Although Spain has one of the lowest per capita rates of book buying in Europe, popular and mass-market print fiction is perennially in demand. The essays in this volume assess the appeal of popular genres such as the detective novel, romance, and science fiction to particular groups of readers and consider what makes a bestseller in the Spanish context. They look at how reader taste is directed by nonacademic book-buying magazines and analyze the political intentions of seemingly innocuous comics and popular novels with particular reference to women's writing. Montalban, Esther Tusquets, or Carmen Martín Gaite decide to incorporate the themes, devices, and structures of mass cultural products into their highbrow literature. The wide-ranging nature of this volume and its fusion of textual analysis and theoretical overview provide unique access to aspects of Spanish mass, popular, and high literature hitherto largely ignored by the critics. Shelley Godsland is Jubilee Research Fellow, Department of Hispanic Studies, Royal Holloway, University of London. Nickiane Moody is principal lecturer in Media and Cultural Studies at Liverpool John Moores University. This volume ranges from the Second World War to the postmodern, considering issues of the 'popular' and the competing criteria by which literature has been judged in the later twentieth century. As well as tracing the transition from modernism to postmodernism, the authors guide students through debates around the pleasures of the popular and the question of inter-relations between 'mass' and 'high' cultures. Drawing further upon issues of value and function raised in Aestheticism and Modernism: Debating Twentieth-Century Literature 1900–1960, they examine contemporary literary prizes and the activity of judgement involved in English Studies. This text can be used alongside the other books in the series for a complete course on twentieth-century literature, or on its own as essential reading for students of mid to late twentieth-century writing. Texts examined in detail include: du Maurier's Rebecca, poetry by Ginsburg and O'Hara, Dick's Do Androids Dream of Electric Sheep?, Puig's Kiss of the Spiderwoman, Beckett's Waiting for Godot, Heaney's New Selected Poems 1966–1987, Gurnah's Paradise, Beckett's The Ghost Road. The book of Acts was recognized as canonical throughout most of the Catholic Christian world by the early third century. Its canonization was due largely to its linking of the Old Testament with the ministries of Jesus, the Jerusalem apostles, Paul, and the bishops of Ephesus. In this way it functioned as a unifier of the developing Biblical canon and provided justification for episcopal hermeneutical authority. Chapters in The Canonical Function of Acts are 'The Patristic Use of Acts: Late Second/Early Third Centuries,? 'The Patristic Use of Acts: Fourth Century,? 'The Patristic Use of Acts: The Works of Bede as Synthesis and Development,? 'A Comparative Analysis of the Apocryphal Acts,? 'Acts and Contemporary Issues,? and 'References to the Holy Spirit in Acts.?. . .an interesting and well-argued volume, which deserves the attention of all who wish to study Acts in the context of the ongoing life of the church.?
Debates Century Literature 1940 2000 Twentieth Century Literature Texts And

development of canonical criticism provides both an entrée to this approach and a trajectory map for future studies. No work on the

