

Bagatelle Pour Un Massacre

Beckett's Political Imagination charts unexplored territory: it investigates how Beckett's bilingual texts re-imagine political history, and documents the conflicts and controversies through which Beckett's political consciousness and affirmations were mediated. The book offers a startling account of Beckett's work, tracing the many political causes that framed his writing, commitments, collaborations and friendships, from the Scottsboro Boys to the Black Panthers, from Irish communism to Spanish republicanism to Algerian nationalism, and from campaigns against Irish and British censorship to anti-Apartheid and international human rights movements. Emilie Morin reveals a very different writer, whose career and work were shaped by a unique exposure to international politics, an unconventional perspective on political action and secretive political engagements. The book will benefit students, researchers and readers who want to think about literary history in different ways and are interested in Beckett's enduring appeal and influence.

A history of dance's pathologization may startle readers who find in dance performance grace, discipline, geometry, poetry, and the body's transcendence of itself. Exploring dance's historical links to the medical and scientific connotations of a "pathology," this book asks what has subtended the idealization of dance in the West. It investigates the nineteenth-century response, in the intersections of dance, literature, and medicine, to the complex and long-standing connections between illness, madness, poetry, and performance. In the nineteenth century, medicine becomes a major cultural index to measure the body's meanings. As a particularly performative form of madness, nineteenth-century hysteria preserved the traditional connection to dance in medical descriptions of "choreas." In its withholding of speech and its use of body code, dance, like hysteria, functions as a form of symptomatic expression. Yet by working like a symptom, dance performance can also be read as a commentary on symptomatology and as a condition of possibility for such alternative approaches to mental illness as psychoanalysis. By redeeming as art what is "lost" in hysteria, dance expresses non-hysterically what only hysteria had been able to express: the somatic translation of idea, the physicalization of meaning. Medicine's discovery of "idea" manifesting itself in the body in mental illness strikingly parallels a literary fascination with the ability of nineteenth-century dance to manifest "idea," suggesting that the evolution of medical thinking about mind-body relations as they malfunction in madness, as well as changes in the cultural reception of danced representations of these relations, might be paradigmatic shifts caused by the same cultural factors: concern about the body as a site of meaning and about vision as a theater of knowledge.

This book breaks new ground by analyzing the reciprocal relationship between a fascism that had reached the power phase (Nazi Germany) and fascist movements in two neighbouring countries which were attempting to come to power in their respective societies.

Reading a text is an ethical activity for Emmanuel Levinas. His moral philosophy considers written texts to be natural places to discover relations of responsibility in Western philosophical systems which are marked by extreme violence and totalizing hatred. This book uses male feminism as its perspective in presenting the applications of Levinas's vision to texts whose readings have presented moral dilemmas for women readers.

Three women, all philosophers, all of Jewish descent, provide a human face for a decade of crisis in this powerful and moving book. The dark years when the Nazis rose to power are here seen through the lives of Edith Stein, a disciple of Husserl and author of *La science et la croix*, who died in Auschwitz in 1942; Hannah Arendt, pupil of Heidegger and Jaspers and author of *Eichmann in Jerusalem*, who unhesitatingly responded to Hitler by making a personal commitment to Zionism; and Simone Weil, a student of Alain and author of *La pesanteur et la grâce*. Following her subjects from 1933 to 1943, Sylvie Courtine-Denamy recounts how these three great philosophers of the twentieth century endeavored with profound moral commitment to address the issues confronting them. Condemned to exile, they not only sought to understand a horrible reality, but also attempted to make peace with it. To do so, Edith Stein and Simone Weil encouraged a stoic acceptance of necessity while Hannah Arendt argued for the capacity for renewal and the need to fight against the banality of evil. Courtine-Denamy also describes how as a student each woman caught the eye of her famous male teacher, yet dared to criticize and go beyond him. She explores each one's sense of her femininity, her position on the "woman question," and her relation to her Jewishness. "All three," the author writes, "are compelling figures who move us with their fierce desire to understand a world out of joint, reconcile it with itself, and, despite everything, love it."

