

Inventing Afterlives The Stories We Tell Ourselves

Darrel D. Newkirk MD, MPH was a devoted Christian for over 55 years. He believed God was calling him to be a medical missionary and subsequently he and his wife prepared to serve as foreign missionaries. They served 5 years in Zaire, Africa. After returning to the United States from Africa, he continued to serve actively in their Southern Baptist church. He and his wife helped to start a new mission Southern Baptist church in which he was active for over 20 years. But then he left not only that church, but Christianity itself. *LETTER TO MY CHRISTIAN FAMILY AND FRIENDS*, *Living Without God* is the author's answer to the question, Why? Why did he leave the religion of his parents, family and friends after devotedly serving God and His church for over 55 years! The book reveals his answers to that question. Fascinating texts written on small gold tablets that were deposited in graves provide a unique source of information about what some Greeks and Romans believed regarding the fate that awaited them after death, and how they could influence it. These texts, dating from the late fifth century BCE to the second century CE, have been part of the scholarly debate on ancient afterlife beliefs since the end of the nineteenth century. Recent finds and analysis of the texts have reshaped our understanding of their purpose and of the perceived afterlife. The tablets belonged to those who had been initiated into the mysteries of Dionysus Bacchus and relied heavily upon myths narrated in poems ascribed to the mythical singer Orpheus. After providing the Greek text and a translation of all the available tablets, the authors analyze their role in the mysteries of Dionysus, and present an outline of the myths concerning the origins of humanity and of the sacred texts that the Greeks ascribed to Orpheus. Related ancient texts are also appended in English translations. Providing the first book-length edition and discussion of these enigmatic texts in English, and their first English translation, this book is essential to the study of ancient Greek religion.

This book offers a revisionist account of poetry and embodiment from Milton to Romanticism. Scholars have made much of the period's theories of matter, with some studies equating the eighteenth century's modernity with its materialism. Yet the Enlightenment in Britain also brought bold new arguments for the immateriality of spirit and evocative claims about an imminent spirit realm. Protestant religious writing was of two minds about futurity, swinging back and forth between patience for the resurrected body and desire for the released soul. This ancient pattern carried over, the book argues, into understandings of poetry as a modern devotional practice. A range of authors agreed that poems can provide a foretaste of the afterlife, but they disagreed about what kind of future state the imagination should seek. The mortalist impulse—exemplified by John Milton and by Romantic poets Anna Letitia Barbauld and William Wordsworth—is to overcome the temptation of disembodiment and to restore spirit to its rightful home in matter. The spiritualist impulse—driving eighteenth-century verse by Mark Akenside, Elizabeth Singer Rowe, and Edward Young—is to break out of bodily repetition and enjoy the detached soul's freedom in advance. Although the study isolates these two tendencies, each needed the other as a source in the Enlightenment, and their productive opposition didn't end with Romanticism. The final chapter identifies an alternative Romantic vision that keeps open the possibility of a disembodied poetics, and the introduction considers present-day Anglophone writers who put it into practice. A compelling account of years of spiritual investigations from the director of *Life After Life*, the award-winning documentary on near-death experiences. The stories of divine intervention in people's everyday lives continued to occupy Peter Shockey's thoughts even after his documentaries on the subject for Hallmark Channel and Discovery's TLC had been completed and garnered awards and international acclaim. In *Miracles, Angels & Afterlife*, Shockey shares the most compelling accounts he has gathered during his years of spiritual investigations and offers profound insight into what the increasing presence of the divine in daily life can mean in this, the first generation of the third millennium. Beginning with his own personal story, Shockey goes on to introduce others who relate their miraculous experiences, ranging from visions of heaven to the presence of angels. He then puts these encounters in an enlightening context as he explores striking patterns of divine intervention in human history as well as in the Bible. In doing so, he takes readers on an unforgettable spiritual odyssey that will change the way they look at the here and now . . . and the hereafter.

Inventing Afterlives

Signposts to Heaven

The Death and Afterlife of Mahatma Gandhi

Afterlives of Confinement

Inventing the Individual

Inventing America

Is There an Afterlife?

The Afterlife of Empire is an award-winning investigation on how decolonization transformed British society in the 1950s and 1960s. Although usually charted through its diplomatic details, the collapse of the British empire was also a deeply personal process that altered everyday life, restructuring routines, individual relationships, and social interactions. The book traces a set of diverse yet interrelated and richly compelling stories: West Indian migrants repatriated for mental illness, young Britons volunteering in the former colonies, overseas students seeking higher education, polygamous husbands and wives facing invalidation of their marriages, West African children raised by white, working-class British families, and Irish deportees suspected of terrorism. Postwar welfare—from mental health to child care—was never simply a British story, but was shaped by global forces, from the experiences and expectations of individual migrants to the emergence of new legal regimes in Africa and Asia. The book thus recasts the genealogy and geography of welfare by charting its unseen dependence on the end of empire. Using a wealth of recently declassified files from the National Archives, oral histories, court cases, press reports, social science writings, and photographs, Jordanna

Bailkin illuminates the relationship between the postwar and the postimperial. The Afterlife of Empire is the winner of several notable prizes including The Morris D. Forkosch Prize from the American Historical Association, the Stansky Book Prize from the North American Conference on British Studies, and the 2013 Biennial Book Prize from the Pacific Conference on British Studies.

