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shapes our lives:
Heidi Reeder at
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Of Commitment |
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(Commitment to
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—Teal Swan— Lack

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Ligonier with
Steven Lawson

(July 2020) R.C.

Sproul: Can We
Enjoy Heaven

Knowing of Loved

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~~Keys : Labels? MU?~~

~~Commitment?~~

~~importante ba?~~

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Commitment -

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Access Free Uncontainable What Does It Mean To People? The Power Of Commitment | Why Commitment Is Important

In her analysis of Morrison's five novels - *Beloved*, *The Bluest Eye*, *Song of Solomon*, *Sula*, and *Tar Baby* - Rigney defines a

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black Pion
feminine/feminist
aesthetic. The
many "voices" of
Toni Morrison,
Rigney argues, are
manifested in her
radical use of
language, her
reformulations of
self and identity,
her
reinterpretations of
history as both fact

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and mythology,
and her images of
female desire. As
Rigney describes
Morrison's texts,
they are
characterized by
deliberate and
meaningful
silences, by the
movement beyond
language into
music, and by
representations of

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magic realism and
the conjure world.
While Morrison's
fictions disrupt
traditional
chronologies and
diffuse linearity,
they also bear
historical witness
to the realities and
brutalities of
slavery,
reconstruction,
depression, and

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war - and thus,
Rigney documents,
they are always
profoundly
political. Rigney's
study, like
Morrison's novels,
transcends
traditional
interpretations,
maps new territory
for postmodern
fictions, and
cultivates a

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common ground for
a discourse on
theory, race, and
gender.
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Using light as fil
rouge uniting
theology, ritual,
and cultic spaces,
the present study
argues that
settings of fifth-
century baptism
and sixth-century

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episcopal liturgy
were meant to
reproduce the
luminous
atmosphere of
heaven. One
nocturnal and one
diurnal, the two
sacraments
present us with
different scenarios,
testifying to the
capacity of church
builders and

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willingness of Late
Antique bishops to
stage the ritual
experience.
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"Literature and
Weather.
Shakespeare –
Goethe – Zola" is
dedicated to the
relation between
literature and
weather, i.e. a
cultural practice

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and an everyday
phenomenon that
has played very
different epistemic
roles in the history
of the world. The
study undertakes
an archaeology of
literature's affinity
to the weather
which tells the
story of literature's
weathery self-
reflection and its

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creative
re inventions as a
medium in
different epistemic
and social
circumstances. The
book undertakes
extensive close
readings of three
exemplary literary
texts:

Shakespeare's *The
Tempest*, Goethe's
The Sufferings of

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Young Werther and Zola's *The Rougon-Macquarts*. These readings provide the basis for reconstructing three distinct formations, negotiating the relationship between literature and weather in the 17th, the 18th and the 19th

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centuries. The study
is a pioneering
contribution to the
recent debates of
literature's
indebtedness to
the environment. It
initiates a rewriting
of literary history
that is weather-
sensitive; the
question of
literature's agency,
its power to affect,

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How Plan
cannot be raised
without
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understanding the
way the weather
works in a certain
cultural formation.

Examining the
intersection of
disability and genre
in popular works of
horror, crime,
science fiction,
fantasy, and

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romance published since the late 1960s, *Disability, Literature, Genre* is a major contribution to both cultural disability studies and genre fiction studies. Drawing on recent work on affect and emotion, the book explores how disability

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encounters.
Written in a clear
and accessible
style, Disability,
Literature, Genre
offers a timely
reflection on the
rapidly growing
body of scholarship

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on disability
representation, as
well as an
innovative new
theorisation of
genre. By
reconceptualising
genre reading as
an affective
process, Ria
Cheyne establishes
genre fiction as a
key site of
investigation for

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disability studies.
She argues that
genre fiction's
unique
combination of
affectivity and
reflexivity makes it
ideally suited to
the production of
reflexive
representations of
disability:
representations
which encourage

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the reader to reflect upon what they understand about disability, and potentially to rethink it.

Examining the affective--and effective--power of disability representations in a wide range of popular genre fiction, this book

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will be essential reading for academics in disability studies, literary studies, popular culture studies, and the medical humanities.

Disasters and History offers the first comprehensive

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historical overview
of hazards and
disasters. Drawing
on a range of case
studies, including
the Black Death,
the Lisbon
earthquake of 1755
and the Fukushima
disaster, the
authors examine
how societies dealt
with shocks and
hazards and their

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potentially
disastrous
outcomes. They
reveal the ways in
which the
consequences and
outcomes of these
disasters varied
widely not only
between societies
but also within the
same societies
according to social
groups, ethnicity

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and gender. They
also demonstrate
how studying past
disasters, including
earthquakes, Built
droughts, floods
and epidemics, can
provide a lens
through which to
understand the
social, economic
and political
functioning of past
societies and

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reveal features of a society which may otherwise remain hidden from view.

This title is also available as Open Access on Cambridge Core.

Everyone
Examines the interplay of artistic, political, and economic performance in the

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former Yugoslavia
and reveals their
inseparability
And Conscious
A companion Built
volume to Lost
Christianities, this
remarkable
anthology of long-
lost Christian
writings that were
never included in
the New
Testaments

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includes fifteen
additional gospels,
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Acts of the
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to each. History
Dual Main.
(Scripture)

The Business of
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Reflection:
Hawthorne in His
Notebooks is a
scholarly,
annotated
selection of
Nathaniel
Hawthorne's
American
Notebooks, English
Notebooks, and
French and Italian
Notebooks culled
from the

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authoritative
Centenary Edition
of the Works of
Nathaniel
Hawthorne (The
Ohio State
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23 volumes) and
intended both for
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American
Notebooks
(1835–53) cover
the period of most
of Hawthorne's
published writing
and are crucial
background for the
genesis of his
fiction, for his
psychological and
vocational
development, for
his marriage to

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Sophia Peabody,
and for his
relationships with
contemporaries
such as Emerson,
Thoreau, and
Margaret Fuller.
The English
Notebooks
(1853–60) record
his experiences
and impressions
during his
residence in

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England, among them his incisive and influential sketch of Herman Melville. The French and Italian Notebooks (1858-59) are a sourcebook for Hawthorne's last published romance, *The Marble Faun* and, as Henry James observed,

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for his deeply
ambivalent
response to the
aesthetic and
historical legacy of
European
civilization. Taken
together,
Hawthorne's
notebooks are
essential materials
for studying
Hawthorne as a
writer and a man.

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They present him at his most candid, intimate, and robust—a many-sided figure who complements and revises the persona known from his published writings, often in unexpected ways.

"'Capital Letters'
sheds new light on

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how literature has
dealt with society's
most violent legal
institution, the
death penalty. It
investigates this
question through
three major French
authors with
markedly distinct
political convictions
and literary styles:
Victor Hugo,
Charles Baudelaire,

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and Albert Camus.
Working at the
intersection of
poetics, ethics, and
law, Ève Morisi
uncovers an
unexpected
transhistorical
dialogue both on
the modern death
penalty and on the
ends and means of
post-Revolutionary
literature. She

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offers close textual
analysis and
careful
contextualization
of the
representations of
state killing that
these prominent
writers crafted over
two centuries
during which the
guillotine
consistently
fulfilled its

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function. Combined
with concepts
forged by critics of
violence such as
Agamben,
Foucault, and
Girard, this
detailed
examination
reveals that,
despite their
differences, Hugo,
Baudelaire, and
Camus converge in

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questioning the humanitarian redefinition of capital punishment dating from the late eighteenth century.

Conversely, capital justice leads all three writers to interrogate the functions, tools, and limits of their art"--Provided by

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