Censuré depuis 1945 par son auteur et jamais republié depuis, *Bagatelles pour un massacre* sort le 28 décembre 1937 chez Denoël, en même temps que *L'Espoir* de Malraux. Ce n'est certes pas le premier pamphlet antisémite, mais c'est le plus violent, le plus grossier et -circonstance aggravante- le plus talentueux jamais paru en France.

Récompensé par d'excellentes ventes, il est aussitôt traduit en Allemagne. L'espace d'un pamphlet truffé d'épisodes narratifs, Céline abandonnait le roman pour s'égarer en politique et sceller son destin. L'ambivalence de *Bagatelles* - essai polémique ou oeuvre littéraire ? - est au coeur de la réception critique du livre. André Gide, dans la NRF, préfère croire à une énorme rodomontade (sans quoi Céline serait « complètement maboul »); tandis que Lucien Rebatet, dans *Je suis partout*, le félicite d'avoir « allumé le bûcher ». À gauche mais aussi à droite, on souligne souvent l'obscénité et la malhonnêteté du raisonnement, inspiré voire basement recopié des prospectus de propagande, certains reprochant même à Céline de discréditer l'antisémitisme. Mais tous ou presque soulignent la truculence rabelaisienne de *Bagatelles*, dont l'extrême nocivité est rarement dénoncée, si ce n'est par la presse juive. Ce dossier critique, souvent déroutant pour le lecteur moderne, regroupe soixante articles parus de janvier à décembre 1938, sous la plume de Marcel Arland, André Billy, Robert Brasillach, Léon Daudet, André Gide, Emmanuel Mounier, Lucien Rebatet, Jean Renoir, Victor Serge... On y voit avec effarement, explique André Derval en avant-propos, « la réalité virer au cauchemar, et des voix que l'on entendait sensées et mesurées verser dans les pires partis pris et dans l'outrance -

épousant en cela le mouvement plus général de l'intelligentsia française au sujet des réfugiés juifs dans les années 1930».

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In the aftermath of World War II, historical accounts and public commentaries enshrined the French Resistance as an apolitical, unified movement committed to upholding human rights, equality, and republican values during the dark period of German occupation. Valerie Deacon complicates that conventional view by uncovering extreme-right participants in the Resistance, specifically those who engaged in conspiratorial, anti-republican, and quasi-fascist activities in the 1930s, but later devoted themselves to freeing the country from Nazi control. The political campaigns of the 1930s—against communism, republicanism, freemasonry, and the government—taught France's ultra-right-wing groups to organize underground movements. When France fell to the Germans in 1940, many activists unabashedly cited previous participation in groups of the extreme right as their motive for joining the Resistance. Deacon's analysis of extreme-right participation in the Resistance supports the view that the domestic situation in Nazi-controlled France was more complex than had previously been suggested. Extending beyond past narratives, Deacon details how rightist resisters navigated between different options in the changing political context. In the process, she refutes the established view of the Resistance as apolitical, united, and Gaullist. *The Extreme Right in the French Resistance* highlights the complexities of the French Resistance, what it meant to be a resister, and how the experiences of the extreme right proved incompatible with the postwar resistance narrative.

The Crisis, founded by W.E.B. Du Bois as the official publication of the NAACP, is a journal of civil rights, history, politics, and culture and seeks to educate and challenge its readers about issues that continue to plague African Americans and other communities of color. For nearly 100 years, *The Crisis* has been the magazine of opinion and thought leaders, decision makers, peacemakers and justice seekers. It has chronicled, informed, educated, entertained and, in many instances, set the economic, political and social agenda for our nation and its multi-ethnic citizens.