What's wrong with the world today and how might it become better (or worse)? These are the questions pursued in this book, which explores the hopes and fears, dreams and nightmares of the 21st century. Through architecture, fiction, theory, film and experiments with everyday life, Sargisson explores contemporary hopes and fears about the future.

Heaven. Eternity. The Afterlife. Mention any of these concepts, and people of all ages and from all walks of life are certain to have opinions. Maybe that's why there are so many books and movies that feature heaven-and-back experiences. But how can we know if those accounts are accurate? How can we know for sure what heaven will be like? According to New Testament scholar and author Scot McKnight, all we need to do is to turn to the Bible to answer our questions. Separating fact from fiction, McKnight helps the reader examine the over-arching story of scripture in order to discover what awaits us. Heaven isn't the construction of a fairytale or some mythical narrative. It's very real; it's very good; and it's very much the fulfillment of God's promise to us.

*H. G. Wells played a central role in defining the intellectual, political, and literary character of the twentieth century. A prolific literary innovator, he coined such concepts as "time machine," "war of the worlds," and "atomic bomb," exerting vast influence on popular ideas of time and futurity, progress and decline, and humanity's place in the universe. Wells was a public intellectual with a worldwide readership. He met with world leaders, including Roosevelt, Lenin, Stalin, and Churchill, and his books were international best-sellers. Yet critics and scholars have largely forgotten his accomplishments or relegated them to genre fiction, overlooking their breadth and diversity. In *Inventing Tomorrow*, Sarah Cole provides a definitive account of Wells's work and ideas. She contends that Wells casts new light on modernism and its values: on topics from warfare to science to time, his work resonates both thematically and aesthetically with some of the most ambitious modernists. At the same time, unlike many modernists, Wells believed that literature had a pressing place in public life, and his works reached a wide range of readers. While recognizing Wells's limitations, Cole offers a new account of his distinctive style as well as his interventions into social and political thought. She illuminates how Wells embodies twentieth-century literature at its most expansive and engaged. An ambitious rethinking of Wells as both writer and thinker, *Inventing Tomorrow* suggests that he offers a timely model for literature's moral responsibility to imagine a better global future.*

Essays in Life Writing

Shakespearean Adaptation, Race and Memory in the New World

Memories of Dictatorship

The Death and Afterlife of Achilles

The Ways of Fiction

Echoes of Valhalla

A Black Woman Filmmaker's Search for New Life

This is an encyclopedic work, arranged by broad categories and then by original authors, of literary pastiches in which fictional characters have reappeared in new works after the deaths of the authors that created them. It includes book series that have continued under a deceased writer's real or pen name, undisguised offshoots issued under the new writer's name, posthumous collaborations in which a deceased author's unfinished manuscript is completed by another writer, unauthorized pastiches, and "biographies" of literary characters. The authors and works are entered under the following categories: Action and Adventure, Classics (18th Century and Earlier), Classics (19th Century), Classics (20th Century), Crime and Mystery, Espionage, Fantasy and Horror, Humor, Juveniles (19th Century), Juveniles (20th Century), Poets, Pulps, Romances, Science Fiction and Westerns. Each original author entry includes a short biography, a list of original works, and information on the pastiches based on the author's characters.

*From Slapstick's "Turkey Farm" to Slaughterhouse-Five's eternity in a Tralfamadorean zoo cage with Montana Wildhack, the question of the afterlife never left Kurt Vonnegut's mind. In *God Bless You, Dr. Kevorkian*, Vonnegut skips back and forth between life and the Afterlife as if the difference between them were rather slight. In thirty odd "interviews," Vonnegut trips down "the blue tunnel to the pearly gates" in the guise of a roving reporter for public radio, conducting interviews: with Salvatore Biagini, a retired construction worker who died of a heart attack while rescuing his schnauzer from a pit bull, with John Brown, still smoldering 140 years after his death by hanging, with William Shakespeare, who rubs Vonnegut the wrong way, and with socialist and labor leader Eugene Victor Debs, one of Vonnegut's personal heroes. What began as a series of ninety-second radio interludes for WNYC, New York City's public radio station, evolved into this provocative collection of musings about who and what we live for, and how much it all matters in the end. From the original portrait by his friend Jules Feiffer that graces the cover, to a final entry from Kilgore Trout, *God Bless You, Dr. Kevorkian* remains a joy.*

Experimenting with Ethnography collects twenty-one essays that open new paths for doing ethnographic analysis. The contributors—who come from a variety of intellectual and methodological traditions—enliven analysis by refusing to take it as an abstract, disembodied exercise. Rather, they

