

Emmanuelle Arsan

Sandor Kopacsi was Budapest's chief of police when the Hungarian Revolution erupted on October 23, 1956. In a dramatic shift of allegiance, Kopacsi--once a Communist true believer--refused to obey orders to disperse demonstrators demanding liberalization of the regime and withdrawal of Russian troops from Hungary. Arrested several weeks later for his role in the uprising and ultimately convicted, Kopacsi survived to write this extraordinary memoir, the only blow-by-blow insider's account of the first armed challenge to Soviet domination of Eastern Europe. The memoir, which contains an added chapter and epilogue, is the riveting, eloquent, and unique story of Hungary's heroic bid for freedom, written by a man who witnessed and participated in the revolution.

EROTIC FICTION. First published in 1959, 'Emmanuelle' inspired the most successful x-rated film of all time, spawning an industry in imitations, and world-wide notoriety. Can sharing only add to your pleasure? Emmanuelle is curious. Her husband Jean married her for her 'erotic genius', not to possess her. The only solution to Emmanuelle's passion is through a mentor; a man who will guide her through her deepest fantasies -- unveiling languid tales of discovery in the close heat of the Orient. 'Emmanuelle' is a candid confession and liberated exploration of erotic philosophy and bisexuality, where the contrast between repression and desire results in an intense, boundary breaking journey into the exotic.

The term "cult film star" has been employed, and used as a common-sense term, in publicity and popular journalistic writing for at least the last twenty-five years. However, what makes cult film stars or actors distinct or different from other film stars has rarely been addressed, with the cult star label often being attributed to particular stars or actors in an imprecise way. This edited collection provides a much-needed overview of the variety of processes through which film stars and actors become associated with the cult label. It brings together chapters from an international group of scholars which focus on a wide range of cult stars and actors, from Montgomery Clift and Bill Murray to Ruth Gordon and Ingrid Pitt. The collection makes important, previously under-explored, connections between two key disciplines within film and media studies: stardom/celebrity studies and cult film studies.

Includes entries for maps and atlases.

The candid and heartbreakingly honest memoir of Sylvia Kristel, the cinema icon of the 1970s who played the lead role in the worldwide sensation erotic Emmanuelle films.

A superb selection of stories from great writers who have mastered the not-so-gentle art of bondage fiction, Best Bondage Erotica 2011 is the debut of a stimulating new series. These stories of forbidden desires and sexual fantasies shock, scintillate, and mesmerize. Award-winning editor Rachel Kramer Bussel has created one of the most daring erotica collections, with work by Elizabeth Coldwell, Janine Ashbless, Dominc Santi, and more. How do you want to be tied up? Let Best Bondage Erotica 2011 count the ways . . . using everything from rope to handcuffs, silk ties to cling wrap, ethernet cables, and more. With stories that feature a sexy little mermaid, a randy circus act, an IT manager at a fetish club, and a Las Vegas photographer with an eye for kink, Best Bondage Erotica 2011 offers erotic insight for newbies and experienced players alike.

This book examines post-war surrealist cinema in relation to surrealism's change in direction towards myth and magic following World War II. Intermedial and interdisciplinary, the book unites cinema studies with art history and the study of Western esotericism, closely engaging with a wide range of primary sources, including surrealist journals, art, exhibitions, and writings. Kristoffer Noheden looks to the Danish surrealist artist Wilhelm Freddie's forays into the experimental short film, the French poet Benjamin Péret's contribution to the documentary film L'Invention du monde, the Argentinean-born filmmaker Nelly Kaplan's feature films, and the Czech animator Jan Svankmajer's work in short and feature films. The book traces a continuous engagement with myth and magic throughout these films, uncovering a previously unknown strain of occult imagery in surrealist cinema. It broadens the scope of the study of not only surrealist cinema, but of surrealism across the art forms. Surrealism, Cinema, and the Search for a New Myth will appeal to film scholars, art historians, and those interested in the impact of occultism on modern culture, film, and the arts.

Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's Italian Literature before 1900 in English Translation, also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature.