Per molto tempo ho cercato di spiegarmi perchE Bagatelles pour un massacre fosse l'unico libro veramente infernale prodotto dalla letteratura francese dopo Choderlos de Laclos. Ogni metodo usato per situare o circoscrivere questo disumano atto d'accusa e di autoaccusa rischia di apparire funesto o ridicolo: ridicole le motivazioni patologiche (« un momento di follia) e quelle estetiche (« L'antisemitismo E solo una metafora dell'odio per il mondo); funeste quelle psicologistiche (« Celine vuole fare scandalo perchE in una fase di impotenza creativa) e quelle enigmatiche (« Bagatelles E un pamphlet antisemita ma noi non sappiamo cosa siano gli ebrei per Celine). Per quanto queste sciocchezze contengano sempre un riverbero di verita, la realta E che la materia di questo libro, piu che ributtante E intrattabile, impermeabile a qualsiasi giudizio che non pretenda di usarla. Come molti, ho creduto che questo libro derivasse un suo fascino dal fatto di essere una delle poche cose ancora proibite che la letteratura potesse offrire. Il proibito si da a noi con una seduzione di qualita sofferente, come una derivazione laica, volgare dell'enigma, quell'enigma che -- in modo paradossale -- riesce pur sempre a proporsi come estetica. L'estetica di Bagatelles ha una connotazione assai precisa, quella della crudelta. Tuttavia, non E la crudelta a rendere infernale questo libro. Swift, ad esempio, E uno scrittore crudele e Una modesta proposta si tiene, per alcuni aspetti, assai vicino a Bagatelles ma non E infernale. In cosa consiste codesta qualita rara, sofferente, intrattabile che si definisce infernale?

This fourth instalment of Harry Redner's tetralogy on the history of civilization argues that intellectuals have a brilliant past, a dubious present, and possibly no future. He contends that the philosophers of the seventeenth century laid the ground for the intellectuals of the eighteenth century, the Age of Enlightenment. They, in turn, promoted a fundamental transformation of human consciousness: they literally intellectualized the world. The outcome was the disenchantment of the world in all its cultural dimensions: in art, religion, ethics, politics, and philosophy. In this fascinating study, Redner demonstrates how secularization took the sting out of both the dread and promise of an afterlife and intellectuals learned to die without the hope of immortality popularized by philosophy and religion. Ultimately, they produced the ideologies that generated the totalitarian regimes of the twentieth century, which subsequently exterminated these intellectuals through mass murder on a scale never before experienced. The book traces the sources of this fatal entanglement and goes on to examine the contemporary condition of intellectuals in America and the world. Wherein lies the future of the intellectuals? Redner suggests that in the present state of globalization, dominated by technocrats, experts, and professionals, their fate remains uncertain.

A translation of Raoul Vaneigem's autobiography, originally published in French in 2014.

Comment naît une idée, même incongrue, même fautive? Pourquoi, au sortir de la guerre, se trouve-t-il un homme pour émettre un doute sur la réalité des chambres à gaz? Et pourquoi est-ce un déporté pour fait de résistance, un responsable fédéral de la S.F.I.O. de tendance pacifiste, député lors de la seconde Constituante? Pourquoi Paul Rassinier (1906-1967)? Comment, pourquoi ce qui n'est au départ qu'un doute se transforme-t-il peu à peu en hypothèse de travail, puis en quasi-certitude? Se peut-il qu'une simple idée, même incongrue, même fautive, puisse bouleverser une vie? Quelle est la part de l'idéologie, de la psychologie, voire de la manipulation dans un tel discours? Est-il digne d'intérêt ou simplement inadmissible? Comment se construit-il? Sur quel malentendu ou quelle malhonnêteté? Quelles sont ses lignes de fracture et ses lignes de fuite? Pourquoi ce discours, à peine émis, trouve-t-il un fort écho? Pourquoi le scandale a-t-il duré? Qu'en reste-t-il? Telles sont les questions que l'étude du révisionnisme _ cette mise en doute radicale de la réalité du génocide juif et de son instrument, les chambres à gaz _ invite à se poser. A toutes ces questions, Florent Brayard apporte de nombreux éléments de réponse. Chemin faisant, il fait également un sort à la prétendue scientificité de ce discours qui pourrait bien n'être, au bout du compte, que l'avatar moderne du vieil antisémitisme. Loin de ne concerner que l'histoire de ce phénomène marginal, son ouvrage apporte un éclairage nouveau sur de nombreux aspects de notre histoire contemporaine.

