

Anic Thompson The Man Who Bet On Everything

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Anic Thompson The Man Who

As a result of the ongoing COVID-19 outbreak, universities may need to make adjustments at short notice to their accredited degree programmes due to the exceptional and unpredictable circumstances.

Faithful Labourers surveys and evaluates existing criticism of John Milton's epic Paradise Lost, tracing the major debates as they have unfolded over the past three centuries. Eleven chapters split over two volumes consider the key debates in Milton criticism, including discussion of Milton's style, his use of the epic genre, and his references to Satan, God, innocence, the fall, sex, nakedness, and astronomy. Volume one attends to questions of style and genre. The first three chapters examine the longstanding debate about Milton's grand style and the question of whether it forfeits the native resources of English. Early critics saw Milton as the pre-eminent poet of 'apt Numbers' and 'fit quantity', whose verse is 'apt' in the specific sense of achieving harmony between sound and sense; twentieth-century anti-Miltonists faulted Milton for divorcing sound from sense; late twentieth-century theorists have denied the possibility that sound can 'enact' sense. These are extreme changes of critical perception, and yet the story of how they came about has never been told. These chronological chapters explain the roots of these changes and, in doing so, engage with the enduring theoretical question of whether it is possible for sound to enact sense. Volume two considers interpretative issues, and each of the six chapters traces a key debate in the interpretation of Paradise Lost. They engage with such questions as whether Paradise Lost is an epic or an anti-epic, whether Satan runs away with the poem (and whether it is good that he does so), what it means to be innocent (or fallen), and whether Milton's poetry is hostile to women. A final chapter on the universe of Paradise Lost makes the provocative argument that almost every commentator since the middle of the eighteenth century has led readers astray by presenting Milton's universe as the medieval model of Ptolemaic spheres. This assumption, which has fostered the notion that Milton was backward-looking or anti-intellectual, rests upon a misreading of three satirical lines. Milton's earliest critics recognized that he unequivocally embraces the new astronomy of Kepler and Bruno.

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When war erupted in Europe in 1914, American journalists hurried across the Atlantic ready to cover it the same way they had covered so many other wars. However, very little about this war was like any other. Its scale, brutality, and duration forced journalists to write their own rules for reporting and keeping the American public informed. American Journalists in the Great War tells the dramatic stories of the journalists who covered World War I for the American public. Chris Dubbs draws on personal accounts from contemporary newspaper and magazine articles and books to convey the experiences of the journalists of World War I, from the western front to the Balkans to the Paris Peace Conference. Their accounts reveal the challenges of finding the war news, transmitting a story, and getting it past the censors. Over the course of the war, reporters found that getting their scoop increasingly meant breaking the rules or redefining the very meaning of war news. Dubbs shares the courageous, harrowing, and sometimes humorous stories of the American reporters who risked their lives in war zones to record their experiences and send the news to the people back home.

Steve Karner was attacked one night in the woods outside Stayton, Oregon. Beaten nearly to death and thrown in the river, he hadn't been seen in years, and everyone assumed he was dead. But then the men who had tried to kill him started dying, one by one, and it soon became apparent that Karner was not only alive, but riding a vengeance trail that wouldn't end until he had found the mastermind behind the attempted murder. There are many dangers to be faced along the way, however - a tough town marshal who wants to get to the truth, a cunning young millionaire who will use all his family's power to protect his secrets, and a cold-blooded hired killer who's been paid a very tidy sum to kill Steve Karner. It all comes together in a brutal final showdown in which the truth is revealed . . . and only one man is left standing.

During the 1980s Black athletes and other athletes of color broadened the popularity and profitability of major-college televised sports by infusing games with a "Black style" of play. At a moment ripe for a revolution in men's college basketball and football, clashes between "good guy" white protagonists and bombastic "bad boy" Black antagonists attracted new fans and spectators. And no two teams in the 1980s welcomed the enemy's role more than Georgetown Hoya basketball and Miami Hurricane football. Georgetown and Miami taunted opponents. They celebrated scores and victories with in-your-face swagger. Coaches at both programs changed the tenor of postgame media appearances and the language journalists and broadcasters used to describe athletes. Athletes of color at both schools made sports apparel fashionable for younger fans, particularly young African American men. The Hoyas and the 'Canes were a sensation because they made the bad-boy image look good. Popular culture took notice. In the United States sports and race have always been tightly, if sometimes uncomfortably, entwined. Black athletes who dare to challenge the sporting status quo are often initially vilified but later accepted. The 1980s generation of barrier-busting college athletes took this process a step further. True to form, Georgetown's and Miami's aggressive style of play angered many fans and commentators. But in time their style was not only accepted but imitated by others, both Black and white. Love them or hate them, there was simply no way you could deny the Hoyas and the Hurricanes.

Five women have served as leaders of Muslim countries, namely Megawati Sukarnoputri (Vice President of Indonesia, 1991-2001 and President 2002-4), Benazir Bhutto (PM of Pakistan, 1988-90 and 1993-6), Sheikh Hasina (PM of Bangladesh, 1996-2001), Khaleda Zia (PM of Bangladesh, 1991-5 and 2001-6) and Tansu Çiller (PM of Turkey, 1993-6). This is an extraordinary record and somewhat of a challenge to the widespread perception that Muslim women are oppressed. Four of the women belonged to political families by birth or marriage, raising interesting questions about the extent to which this played a role alongside their skills and personal qualities in their rise to power. To what degree did culture rather than Islam aid and abet their roles, or indeed is it sustainable to distinguish Islam from culture. This study of the role of these five powerful Muslim women uses their life and work to explore relevant issues, such as the role of culture, gender in Islam and the nature of the Islamic state.

With the increasing number of moral panics in recent years triggered by incidents such as the Bulger case and the spread of AIDS, this book examines their wider significance particularly in terms of the functioning of the mass media.

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