

Our Faith In Evil Melodrama And The Effects Of En

This book reconstructs how claims to know 'the lessons' from past wrongdoings are made useful in the present. These claims are powerful tools in contemporary debates over who we are, who we want to be and what we should do. Drawing on a wide range of spoken and written texts from Austria, Denmark, Germany and the United States, this book proposes an abstract framework through which such claims can be understood. It does so by conceptualising four rhetorics of learning and how each of them links memories of past wrongdoings to opposition to present and future wrongdoings. Drawing extensively on narrative theory, *Lessons from the Past?* reconstructs how links between past, present and future can be narrativised, thus helping to understand the subjectivities and feelings that these stories facilitate. The book closes by considering if and how such rhetorics might live up to their promise to know 'the lessons' and to enable learning, offering a revised theory of collective learning processes.

This unique study examines the importance of melodrama in the film traditions of Japan, India, China, Indonesia, the Philippines, and Australia.

A feminist analysis of the "cinema of uncertainty" through an examination of the crime serials of Louis Feuillade and the work of actress Musidora.

Jeffrey Mason investigates the reasons for their popular success and reconstructs the social and political backdrop against which they were viewed. He shows how they functioned in the social discourse of the time as collective affirmations of certain cultural myths. Yet these acts of communal belief were played out on the contested stage of American ideological debate.

Hollywood's Melodramatic Imagination

Simone de Beauvoir

Looking for God in Popular Culture

Screens of Blood

Movement, Musidora, and the Crime Serials of Louis Feuillade

The Melodramatic Moment

The Most Dangerous Cinema

*Melodrama is not just a film or literary genre but a powerful political discourse that galvanizes national sentiment to legitimate state violence. Finding virtue in national suffering and heroism in sovereign action, melodramatic political discourses cast war and surveillance as moral imperatives for eradicating villainy and upholding freedom. In *Orgies of Feeling*, Elisabeth R. Anker boldly reframes political theories of sovereignty, freedom, and power by analyzing the work of melodrama and affect in contemporary politics. Arguing that melodrama animates desires for unconstrained power, Anker examines melodramatic discourses in the War on Terror, neoliberal politics, anticommunist rhetoric, Hollywood film, and post-Marxist critical theory. Building on Friedrich Nietzsche's notion of "orgies of feeling," in which overwhelming emotions displace commonplace experiences of vulnerability and powerlessness onto a dramatic story of injured freedom, Anker contends that the recent upsurge in melodrama in the United States is an indication of public discontent. Yet the discontent that melodrama reflects is ultimately an expression of the public's inability to overcome systemic exploitation and inequality rather than an alarmist response to inflated threats to the nation.*

*In *Search of the Sacred Book* studies the artistic incorporation of religious concepts such as prophecy, eternity, and the afterlife in the contemporary Latin American novel. It departs from sociopolitical readings by noting the continued relevance of religion in Latin American life and culture, despite modernity's powerful secularizing influence. Analyzing Jorge Luis Borges's secularized "narrative theology" in his essays and short stories, the book follows the development of the Latin American novel from the early twentieth century until today by examining the attempts of major novelists, from María Luisa Bombal, Alejo Carpentier, and Juan Rulfo, to Julio Cortázar, Gabriel García Márquez, and José Lezama Lima, to "sacralize" the novel by incorporating traits present in the sacred texts of many religions. It concludes with a view of the "desacralization" of the novel by more recent authors, from Elena Poniatowska and Fernando Vallejo to Roberto Bolaño.*

"Civilization seems to be moving towards the power of words over weapons. But many still believe wrongs can be righted with violence. The transition to a healthier mythology is seen in an alternative trend in depictions of violence in storytelling. This book examines this trend by comparing examples from film and television with the traditional popular dramatic approach"--

*How can Christianity continue to rejoice over a redemption that came at the cost of the violent suffering and death of Jesus Christ? In the wake of increasing revulsion toward oppression and abuse—both historic and contemporary—traditionally Protestant and evangelical theology is in the precarious position of defending one of its cardinal doctrines amidst a host of compelling critiques and alternatives. In *I Will Repay*, Dennis Oh explores how soteriology rooted in Scripture and resonant with tradition can also be conversant with the cinematic experience offered by popular films. It proposes a narrative reenvisioning of the mechanism of atonement that both supports and extends traditional theological categories and vocabularies while retaining the cross-centered conviction of an evangelical gospel.*