Explores the roots of totalitarianism and its culmination in Nazi Germany and Stalinist Russia

L'ouvrage propose une lecture de l'œuvre de Rachid Boudjedra. Refusant d'emblée ce qui pourrait être une attitude de surplomb distant, Mohammed-Salah Zeliche nous fait entrer au cœur de l'univers ardent d'un écrivain " contestable et contesté ". Dans cette perspective, l'auteur nous invite d'abord à considérer la question des origines qui prend souvent chez Boudjedra la forme d'une quête éprouvante. Puis, il montre comment le texte de Boudjedra peut se lire comme un dialogue ininterrompu avec quelques grands intercesseurs : Céline, Claude Simon, Garcia-Marquez. L'ouvrage se termine sur la question du rapport que Boudjedra entretient avec le nouveau et la modernité. Un rapport tumultueux, fait de rejet et d'" allégeance ". Le parcours accompli par Mohammed-Salah Zeliche s'appuie sur une remarquable connaissance, non seulement de l'œuvre de Boudjedra mais aussi du contexte littéraire et historique. Au-delà de cette plongée dans cette œuvre dangereuse pour la bonne conscience parce qu'elle prend toujours le lecteur à contre-pied, le livre de Mohammed-Salah Zeliche jette aussi un regard aigu et sans la moindre complaisance sur les conditions de l'écriture littéraire dans l'Algérie d'aujourd'hui. (Bernard Mouralis)

Bohemian, egoist and prophet of sensualism, Henry Miller remains to many writers and readers a literary lion. Born in Brooklyn in 1891, son of a tailor of German extraction, Miller would embrace a freewheeling existence that carried him through umpteen jobs and sexual encounters, providing rich source material for the novels he would write.

Greenwich Village and Paris in the 1920s offered rich pickings, as did Miller's ten-year affair with Anais Nin. But he was 69 before *Tropic of Cancer* was legally published in the US and made him famous, almost 30 years from its composition and long after his peers had devoured it in contraband French editions. Robert Ferguson reveals Miller as an amalgam of vulnerability and insouciance, who endured thirty years of official opprobrium but won the respect of Orwell, T.S. Eliot and Lawrence Durrell, and readers by the thousand. 'This impressive biography [is] good, dirty fun.' Observer 'Engaging and perceptive.' Economist 'Lively and entertaining.' J.G. Ballard

Ch. 5 (pp. 148-201), "Antisemitism and the Ghost of Drumont", deals with Céline's three antisemitic pamphlets: "Bagatelles pour un massacre" (1937), "L'école des cadavres" (1938), "Les beaux draps" (1940). Céline claimed that the Jews controlled France through international finance and would eventually dominate the world. He quoted liberally from the "Protocols of the Elders of Zion", supported the racial theories of Hitler, and encouraged violence against Jews.

In this brilliant book, one of the world's most provocative feminist theorists and political philosophers introduces a new word--horrorism--to capture the experience of violence. Unlike terror, horrorism is a form of violation grounded in the offense of disfiguration and massacre. Numerous outbursts of violence fall within Adriana Cavarero's category of horrorism, especially when the phenomenology of violence is considered from the perspective of the victim rather than that of the warrior. Through her searing analysis, Cavarero proves that violence against the helpless claims a specific vocabulary, one that has been known for millennia, and not just to the Western tradition.

On the Shoulders of Giants collects previously unpublished essays from the last fifteen years of Umberto Eco's life. With humor and erudition, one of the great contemporary thinkers takes on the roots of Western culture, the origin of language, the nature of beauty and ugliness, the imperfections of art, and the lure of mysteries.