*frame it as a concrete mode of action and a creative practice. Encompassing topics ranging from language and the body to technology and modes of collaboration, the essays invite readers to focus on the imaginative work that needs to be performed prior to completing an argument. Whether exchanging objects, showing how to use drawn images as a way to analyze data, or working with smartphones, sound recordings, and social media as analytic devices, the contributors explore the deliberate processes for pursuing experimental thinking through ethnography. Practical and broad in theoretical scope, *Experimenting with Ethnography* is an indispensable companion for all ethnographers. Contributors: Patricia Alvarez Astacio, Andrea Ballesterio, Ivan da Costa Marques, Steffen Dalgaard, Endre Dányi, Marisol de la Cadena, Marianne de Laet, Carolina Domínguez Guzmán, Rachel Douglas-Jones, Clément Dréano, Joseph Dumit, Melanie Ford Lemus, Elaine Gan, Oliver Human, Alberto Corsín Jiménez, Graham M. Jones, Trine Mygind Korsby, Justine Laurent, James Maguire, George E. Marcus, Annemarie Mol, Sarah Pink, Els Roding, Markus Rudolphi, Ulrike Scholtes, Anthony Stavrianakis, Lucy Suchman, Katie Ulrich, Helen Verran, Else Vogel, Antonia Walford, Karen Waltoorp, Laura Watts, Brit Ross Winthereik*

*In this controversial book, philosopher and psychoanalyst Jon Mills argues that God does not exist; and more provocatively, that God cannot exist as anything but an idea. Put concisely, God is a psychological creation signifying ultimate ideality. Mills argues that the idea or conception of God is the manifestation of humanity's denial and response to natural deprivation; a self-relation to an internalized idealized object, the idealization of imagined value. After demonstrating the lack of any empirical evidence and the logical impossibility of God, Mills explains the psychological motivations underlying humanity's need to invent a supreme being. In a highly nuanced analysis of unconscious processes informing the psychology of belief and institutionalized social ideology, he concludes that belief in God is the failure to accept our impending death and mourn natural absence for the delusion of divine presence. As an alternative to theistic faith, he offers a secular spirituality that emphasizes the quality of lived experience, the primacy of feeling and value inquiry, ethical self-consciousness, aesthetic and ecological sensibility, and authentic relationality toward self, other, and world as the pursuit of a beautiful soul in search of the numinous. *Inventing God* will be of interest to academics, scholars, lay audiences and students of religious studies, the humanities, philosophy, and psychoanalysis, among other disciplines. It will also appeal to psychotherapists, psychoanalysts and mental health professionals focusing on the integration of humanities and psychoanalysis.*

The Origins of Western Liberalism

Spatial Transitions in Postdictatorship Latin America

Children and the Afterlife of State Violence

Inventing Reality

Inventing Tomorrow

Miracles, Angels & Afterlife

Rebirth and Afterlife

This book examines memories of political violence in Chile after the 1973 coup and a 17-years-long dictatorship. Based on individual and group interviews, it focuses on the second generation children, adults today, born to parents who were opponents of Pinochet's regime. Focusing on their lived experience, the intersection between private and public realms during Pinochet's politics of fear regime, and the afterlife of violence in the post-dictatorship, the book is concerned with new dilemmas and perspectives that stem from the intergenerational transmission of political memories. It reflects critically on the role of family memories in the broader field of memory in Chile, demonstrating the dynamics of how later generations appropriate and inhabit their family political legacies. The book suggests how the second generation cultural memory redefines the concept of victimhood and propels society into a broader process of recognition.

Hell: The word means terror, darkness, and eternal separation from God. Some people think the Bible is clear about hell, but what if they're mistaken? With gripping narrative and solid scholarship, Sweeney charts hell's "evolution" from the Old Testament underworld Sheol, through history and literature, to the greatest influencer of all: Dante's *Inferno*. He reveals how the modern idea of hell is based mostly on Dante's imaginative genius—but in the process, he offers a more constructive understanding of the afterlife than ever before. Disturbing and enthralling, Sweeney will forever alter what we think happens to us after we die—and more importantly, he will make us reconsider how we live.