The Films of Frank Capra

Policing the Monstrous

Animation and Comedy in Studio-Era Hollywood

Understanding Religious Ethics

Reflections on the Ontology of Film, Enlarged Edition

A Reader on Film & Television Melodrama

I Will Repay

The enduring and engaging guide to educating yourself in the classical tradition. Have you lost the art of reading for pleasure? Are there books you know you should read but haven't because they seem too daunting? In *The Well-Educated Mind*, Susan Wise Bauer provides a welcome and encouraging antidote to the distractions of our age, electronic and otherwise. Newly expanded and updated to include standout works from the twenty-first century as well as essential readings in science (from the earliest works of Hippocrates to the discovery of the asteroid that killed the dinosaurs), *The Well-Educated Mind* offers brief, entertaining histories of six literary genres—fiction, autobiography, history,

drama, poetry, and science—accompanied by detailed instructions on how to read each type. The annotated lists at the end of each chapter—ranging from Cervantes to Cormac McCarthy, Herodotus to Laurel Thatcher Ulrich, Aristotle to Stephen Hawking—preview recommended reading and encourage readers to make vital connections between ancient traditions and contemporary writing. The Well-Educated Mind reassures those readers who worry that they read too slowly or with below-average comprehension. If you can understand a daily newspaper, there's no reason you can't read and enjoy Shakespeare's sonnets or Jane Eyre. But no one should attempt to read the "Great Books" without a guide and a plan. Bauer will show you how to allocate time to reading on a regular basis; how to master difficult arguments; how to make personal and literary judgments about what you read; how to appreciate the resonant links among texts within a genre—what does Anna Karenina owe to Madame Bovary?—and also between genres. In her best-selling work on home education, *The Well-Trained Mind*, the author provided a road map of classical education for parents wishing to home-school their children; that book is now the premier resource for home-schoolers. In *The Well-Educated Mind*, Bauer takes the same elements and techniques and adapts them to the use of adult readers who want both enjoyment and self-improvement from the time they spend reading. Followed carefully, her advice will restore and expand the pleasure of the written word. For the second edition of her landmark study of Simone de Beauvoir, Toril Moi provides a major new introduction discussing current developments in Beauvoir studies as well as the recent publication of papers and letters by Beauvoir, including her letters to her lovers Jacques-Laurent Bost and Nelson Agren, and her student diaries from 1926-7.

A challenging critique of narrative theologies, including the works of George Lindbeck, Robert Jenson, and Herbert McCabe. Francesca Aran Murphy argues that the use of the concept of story or narrative in theology is circular and self-referential, and that the widespread notion that the role of the theologian is to 'tell God's story' has not helped theology to advance the reality of its doctrines. Murphy contends that the scriptural revelation on which Christian theology depends is not a story or a plot but a dramatic encounter between mysterious, free, and unpredictable persons. She offers her own alternative approach, making use of cinema and film theory, and engaging in particular in a dialogue with the work of Hans Urs von Balthasar.

"This pioneering collection sheds new light on what happens when television's familiar crime procedural lures us down a dark alley resistant to ordered understanding. Wielding an impressive array of critical approaches, *Policing the Monstrous* traces the shifting paradox of logical crime solving and elements of myth, magic, and the supernatural often embedded in the crime. As screens continue to showcase the "Stranger Things" happening across "Lovecraft Country," this useful volume investigates a hybrid television genre that subverts convention to pose profound questions of moral ballast and human failing."--Christine A. Jackson, professor emeritus, Nova Southeastern University, Fort Lauderdale, Florida, author of *The Tell-Tale Art: Poe in Modern Popular Culture*. This collection of new essays examines how the injection of supernatural creatures and mythologies transformed the hugely popular crime procedural television genre. These shows complicate the predictable and comforting patterns of the procedural with the inherently unknowable nature of the supernatural. From Sherlock to Supernatural, essays cover a range of topics including the gothic, the post-structural nature of *The X-Files*, the uncanny lure of *Twin Peaks*, trickster detectives, forensic fairy tales, the allure of the vampire detective, and even the devil himself.