Christian biblical canon can be considered thorough hereafter without reference to Smith's well-supported thesis. . . . As Smith guides his reader through the rich contours of his thesis, he also provides something of a tour of issues, ideas, key figures, and groups in early Christianity. In so doing, he enlivens church history in a way that a standard textbook survey usually cannot. This book should be part of seminary and research library holdings. " Andrew T. Dolan Alvernia College In this volume Simon Barker offers Deloney's tale in modern typography, with explanatory notes and an extensive introduction, a detailed account of the sources and influence of the book, its publication history, and what is known of its author. He suggests that Deloney's combination of romance with the practical morality of an emerging social class produced a text that is uniquely important for those interested in late-Elizabethan popular culture. Theology has constantly wrestled with the worldliness of God's love and God's power. In this book, John C. Peckham argues for an account that avoids the errors of both voluntarist and experientialist theological doctrines and faithfully represents the full biblical witness. This book brings together a collection of chapter length treatments on the most significant of the non-canonical gospels. A particular strength of the volume is that it draws upon the research of leading experts in the field and clearly and concisely communicates the most hotly contested issues surrounding each text. While a key function of each chapter is to make the current academic debates accessible to a wider audience, these treatments are not simply overviews or survey articles. They also present fresh perspectives on a number of points, and critically assess the most recent trends in scholarship. As such, they will provide an ideal entry point for advanced undergraduate courses and taught Masters programmes. The structure of the book is divided up in an easily useable format. There is an introduction which underscores the significance of the non-canonical texts both for the original readers and for contemporary audiences. This chapter by Keith Elliott also traces important moments in the reception of a number of these texts both in art and literature. Next follows the main sequence of chapters dealing with individual texts. Texts such as the Gospel of Thomas, the Gospel of Peter, and the Gospel of Mary are treated first due to the impact they have had to varying degrees on Historical Jesus research. Other texts are grouped in various subgroups: the two infancy gospels follow each other, and the more fragmentary texts are also closely linked in the arrangement. The book presents one of the most comprehensive and up-to-date discussions of a range of texts that continue to be of interest to scholars and wider readers. The discussions should clarify a number of popular misconceptions and allow for a more informed debate. The scholars who contribute to this collection represent an eclectic range of views and theological outlooks. No attempt has been made to impose a prescribed perspective. Rather, the leading experts have been consulted to produce fresh and stimulating treatments. The book will include contributions from Andrew Gregory (Oxford), Christopher Tuckett (Cambridge), April DeConick (Rice), and Simon Gathercole (Aberdeen), among others. This book brings together a collection of chapter length treatments on the most significant of the non-canonical gospels. A particular strength of the volume is that it draws upon the research of leading experts in the field and clearly and concisely communicates the most hotly contested issues surrounding each text. While a key function of each chapter is to make the current academic debates accessible to a wider audience, these treatments are not simply overviews or survey articles. They also present fresh perspectives on a number of points, and critically assess the most recent trends in scholarship. As such, they will provide an ideal entry point for advanced undergraduate courses and taught Masters programmes. The structure of the book is divided up in an easily useable format. There is an introduction which underscores the significance of the non-canonical texts both for the original readers and for contemporary audiences. This chapter by Keith Elliott also traces important moments in the reception of a number of these texts both in art and literature. Next follows the main sequence of chapters dealing with individual texts. Texts such as the Gospel of Thomas, the Gospel of Peter, and the Gospel of Mary are treated first due to the impact they have had to varying degrees on Historical Jesus research. Other texts are grouped in various subgroups: the two infancy gospels follow each other, and the more fragmentary texts are also closely linked in the arrangement. The book presents one of the most comprehensive and up-to-date discussions of a range of texts that continue to be of interest to scholars and wider readers. The discussions should clarify a number of popular misconceptions and allow for a more informed debate. The scholars who contribute to this collection represent an eclectic range of views and theological outlooks. No attempt has been made to impose a prescribed perspective. Rather, the leading experts have been consulted to produce fresh and stimulating treatments. The book will include contributions from Andrew Gregory (Oxford), Christopher Tuckett (Cambridge), April DeConick (Rice), and Simon Gathercole (Aberdeen), among others. Adaptations of canonical texts have played an important role throughout the history of children's literature and have been seen as an active and vital contributing force in establishing a common ground for intercultural communication across generations and borders. This...
Debates

The Popular And The Canonical Debating Twentieth Century Literature 1940 2000 Twentieth Century Literature Texts And

Download File PDF

The Popular And The Canonical Debating Twentieth Century Literature 1940 2000 Twentieth Century Literature Texts And

