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Cruelty and Desire in the Modern Theater: Antonin Artaud ...

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Pris: 819 kr. Inbunden, 2011. Skickas inom 11-20 vardagar. Köp Cruelty and Desire in the Modern Theater av Laurens De Vos på Bokus.com.

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Departing from a refreshing look at the ideas of Antonin Artaud, this book provides a thorough analysis of how both Sarah Kane and Samuel Beckett are indebted to his legacy. In juxtaposing these playwrights, De Vos minutely points out how both

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in their own way struggle with coming to terms with Artaud. A key concept in Lacanian psychoanalytic theories, desire lies at the root of the Theatre of Cruelty; Kane and Beckett prove that desire and cruelty are inextricably linked to one another, but that they appear in radically different disguises. Relying on Kane and Beckett, this book not only sheds a light on the precise intentions behind Artaud's project, it also maps out the structural parallels and dichotomies between the Theatre of Cruelty and the literary genre of tragedy.

Value, Reality, and Desire is an extended argument for a robust realism about value. The robust realist affirms the following distinctive theses. There are genuine claims about value which are true or false - there are facts about value. These value-facts are mind-independent - they are not reducible to desires or other mental states, or indeed to any non-mental facts of a non-evaluative kind. And these genuine, mind-independent, irreducible value-facts are causally efficacious. Values, quite literally, affect us. These are not particularly fashionable theses, and taken as a whole they go somewhat against the grain of quite a lot of recent work in the metaphysics of value. Further, against the received view, Oddie argues that we can have knowledge of values by experiential acquaintance, that there are experiences of value which can be both veridical and appropriately responsive to the values themselves. Finally, these value-experiences are not the products of some exotic and implausible faculty of 'intuition'. Rather, they are perfectly mundane and familiar mental states - namely, desires. This view explains how

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values can be 'intrinsically motivating', without falling foul of the widely accepted 'queerness' objection. There are, of course, other objections to each of the realist's claims. In showing how and why these objections fail, Oddie introduces a wealth of interesting and original insights about issues of wider interest - including the nature of properties, reduction, supervenience, and causation. The result is a novel and interesting account which illuminates what would otherwise be deeply puzzling features of value and desire and the connections between them.

It is a fact that humans destroy the lives of other humans — strangers, friends, lovers, and kin — and have been doing so for a long time. These cases are unsurprising and easily explained: We harm others when it benefits us directly, fighting to win resources or wipe out the competition. In this sense we are no different from any other social animal. The mystery is why seemingly normal people torture, mutilate, and kill others for the fun of it — or for no apparent benefit at all. Why did we, alone among the social animals, develop an appetite for gratuitous cruelty? This is the core problem of evil. It is a problem that has engaged scholars for centuries and is the central topic of this book. Drawing on the latest scientific discoveries, Hauser provides a novel and elegant explanation for why some individuals engage in evil and why we uniquely evolved this capacity: Evildoers emerge when unsatisfied desires combine with the denial of reality, enabling individuals to engage in gratuitous cruelty toward innocent victims. This simple recipe is part of human nature, and part of our brain's uniquely evolved

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capacity to combine different thoughts and emotions. The implications of Hauser's theory of evil are unsettling: due to individual differences that begin with our biology, and can be enhanced by certain environments, seemingly normal people are capable of causing horrific harms, feeling rewarded and justified or nothing at all. PRAISE for "Evilicious" Noam Chomsky "an entertaining and compassionate essay.." Robert Trivers "Highly ambitious, relentless in its logic" Nicholas Wade ""What Steven Pinker has done for violence, Marc Hauser has achieved with evil - this book brings the light of science to illumine the heart of darkness." Michael Shermer "Every Congressman, Senator, and journalist voting or writing on what to do about violence should read this book first."

