

# George Bataille Story Of The Eye

## George Baker

**Story of the Eye** Georges Bataille, 2013-09-26 Bataille's first novel, published under the pseudonym 'Lord Auch', is still his most notorious work. In this explicit pornographic fantasy, the young male narrator and his lovers Simone and Marcelle embark on a sexual quest involving sadism, torture, orgies, madness and defilement, culminating in a final act of transgression. Shocking and sacrilegious, *Story of the Eye* is the fullest expression of Bataille's obsession with the closeness of sex, violence and death. Yet it is also hallucinogenic in its power, and is one of the erotic classics of the twentieth century.

**Georges Bataille** Benjamin Noys, 2000-05-20 Cover -- Title Page -- Copyright -- Contents -- Acknowledgements -- Abbreviations -- Introduction -- 1. The Subversive Image -- 2. Inner Experience -- 3. Sovereignty -- 4. The Tears of Eros -- 5. The Accursed Share -- Conclusion -- Notes and References -- Bibliography -- Index

*On Bataille* Leslie Anne Boldt-Irons, 1995-07-01 This book examines the significance of Bataille's contributions to various areas of investigation: philosophical inquiry in the broadest sense; economic theory relative to waste, expenditure, and the heterogeneous; the political commitment expected of the intellectual and his relationship to the whole man; the experience of a subject at its limits, in moments of alterity, or of inscription within the literary text. Contributors include Robert Sasso, Lionel Abel, Denis Hollier, Tony Corn, Rodolphe Gasché, Pierre Klossowski, Jean Piel, Arkady Plotnitsky, Jean Borreil, Julia Kristeva, Jean-Louis Baudry, Paul Smith, Michael Halley, Mikhal Popowski, and Susan Rubin Suleiman.

Textual Practice Terence Hawkes, 2005-08-04 First published in 1993. Routledge is an imprint of Taylor & Francis, an informa company.

*L'histoire De L'oeil* Georges Bataille, 1965-06-30

Hans Bellmer Sue Taylor, 2002 A study of Hans Bellmer's eroticized images and the psychological origins of his disturbing art.

*The Evil, the Fated, the Biblical* Hanna Boguta-Marchel, 2012-04-25 The most intriguing aspect of Cormac McCarthy's writing is the irresistible premonition that his sentences carry an exceptional potential, that after each subsequent reading they surprise us with increasingly deeper layers of meaning, which are often in complete contradiction to the readers' initial intuitions. His novels belong to the kind that we dream about at night, that follow us and do not let themselves be forgotten. Cormac McCarthy's prose has been read in the light of a variety of theories, ranging from Marxist criticism, the pastoral

tradition, Gnostic theology, the revisionist approach to the American Western, to feminist and eco-critical methodology. The perspective offered in *The Evil, the Fated, the Biblical* is an existentialist theological approach, which proposes a reading of McCarthy that focuses on the issue of evil and violence as it is dealt with in his novels. "Evil," unquestionably being a metaphysical category and, as a result, quite commonly pronounced passé, is a challenging and overwhelming topic, which nevertheless deeply concerns all of us. Boguta-Marchel's book is therefore an attempt to confront a theme that is an unpopular object of scholarly examination and, at the same time, a commonly shared experience in the everyday life of all human beings. The book follows the pattern of an increasingly in-depth analysis of the drama of evil that is omnipresent in McCarthy's books: from the level of the visual (grotesque images, hyperbolic depictions of violence, cinematic precision of matter-of-fact descriptions), through the level of events (circularity and repetitiveness of action, characters conceptualizing and enacting the struggle between predetermined fate and good will), to the level of the metaphysical (existential crises, grappling with the idea and the person of God, biblical allusions reappearing in the text). This way, *The Evil, the Fated, the Biblical* provides a complete picture of McCarthy's contest with one of the most troublesome issues that humanity has ever faced.

**Obscene Modernism** Rachel Potter, 2013-08-29 This book analyses the censorship of literature for obscenity in the period 1900-1940. It considers why writers were so interested in writing about obscenity as well as attempts by lawyers, writers and publishers to define literature as a special area of free speech.

