studies First Book Prize 2015

When writers of the late eighteenth and early nineteenth centuries explored the
implications of organic and emotional sensitivity, the pain of the body gave rise to unsettling but irresistible questions. Urged on by some of their most deeply felt preoccupations – and in the case of figures like Coleridge and P. B. Shelley, by their own experiences of chronic pain – many
writers found themselves drawn to the imaginative scrutiny of bodies in extremis. Bodily Pain in Romantic Literature reveals the significance of physical hurt for the poetry, philosophy, and medicine of the Romantic period. This study looks back to eighteenth-century
medical controversies that made pain central to discussions about the nature of life, and forward to the birth of surgical anaesthesia in 1846. It examines why Jeremy Bentham wrote in defence of torture, and how pain sparked the imagination of thinkers from Adam Smith to the Marquis
de Sade. Jeremy Davies brings to bear on Romantic studies the fascinating recent work in the medical humanities that offers a fresh understanding of bodily hurt, and shows how pain could prompt new ways of thinking about politics, ethics, and identity.

Why did France
spawn the radical poststructuralist rejection of the humanist concept of ‘man’ as a rational, knowing subject? In this innovative cultural history, Carolyn J. Dean sheds light on the origins of poststructuralist thought, paying particular attention to the reinterpretation of
Arguing that the widely shared belief that the boundaries between self and other had disappeared during the Great War helps explain the genesis of the new concept of the self, Dean
examines an array of evidence from medical texts and literary works alike. The Self and Its Pleasures offers a pathbreaking understanding of the boundaries between theory and history.