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Lorna Jowett

The Existential Joss Whedon J. Michael Richardson, J. Douglas Rabb, 2014-11-18 This study examines the major works of contemporary American television and film screenwriter Joss Whedon. The authors argue that these works are part of an existentialist tradition that stretches back from the French atheistic existentialist Jean-Paul Sartre, through the Danish Christian existentialist Søren Kierkegaard, to the Russian novelist and existentialist Fyodor Dostoevsky. Whedon and Dostoevsky, for example, seem preoccupied with the problem of evil and human freedom. Both argue that in each and every one of us a demon lies hidden. Whedon personifies these demons and has them wandering about and causing havoc. Dostoevsky treats the subject only slightly more seriously. Chapters cover such topics as Russian existentialism and vampire slaying; moral choices; ethics; Faith and bad faith; constructing reality through existential choice; some limitations of science and technology; love and self-sacrifice; love, witchcraft, and vengeance; soul mates and moral responsibility; love and moral choice; forms of freedom; and Whedon as moral philosopher.

The Aesthetics of Culture in Buffy the Vampire Slayer Matthew Pateman, 2015-03-21 On the TV screen as elsewhere, there is often more than meets the eye. For decades, television has offered not just entertainment, but observations—subtle and otherwise—on society. This book examines the cultural commentary contained in *Buffy, the Vampire Slayer*, a show that ran for seven seasons (1997–2003) and 144 episodes. On the surface, *Buffy* is the marriage of a high school drama to gothic horror. This somewhat unusual vehicle is used to present, via the character of *Buffy*, fairly typical views of late 20th century culture-teenage problems; issues regarding a broken home; and the search for meaning and validation. In addition, subtler themes, such as cultural views of knowledge, ethnicity and history, are woven into the show's critique of popular culture. Organized into two sections, this volume offers an in-depth examination of the show: first, through the lens of *Buffy's* confrontation with culture, and second, from the complex perspectives of the individual characters. Issues such as values, ethical choices and the implications of one's actions are discussed—without ever losing sight of the limitations of a medium that will always be dominated by financial concerns. The final chapter summarizes what *Buffy* has to say about today's society. An appendix lists *Buffy* episodes in chronological order.

Dear Angela Michele Byers, David Lavery, 2007 *Dear Angela* includes fourteen critical essays that examine the brief-lived but landmark television series, *My So-Called Life* (1994–1995). Tackling a broad range of topics—from identity politics, to music, to infidelity, and death—each essay builds upon a belief that *My So-Called Life* is a particularly rich text worth studying for the clues it offers about a particular moment in cultural and television history.

Reading The Sopranos David Lavery, 2006-02-24 Bada bing! What drama. The most important work of American popular culture in fifty years is how the *New York Times* describes *The Sopranos*. Critically-acclaimed, award-winning, and the most watched show on HBO, the mobster drama swirls around the middle-aged Mafioso, Tony Soprano (James Gandolfini). Having to negotiate two families, both at home and at work, is it any wonder he is suffering an epic midlife crisis involving Prozac and visits to a therapist? The series quickly became compulsory watching when it first screened back in 1999 and has since gone on to become an international hit and subject of intense discussion. Coinciding with the sixth and penultimate series, *Reading The Sopranos* offers a timely response to one of the most talked about shows on television. This book explores how *The Sopranos* has rewritten the rules of television drama and changed attitudes about television itself. Contributors present fresh perspectives on psychotherapy and dreams; racism and the Italian-American community; Carmela and post-feminism; *The Sopranos* as an HBO brand; racism; the full cast of 'gangsters Italianate' that people *Sopranos*' New Jersey; and much more. *Reading The Sopranos* also features a timeline, character list and complete episode guide, as well as editor David Lavery's up to date 'Intertextual Moments and Allusions on *The Sopranos*'.

Sex and the Slayer Lorna Jowett, 2005-04-15 The author aims to demonstrate in this book not how feminist or progressive the show is but how it represents femininity, masculinity, and gender relations, including sexuality, and how this relates to the context of genre. The book aims to draw out ... patterns of gender representation and to relate these to relevant contexts.--Intro.

Music, Sound, and Silence in Buffy the Vampire Slayer Janet K. Halfyard, 2017-07-05 The intense and continuing popularity of the long-running television show *Buffy the Vampire Slayer* (1997–2003) has long been matched by the range and depth of the academic critical response. This volume, the first devoted to the show's imaginative and widely varied use of music, sound, and silence, helps to develop an increasingly important and inadequately covered area of research - the many roles of music in contemporary television. In addressing this significant gap, this book provides an exemplary overview of the functions of music and sound in the interpretation of a television show. This is done through analyses that focus on scoring and source music, the title theme, the music production process, the critically acclaimed musical episode (voted number 13 in Channel Four's One Hundred Greatest Musicals), the symbolic and dramatic use of silence, and the popular reception of the show by its international fan base. In keeping with contemporary trends in the study of popular musics, a variety of critical approaches are taken from musicology, cultural studies, and media and communication studies, specifically employing critique, musical analysis, industry studies, and hermeneutics.