**Images of the Corpse** Elizabeth Klaver, 2004 This compelling book brings together physicians, artists, and scholars of film, literature, philosophy, art, and politics to discuss the representation of the corpse in Western culture. Spanning a timeline from the Renaissance to the present, these essays introduce readers to a modern autopsy, a public execution and dissection in seventeenth-century England, the genre of postmortem photography, the corpse as artist's model, images of dead women in such popular films as *Copycat* and *The Silence of the Lambs*, and post-mortem scenes in the works of Flaubert, Balzac, Andres Serrano, and others.

*Monstrous Beauty: A Feminist Revision of Chinoiserie* Iris Moon, 2025-03-24 *Monstrous Beauty* presents a bold cross-cultural history of porcelain told through a feminist lens. Prized for its delicate quality and whiteness, porcelain was first imported to Europe from China in the early modern period and gained lasting associations with Chinoiserie, a style that encapsulated associations of mystery and enchantment with Asia. This book probes the collective anxieties around gender, race, and sexuality lurking under the surface of this ornate style, derided by some eighteenth-century critics as monstrous and unnatural. In interconnected essays, Iris Moon unpacks Chinoiserie's language of curiosity and exoticism. Here, close looking at garnitures, plates, tea cups and saucers reveals how the desire to collect and possess porcelain created entrenched cultural myths of the Asian woman, and how it later extended into such mediums as photography and film. In

addition, sixteen readings by contemporary artists and scholars, of works ranging from the sixteenth century to the present, respond to this fraught history by asking how we can engage in meaningful dialogues about Chinoiserie today.

**The Poetics of Genre in the Contemporary Novel** Tim Lanzendörfer, 2015-11-19 The Poetics of Genre in the Contemporary Novel investigates the role of genre in the contemporary novel: taking its departure from the observation that numerous contemporary novelists make use of popular genre influences in what are still widely considered to be literary novels, it sketches the uses, the work, and the value of genre. It suggests the value of a critical look at texts' genre use for an analysis of the contemporary moment. From this, it develops a broader perspective, suggesting the value of genre criticism and taking into view traditional genres such as the bildungsroman and the metafictional novel as well as the kinds of amalgamated forms which have recently come to prominence. In essays discussing a wide range of authors from Steven Hall to Bret Easton Ellis to Colson Whitehead, the contributors to the volume develop their own readings of genre's work and valence in the contemporary novel.

*Modernism and Masculinity* Natalya Lusty, Julian Murphet, 2014-03-31 Modernism and Masculinity explores the varied dimensions and manifestations of masculinity in modernist literature and culture.

**The Joker** Robert Moses Peaslee, Robert G. Weiner, 2015-02-26 Along with Batman, Spider-Man, and Superman, the Joker stands out as one of the most recognizable comics characters in popular culture. While there has been a great deal of scholarly attention on superheroes, very little has been done to understand supervillains. This is the first academic work to provide a comprehensive study of this villain, illustrating why the Joker appears so relevant to audiences today. Batman's foe has cropped up in thousands of comics, numerous animated series, and three major blockbuster feature films since 1966. Actually, the Joker debuted in DC comics Batman 1 (1940) as the typical gangster, but the character evolved steadily into one of the most ominous in the history of sequential art. Batman and the Joker almost seemed to define each other as opposites, hero and nemesis, in a kind of psychological duality. Scholars from a wide array of disciplines look at the Joker through the lens of feature films, video games, comics, politics, magic and mysticism, psychology, animation, television, performance studies, and philosophy. As the first volume that examines the Joker as complex cultural and cross-media phenomenon, this collection adds to our understanding of the role comic book and cinematic villains play in the world and the ways various media affect their interpretation. Connecting the Clown Prince of Crime to bodies of thought as divergent as Karl Marx and Friedrich Nietzsche, contributors demonstrate the frightening ways in which we get the monsters we need.