Why did medieval dramatists weave so many scenes of torture into their plays? Exploring the cultural connections among rhetoric, law, drama, literary creation, and violence, Jody Enders addresses an issue that has long troubled students of the Middle Ages. Theories of rhetoric and law of the time reveal, she points out, that the ideology of torture was a widely accepted means for exploiting such essential elements of the stage and stagecraft as dramatic verisimilitude, pity, fear, and catharsis to fabricate truth. Analyzing the consequences of torture for the history of aesthetics in general and of drama in particular, Enders shows that if the violence embedded in the history of rhetoric is acknowledged, we are better able

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to understand not only the enduring "theater of cruelty" identified by theorists from Isidore of Seville to Antonin Artaud, but also the continuing modern devotion to the spectacle of pain.

The definitive guide to the life and work of Antonin Artaud Antonin Artaud's theatre of cruelty is one of the most vital forces in world theatre, yet the concept is one of the most frequently misunderstood. In this incisive study, Albert Bermel looks closely at Artaud's work as a playwright, director, actor, designer, producer and critic, and provides a fresh insight into his ideas, innovations and, above all, his writings. Tracing the theatre of cruelty's origins in earlier dramatic conventions, tribal rituals of cleansing, transfiguration and exaltation, and in related arts such as film and dance, Bermel examines each of Artaud's six plays for form and meaning, as well as surveying the application of Artaud's theories and techniques to the international theatre of recent years.

"A searing, chilling sliver of perfection . . . May well turn out to be the year's best thriller." —Charles Finch, *The New York Times Book Review* "This is simply one of the nastiest and most disturbing thrillers I've read in years. I loved it, right down to the utterly chilling final line." —Gillian Flynn A spellbinding, darkly twisted novel about desire and obsession, and the complicated lines between truth and

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perception, Our Kind of Cruelty introduces Araminta Hall, a chilling new voice in psychological suspense. This is a love story. Mike's love story. Mike Hayes fought his way out of a brutal childhood and into a quiet, if lonely, life before he met Verity Metcalf. V taught him about love, and in return, Mike has dedicated his life to making her happy. He's found the perfect home, the perfect job; he's sculpted himself into the physical ideal V has always wanted. He knows they'll be blissfully happy together. It doesn't matter that she hasn't been returning his e-mails or phone calls. It doesn't matter that she says she's marrying Angus. It's all just part of the secret game they used to play. If Mike watches V closely, he'll see the signs. If he keeps track of her every move, he'll know just when to come to her rescue . . .

Ditmarsh Penitentiary holds many secrets within its walls. A maximum-security prison, it contains every breed of hatred, self-destruction, greed, and regret. Its inmates aren't the only ones who grapple with these emotions. Under constant threat yet given absolute authority, the guards routinely cross the divide between law enforcement and criminality. Corrections Officer Kali Williams takes pains to avoid the complicated traps of inmates and guards alike. Then a young inmate named Joshua comes to her for help. He claims that another prisoner has drawn an elaborate comic book, which holds a guide to the illicit underworld of Ditmarsh. The struggle to obtain the information encoded in its pages has been the cause of ever-increasing violence throughout the prison. At first Kali can't take Joshua seriously. But soon afterward, the artist-inmate disappears completely. As she retraces his

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steps, she enters a labyrinthine world inside the prison with unexpected connections to the outside world. Along the way, she uncovers the most bewildering secret of all ... Keith Hollihan's *The Four Stages of Cruelty* is a story of the mystery of human compassion, the twisted forms it can take, and the violence and redemption it makes possible.

"This is criticism at its best." —Carolyn Kellogg, *Los Angeles Times* Writing in the tradition of Susan Sontag and Elaine Scarry, Maggie Nelson has emerged as one of our foremost cultural critics with this landmark work about representations of cruelty and violence in art. From Sylvia Plath's poetry to Francis Bacon's paintings, from the *Saw* franchise to Yoko Ono's performance art, Nelson's nuanced exploration across the artistic landscape ultimately offers a model of how one might balance strong ethical convictions with an equally strong appreciation for work that tests the limits of taste, taboo, and permissibility.

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