Debates

collection analyses different examples of adapting canonical texts in or for children's literature encompassing adaptations of English classics for children and young adult readers and intercultural adaptations of children's classics across Europe. The international contributors assess both historical and transcultural adaptation in relation to historically and regionally contingent concepts of childhood. By assessing how texts move across age-specific or national borders, they examine the traces of a common literary and cultural heritage in European children's literature. One night a puppy, who is always late coming home finds there is no dessert for him. On board pages. Scheetz undertake to make the concepts of intertextuality and canon criticism more comprehensible in the field of biblical studies. This volume is a combination of, on one hand, an observation of intertextuality, canon criticism, inner-biblical exegesis, intratextuality and kanonische intertextuelle Lektüre and, on the other hand, an inductive study of the Masoretic Text of Daniel, of its connections with other parts of the Hebrew Bible, with the Masoretic Text of the New Testament and, of course, with the Greek text. Scheetz uses the Masoretic Texts of Daniel as an appropriate testing ground through the medium of its multilingual character, its diverging placement in various biblical canons, and its concrete citations in some texts of the New Testament. The end result of this study is a theory of canonical intertextuality unique in its definition in relation to the theories investigated, as well as in its application to an entire biblical book and to other texts in the Old and New Testaments. Torrey examines some of the difficulties surrounding the Bible, and he explains how we should deal with them when they arise. Each chapter focuses on a different passage of Scripture and provides an illuminating perspective on the biblical text. Torrey will draw you into his exploration of the truth and the real facts of the Scriptures. Popular American fiction has now secured a routine position in the higher education classroom despite its historic status as culturally suspect. This newfound respect and inclusion have almost certainly changed the pedagogical landscape, and Teaching Tainted Lit explores that altered terrain. If the academy has historically ignored, or even sneered at, the popular, then its new accommodation within the framework of college English is noteworthy: surely the popular introduces both pleasures and problems that did not exist when faculty exclusively taught literature from an established "high" canon. Now, then, does the assumption that the popular matters affect teaching strategies, classroom climates, and both personal and institutional notions about what it means to study literature? The essays in this collection presume that the popular is here to stay and that its instructive implications are not merely noteworthy, but richly nuanced and deeply compelling. They address a broad variety of issues concerning canonicity, literature, genre, and the classroom, as its contributors teach everything from Stephen King and Lady Gaga to nineteenth-century dime novels and the 1852 best-seller Uncle Tom's Cabin. It is no secret that teaching popular texts fuels controversies about the value of cultural studies, the alleged relaxation of aesthetic standards, and the possible "dumbing down" of Americans. By implicitly and explicitly addressing such contentious issues, these essays invite a broader conversation about the place of the popular not only in higher education but in the reading lives of all Americans. This book comprises a collection of articles devoted to the academic study of popular texts in English. Authors analyse genres which had been habitually looked down on by canonical approaches to literature and art. They take into serious consideration forms like horror literature, the gothic, fantasy, de-tective fiction, science fiction, best-sellers, films and television series of different kinds among some other representations of what conservative scholars had been considering as marginal. The referential richness of the perspectives reflected here demonstrates that popular texts can be enjoyable for readers and audiences, at the same time that they can be significant in order to reach a better understanding of our culture and ourselves at the beginning of a new millennium. What are the roles of canon and community in the understanding and articulation of Christian doctrine? Should the church be the doctrinal arbiter in the twenty-first century? In Canonical Theology, John Peckham tackles this complex, ongoing discussion by shedding light on issues surrounding the biblical canon and the role of the community for theology and practice. Peckham examines the nature of the biblical canon, the proper relationship of Scripture and tradition, and the interpretation and application of Scripture for theology. He lays out a compelling canonical approach to systematic theology - including an explanation of his method, a step-by-step account of how to practice it, and an example of what theology derived from this canonical approach looks like. This survey textbook by two respected New Testament scholars is designed to meet the needs of contemporary evangelical undergraduates. The book effectively covers the New Testament books and major topics in the New Testament, assuming no prior academic study of the Bible. The authors pay attention to how the New Testament documents fit together as a canonical whole that supplements the Old Testament to make up the Christian Scriptures. They also show how the New Testament writings provide basic material for Christian doctrine, spirituality, and engagement with culture. Chapters can be assigned in any order, making this an ideal textbook for one-semester courses at evangelical schools. This is the first volume in a new series of survey textbooks that will cover the Old and New Testaments. The book features full-color illustrations that hold interest and
The Popular And The Canonical Debating Twentieth Century Literature 1940 2000