*J.G. Ballard's Surrealist Imagination* Jeannette Baxter, 2016-12-05 Making the case that J. G. Ballard's fictional and non-fictional writings must be read within the framework of Surrealism, Jeannette Baxter argues for a radical revisioning of Ballard that takes account of the political and ethical dimensions of his work. Ballard's appropriation of diverse Surrealist aesthetic forms and political writings, Baxter suggests, are mobilised to contest official narratives of postwar history and

culture and offer a series of counter-historical and counter-cultural critiques. Thus Ballard's work must be understood as an exercise in Surrealist historiography that is politically and ethically engaged. Placing Ballard's illustrated texts within this critical framework permits Baxter to explore the effects of photographs, drawings, and other visual symbols on the reading experience and the production of meaning. Ballard's textual spectacles raise a variety of questions about the shifting role of the reader and the function of the written text within a predominantly visual culture, while acknowledging the visual contexts of Ballard's Surrealist writings allows a very different historical picture of the author and his work to emerge.

Ian McEwan Sebastian Groes, 2009-05-19 Ian McEwan is one of the most significant, and controversial, British novelists working in the contemporary period. Although primarily a novelist, he has also written short stories, television plays, a libretto, a children's book and a film adaptation. This guide brings together a collection of fresh perspectives on McEwan's oeuvre, not only covering the early works and his writing for the screen but also incorporating detailed and original analyses of the later work, including his most recent novella, *On Chesil Beach*. It also includes a preface by Matt Ridley, the controversial writer on genetics and human behavior, about McEwan's obsession with science, as well as a unique discussion with McEwan himself.

*The Story of Drama* Gary Day, 2016-08-25 Tracing the history of tragedy and comedy from their earliest beginnings to the present, this book offers readers an exceptional study of the development of both genres, grounded in analysis of landmark plays and their context. It argues that sacrifice is central to both genres, and demonstrates how it provides a key to understanding the grand sweep of Western drama. For students of literature and drama the volume serves as an accessible companion to over two millennia of drama organised by period, and reveals how sacrifice represents a through-line running from classical drama to today's reality TV and blockbuster movies. Across the chapters devoted to each period, Day explores how the meanings of sacrifice change over time, but never quite disappear. He charts the influences of religion, social change and politics on the status and purposes of theatre in each period, and on the drama itself. But it is through a close study of key plays that he reveals the continuities centred around sacrifice that persist and which illuminate aspects of human psychology and social organisation. Among the many plays and events considered are Aeschylus' trilogy *The Oresteia*, Aristophanes' *Women at the Thesmophoria*, Menander's *The Bad-Tempered Man*, the spectacles of the Roman Games, Seneca's *The Trojan Women*, Plautus's *The Rope*, the Cycle plays and *Everyman* from the Middle Ages, Shakespeare's *King Lear* and *A Midsummer Night's Dream*, Middleton's *The Revenger's Tragedy*, Jonson's *Every Man in His Humour*, Thomas Otway's *The Orphan*, William Wycherley's *The Country Wife*, Wilde's *A Woman of No Importance*, Beckett's *Waiting for Godot*, Tennessee Williams's *A Streetcar Named Desire*, Suzan-Lori Parks's *Topdog/Underdog*, Sarah Kane's *Blasted* and Charlotte Jones' *Humble Boy*. A conclusion examines the persistence of ideas of sacrifice in today's reality TV and blockbuster movies.