This book is about the sexual and religious lives of Catholic women in post-war England. It uses original oral history material to uncover the way Catholic women negotiated spiritual and sexual demands at a moment when the two increasingly seemed at odds with each other. It also examines the public pronouncements and secretive internal documents of the central Catholic Church, offering a ground-breaking new explanation of the Pope's decision to prohibit the Pill in 1968. The material gathered here offers a fresh perspective on the idea that 'sex killed God', reframing dominant approaches to the histories of sex, religion and social change. The book will be essential reading not only for scholars of sexuality, religion, gender and oral history, but anyone interested in social and cultural change more broadly.

This bibliography lists English-language translations of twentieth-century Italian literature published chiefly in book form between 1929 and 1997, encompassing fiction, poetry, plays, screenplays, librettos, journals and diaries, and correspondence.

In 1989 alone, for example, there were some forty-five major motion pictures which were sequels or part of a series. The film series phenomenon crosses all genres and has been around since the silent film era. This reference guide, in alphabetical order, lists some 906 English Language motion pictures, from 1899 to 1990, when the book was initially published. A brief plot description is given for each series entry, followed by the individual film titles with corresponding years, directors and performers. Animated pictures, documentaries and concert films are not included but movies released direct to video are.

Annotation "The 10 essays in the volume engage a rich array of tople, including obscenity in the German States censorship in France's third republic, she - male"" internet porn,

the use of incest was longings in England."

A retelling of the mythic saga of the magic ring of the Nibelungen transplanted to the lush, tropical pre-Columbian Americas follows the myth's female characters and spotlights the conflict between nature and culture. 12,500 first printing.

How Grove Press ended censorship of the printed word in America. Grove Press and its house journal, *The Evergreen Review*, revolutionized the publishing industry and radicalized the reading habits of the "paperback generation." In telling this story, Rebel Publisher offers a new window onto the long 1960s, from 1951, when Barney Rosset purchased the fledgling press for \$3,000, to 1970, when the multimedia corporation into which he had built the company was crippled by a strike and feminist takeover. Grove Press was not only one of the entities responsible for ending censorship of the printed word in the United States but also for bringing avant-garde literature, especially drama, into the cultural mainstream. Much of this happened thanks to Rosset, whose charismatic leadership was crucial to Grove's success. With chapters covering world literature and the Latin American boom; experimental drama such as the Theater of the Absurd, the Living Theater, and the political epics of Bertolt Brecht; pornography and obscenity, including the landmark publication of the complete work of the Marquis de Sade; revolutionary writing, featuring Rosset's daring pursuit of the Bolivian journals of Che Guevara; and underground film, including the innovative development of the pocket filmscript, Loren Glass covers the full spectrum of Grove's remarkable achievement as a communications center for the counterculture.

The almost 200 entries in the addictive *Everything (or Almost Everything) About Paris* are a witty and sophisticated treasure trove of facts, histories, lists, records, quotations, and miscellaneous oddities that go well beyond trivia to include significant cultural information and an enlightening glimpse of Parisian life: • An explanation of the Parisian chant of disillusionment: "métro, boulot, dodo;" • Addresses and descriptions of vineyards within the city limits; • Ten vintage aperitifs to order in bistros; • Imaginary Parisian streets that appear in novels; • The number of brothels, massage parlors, and "places of pleasure" listed in a 1922 guidebook; • Famous poisonings that occurred in Paris; • Mottos of the five greatest educational institutions in Paris; • Fines charged for municipal infractions, from feeding pigeons (35€) to appearing nude in a public place (35,000€ and imprisonment); • Histories of the cobblestones, the rooftops, and the trashcans of Paris; • Names of the most famous can-can dancers of the mid-19th and early 20th century; • The odd and scandalous history of villa Félicien-Fabre in the 16th arrondissement; • Thirty significant paintings displayed in churches in Paris ...and much, much, much more.