Zones of Anxiety

Movie Time

People Hunting People on Film

Spectra

Religion and the Contemporary Latin American Novel

Encyclopedia of Media Violence

A Critical Approach to Film and Television Violence

The tallgrass prairie of the early 1800s, a beautiful and seemingly endless landscape of wildflowers and grasses, is now a tiny remnant of its former expanse. As a literary landscape, with much of the American environmental imagination focused on a mainstream notion of more spectacular examples of wild beauty, tallgrass is even more neglected. Prairie author and advocate John T. Price wondered what it would take to restore tallgrass prairie to its rightful place at the center of our collective identity. The answer to that question is his *Tallgrass Prairie Reader*, a first-of-its-kind collection of literature from and about the tallgrass bioregion. Focusing on autobiographical nonfiction in a wide variety of forms, voices, and approaches—including adventure narrative, spiritual reflection, childhood memoir, Native American perspectives, literary natural history, humor, travel writing and reportage—he honors the ecological diversity of tallgrass itself and provides a range of models for nature writers and students. The chronological arrangement allows readers to experience tallgrass through the eyes and imaginations of forty-two authors from the nineteenth to the twenty-first centuries. Writings by very early explorers are followed by works of nineteenth-century authors that reflect the fear, awe, reverence, and thrill of adventure rampant at the time. After 1900, following the destruction of the majority of tallgrass, much of the writing became nostalgic, elegiac, and mythic. A new environmental consciousness asserted itself midcentury, as personal responses to tallgrass were increasingly influenced by larger ecological perspectives. Preservation and restoration—informed by hard

science—emerged as major themes. Early twenty-first-century writings demonstrate an awareness of tallgrass environmental history and the need for citizens, including writers, to remember and to help save our once magnificent prairies.

In this lucid and fascinating book, Peter Brooks argues that melodrama is a crucial mode of expression in modern literature. After studying stage melodrama as a dominant popular form in the nineteenth century, he moves on to Balzac and Henry James to show how these "realist" novelists created fiction using the rhetoric and excess of melodrama - in particular its secularized conflicts of good and evil, salvation and damnation. *The Melodramatic Imagination* has become a classic work for understanding theater, fiction, and film.

Enjoy beloved classics while developing vocabulary, reading, and critical thinking skills! Each literature book in the series is a one-year course. Each chapter has five lessons with daily concept-building exercises, warm-up questions, and guided readings. Easy-to-use with suggested reading schedules and daily calendar. Equips students to think critically about philosophy and trends in culture, and articulate their views through writing. A well-crafted presentation of whole-book or whole-work selections from the major genres of classic literature (prose, poetry, and drama), each course has 34 chapters representing 34 weeks of study, with an overview of narrative background material on the writers, their historical settings, and worldview. The rich curriculum's content is infused with critical thinking skills, and an easy-to-use teacher's guide outlines student objectives with each chapter, providing the answers to the assignments and weekly exercises. The final lesson of the week includes both the exam, covering insights on the week's chapter, as well as essays developed through the course of that week's study, chosen by the educator and student to personalize the coursework for the individual learner.

People hunting people for sport--it's an idea both shocking and fascinating. In 1924 Richard Connell published a short story that introduced this concept to the public zeitgeist, where it has remained embedded ever since--as evidenced by the many big- and small-screen adaptations and inspirations. Since its publication, Connell's award-winning "The Most Dangerous Game" has been continuously anthologized and studied in classrooms throughout America. Raising questions about the nature of violence and cruelty, and the ethics of hunting for sport, the thrilling story spawned a new cinematic subgenre, beginning with RKO's 1932 production of *The Most Dangerous Game*, and continuing right up into the new millennium with 2004's *The Eliminator*. *The Most Dangerous Cinema* examines in-depth all the cinematic adaptations of the iconic short story, with each film chapter containing the following subsections: "Synopsis," "How 'Dangerous' Is It?," "Analysis," "Production History," and "Credits." Photos, a bibliography, and four appendices ("Almost Dangerous Games," "Dangerous Game Shows and Deadly Diversions," "Dangerous Alien Games," and "Television Adaptations and Inspirations") are included.