Tolkien's wizard Gandalf, Wagner's Valkyrie Brünnhilde, Marvel's superhero the Mighty Thor, the warrior heading for Valhalla in Led Zeppelin's "Immigrant Song," and Donald Crisp's portrayal of Leif Eriksson in the classic film *The Viking*—these are just a few examples of how Icelandic medieval literature has shaped human imagination during the past 150 years. *Echoes of Valhalla* is a unique look at modern adaptations of the Icelandic eddas (poems of Norse mythology) and sagas (ancient prose accounts of Viking history, voyages, and battles) across an astonishing breadth of art forms. Jón Karl Helgason looks at comic books, plays, travel books, music, and films in order to explore the reincarnations of a range of legendary characters, from the Nordic gods Thor and Odin to the saga characters Hallgerd Long-legs, Gunnar of Hlidarendi, and Leif the Lucky. Roaming the globe, Helgason unearths echoes of Nordic lore in Scandinavia, Britain, America, Germany, Italy, and Japan. He examines the comic work of Jack Kirby and cartoon work of Peter Madsen; reads the plays of Henrik Ibsen and Gordon Bottomley; engages thought travelogues by Frederick Metcalfe and Poul Vad; listens to the music of Richard Wagner, Edward Elgar, and the metal band Manowar; and watches films by directors such as Roy William Neill and Richard Fleischer, outlining the presence of the eddas and sagas in these nineteenth- and twentieth-century works. Altogether, *Echoes of Valhalla* tells the remarkable story of how disparate, age-old poetry and prose originally recorded in remote areas of medieval Iceland have come to be a part of our shared cultural experience today—how Nordic gods and saga heroes have survived and how their colorful cast of characters and adventures they went on are as vibrant as ever.

From one of America's foremost historians, *Inventing America* compares Thomas Jefferson's original draft of the Declaration of Independence with the final, accepted version, thereby challenging many long-cherished assumptions about both the man and the document. Although Jefferson has long been idealized as a champion of individual rights, Wills argues that in fact his vision was one in which interdependence, not self-interest, lay at the foundation of society. "No one has offered so drastic a revision or so

close or convincing an analysis as Wills has . . . The results are little short of astonishing" —(Edmund S. Morgan, New York Review of Books)

The Evidence

Cesare Zavattini's Neo-realism and the Afterlife of an Idea

Demystifying Brahminism and Re-Inventing Hinduism

An Intellectual Biography

Fool's Gold?

Voyages into the Afterlife

Beheadings in Literature and Culture

What happens on the other side of life? Author Bruce Moen continues to bring us evidence that physical death is just a momentary event in our eternal consciousness as he explores life after death in this, the third book in his Exploring the Afterlife series. Using groundbreaking techniques developed by Robert A. Monroe--author of the classic Journeys out of the Body and founder of The Monroe Institute--Moen projects himself out of his body to travel beyond death into new realms of existence. His travels allow him to access knowledge available only to out-of-body explorers. With Moen, you will journey to the center of the Earth, develop a unique understanding of how astrology really works, and even make contact with extraterrestrials. But more fascinating--and empowering--is his glimpse of the community of souls, his explorations of nonphysical environments, and his growing understanding of what he has witnessed. Read *Voyages in the Afterlife: Charting Unknown Territory* and learn, along with Bruce Moen, the nature of the cosmos and our place in it.

Achilles' death -- by an arrow shot through the vulnerable heel of the otherwise invincible mythic hero -- was as well known in antiquity as the rest of the history of the Trojan War. However, this important event was not described directly in either of the great Homeric epics, the Iliad or the Odyssey. Noted classics scholar Jonathan S. Burgess traces the story of Achilles as represented in other ancient sources in order to offer a deeper understanding of the death and afterlife of the celebrated Greek warrior. Through close readings of additional literary sources and analysis of ancient artwork, such as vase paintings, Burgess uncovers rich accounts of Achilles' death as well as alternative versions of his afterlife. Taking a neoanalytical approach, Burgess is able to trace the influence of these parallel cultural sources on Homer's composition of the Iliad. With his keen, original analysis of hitherto untapped literary, iconographical, and archaeological sources, Burgess adds greatly to our understanding of this archetypal mythic hero.

Why is belief in an afterlife so persistent across times and cultures? And how can it coexist with disbelief in an afterlife? Most modern thinkers hold that afterlife belief serves such important psychological and social purposes as consoling survivors, enforcing morality, dispensing justice, or giving life meaning. Yet the earliest, and some more recent, afterlives strikingly fail to satisfy those needs. In *Inventing Afterlives*, Regina M. Janes proposes a new theory of the origins of the hereafter rooted in the question that a dead body raises: where has the life gone? Humans then and now, in communities and as individuals, ponder what they would want or experience were they in that body. From this endlessly recurring situation, afterlife narratives develop in all their complexity, variety, and ingenuity. Exploring afterlives from Egypt to Sumer, among Jews, Greeks, and Romans, to Christianity's advent and Islam's rise, Janes reveals how little concern ancient afterlives had with morality. In south and east Asia, karmic rebirth makes morality self-enforcing and raises a new problem: how to stop re-dying. The British enlightenment, Janes argues, invented the now widespread wish-fulfilling afterlife and illustrates how afterlives change. She also considers the surprising afterlife of afterlives among modern artists and writers who no longer believe in worlds beyond this one. Drawing on a variety of religious traditions; contemporary literature and film; primatology; cognitive science; and evolutionary psychology, Janes shows that in asking what happens after we die, we define the worlds we inhabit and the values by which we live.

