

# Textual Ethos Studies Fahraeus Anna Jonsson Annkatrin

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tracing the evolution of fantasy gaming from its origins in tabletop war and collectible card games to contemporary web based live action and massive multi player games this book examines the archetypes and concepts within the fantasy gaming genre alongside the roles and functions of the game players themselves other topics include how the hobbit and the lord of the rings helped shape fantasy gaming through tolkien s obsessive attention to detail and virtual world building the community based fellowship embraced by players of both play by post and persistent browser based games despite the fact that these games are fundamentally solo experiences the origins of gamebooks and interactive fiction and the evolution of online gaming in terms of technological capabilities media richness narrative structure coding authority and participant roles

straight skin gay masks and pretending to be gay on screen examines cinematic depictions of pretending to be gay assessing performances that not only reflect heteronormative and explicitly homophobic attitudes but also offer depictions of gay selfhood with more nuanced multidirectional identifications the case of straight protagonists pretending to be gay on screen is the ideal context in which to study unanticipated progressivity and dissidence in regard to cultural construction of human sexualities in the face of theatricalized epistemological collapse teasing apart the dynamics of depictions of both sexual stability and fluidity in cinematic images of men pretending to be gay offers new insights into such salient issues as sexual vulnerability and dynamics and long term queer visibility in a politically complicated mass culture which is mostly produced in a heteronormative and even hostile cultural environment additionally this book initially examines queer uses of sexuality masquerade in alternate gay world cinema that allegorically features a world pretending to be gay in which straights are harassed and persecuted in order to expose the tragic consequences of sexual intolerance films and tv series examined as part of the analysis include the gay deceivers victor victoria happy texas william friedkin s cruising and many other straight and gay screens this is a fascinating and important study relevant to students and researchers in film studies media studies gender studies queer studies sexuality studies communication studies and cultural studies

what constitutes a villain how does villainy differ from evil do villains created for children s fiction differ from those created for adults the villains considered in this volume come from an eclectic range of sources from comic books to film and from novels to television serials and a broad selection of times and places villains continue to raise troubling questions about the role

of narrative in both fiction and real life

John Banville's protagonists long for a sense of completion that neither their own psyches nor the world can satisfy. The themes in Banville's work can be seen to form a cultural and psychic bridge between mysticism and postmodernism, portraying human consciousness in a bind of forever being trapped in language.

Some 600 alphabetically arranged entries chronicle the growing field of African literature in a work written expressly for students.

Every 3rd issue is a quarterly cumulation.

An international group of scholars working in early modern English literature and culture have been invited to reflect upon one of the most dynamic dialectics of the period: the opposition between the concept of 'human humanism' versus the concept of 'barbarous barbarism'. The result is writing the other: humanism versus barbarism in Tudor England. The essays in this volume range widely across the literary and cultural field mapped out by this opposition, thus revealing a rich multiplicity of voices and approaches to one of the fundamental processes by which self-fashioning and also 'other-fashioning' operated during the Tudor reign. The focus moves from England to North Africa to Hungary and to the New World. In its panoramic display of the vast theatre in which identities were forged, the volume as a whole demonstrates how the cultural 'other' was as much invented as described. In the sense perhaps of 'counterfeited' during the early modern and especially the Tudor period, this invention occasionally led to the demonisation of the object of its gaze. At other times its rehumanisation. Sometimes we may detect evidence of a painful act of distortion, and at others we see the purposeful and profitable creation of a self-identity with an eye on the rhetorical, religious, poetic, national expectations of the readers in the new context of print culture. But everywhere we witness the remarkable energy and fertility of the primary opposition which gives this collection its central theme.

This collection of essays explores the representations, incarnations, and manifestations of evil when it is embodied in a particular villain or in an evil presence. All the essays contribute to showing how omnipresent yet vastly under-studied the phenomena of the villain and evil are. Together they confirm the importance of the continued study of villains and villainy in order to understand the premises behind the representation of evil: its internal, localized logic; its historical contingency; and its specific conditions.

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