The Tallgrass Prairie Reader

Performing American Identity in Anti-Mormon Melodrama

Dancing with Sophia

Orgies of Feeling

Essays on the Supernatural Crime Procedural

Our Faith in Evil

In Search of the Sacred Book

This collection of essays explores the link between comedy and animation in studio-era cartoons, from filmdom's earliest days through the twentieth century. Written by a who's who of animation authorities, Funny Pictures offers a stimulating range of views on why animation became associated with comedy so early and so indelibly, and illustrates how animation and humor came together at a pivotal stage in the development of the motion picture industry. To examine some of the central assumptions about comedy and cartoons and to explore the key factors that promoted their fusion, the book analyzes many of the key filmic texts from the studio years that exemplify animated comedy. Funny Pictures also looks ahead to show how this vital American entertainment tradition still thrives today in works ranging from The Simpsons to the output of Pixar.

"The text examines violence in film, analyzing psychological and social effects, the dramatic structure of melodrama and its context in reality"--Provided by publisher.

Stanley Cavell looks closely at America's most popular art and our perceptions of it. His explorations of Hollywood's stars, directors, and most famous films—as well as his fresh look at Godard, Bergman, and other great European directors—will be of lasting interest to movie-viewers and intelligent people everywhere.

Movie Time is a study of temporal mythmaking in American popular movies. The work is rooted in American pragmatic philosophy and contemporary traditions of inquiry in the social sciences and humanities. It proceeds on the premise that social beings and social orders are interested in the mediation of time, and attempt to make sense of their present world through the reconstruction of important pasts of interest in the present, develop new presents with the help of popular expressions which define new situations and responses for a new time, and foresee possible futures which impinge upon life in the here-and-now. In particular, the work focuses on the subsequent treatment of the American 1950's in films set in that era, beginning in the 1970's and continuing, with an effort to create a rough taxonomy of mythemes in such retrospective films, and why it is that future times would find the Fifties to be so important that people wish to revisit it. Too, the mediation of time includes the development of a new present, in this case the emergence of conservatism as a social force in the 1970's and beyond. The movies were an important form of expression in the dramatization of the conservative myth, leading to the pervasion of conservative leaders and ideologies into the new century. Finally, the unrealized but imminent future of the country and world was increasingly on people's minds, as both millennial hopes and fears and unanticipated threats began to emerge at century's end, so movies which anticipated alternative futures appeared in response to that prospective interest. It is hoped that this present inquiry will stimulate further work on the social relevance of popular expression and in particular the social mediation of time.

A Cinematic Theology of Atonement

Melodrama and the Politics of Freedom

Eyes Wide Open

British Literature-Student

Imitations of Life

The World Viewed

Music and Theatrical Culture, 1790-1820

Via 134 signed entries, this encyclopedia provides students, researchers, and the general public with an accessible, comprehensive, and well-balanced evidence-based examination of theory, research and debates related to media violence. Entries conclude with Cross-References and Suggestions for Further Readings to guide users to related entries and resources for further research, and a thematic Reader's Guide in the front matter groups related entries by topic to make it easier for users to locate related entries of interest.

Explores the philosophical dimensions and implications of integral theory. *Dancing with Sophia* is the first book of essays to focus on the philosophical dimensions and implications of integral theory. A metatheory that organizes first order theories and disciplines into higher order modes of knowing and insight needed to address the complexity of today's world, integral theory has already impacted a wide range of disciplines, from psychology to business to religious studies to art. Included here are perspectives by scholars in the continental, comparativist, and process traditions who dive into integral theory's postmetaphysical claims in order to mine, extend, and critique its philosophical merits. On the verge of its own emergence, integral philosophy promotes modes of creative critical thought oriented toward the multidimensional flourishing of planetary well-being, and *Dancing with Sophia* will be of interest to scholars in philosophy; religious studies; transpersonal, developmental, and humanist psychology; and more. "Integral theory is a bold and provocative endeavor. It challenges one to think past the norm, to sail beyond the horizon and risk encountering the Scylla and Charybdis of what is academically acceptable—or at least familiar—and what is possible, in ways that only are now beginning to dawn on both thinking and dwelling. If it is nothing else, integral theory is the movement beyond the purely intellectual into the lived experience. This is its 'meta-' dimension properly understood." — from the Foreword by Brian Schroeder