"You people put importance on your lives. Well, my life has never been important to anyone. I haven't got any guilt about anything," bragged the mass-murderer Charles Manson. "These children that come at you with knives, they are your children. You taught them. I didn't teach them. . . . They are running in the streets--and they are coming right at you!" When a real murderer accuses the society he has brutalized, we are shocked, but we are thrilled by the same accusations when they are mouthed by a fictional rebel, outlaw, or monster. In *Bitter Carnival*, Michael Andr Bernstein explores this contradiction and defines a new figure: the Abject Hero. Standing at the junction of contestation and conformity, the Abject Hero occupies the logically impossible space created by the intersection of the satanic and the servile. Bernstein shows that we heroicize the Abject Hero because he represents a convention that has become a staple of our common mythology, as seductive in mass culture as it is in high art. Moving from an examination of classical Latin satire; through radically new analyses of Diderot, Dostoevsky, and Cline; and culminating in the courtroom testimony of Charles Manson, *Bitter Carnival* offers a revisionist rereading of the entire tradition of the "Saturnalian dialogue" between masters and slaves, monarchs and fools, philosophers and madmen, citizens and malcontents. It contests the supposedly regenerative power of the carnivalesque and challenges the pieties of utopian radicalism fashionable in contemporary academic thinking. The clarity of its argument and literary style compel us to confront a powerful dilemma that engages some of the most central issues in literary studies, ethics, cultural history, and critical theory today.

A man in 1690s Sweden creates conflict when he cannot accept a gypsy man with whom he is spending the summer.

"The tale of a man imprisoned and reviled by his own countrymen, the *Fable* follows its character's decline from virulent hatred to near madness as a result of his violent frustration with the hypocrisy and banality of his fellow human beings. In part because of the story's clear link to his own case - and because of the legal and political difficulties this presented - Céline was compelled to push his famously elliptical, brilliantly vitriolic language to new and extraordinary extremes in *Fable for Another Time*. The resulting linguistic and stylistic innovation make this work stand out as one of the most original and revealing literary undertakings of its time."--BOOK JACKET.

Une lecture de l'oeuvre évolutive selon les méthodes structuralistes, méthodes que l'auteur pense seules à même de rendre réellement compte des traits spécifiques d'une pensée dont René Guénon souligna en son temps la singularité.

Dans nos démocraties larvaires, ça n'existe plus les chefs patriotes. En lieu et place c'est des effrontés imposteurs, tambourineurs prometteurs "d'avantages," de petites et grandes jouissances, des maquereaux "d'avantages." Ils hypnotisent la horde des "désirants," aspirants effrénés, bulleux "d'avantages." Pour l'adoption d'un parti, d'un programme, c'est comme pour le choix d'un article au moment des "réclames," on se décide pour le magasin qui vous promet le plus "d'avantages." Je connais moi des personnes, des véritables affranchis qui sont en même temps marxistes, croix-de-feu, francs-maçons, syndiqués très unitaires et puis malgré tout, quand même, encore partisans du curé, qui font communier leurs enfants. C'est des camarades raisonnables, pas des fous, qui veulent perdre dans aucun tableau, qui se défendent à la martingale, des Idéologues de Loterie, très spécifiquement français. Quand ça devient des racailles pareilles y a plus besoin de se gêner. C'est du temps perdu. Des efforts pour le caca... tout à fait inutiles... Plus de mystique possible. Aucun rétablissement possible. C'est fini. Culbute. Même tabac d'ailleurs, droite ou gauche. Que des boyaux avides partout. Juste des conflits d'égoïsmes, implacables, que les Juifs admirablement truquent, tripatouillent, irritent, enflamment, étouffent, embringuent, tarabiscotent à leur profit. La conjuration juive mondiale seule véritable réussite de notre civilisation. Nous n'avons plus de patriotes. C'est un regret de bétail, on en a presque jamais eu de patriotes. On nous a jamais laissé le temps. D'une trahison dans une autre, on a jamais eu le temps de souffler... D'une guerre dans une autre... On nous a toujours trafiqués, vendus comme des porcs, comme des chiens, à quelque pouvoir hostile pour les besoins d'une politique absolument étrangère, toujours désastreuse. Nos maîtres ont toujours été, à part très rares exceptions, à la merci des étrangers. Jamais vraiment des chefs nationaux, toujours plus ou moins maçons, jésuites, papistes, juifs, selon les époques, les vogues du moment, dynasties, mariages, révolutions, insurrections, tractations, toujours des traîtres en définitive. Jamais nos chefs n'ont eu les mains très nettes. Les Mazarins, les demi-Talleyrands, les sous-Mirabeaux, les Vergennes, les Briands, les Poincarés, Jaurès, Clemenceaux, Blums abondent dans notre histoire. Il règne sur tout ce pays, au tréfonds de toute cette viande muselée, un sentiment de gentillesse sacrificielle, de soumission, aux pires boucheries, de fatalisme aux abattoirs, extraordinairement dégueulasse. Qui mijote, sème, propage, fricote,