Inventing the Novel uses the work of the Russian philosopher Mikhail Bakhtin (1895-1975) to explore the ancient origins of the modern novel. The analysis focuses on one of the most elusive works of classical antiquity, the *Satyrica*, written by Nero's courtier, Petronius Arbiter (whose singular suicide, described by Tacitus, is as famous as his novel). Petronius was the most lauded ancient novelist of the twentieth century and the *Satyrica* served as the original model for F. Scott Fitzgerald's *The Great Gatsby* (1925), as well as providing the epigraph for T. S. Eliot's *The Waste Land* (1922), and the basis for Fellini's *Satyricon* (1969). Bakhtin's work on the novel was deeply informed by his philosophical views: if, as a phenomenologist, he is a philosopher of consciousness, as a student of the novel, he is a philosopher of the history of consciousness, and it is the role of the novel in this history that held his attention. This volume seeks to lay out an argument in four parts that supports Bakhtin's sweeping assertion that the *Satyrica* plays an "immense" role in the history of the novel, beginning in Chapter 1 with his equally striking claim that the novel originates as a new way of representing time and proceeding to the question of polyphony in Petronius and the ancient novel.

Literary Afterlife

Jefferson's Declaration of Independence

Inventing the Novel

Inventing Leonardo

An Archipelago of Myths and Mysteries, Phantoms and Fakes

Inventing God

The Afterlives of Kathleen Collins

What happens to consciousness during the act of dying? The most compelling answers come from people who almost die and later recall events that occurred while lifesaving resuscitation, emergency care, or surgery was performed. These events are now called near-death experiences (NDEs). As medical and surgical skills improve, innovative procedures can bring back patients who have traveled farther on the path to death than at any other time in history. Physicians and healthcare professionals must learn how to appropriately treat patients who report an NDE. It is estimated that more than 10 million people in the United States have experienced an NDE. Hagan and the contributors to this volume engage in evidence-based research on near-death experiences and include physicians who themselves have undergone a near-death experience. This book establishes a new paradigm for NDEs.

*Afterlife and Narrative explores why life after death is such a potent cultural concept today, and why it is such an attractive prospect for modern fiction. The book mines a rich vein of imagined afterlives, from the temporal experiments of Martin Amis's *Time's Arrow* to narration from heaven in Alice Sebold's *The Lovely Bones*.*

This book showcases a unique, innovative form for contemporary life narrative scholarship. Life Narrative is a dynamic and interdisciplinary field defined through attention to diverse styles of personal and auto/biographical narration and to subjectivity and ethics in acts of self-representation. The essay is a uniquely

sympathetic mode for such scholarship, responsive to diverse methods, genres, and concepts and enabling a flexible, hybrid critical and creative approach. Many of the essays curated for this volume are by the authors of creative works of life writing who are seeking to reflect critically on disciplinary issues connected to practice, ethics, audience, or genre. Others show academics from a variety of disciplinary backgrounds engaged in creative critical self-reflection, using methods of cultural analysis, ethnography, or embodied scholarship to address foundational and emerging issues and concepts in relation to identity, experience, or subjectivity. Essays in Life Writing positions the essay as a unique nexus of creative and critical practice, available to academics publishing peer-reviewed scholarly work from a variety of disciplinary backgrounds, and a form of scholarship that is contributing in exciting and vigorous ways to the development of new knowledge in Life Narrative as a field. The chapters in this book were originally published as a special issue of the journal Life Writing.

The essays gathered here capture fresh perspectives on the literary environments of the eighteenth century. The core concern of this volume is culture – the ways in which it shapes literature and is in turn influenced by it: the “ways” of fiction. Especially commissioned from experts in the field, essays cover the whole of the century, embracing such themes as class, gender, nationhood, politics, and identity. Through scrutiny of familiar and less well-known authors alike, the collection forms a stimulating and provocative anthology. It will naturally appeal to scholars and students of the novel, as well as to historians of culture, and all those concerned with eighteenth-century studies. A broader readership will also find much here to enhance their appreciation of fiction as a cultural artefact.

Responding to a growing fascination with this period in British history, these essays open vital new perspectives on the novel at a key moment in its development.