Nearly everyone has dreamed of working in the TV-Film business. But there's never before been a source of information about what the jobs are, what they involve, how much they pay, how to qualify, how to find them, & how to get hired. A must for every library & counselor. "A wide-angle view of the film & television industries, focusing on technological, aesthetic & organizational aspects. ORIENTATION TO CINEMA...fulfills its purpose of giving aspiring professionals a clear picture of their intended careers. A well-illustrated volume, it covers in exhaustive detail all areas of production, distribution & related fields."--AMERICAN CINEMATOGRAPHER. Available in two formats: an integrated edition, & a split edition. Volume 1 of the split edition contains text but no photographs. Volume 2 of the split edition is a photographic supplement, plus index.

Melodrama is the foundation of American cinema. It is, however, a poorly understood term. While it is a pervasive and persuasive dramatic mode, it is not tied to any specific moral or ideological system. It is not a singular genre; rather, it operates as a "genre generating machine" capable of determining the aesthetics and structure of the drama within many genres. Melodrama centers the conflict around the clash between good and evil and provides a sense of poetic justice--but the specific values embedded in notions of good and evil are determined by the culture, and they shift from nation to nation, region to region, and period to period. This book explores the "populist" westerns of the 1930s, the propaganda films that followed the Japanese attack on Pearl Harbor, and the popularity of Sax Rohmer's master villain Fu Manchu. "Melodramas of passion" and film noir also offer a challenge to melodrama with its seemingly alienated protagonists and downbeat endings. Yet, with few exceptions, Hollywood was able to assimilate these genres within its melodramatic imagination.

A Survey of the Industry for Beginning TV and Film Students

The Melodramatic Imagination

From Colonial Lacrosse to Extreme Sports

Orientation to Cinema

The Quest for the Historical Satan

Focus On: 100 Most Popular American Crime Drama Films

Melodrama and the Effects of Entertainment Violence

David Grimsted's *Melodrama Unveiled* explores early American drama to try to understand why such severely limited plays were so popular for so long. Concerned with both the plays and the dramatic settings that gave them life, Grimsted offers us rich descriptions of the interaction of performers, audiences, critics, managers, and stage mechanics. Because these plays had to appeal immediately and directly to diverse audiences, they provide dramatic clues to the least common denominator of social values and concerns. In considering both the context and content of popular culture, Grimsted's book suggests how theater reflected the rapidly changing society of antebellum America.

This interdisciplinary collection of essays charts intersections between communication/cultural studies and a variety of emergent emancipatory and liberatory discourses. Every essay attempts, in one way or another, to speak to the following questions: What would a theory of liberation look like that is premised on a communication view of the world? How would such a view expand and even redefine our understanding of liberation? Finally, how would such a view enlarge our understanding of what is collectively, communally, and

organizationally possible? In other words, the chapters articulate what can be loosely considered a humanist theory of communication and praxis. The goal is to move beyond discourses of liberation that are grounded in essentialist assumptions and to move the conversation toward an engaged criticism on cultural and social levels that facilitates and encourages progressive action. This edited collection, thus, has as its goal a theory of human liberation grounded in communication as a resource for social and spiritual transformation. The chapters comprise a mix of conceptual and applied studies that interrogate the communicative practices that naturalize our hierarchical world, reifying and stultifying our moral and political imaginations. As an antidote to this problem, the contributors consider the importance of uncertainty and contingency in the development of human potential. Rather than fearing uncertainty and contingency and allowing that fear to control us, contributors argue that we should find within these conditions the source of our humanity and the strength to question and resist unjust social reifications. When we do this, we will rediscover the power of communication and regain an agency and control over our lives. We then can start the difficult but humanizing process of constructing the world anew. Case study exemplars of this construction, thus, are showcased.