je vous le demande, magnifie, pontifie, virulise, sacrement cette saloperie suicidaire ? Ne cherchez pas ! Nos farceurs gueulards imposteurs Patriotes, notre racket nationaliste, nos chacals provocateurs, nos larrons maçons, internationalistes, salonneux, communistes, patriotes à tout vendre, tout mentir, tout provoquer, tout fourguer, transitaires en toutes viandes, maquereaux pour toutes catastrophes. Patriotes pour cimetières fructueux. Des vrais petits scorpions apocalyptiques qui ne reluisent qu'à nous faire crever, à nous fricoter toujours de nouveaux Déluges. Eleven scholars provide a new interpretation of Celine's work and its underlying historical, cultural, and political matrix.

Now in its second edition, *The Routledge Dictionary of Cultural References in Modern French* reveals the hidden cultural dimension of contemporary French, as used in the press, going beyond the limited and purely lexical approach of traditional bilingual dictionaries. Even foreign learners of French who possess a good level of French often have difficulty in fully understanding French articles, not because of any linguistic shortcomings on their part but because of their inadequate knowledge of the cultural references. This cultural dictionary of French provides the reader with clear and concise explanations of the crucial cultural dimension behind the most frequently used words and phrases found in the contemporary French press. This vital background information, gathered here in this innovative and entertaining dictionary, will allow readers to go beyond a superficial understanding of the French press and the French language in general to see the hidden yet implied cultural significance that is so transparent to the native speaker. This fully revised second edition includes: a broad range of cultural references from the historical and literary to the popular and classical; an enhanced analysis of punning mechanisms used in the press; over 3,000 cultural references explained with updated examples; a three-level indicator of frequency; new and expanded chapters on the French of Quebec, institutional and academic references, and English borrowings in the areas of IT and medical science; over 600 online questions to test knowledge before and after reading. *The Routledge Dictionary of Cultural References in Modern French* is the ideal reference for all undergraduate and postgraduate students of French seeking to enhance their understanding of the French language. It will also be of interest to teachers, translators and Francophiles alike. French students in khâgne, Sciences-Po and schools of journalism will also find this book valuable and relevant for their studies. Test questions and solutions are available at www.routledge.com/9780367376758, in addition to three online chapters. These bonus chapters explore figurative expressions involving the names of animals, the language of the law and slang terms.

The great twentieth-century political philosopher examines how Hitler and Stalin gained and maintained power, and the nature of totalitarian states. In the final volume of her classic work *The Origins of Totalitarianism*, Hannah Arendt focuses on the two genuine forms of the totalitarian state in modern history: the dictatorships of Bolshevism after 1930 and of National Socialism after 1938. Identifying terror as the very essence of this form of government, she discusses the transformation of classes into masses and the use of propaganda in dealing with the nontotalitarian world—and in her brilliant concluding chapter, she analyzes the nature of isolation and loneliness as preconditions for total domination. “The most original and profound—therefore the most valuable—political theoretician of our times.” —Dwight Macdonald, *The New Leader*

Women, Genre and Circumstance brings together a series of challenging essays which explore the complex intersections of feminism, narrative and genre. Drawing on a wide range of 19th and 20th century texts novels, short stories and films they interrogate the relationship between womens situation and writing practice, and representations of history, memory, love, old age; they pursue questions of narrative form and its meanings, particularly the distinctive features of the short story. The politics of feminist criticism and careful attention to the operations of narrative combine in a sustained exploration of the aesthetics and ethics of fictional practices, and their role in the negotiation of gender and circumstance. The essays were written as tributes to the leading feminist scholar Elizabeth Fallaize. The contributors are Margaret Atack, Colin Davis, Suzanne Dow, Alison Finch, Diana Holmes, Diana Knight, Michele Le Doeuff, Toril Moi, Gill Rye, Judith Still, and Ursula Tidd."