How plural, really, is pluralism today? In this book a prominent political theorist reworks the traditional pluralist imagination, rendering it more inclusive and responsive to new drives to pluralization. Traditional pluralism, William E. Connolly shows, gives too much priority to past political settlements, allotments of public space and power relations already made and fixed. It deflates the politics of pluralization. "The Ethos of Pluralization" explores the constitutive tension between pluralism and pluralization, pursuing an ethos of politics that enables new forces of pluralization to find receptive responses in public life. Connolly explores how contemporary drives to pluralize stir the reactionary forces of political fundamentalism and how fundamentalism generates the cultural fragmentation it purports to resist. The reluctance of traditional pluralists to address the tension between pluralism and pluralization plays into the hands of fundamentalist forces. "The Ethos of Pluralization" eventually ranges beyond the borders of the territorial state to explore relations between the globalization of economic life and a more adventurous pluralization of political identities. Engaging images of pluralism and nationalism advanced by Tocqueville, Schumpeter, Ricoeur, Walzer, Herz, and Kurth, Connolly draws selectively upon Nietzsche, Foucault, Butler and Deleuze to delineate an ethos of politics that makes for new identities while protecting conditions that make pluralism and governance possible.

A sweeping survey of sexuality in Europe from the Greeks to the present, *Desire: A History of European Sexuality* follows changing attitudes to two major concepts of sexual desire – desire as dangerous, polluting, and disorderly, and desire as creative, transcendent, even revolutionary – through the major turning points of European history. Chronological in structure, and wide ranging in scope, *Desire* addresses such topics as sex in ancient Judaism, Christianity, and Islam, sexual contact and culture clash in Spain and colonial Mesoamerica, new attitudes toward sexuality in the seventeenth and eighteenth centuries, and sex in Bolshevik Russia and Nazi Germany. The book introduces the concept of "twilight moments" to describe activities seen as shameful or dishonorable, but which were tolerated when concealed by shadows, and integrates the history of heterosexuality with same-sex desire, as well as exploring the emotions of love and lust as well as the politics of sex and personal experiences. This new edition has been updated to include a new chapter on sex and imperialism and expanded discussions of Islam and trans issues. Drawing on a rich array of sources, including poetry, novels, pornography, and film, as well as court records, autobiographies, and personal letters, and written in a lively, engaging style, *Desire* remains an essential resource for scholars and students of the history of European sexuality, as well as women's and gender history, social and cultural history and LGBTQ history.

This book examines Franco-Asian film and literary productions in the context of France's colonial history. Includes analysis of such key film texts as *Indochine*, *Cyclo* and *The Lover*.

Becoming engaged to a wealthy stockbroker on her twenty-seventh birthday, New York lawyer Cristina Wilson receives a mysterious antique ring that imparts strange dreams and compels her journey to Spain, where she reunites with a distant cousin while searching for a hidden Templar treasure. Original. 50,000 first printing.

Surrealism has long been recognised as having made a major contribution to film theory and practice, and many contemporary film-makers acknowledge its influence. Most of the critical literature, however, focuses either on the 1920s or the work of Buuel. The aim of this book is to open up a broader picture of surrealism's contribution to the conceptualisation and making of film. Tracing the work of Luis Buuel, Jacques Prvert, Nelly Kaplan, Walerian Borowczyk, Jan vankmajer, Raul Ruiz and Alejandro Jodorowsky, *Surrealism and Cinema* charts the history of surrealist film-making in both Europe and Hollywood from the 1920s to the present day. At once a critical introduction and a provocative re-evaluation, *Surrealism and Cinema* is essential reading for anyone interested in surrealist ideas and art and the history of film.

Hilary Bruton is a model daughter: beautiful, lively and very wealthy. So when she starts behaving mysteriously her father hires private investigator Storm Kennedy to follow her. The night Kennedy tracks Hilary to a party at Hangover House, the body of a man is discovered stabbed in the chest with a jewelled dagger. When a woman's handkerchief is found at the scene of the

crime, Hilary identifies it as hers, but Kennedy is the prime suspect. Then a ghostly figure appears, pointing an accusing finger...