"This is your cross, and I am not going to take it away from you. I will be with you, and I will help you, but it is yours to carry." Christy Wilkens heard Jesus speak those words after she prayed for her son Oscar's healing in her parish adoration chapel one bright September day. Almost a year later she would find herself in Lourdes, France, seeking a miracle. The grotto at Lourdes is known as a place of healing. But sometimes the miracle that occurs is not physical, but something much deeper. Wilkens made the long trek to Lourdes with her husband, Todd, and their toddler—who is plagued by mysterious seizures—through a program with the Order of Malta. In *Awakening at Lourdes*, Wilkens shares that while Oscar's condition did improve after their visit, the real healing took place between she and her husband. Through their time at Lourdes, they discovered a deeper love for each other, a renewed sense of appreciation for their faith community, and an abiding confidence in God's mercy. Persuaded by her husband to take the trip, Wilkens summoned her faith—faith in God, faith in her husband, and faith in the doctors and other helpers who surrounded them every step of the way—to embark on the journey of a lifetime. Recording their experiences with deeply personal yet highly relatable language, Wilkens offers a firsthand account of the traditions and culture of the Shrine of Our Lady of Lourdes and the shrine's special servers, the Order of Malta. She also captures her own doubts, questions, and fears as she attempted to process the family's physical and emotional journey. The Wilkens family's story will help you learn to be open to what God has in store for you and to see that if you surrender control, open yourself to God's grace, and lean on your community, you are never alone. The book includes a study guide for individual or group use.

Grounded in Christian principles, this accessible and engaging book offers an informed and fascinating approach to popular culture. William D. Romanowski provides affectionate yet astute analysis of familiar, well-loved movies and television characters from Indiana Jones to Homer Simpson, and he speaks with historical depth and expertise on films from *Casablanca* to *Crash* and music from Bruce Springsteen to U2. Romanowski's confessional approach affirms a role for popular culture in faithful living. Practical, analytical approaches to content, meaning, and artistic style offer the tools to participate responsibly and imaginatively in popular cultural activities. An engaging read, this new edition introduces students and thoughtful readers to popular culture—one of the most influential forces in contemporary society.

Melodrama Unveiled

Integral Philosophy on the Verge

The Professor and the Profession

Balzac, Henry James, Melodrama, and the Mode of Excess

History, Culture, and the Films of Douglas Sirk

Library Journal

The Well-Educated Mind: A Guide to the Classical Education You Never Had (Updated and Expanded)

Examines the films and career of Frank Capra, analyzes his approach to film making, and describes his connection with American romanticism. Filled with insightful analysis and compelling arguments, this book considers the influence of sports on popular culture and spotlights the fascinating ways in which sports culture and American culture intersect.

Melodrama and Meaning is a major addition to the new historical approach to film studies. Barbara Klinger shows how institutions most associated with Hollywood cinema—academia, the film industry, review journalism, star publicity, and the mass media—create meaning and ideological identity for films. Chapters focus on Sirk's place in the development of film studies from the 1950s through the 1980s, as well as the history of the critical reception (both academic and popular) of Sirk's films, a history that outlines journalism's role in public tastemaking. Other chapters are devoted to Universal's selling of *Written on the Wind*, the machinery of star publicity and the changing image of Rock Hudson, and the contemporary

"institutionalized" camp response to Sirk that has resulted from developments in mass culture.

Robert Bechtold Heilman is one of the last survivors of a remarkable generation of American critics that included such literary giants as Cleanth Brooks, Allen Tate, & Edmund Wilson, men to whom literary criticism was not a profession or an academic necessity but a calling. In a distinguished career that has spanned nearly six decades, Heilman has influenced generations of scholars & critics through his exquisitely written commentaries on subjects ranging from William Shakespeare to Thomas Hardy. In *The Professor & the Profession*, Heilman looks back over his life & times from his perspective as both an academic & an American. Differing in theme & subject matter, the essays included in this collection are ultimately unified by the author himself. Whether the topic is football, Robert Penn Warren, or education, Heilman's generous & intelligent voice emerges on every page. Yet this collection is more than one academic's personal reminiscences; it is a reflection upon American literary history itself. In the first section of essays, "The Self Displayed," Heilman reveals how he developed from a small-town boy into a distinguished critic & teacher, touching upon his love of baseball & football along the way. "Writers Portrayed" & "Literary Types & Problems Inspected," the following sections, offer his opinions on the past & on the current state of American literary criticism, including personal portraits of such renowned friends as Eric Voegelin, Robert Penn Warren, Theodore Roethke, & Malcolm Cowley. The final section, "Education Examined," is an enlightening inquiry into the development of American universities in the twentieth century. A fascinating chronicle of a significant academic life, *The Professor & the Profession* will appeal to a broad array of scholars, from young academics wanting to know where they came from to those of Heilman's generation who can appreciate this personal reminiscence into the world of letters.