In the first volume of her landmark philosophical work, *The Origins of Totalitarianism*, the political theorist traces the rise of antisemitism in Europe. Since it was first published in 1951, *The Origins of Totalitarianism* has been recognized as the definitive philosophical account of the totalitarian mindset. A probing analysis of Nazism, Stalinism, and the “banality of evil”, it remains one of the most referenced works in studies and discussions of totalitarian movements around the world. In this first volume, *Antisemitism*, Dr. Hannah Arendt traces the rise of antisemitism to Central and Western European Jewish history during the 19th century. With the appearance of the first political activity by antisemitic parties in the 1870s and 1880s, Arendt states, the machinery that led to the horrors of the Holocaust was set in motion. The Dreyfus Affair, in Arendt’s view, was “a kind of dress rehearsal”—the first modern use of antisemitism as an instrument of public policy and of hysteria as a political weapon. “The most original and profound—therefore the most valuable—political theorist of our times.”—Dwight MacDonald, *The New Leader*

This work traces the extraordinary journeys of three World War II radio broadcasters in Germany and Japan whose wartime choices became treason in Britain, Australia, and the United States. John Amery, a member of a well-connected British family, joined Hitler's propagandists in Berlin. He was executed for treason by Britain after the war. Charles Cousens was a soldier in Japanese captivity when he was put to work on Radio Tokyo with a team of Allied POWs. Cousens was later tried as a traitor in Australia. Iva Toguri, better known as Tokyo Rose, was an American student visiting Japan when war broke out. She broadcast her English show on Radio Tokyo out of necessity rather than conviction. The United States jailed Toguri for treason. Through these powerful stories, this work not only sheds new light on the history of wartime radio broadcasting in Germany and Japan, but also examines the laws of treason in Britain, Australia, and the United States and the ways in which trials such as these helped shape modern-day treason trials. All three accounts provoke thoughtful questions as to the nature of justice—and the justice of retribution. This work traces the extraordinary journeys of three World War II radio broadcasters in Germany and Japan whose wartime choices became treason in Britain, Australia, and the United States.

Those who are mad like Antonin Artaud, are they just as mad as he was? Madness, like the plague, is contagious, and everyone, from his psychiatrists to his disciples, family, and critics, everyone who gets close to Artaud, seems to participate in his delirium. Sylvère Lotringer explores various embodiments of this shared delirium through what Artaud

called “mental dramas”—a series of confrontations with his witnesses or “persecutors” where we uncover the raw delirium at work, even in Lotringer himself. Mad Like Artaud does not intend to add one more layer of commentary to the bitter controversies that have been surrounding the cursed poet’s work since his death in 1948, nor does it take sides among the different camps who are still haggling over his corpse. This book speaks of the site where “madness” itself is simmering.

Taking the culturally resonant motif of the descent to the underworld as his guiding thread, David L. Pike traces the interplay between myth and history in medieval and modernist literature. Passage through Hell suggests new approaches to the practice of comparative literature, and a possible escape from the current morass of competing critical schools and ideologies. Pike’s readings of Louis Ferdinand Céline and Walter Benjamin reveal the tensions at work in the modern appropriation of structures derived from ancient and medieval descents. His book shows how these structures were redefined in modernism and persist in contemporary critical practice. In order to recover the historical corpus of modernism, he asserts, it is necessary to acknowledge the attraction that medieval forms and motifs held for modernist literature and theory. By pairing the writings of the postwar German dramatist and novelist Peter Weiss with Dante’s *Commedia*, and Christine de Pizan with Virginia Woolf, Pike argues for a new level of complexity in the relation between medieval and modern poetics. Pike’s supple and persuasive reading of the *Commedia* resituates that text within the contradictions of medieval tradition. He contends that the Dantean allegory of conversion, altered to suit the exigencies of modernism, maintains its hold over current literature and theory. The postwar writers Pike treats—Weiss, Seamus Heaney, and Derek Walcott—exemplify alternate strategies for negotiating the legacy of modernism. The passage through hell emerges as a way of disentangling images of the past from their interpretation in the present.

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