Dante, the Bible and Eternal Torment

The Un-Discovered Islands

Life After Death

Experimenting with Ethnography

Stories We Create To Explain Everything

The Oxford Handbook of Gabriel García Márquez

Orpheus and the Bacchic Gold Tablets

The new book from Larry Siedentop, acclaimed author of *Democracy in Europe*, *Inventing the Individual* is a highly original rethinking of how our moral beliefs were formed and their impact on western society today 'Magisterial, timeless, beautifully written ... Siedentop has achieved something quite extraordinary. He has explained us to ourselves' *Spectator* This ambitious and stimulating book describes how a moral revolution in the first centuries AD - the discovery of human freedom and its universal potential - led to a social revolution in the west. The invention of a new, equal social role, the individual, gradually displaced the claims of family, tribe and caste as the basis of social organisation. Larry Siedentop asks us to rethink the evolution of the ideas on which modern societies and government are built, and argues that the core of what is now our system of beliefs emerged much earlier than we think. The roots of liberalism - belief in individual liberty, in the fundamental moral equality of individuals, that equality should be the basis of a legal system and that only a representative form of government is fitting for such a society - all these, Siedentop argues, were pioneered by Christian thinkers of the Middle Ages, who drew on the moral revolution carried out by the early church. It was the arguments of canon lawyers, theologians and philosophers from the eleventh to the fourteenth century, rather than the Renaissance, that laid the foundation for liberal democracy. There are large parts of the world where other beliefs flourish - fundamentalist Islam, which denies the equality of women and is often ambiguous about individual rights and representative institutions; quasi-capitalist China, where a form of utilitarianism enshrines state interests even at the expense of justice and liberty. Such beliefs may foster populist forms of democracy. But they are not liberal. In the face of these challenges, Siedentop urges that understanding the origins of our own liberal ideas is more than ever an important part of knowing who we are. LARRY SIEDENTOP was appointed to the first post in intellectual history ever established in Britain, at Sussex University in the 1970's. From there he moved to Oxford, becoming Faculty Lecturer in Political Thought and a Fellow of Keble College. His writings include a study of Tocqueville, an edition of Guizot's *History of Civilization in Europe*, and *Democracy in Europe*, which has been translated into a dozen languages. Siedentop was made CBE in 2004. PRAISE FOR THE BOOK 'One of the most stimulating books of political theory to have appeared in many years ... a refreshingly unorthodox account of the roots of modern liberalism in medieval Christian thinking' John Gray, *Literary Review* 'A brave, brilliant and beautifully written defence of the western tradition' Paul Lay, *History Today* 'An engrossing book of ideas ... illuminating, beautifully written and rigorously argued' Kenan Malik, *Independent* 'A most impressive work of philosophical history' Robert Skidelsky

You are a reality inventor. People simply don't give you enough credit; in fact, you don't appreciate your own creative ability. What does it mean to be a reality inventor? Isn't reality simply stuff that's out there? We see,hear, taste, feel, and smell it; but we certainly don't invent it. This book claims that you do. Humans are animals who create stories. We are unable to not story--we speak and think in stories called sentences. *INVENTING REALITY* explores the psychology of story making and confabulation. We confabulate when we create stories without an awareness of our authorship. These confabulations are not perceived as invented stories; instead they become our personal reality.

A comprehensive overview of the evidence.

'Religion is a tool in the hands of the oppressor against the oppressed solely because he frames the commandments and calls them the God's', is an apt description of the Hindu social order. The book rips open the raw nerve of Hinduism—its invidious castes, positioned as a 'God-ordained' institution, commandeered by its freebooter priestly class while clandestinely establishing its religious, social and political hegemony through interpolation of its pristine and effulgent scriptures. The author boldly analyses this imbroglio through a microscopic analysis of these and more related issues: • How priests controlled the Hindu religious, social, educational and political apparatus? • How the dominant priestly class fractured the society into mutually antagonistic subordinated hierarchical segments, and ruled it by reserving all elite jobs for itself? • How the fiendish priesthood emasculated shudras by depriving them of the 'shastra and shastra' (education and arms) and made them permanent 'village servant classes'? • How the pretensions of attaining siddhis through 'meditation and penances' established priests as the 'gods on earth' for their assertions of 'purity and effulgence'? • How 'karma', 'reincarnation' and '84-lakhs births' theories were devised to justify fatalism and hierarchical gradation of varnas? • Can India be rightfully called the 'vishvaguru' and the mother of all civilisations? • How Buddhism effeminated Hindus and made them the doormats for the ruthless? • Why Hindus had to abandon their own, to adopt foreign institutions of governance? • Why Hinduism should become a universal and proselytising faith and fight demographic challenges posed by Islam and Christianity?

Afterlife of Empire

Bakhtin and Petronius Face to Face

Inventing Hell

Letter to My Christian Family and Friends: Living Without God

Losing Our Heads

A Study of the Transmutation of Some Pagan Imagery in Early Christian Funerary Art

New Essays on the Literary Cultures of the Eighteenth Century

What is the fascination that decollation holds for us, as individuals and as a culture? Why does the idea make us laugh and the act make us close our eyes? Losing Our Heads explores in both artistic and cultural contexts the role of the chopped-off head. It asks why the practice of decapitation was once so widespread, why it has diminished—but not, as scenes from contemporary Iraq show, completely disappeared—and why we find it so peculiarly repulsive that we use it as a principal marker to separate ourselves from a more “barbaric” or “primitive” past? Although the topic is grim, Regina Janes’s treatment and conclusions are neither grisly nor gruesome, but continuously instructive about the ironies of humanity’s cultural nature. Bringing to bear an array of evidence, the book argues that the human ability to create meaning from the body motivates the practice of decapitation, its diminution, the impossibility of its extirpation, and its continuing fascination. Ranging from antiquity to the late nineteenth-century passion for Salomé and John the Baptist, and from the enlightenment to postcolonial Africa’s challenge to the severed head as sign of barbarism, Losing Our Heads opens new areas of investigation, enabling readers to understand the shock of decapitation and to see the value in moving past shock to analysis. Written with penetrating wit and featuring striking illustrations, it is sure to captivate anyone interested in his or her head.

