

How To Read Sade How To Read

How To Read SadeHow to Read BeauvoirThe Young Woman's JournalHarper's WeeklyOf Glamor, Sex, and De SadeSade!Sade's WifeThe Satanic Vision of the Marquis de SadeThe APDAlogMust We Burn Sade?The Self and Its PleasuresMacTutorSadeCueEmpirical Insights in Vedic AstrologyIn a Hollow of the HillsIn a hollow of the hills and other talesAppraisalJournal of Property ManagementSade's Theatre John Phillips Stella Sandford John Bonner Timo Airaksinen Mark Bego Margaret Crosland Nancy L. Bolles Deepak Narang Sawhney Carolyn Janice Dean Caroline Warman Raj Kishore Wishwakarma Bret Harte Bret Harte Thomas Wynn

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john philips introduces the marquis de sade s highly original and thoroughly subversive depiction of human sexuality and the philosophical and political thinking that underpins it he shows how though sade s work continues to shock it can also be seen as the logical conclusion of eighteenth century materialism as the only writer of his time who dared to put the body at the centre of philosophy sade has a unique place in the history of modern thought extracts are taken form the whole range of sade s writings including the 120 days of sodom philosophy in the boudoir juliette and his last will and

testament

one is not born but rather becomes a woman simone de beauvoir

the story of the marquise de sade is inevitably linked to that of her husband but renee pelagie de montreuil gains the consideration she never received in her lifetime in this book by one of the world's most distinguished scholars of sade's work the independent who was sade's wife and why did she love him so devotedly for almost thirty years crosland competently shows how the sade marriage symbolized the decay of the old aristocracy and conveys the struggle of one individual to establish her personal identity at a time in france when women had virtually no rights of their own

no marketing blurb

in this innovative cultural history carolyn j dean sheds light on the origins of poststructuralist thought paying particular attention to the reinterpretation of the self by jacques lacan georges bataille and other french thinkers

sade's personal fate has too long encouraged critics to concentrate on his personal isolation and personal revolt extraordinary as his life was the light that it throws on his work casts into shade the intellectual context that was much more important to its generation than his actual experience this book is about how sade took a pure version of eighteenth century materialism and rendered it into an even purer form of pornography the eternal yet unequal clashing of atomic bodies became the endless torture of human ones it traces the intellectual genealogy that links sade to his materialist forebears d holbach condillac buffon diderot la mettrie robinet delisle de sales and shows how the germs of cruel pleasure were already present in elements of their work as much in their rhetoric and stylistics as in their arguments sade aided by his grounding in the interpretative techniques of illicit clandestine and libertine literature read them attentively and developed their presentation as well as their content into a flawlessly logical and self-referential system thus the arrogant philosopher the author the libertine did not just mouth his cruel positions but enacted them proving the behaviour of

matter as he/she did so this reading of Sade's work refers its principal elements shape style and contents back to the hardcore of materialism offering an account which while not making it more tolerable renders it at once more accessible and more comprehensible

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Sade's rehabilitation as a major enlightenment writer has hitherto not extended to a re-evaluation of his dramatic works with a theoretical framework inspired by psychoanalysis and dramatic theory and attentive to eighteenth century theoretical debates. Thomas Wynn demonstrates the value of these neglected works. This is the first study to consider the nature and implications of Sade's dramatic aesthetic and to define the erotic quality of spectatorship in his experimental plays. Challenging the assumption that the gaze is sadistic, the author uses insights from film theory to argue that Sade adapts contemporary theatrical texts and practice to create an aesthetic distinct from that of his novels rather than replicate the style of such works as *les cent vingt journées de Sodome*. Sade's drama anticipates a masochistic model as theorised by Theodor Reik and Gilles Deleuze. This analysis of Sadean spectatorship takes a thematic rather than chronological or text-by-text approach. The author argues that Sade as an atheist materialist focuses on the structural elements of theatre to produce visual pleasure rather than moral improvement and that he elaborates an insistently visual dramatic aesthetic a mode analogous to the linguistic saturation of the novels. Tout dire with reference to eighteenth century obscene drama, theatre architecture and the history of visibility, the author explores the paradox that Sade's theatre is meant not for the stage but for the private imagination. His visionary theatre is an example of the late eighteenth century sublime, an aesthetic of the ineffable and the unrepresentable which in its emphasis on the survival of the demeaned individual structurally resembles masochism without deforming his technique or strategy. The author shows that Sade's voluptuous theatre like his fiction addresses an individual whose sovereignty in a godless world is intimately linked to the independent imagination. This book will be of interest to all those working in eighteenth century drama and theory of spectatorship.

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