**Queer Game Studies** Bonnie Ruberg, Adrienne Shaw, 2017-03-28 Video games have developed into a rich, growing field

at many top universities, but they have rarely been considered from a queer perspective. Immersion in new worlds, video games seem to offer the perfect opportunity to explore the alterity that queer culture longs for, but often sexism and discrimination in gamer culture steal the spotlight. Queer Game Studies provides a welcome corrective, revealing the capacious albeit underappreciated communities that are making, playing, and studying queer games. These in-depth, diverse, and accessible essays use queerness to challenge the ideas that have dominated gaming discussions. Demonstrating the centrality of LGBTQ issues to the gamer world, they establish an alternative lens for examining this increasingly important culture. Queer Game Studies covers important subjects such as the representation of queer bodies, the casual misogyny prevalent in video games, the need for greater diversity in gamer culture, and reading popular games like Bayonetta, Mass Effect, and Metal Gear Solid from a queer perspective. Perfect for both everyday readers and instructors looking to add diversity to their courses, Queer Game Studies is the ideal introduction to the vast and vibrant realm of queer gaming. Contributors: Leigh Alexander; Gregory L. Bagnall, U of Rhode Island; Hanna Brady; Mattie Brice; Derek Burrill, U of California, Riverside; Edmond Y. Chang, U of Oregon; Naomi M. Clark; Katherine Cross, CUNY; Kim d'Amazing, Royal Melbourne Institute of Technology; Aubrey Gabel, U of California, Berkeley; Christopher Goetz, U of Iowa; Jack Halberstam, U of Southern California; Todd Harper, U of Baltimore; Larissa Hjorth, Royal Melbourne Institute of Technology; Chelsea Howe; Jesper Juul, Royal Danish Academy of Fine Arts; merritt kopas; Colleen Macklin, Parsons School of Design; Amanda Phillips, Georgetown U; Gabriela T. Richard, Pennsylvania State U; Toni Rocca; Sarah Schoemann, Georgia Institute of Technology; Kathryn Bond Stockton, U of Utah; Zoya Street, U of Lancaster; Peter Wonica; Robert Yang, Parsons School of Design; Jordan Youngblood, Eastern Connecticut State U.

**Sustaining Literature** Simon Varey, 2007 A collection of scholarly essays by leading scholars on texts, writers, and cultural interests that represent the interests of the late scholar of the Renaissance and the 18th century, Simon Varey.

**Humanism, Drama, and Performance** Hana Worthen, 2020-10-13 This book examines the appropriation of theatre and theatrical performance by ideologies of humanism, in terms that continue to echo across the related disciplines of literary, drama, theatre, and performance history and studies today. From Aristotle onward, theatre has been regulated by three strains of critical poesis: the literary, segregating theatre and the practices of the spectacular from the humanizing work attributed to the book and to the internality of reading; the dramatic, approving the address of theatrical performance only to the extent that it instrumentalizes literary value; and the theatrical, assimilating performance to the conjunction of literary and liberal values. These values have been used to figure not only the work of theatre, but also the propriety of the audience as a figure for its socializing work, along a privileged dualism from the aestheticized ensemble—harmonizing actor, character, and spectator to the essentialized drama—to the politicized assembly, theatre understood as an agonistic gathering.

The Artwork Caught by the Tail George Baker, 2010-09-03 A new theory of the readymade via a new reading of Picabia and a new writing of Dada. The artist Francis Picabia—notorious dandy, bon vivant, painter, poet, filmmaker, and polemicist—has emerged as the Dadaist with postmodern appeal, and one of the most enigmatic forces behind the enigma that was Dada. In this first book in English to focus on Picabia's work in Paris during the Dada years, art historian and critic George Baker reimagines Dada through Picabia's eyes. Such reimagining involves a new account of the readymade—Marcel Duchamp's anti-art invention, which opened fine art to mass culture and the commodity. But in Picabia's hands, Baker argues, the Dada readymade aimed to reinvent art rather than destroy it. Picabia's readymade opened art not just to the commodity, but to the larger world from which the commodity stems: the fluid sea of capital and money that transforms all objects and experiences in its wake. The book thus tells the story of a set of newly transformed artistic practices, claiming them for art history—and naming them—for the first time: Dada Drawing, Dada Painting, Dada Photography, Dada Abstraction, Dada Cinema, Dada Montage. Along the way, Baker describes a series of nearly forgotten objects and events, from the almost lunatic range of the Paris Dada “manifestations” to Picabia's polemical writings; from a lost work by Picabia in the form of a hole (called, suggestively, *The Young Girl*) to his “painting” *Cacodylic Eye*, covered in autographs by luminaries ranging from Ezra Pound to Fatty Arbuckle. Baker ends with readymades in prose: a vast interweaving of citations and quotations that converge to create a heated conversation among Picabia, André Breton, Tristan Tzara, James Joyce, Friedrich Nietzsche, Jacques Derrida, Gilles Deleuze, and others. Art history has never looked like this before. But then again, Dada has never looked like art history.

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