Custer’s Last Stand remains one of the most iconic events in American history and culture. Had Custer prevailed at the Little Bighorn, the victory would have been noteworthy at the moment, worthy of a few newspaper headlines, but only a few among the many battles with the Plains Indians. In defeat, however tactically inconsequential in the larger conflict, Custer became legend. In Inventing Custer, Edward Caudill and Paul Ashdown bridge the gap between the Custer who truly existed and the one we’ve immortalized and mythologized into legend in our generally accepted reading of American history and his significance to it.

During the age of dictatorships, Latin American prisons became a symbol for the vanquishing of political opponents, many of whom were never seen again. In the post-dictatorship era of the 1990s, a number of these prisons were repurposed into shopping malls, museums, and memorials. Susana Draper uses the phenomenon of the “opening” of prisons and detention centers to begin a dialog on conceptualizations of democracy and freedom in post-dictatorship Latin America. Focusing on the Southern Cone nations of Uruguay, Chile, and Argentina, Draper examines key works in architecture, film, and literature to peel away the veiled continuity of dictatorial power structures in ensuing consumer cultures. The afterlife of prisons became an important tool in the “forgetting” of past politics, while also serving as a reminder to citizens of the liberties they now enjoyed. In Draper’s analysis, these symbols led the populace to believe they had attained freedom, although they had only witnessed the veneer of democracy—in the ability to vote and consume. In selected literary works by Roberto Bolaño, Eleuterio Fernández Huidoboro, and Diamela Eltit and films by Alejandro Agresti and Marco Bechis, Draper finds further evidence of the emptiness and melancholy of underachieved goals in the afterlife of dictatorships. The social changes that did not occur, the inability to effectively mourn the losses of a now-hidden past, the homogenizing effects of market economies, and a yearning for the promises of true freedom are thematic currents underlying much of these texts. Draper’s study of the manipulation of culture and consumerism under the guise of democracy will have powerful implications not only for Latin Americanists but also for those studying neoliberal transformations globally.

As readers head into the second fifty years of the modern critical study of blackness and black characters in Renaissance drama, it has become a critical commonplace to note black female characters’ almost complete absence from Shakespeare’s plays. Despite this physical absence, however, they still play central symbolic roles in articulating definitions of love, beauty, chastity, femininity, and civic and social standing, invoked as the opposite and foil of women who are “fair”. Beginning from this recognition of black women’s simultaneous physical absence and imaginative presence, this book argues that modern Shakespearean adaptation is a primary means for materializing black women’s often elusive presence in the plays, serving as a vital staging place for historical and political inquiry into racial formation in Shakespeare’s world, and our own. Ranging geographically across North America and the Caribbean, and including film and fiction as well as drama as it discusses remade versions of Othello, Romeo and Juliet, Antony and Cleopatra, and The Taming of the Shrew, Shakespearean Adaptation, Race, and Memory in the New World will attract scholars of early modern race studies, gender and performance, and women in Renaissance drama.

Psychology of Belief and the Rise of Secular Spirituality

The Posthumous Continuations of 325 Authors' Fictional Characters

Volume 1 - Demystifying Brahminism

The Science of Near-Death Experiences

The Making of an American Legend

A Companion to Analysis

Inventing Custer

*An absorbing portrait of a groundbreaking Black woman filmmaker. Kathleen Collins (1942–88) was a visionary and influential Black filmmaker. Beginning with her short film *The Cruz Brothers and Miss Malloy* and her feature film *Losing Ground*, Collins explored new dimensions of what narrative film could and should do. However, her achievements in filmmaking were part of a greater life project. In this critically imaginative study of Collins, L.H. Stallings narrates how Collins, as a Black woman writer and filmmaker, sought to change the definition of life and living. *The Afterlives of Kathleen Collins: A Black Woman Filmmaker's Search for New Life* explores the global*

significance and futurist implications of filmmaker and writer Kathleen Collins. In addition to her two films, *Stallings* examines the broad and expansive and varying forms of writing produced by Collins during her short life time. *The Afterlives of Kathleen Collins* showcases how Collins used filmmaking, writing, and teaching to assert herself as a poly-creative dedicated to asking and answering difficult philosophical questions about human being and living. Interrogating the ideological foundation of life-writing and cinematic life-writing as they intersect with race and gender, *Stallings* intervenes on the delimited concepts of life and Black being that impeded wider access, distribution, and production of Collins's personal, cinematic, literary, and theatrical works. *The Afterlives of Kathleen Collins* definitively emphasizes the evolution of film and film studies that Collins makes possible for current and future generations of filmmakers.