One-Volume Set

The Making of an Intellectual Woman

Awakening at Lourdes

Melodrama and Asian Cinema

Film Noir, the Western and Other Genres from the 1920s to the 1950s

Melodrama and the Myth of America

American Theater and Culture, 1800-1850

For centuries the figure of Satan has incarnated absolute evil. Existing alongside more intellectualist interpretations of evil, Satan has figured largely in Christian practices, devotions, popular notions of the afterlife, and fears of retribution in the beyond. Satan remains an influential reality today in many Christian traditions and in popular culture. But how should Satan be understood today? "The Quest for the Historical Satan excavates cultural, historical, religious, and morally constructed productions of evil within Christianity, from myth and legend to the complex ways people conjure the embodiment of evil and harm. De La Torre and Hernández are engaging sleuths as they carefully examine Satan's conception and his presence in modernity and through the ages. They wrestle with the spiritual notions of Good and Evil and justice and injustice."-Cheryl A. Kirk-Duggan Professor of Theology and Women's Studies Shaw University Divinity School

On melodrama.

*We seem to see melodrama everywhere we look—from the soliloquies of devastation in a Dickens novel to the abject monstrosity of Frankenstein's creation, and from Louise Brooks's exaggerated acting in Pandora's Box to the vicissitudes endlessly reshaping the life of a brooding Don Draper. This anthology proposes to address the sometimes bewilderingly broad understandings of melodrama by insisting on the historical specificity of its genesis on the stage in late-eighteenth-century Europe. Melodrama emerged during this time in the metropolitan centers of London, Paris, Vienna, and Berlin through stage adaptations of classical subjects and gothic novels, and they became famous for their use of passionate expression and spectacular scenery. Yet, as contributors to this volume emphasize, early melodramas also placed sound at center stage, through their distinctive—and often disconcerting—alternations between speech and music. This book draws out the melo of melodrama, showing the crucial dimensions of sound and music for a genre that permeates our dramatic, literary, and cinematic sensibilities today. A richly interdisciplinary anthology, *The Melodramatic Moment* will open up new dialogues between musicology and literary and theater studies.*

This accessible introduction to religious ethics focuses on the major forms of moral reasoning encompassing the three Abrahamic religions: Judaism, Christianity, and Islam. Draws on a range of moral issues, such as examples arising from friendship, marriage, homosexuality, lying, forgiveness and its limits, the death penalty, the environment, warfare, and the meaning of work, career, and vocation Looks at both ethical reasoning and importantly, how that reasoning reveals insights into a religious tradition Investigates the resources available to address common problems confronting Abrahamic faiths, and how each faith explains and defends its moral viewpoints Offering concrete topics for interfaith discussions, this is a timely and insightful introduction to a fast-growing field of interest

Funny Pictures

A Bi-monthly Publication of the Speech Association of America

Lessons from the Past?

Memory, Narrativity and Subjectivity

Culture, Hierarchy and the Human Condition

Realism Revisited

Cultural Influences of Early to Contemporary Voices

In the late nineteenth century, melodramas were spectacular entertainment for Americans. They were also a key forum in which elements of American culture were represented, contested, and inverted. This book focuses specifically on the construction of the Mormon villain as rapist, murderer, and Turk in anti-Mormon melodramas. These melodramas illustrated a particularly religious world-view that dominated American life and promoted the sexually conservative ideals of the cult of true womanhood. They also examined the limits of honorable violence, and suggested the whiteness of national ethnicity. In investigating the relationship between theatre, popular literature, political rhetoric, and religious fervor, Megan Sanborn Jones reveals how anti-Mormon melodramas created a space for audiences to imagine a unified American identity.

American History Through American Sports

God Is Not a Story

American Vision

Melodrama and Meaning

Transformative Communication Studies

How an Unanswered Prayer Healed Our Family and Restored Our Faith