The Re-Enchantment of the West Christopher Partridge, 2005-01-04 As a book about emergent spirituality in the contemporary West, this book focuses on the nature, evolution and significance of new forms of religion and alternative spiritualities. Part One of the book provides the theoretical background and guides the reader through some of the principal debates. After an overview of the secularization thesis, which argues that the West is becoming increasingly disenchanted, the second chapter turns to the sociological analysis of new religions and alternative spiritualities. Particular attention is given to the ideas of the sociologist of religion Ernst Troeltsch, especially his enigmatic analysis of the emergence of mystical religion, which presciently provides helpful insights into understanding the contemporary alternative religious milieu. Against sociologists such as Bryan Wilson and Steve Bruce, this and the subsequent chapter argues that, rather than being insignificant, new forms of spirituality are actually proving to be a significant part of Western re-enchantment. Chapter 3 constructs a general theory of the re-enchantment of the West.

Geek Chic S. Inness, 2016-04-30 Mainstream society has often had a deeply rooted fear of intelligent women. Why do brilliant women make society ill at ease? Focusing on the US, Sherrie Inness and contributors explore this question in the context of the last two decades, arguing that more intelligent women are appearing in popular culture than ever before.

Translation and Music Sebnem Susam-Sarajeva, 2016-04-08 Popular and multimodal forms of cultural products are becoming increasingly visible within translation studies research. Interest in translation and music, however, has so far been relatively limited, mainly because translation of musical material has been considered somewhat outside the limits of translation studies, as traditionally conceived. Difficulties associated with issues such as the 'musicality' of lyrics, the fuzzy boundaries between translation, adaptation and rewriting, and the pervasiveness of covert or unacknowledged translations of musical elements in a variety of settings have generally limited the research in this area to overt and canonized translations such as those done for the opera. Yet the intersection of translation and music can be a fascinating field to explore, and one which can enrich our understanding of what translation is and how it relates to other forms of expression. This special issue is an attempt to open up the field of translation and music to a wider audience within translation studies, and to an extent, within musicology and cultural studies. The volume includes contributions from a wide range of musical genres and languages: from those that investigate translation and code-switching in North African rap and rai, and the intertextual and intersemiotic translations revolving around Mahler's lieder in Chinese, to the appropriation and after-life of Kurdish folk songs in Turkish, and the emergence of rock'n roll in Russian. Other papers examine the reception of Anglo-American stage musicals and musical films in Italy and Spain, the concept of 'singability' with examples from Scandinavian languages, and the French dubbing of musical episodes of TV series. The volume also offers an annotated bibliography on opera translation and a general bibliography on translation and music.

New Dimensions of Doctor Who David Mellor, Matt Hills, 2013-09-03 The Doctor may have regenerated on many occasions, but so too has Doctor Who. Moving with the times, the show has evolved across fifty years... *New Dimensions of Doctor Who* explores contemporary developments in Doctor Who's music, design and representations of technology, as well as issues of showrunner authority and star authorship. Putting these new dimensions in context means thinking about changes in the TV industry such as the rise of branding and transmedia storytelling. Along with its faster narrative pace, and producer/fan interaction via Twitter, 'new Who' also has a new home at Roath Lock Studios, Cardiff Bay. Studying the 'Doctor Who Experience' in its Cardiff setting, and considering audience nostalgia alongside anniversary celebrations, this book explores how current Doctor Who relates to real-

world spaces and times. New Directions of Doctor Who is the scholarly equivalent of a multi-Doctor story, bringing together the authors of Triumph of a Time Lord and TARDISbound, as well as the editors of Time and Relative Dissertations in Space, Impossible Worlds, Impossible Things, Torchwood Declassified and Doctor Who, The Eleventh Hour. It also features contributions from experts on TV brands, bioethics, transmedia and cultural icons. As 'new Who' creates ongoing mysteries and poses exciting questions, this collection demonstrates the vitality of Doctor Who studies.

Beckett and Politics William Davies,Helen Bailey,2020-10-26 This collection of essays reveals the extent to which politics is fundamental to our understanding of Samuel Beckett's life and writing. Bringing together internationally established and emerging scholars, Beckett and Politics considers Beckett's work as it relates to three broad areas of political discourse: language politics, biopolitics and geopolitics. Through a range of critical approaches, including performance studies, political theory, gender theory, historicizing approaches and language theory, the book demonstrates how politics is more than just another thematic lens: it is fundamentally and structurally intrinsic to Beckett's life, his texts and subsequent interpretations of them. This important collection of essays demonstrates that Beckett's work is not only ripe for political engagement, but also contains significant opportunities for understanding and illuminating the broader relationships between literature, culture and politics.