From the epic saga of the Buendía family in *One Hundred Years of Solitude* to the enduring passion of *Love in the Time of Cholera* to the exploration of tyranny in *The Autumn of the Patriarch*, Gabriel García Márquez has built a literary world that continues to captivate millions of readers across the world. His writings entrance modern audiences with their dreamlike yet trenchant insights into universal issues of the human condition such as love, revenge, old age, death, fate, power, and justice. A Nobel Laureate in 1982, he contributed to the global popularity of the Latin American Boom during the second half of the 20th century and had a profound impact on writers worldwide, including Toni Morrison, Salman Rushdie, and Haruki Murakami. *The Oxford Handbook of Gabriel García Márquez* brings together world experts on the Colombian writer to present a comprehensive English-language examination of his life, oeuvre, and legacy--the first such work since his death in 2014. Edited by Latin American literature authorities Gene H. Bell-Villada and Ignacio López-Calvo, the volume paints a rich and nuanced portrait of "Gabo." It incorporates ongoing critical approaches such as feminism, ecocriticism, Marxism, and ethnic studies, while elucidating key aspects of his work, such as his Caribbean-Colombian background; his use of magical realism, myth, and folklore; and his left-wing political views. Thirty-two wide-ranging chapters cover the bulk of the author's writings--both major and minor, early and late, long and short--as well as his involvement with film. They also discuss his unique prose style, highlighting how music shaped his literary art. *The Handbook* gives unprecedented attention to the global influence of García Márquez--on established canons, on the Global South, on imaginative writing in South Asia, China, Japan, and throughout Africa and the Arab world. This is the first book that places the Colombian writer within that wider context, celebrating his importance both as a Latin American author and as a global phenomenon.

Follows the differing opinions and interpretations of Leonardo da Vinci since the sixteenth century.

How many Zavattinis are there? During a life spanning most of the twentieth century, the screenwriter who wrote *Sciuscià*, *Bicycle Thieves*, *Miracle in Milan*, and *Umberto D.* was also a pioneering magazine publisher in 1930s Milan, a public intellectual, a theorist, a tireless campaigner for change within the film industry, a man of letters, a painter and a poet. This intellectual biography is built on the premise that in order to understand Zavattini's idea of cinema and his legacy of ethical and political cinema (including guerrilla cinema), we must also tease out the multi-faceted strands of his interventions and their interplay over time. The book is for general readers, students and film historians, and anyone with an interest in cinema and its fate.

What the Bible Says about the Life to Come

Afterlife and Narrative in Contemporary Fiction

Futures of Enlightenment Poetry

The Afterlife of the Eddas and Sagas

Utopianism in the Twenty-First Century

God Bless You, Dr. Kevorkian

The Heaven Promise

Who is responsible for the Mahatma's death? Just one single, but determined, fanatic, the whole ideology of Hindu nationalism, the ruling Congress-led government which failed to protect him, or a vast majority of Indians and their descendants who considered Gandhi irrelevant? Such questions mean that Gandhi, even after his tragic and brutal death, continues to haunt India - perhaps more effectively in his afterlife than when he was alive. *The Death and Afterlife of Mahatma Gandhi* is a groundbreaking and profound analysis of the assassination of the 'father of the nation' and its after-effects. Paranjape argues that such a catastrophic event during the very birth pangs of a new nation placed a huge burden of Oedipal guilt on Indians, and that this is the reason for the massive repression of the murder in India's political psyche. The enduring influence of Gandhi is analysed, including his spectral presence in Indian cinema. The book culminates in Paranjape's reading of Gandhi's last six months in Delhi, where, from the very edge of the grave, he wrought what was perhaps his greatest miracle, the saving of Delhi and thus of India itself from internecine bloodshed. This evocative and moving meditation into the meaning of the Mahatma's death will be relevant to scholars of Indian political and cultural history, as well as those with an interest in Gandhi and contemporary India

In *The Un-Discovered Islands*, critically acclaimed author Malachy Tallack takes the reader on fascinating adventures to the mysterious and forgotten corners of the map. Be prepared to be captivated by the astounding tales of two dozen islands once believed to be real but no longer on the map. These are the products of the imagination, deception, and human error: an archipelago of ex-islands and forgotten lands. From the well-known story of Atlantis and the mysteries of frozen Thule to more obscure tales from around the globe, and from ancient history right up to the present day, this is an atlas of legend and wonder, with glorious illustrations by Katie Scott.

Drawing on some of the most powerful theories and trends in physics, biology, philosophy, and psychology, D'Souza concludes that belief in life after death offers depth and significance to this life.

H. G. Wells and the Twentieth Century

Ritual Texts for the Afterlife

The Stories We Tell Ourselves About Life After Death