Here, in his own words, are the illustrious adventures of HARRY ALAN TOWERS, rascal and raconteur, a notorious figure in the world of cinema of whom it was said he could go into any production office in the world and walk out with a movie deal. After establishing himself in 1940s radio with *The Lives of Harry Lime* and *The Black Museum*, both starring Orson Welles, Towers produced more than 100 feature films all around the world. He worked in 40 countries from Austria to Zimbabwe, starring the likes of Michael Caine, Christopher Lee, Jack Palance, Klaus Kinski and many more. A lifelong lover of literature, he brought to the screen the works of authors as revered as H. G. Wells, Sir Arthur Conan Doyle and Agatha Christie—and as reviled as the Marquis De Sade and Leopold Von Sacher-Masoch. And as a lifelong lover of women, he made friends and stars, national news and international scandals. "Harry Alan Towers is one of the great unsung producers of post-1960 cinema. Every film he produced carries his distinct personality, as with Selznick or Bronston, but Harry's metier was exploitation. What he uniquely brought to his films was the sense of a connoisseur, and a sense of someone who loved pulp; he appreciated the finer things and smuggled them into some wonderful movies... and some unlikely ones, too. I'm delighted to learn he wrote his memoirs, and I can't wait to read them!" -- TIM LUCAS, editor of VIDEO WATCHDOG

There is no cinema with such effect as that of the hallucinatory Italian horror film. From Riccardo Freda's *I Vampiri* in 1956 to *Il Cartaio* in 2004, this work recounts the origins of the genre, celebrates at length ten of its auteurs, and discusses the noteworthy films of many others associated with the genre. The directors discussed in detail are Dario Argento, Lamberto Bava, Mario Bava, Ruggero Deodato, Lucio Fulci, Umberto Lenzi, Antonio Margheriti, Aristide Massaccesi, Bruno Mattei, and Michele Soavi. Each chapter includes a biography, a detailed career account, discussion of influences both literary and cinematic, commentary on the films, with plots and production details, and an exhaustive filmography. A second section contains short discussions and selected filmographies of other important horror directors. The work concludes with a chapter on the future of Italian horror and an appendix of important horror films by directors other than the 50 profiled. Stills, posters, and behind-the-scenes shots illustrate the book.

Continues the erotic adventures of Emmanuelle as she makes her way through a steamy trip to Thailand.

One evening some friends were gathered at the home of one of our most celebrated writers. Having dined sumptuously, they were discussing murder—apropos of what, I no longer remember probably apropos of nothing. Only men were present: moralists, poets, philosophers and doctors—thus everyone could speak freely, according to his whim, his hobby or his idiosyncrasies, without fear of suddenly seeing that expression of horror and fear which the least startling idea traces upon the horrified face of a notary. I—say notary, much as I might have said lawyer or porter, not disdainfully, of course, but in order to define the average French mind. With a calmness of spirit as perfect as though he were expressing an opinion upon the merits of the cigar he was smoking, a member of the Academy of Moral and Political Sciences said: "Really—I honestly believe that murder is the greatest human preoccupation, and that all our acts stem from it... " We awaited the pronouncement of an involved theory, but he remained silent. "Absolutely!" said a Darwinian scientist, "and, my friend, you are voicing one of those eternal truths such as the legendary Monsieur de La Palisse discovered every day: since murder is the very bedrock of our social institutions, and consequently the most imperious necessity of civilized life. If it no longer existed, there would be no governments of any kind, by virtue of the admirable fact that crime in general and murder in particular are not only their excuse, but their only reason for being. We should then live in complete anarchy, which is inconceivable. So, instead of seeking to eliminate murder, it is imperative that it be cultivated with intelligence and perseverance. I know no better culture medium than law." Someone protested. "Here, here!" asked the savant, "aren't we alone, and speaking frankly?" "Please!" said the host, "let us profit thoroughly by the only occasion when we are free to express our personal ideas, for both I, in my books, and you in your turn, may present only lies to the public." The scientist settled himself once more among the cushions of his armchair, stretched his legs, which were numb from being crossed too long and, his head thrown back, his arms hanging and his stomach soothed by good digestion, puffed smoke?rings at the ceiling: "Besides," he continued, "murder is largely self?propagating. Actually, it is not the result of this or that passion, nor is it a pathological form of degeneracy. It is a vital instinct which is in us all—which is in all organized beings and dominates them, just as the genetic instinct. And most of the time it is especially true that these two instincts fuse so well, and are so totally interchangeable, that in some way or other they form a single and identical instinct, so that we no longer may tell which of the two urges us to give life, and which to take it—which is murder, and which love. I have been the confidant of an honorable assassin who killed women, not to rob them, but to ravish them. His trick was to manage things so that his sexual climax coincided exactly with the death?spasm of the woman: 'At those moments,' he told me, 'I imagined I was a God, creating a world!'"