Gender in Buffy, die Vampirjägerin - die Konstruktion und Rezeption von Geschlechterrollen im amerikanischen Fernsehen der 90er Jahre Monica Natale,2007-03-07 Inhaltsangabe:Einleitung: This movie was my response to all the horror movies I had ever seen where some girl walks into a dark room and gets killed. So, I decided to make a movie where a blonde girl walks into a dark room and kicks butt instead. [Joss Whedon. Zitiert nach: Early, Frances: Staking Her Claim: Buffy the Vampire Slayer as Transgressive Woman Warrior]. Joss Whedon, der Macher von Buffy the Vampire Slayer bezieht sich hier auf das Rollenstereotyp des weiblichen, meist blonden Opfers im Horrorfilmgenre. Schon die Eingangsszene der ersten Episode von Buffy durchbricht die Zuschauererwartung, als sich in einer nächtlichen, menschenleeren Highschool das vermeintlich hilflose, blonde Mädchen anstatt ihrem männlichen Begleiter zum Opfer zu fallen in einen blutrünstigen Vampir verwandelt. Die Durchbrechung, ja Umkehrung des Stereotyps, wirkt aber allgemeiner gefasst auch insgesamt gegen die literarische und filmische Tradition passiver, hilfloser Heroinnen, die sich in der Regel auf die Rettung durch einen maskulinen Charakter verlassen müssen. Whedon, der selbst feministisch geprägt ist und ein Faible für starke Frauenbilder eingesteht, hat sich aber nicht nur zum Ziel gesetzt, ein Rollenmodell für junge Frauen zu schaffen; er möchte auch junge Männer ansprechen: If I can make teenage boys comfortable with a girl who takes charge of a situation without their knowing that s what s happening, it s better than sitting down and selling them on feminism. [Joss Whedon. Zitiert nach: Fudge, Rachel. The Buffy Effect Or, a Tale of Cleavage and Marketing]. Buffy ist mittlerweile von Kulturkritikern als Qualitätsfernsehen anerkannt, das gängige gender-Stereotypen herausfordert. Doch liegt die generierte und vor allem rezipierte Bedeutung wirklich so klar auf der Hand? Schon Joss Whedons Zitat zeigt Widersprüchlichkeiten auf. Ist die Interpretation von Buffy als feministischem Text, der seinen Zuschauern und Zuschauerinnen neue Rollenangebote macht, wirklich angemessen? Wenn Buffy patriarchalisch geprägte Rollenmuster subvertiert, wie und in welchem Ausmaß geschieht dies? Oder ist genau das Gegenteil der Fall und Buffy versinnbildlicht den populärkulturellen girl power-Trend in einer Weise, die den Status quo der vornehmlich männlich dominierten Gesellschaft unter dem Deckmantel (post-)feministischer Verpackung noch zusätzlich stärkt? Handelt es sich bei Buffy letztlich nur um ein für ein männliches Publikum konzipiertes Sexsymbol? Inwiefern werden die [...]

Tele-visions Glen Creeber,2006-03-23 No Marketing Blurp

Wound Care Essentials Sharon Baranoski,Elizabeth Ayello,2015-07-29 Written by renowned wound care experts Sharon Baranoski and Elizabeth Ayello, in collaboration with an interdisciplinary team of experts, this handbook covers all aspects of wound assessment, treatment, and care.

Human Rights after Corporate Personhood Jody Greene,Sharif Youssef,2020-11-03 Human Rights after Corporate Personhood offers a rich overview of current debates, and seeks to transcend the outrage response often found in public discourse and corporate legal theory. Through original and innovative analyses, the volume offers an alternative account of corporate juridical personality and its relation to the human, one that departs from accounts offered by public law. In addition, it explores opportunities for the application of legal personality to assist progressive projects, including, but not limited to, environmental justice, animal rights, and Indigenous land claims. Presented accessibly for the benefit of non-specialist readers, the volume offers original arguments and draws on eclectic sources, from law and poetry to fiction and film. At the same time, it is firmly grounded in legal scholarship and, thus, serves as an essential reference for scholars, students, lawmakers, and anyone seeking a better understanding of the interface between corporations and the law in the twenty-first century.

Der sympathische Vampir Marcus Recht,2011-09 Aktuell befindet sich der Vampir-Boom – insbesondere unter Jugendlichen – auf einem Höhepunkt. Marcus Recht untersucht, wie in der populären TV Serie »Buffy« Geschlecht bei den männlichen Vampir-Charakteren visuell dar- und hergestellt wird. Sein Resultat: Die Inszenierung klassischer Männlichkeit wird durch visuelle Strategien gebrochen. Innerhalb der TV-Serie eröffnen sich damit alternative Formen von Geschlecht und Sexualität. Als erstes nicht-englischsprachiges Buch ausgezeichnet mit dem von der Whedon Studies Association verliehenen Mr. Pointy“-Award für das beste Buch des Jahres 2014.

The Translator ,2008

Third Wave Feminism S. Gillis,G. Howie,R. Munford,2004-07-31 This revised and expanded edition, new in paperback, provides a definitive collection on the current period in feminism known by many as the 'third wave'. Three sections - genealogies and generations, locales and locations, politics and popular culture - interrogate the wave metaphor and, through questioning the generational account of feminism, indicate possible future trajectories for the feminist movement. New to this edition are an interview with Luce Irigaray, a foreword by Imelda Whelehan as well as newly commissioned chapters.

Alumni Directory of Yale University, 1948 Yale University,1948

E-Transit Mitretek Systems,2002

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