Twentieth Century Literature Texts And Debates

The essays include investigations into the cultural industries and contexts that produce the canonical and popular, the position of contemporary popular works at the national security in Israel. A comparative intercultural study of the techniques applied by scholars throughout the world to deal with problematic texts and artifacts. The academic resistance that cultural studies has encountered remains especially visible in Eastern and Southern European countries. One such example is Spain, where cultural studies is seen at best as an emergent research field. Hence the interest in this volume of authors who provide a range of perspectives that, in spite of all difficulties, cultural studies continues to bloom – even in Southern and Eastern Europe. The different chapters offer interdisciplinary insights into a wide selection of cultural materials whose relevance goes well beyond purely aesthetic issues. Altogether, the volume (1) provides interesting theoretical reflections on the subtle (yet arbitrary) borders between popular and canonical culture; (2) explores how the popular culture of yesteryear has influenced and inspired later "canonical" cultural materials; and (3) studies how the reception of, and representation in, popular culture can be accounted for from the crucially relevant perspectives of gender and age. This collection of essays and studies explores the connections between a wide range of materials, including relevant examples of classic and contemporary literature, Arthuriana, pop music and videos, political and mainstream film, newspaper advertising, television, and the phenomenon of the (trans)media star. The Canonical Debate Today. Crossing Disciplinary and Cultural Boundaries re-enacts the canonical issues current in the ’90s from a new perspective, triggered by the changes that occurred worldwide in understanding the concepts and the status of theory, in the legacy of literary studies within the field of humanities, and in cultural production and reception. During the last decade discussions of globalization mostly took into account its impact on the status of academic disciplines such as comparative literature or cultural studies, or the reconfiguration of national literary fields. These debates do not dispense with canonicity altogether but make it more urgent and necessary. Canons are seen as sets of norms or regulatory practices that are central to the formation of disciplines, to the recognition and transmission of values, even to the articulation of discourses on identity on various levels. The three sections of the volume deal with three interrelated subjects: theories and applicable contexts of the canon (Canons and Contexts); recent transformations in the area of literary studies in response to the task of canon formation (Reshaping Literary Studies); and the challenges brought to the understanding of the canon(s) by the current process of re-defining literary and cultural boundaries (Transgressing Literary and Cultural Boundaries). This volume will appeal to researchers, teachers, and students of cultural studies, comparative literature, and literary theory. Canons are central to our understanding of our culture, and yet in the last thirty years there has been much conflict and uncertainty created by the idea of the canon. In essence, the canon comprises the works and artists that are widely accepted to be the greatest in their field. Yet such an apparently simple construct embodies a complicated web of values and mechanisms. Canons are also inherently elitist; however, Carys Wyn Jones here explores the emerging reflections of values, terms and mechanisms from the canons of Western literature and classical music in the reception of rock music. Jones examines the concept of the canon as theorized by scholars in the fields of literary criticism and musicology, before moving on to search for these canonical facets in the reception of rock music, as represented by ten albums: Bob Dylan's Highway 61 Revisited, The Beach Boys' Pet Sounds, The Beatles' Revolver, The Velvet Underground's The Velvet Underground & Nico, Van Morrison's Astral Weeks, Marvin Gaye's What's Going On, The Rolling Stones' Exile on Main St., Patti Smith's Horses, The Sex Pistols' Never Mind the Bollocks: Here's the Sex Pistols, and Nirvana's Nevermind. Jones concludes that in the reception of rock music we are not only trying to organize the past but also mediate the present, and any canon of rock music must now negotiate a far more pluralized culture and possibly accept a greater degree of change than has been evident in the canons of literature and classical music in the last two centuries. Through analyses of a wide range of Chinese literary and visual texts from the beginning of the twentieth century through the contemporary period, the thirteen essays in this volume challenge the view that canonical and popular culture are self-evident and diametrically opposed categories, and instead argue that the two cultural sensibilities are inextricably bound up with one another. An international line up of contributors present detailed analyses of literary works and other cultural products that have previously been neglected by scholars, while also examining more familiar authors and works from provocative new angles. The essays include investigations into the cultural industries and contexts that produce the canonical and popular, the position of contemporary popular works at the
interfaces of nostalgia and amnesia, and also the ways in which cultural texts are inflected with gendered and erotic sensibilities while at the same time also functioning as objects of desire in its own right. As the only volume of its kind to cover the entire span of the 20th century, and also to consider the interplay of popular and canonical literature in modern China with comparable rigor, Rethinking Chinese Popular Culture is an important resource for students and scholars of Chinese literature and culture. A fascinating volume, which brings together leading experts in the field, to discuss the most significant of the non-canonical gospels. History is an invention in the present, as much as a representation and interpretation of the past. This has opened up innovative approaches to the research and writing of history, and it is the two ideas central to this theme - that culture is historically conditioned and history culturally conditioned - that this book explores. Both theoretical and practical in its approach, this volume explains the development of cultural history, and its impact on current teaching. Part One examines the ways in which conceptions of historical meaning have been challenged via developments in a range of disciplines (including literary and linguistic theory, history, sociology, anthropology, media and cultural studies). Part Two looks at four case studies drawn from America and Britain: the Vietnam Veterans’ Memorial, the music of the Beatles, the social documentary of George Orwell, and the political polemics of nineteenth-century British radical women.