The British Film Industry in 25 Careers tells the history of the British film industry from an unusual perspective - that of various mavericks, visionaries and outsiders who, often against considerable odds, have become successful producers, distributors, writers, directors, editors, props masters, publicists, special effects technicians, talent scouts, stars and, sometimes, even moguls. Some, such as Richard Attenborough and David Puttnam, are well-known names. Others, such as the screenwriter and editor Alma Reville, also known as Mrs Alfred Hitchcock; Constance Smith, the 'lost star' of British cinema, or the producer Betty Box and her director sister Muriel, are far less well known. What they all have in common, though, is that they found their own pathways into the British film business, overcoming barriers of nationality, race, class and gender to do so. Counterpointing the essays on historical figures are interviews with contemporaries including the director Amma Asante, the writer and filmmaker Julian Fellowes, artist and director Isaac Julien, novelist and screenwriter Hanif Kureishi, and media entrepreneur Efe Cakarel, founder of the online film platform MUBI, who've come into today's industry, adjusting to an era in which production and releasing models are changing – and in which films are distributed digitally as well as theatrically.

Exploring the contemporary dynamics of sexuality in the Middle East, this volume offers an in-depth and unique insight into this much contested and debated issue. It focuses on

the role of sexuality in political and social struggles and the politicization of sexuality and gender in the region. Contributors illustrate the complexity of discourses, debates and issues, focusing in particular on the situation in Iran, Iraq, Jordan, Lebanon, Pakistan, Palestine and Turkey, and explain how they cannot be reduced to a single underlying factor such as religion, or a simple binary opposition between the religious right and feminists. Contributors include renowned academicians, researchers, psychologists, historians, human rights and women's rights advocates and political scientists, from different countries and backgrounds, offering a balanced and contemporary perspective on this important issue, as well as highlighting the implication of these debates in larger socio-political contexts.

A young woman discovers the boundless potential of her sexuality in this “lyrical and graphic” international bestselling classic novel of joyful eroticism (NPR). It begins with nineteen-year-old Emmanuelle’s flight from London to join her husband in Bangkok. On the airplane, she is seduced by the passenger seated next to her. By the time they land, she has indulged her irrepressible and insatiable sexual appetite, embarking on an odyssey of hedonistic sensual discovery that takes her from the arms of her husband to intimate encounters with the wives of his business associates, to further explorations wherein the philosophical and aesthetic facets of eroticism are expounded—and enacted—to the fullest degree. Much like Anne Desclos’ *The Story of O* and Anaïs Nin’s *Delta of Venus*, *Emmanuelle* is as pertinent today as it was when it was first published in 1967, a thrilling reminder of “how this revolutionary epic had an impact on the sexual liberation of women” (*Le Parisien Magazine*). “*Emmanuelle* is not just sex; it is an eroticism that is vintage, oneiric, utopian, and tender, an optimistic and radiant eroticism.” —*Le Point* “*Emmanuelle*’s eroticism is not pathological, unlike the eroticism of revolt. It is a crucial part of the satisfaction of the individual, which feels threatened by nothing, which unfolds in harmony with the world: an eroticism of perfect accord.” —*Le Magazine Littéraire* “Lyrical and graphic . . . But it’s not all salacious play-by-play. The sex scenes are interspersed with abstract musings about the nature of sex. . . . In short, it arouses.” —Teddy Wayne, NPR

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