

Killing of Louisa The Life of Paul Robeson New Approaches to Gone With the Wind Biomedical Visions Politics of Tranquility Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen Janet Lee David K. Wright James A. Crank Elizabeth Hughes Yasmin Cho

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finally convicted murderess louisa collins can tell her own story but will she confess to lose one husband may be regarded as a misfortune to lose both looks like murder louisa collins was hung in new south wales in 1889 she was tried four times for the alleged murders of her two husbands in three of those trials the juries could not agree that she was guilty at her fourth trial the testimony of louisa s young daughter may contributed to louisa s conviction intimately reimagined from louisa s perspective with a story that just might fit the historical facts this clever and compelling novel visits louisa in her prison cell as she reflects on her life and the death and loss that have dictated her fate will she confess or was an innocent woman brutally hanged

paul robeson born 1898 was a two time all american football player and a law school graduate in an era that offered few opportunities for african americans he went on to win international acclaim as a singer and actor breaking through barriers both on stage and in his life author david k wright tells the story of an exceptional entertainer who devoted his life to the causes of civil rights and equality robeson refused to compromise his integrity or to be told what african americans could or could not do robeson s career as a singer and actor suffered when the u s government accused him of being a

communist

since its publication in 1936 *Gone with the Wind* has held a unique position in American cultural memory both for its particular vision of the American South in the age of the Civil War and for its often controversial portrayals of race, gender, and class. New approaches to *Gone with the Wind* offers neither apology nor rehabilitation for the novel and its Oscar-winning film adaptation. Instead, the nine essays provide distinct, compelling insights that challenge and complicate conventional associations of race and sexual identity. Form a cornerstone of the collection, Mark C. Jerng and Charlene Register each examine Margaret Mitchell's reframing of traditional racial identities and the impact on audience sympathy and engagement. Jessica Sims mines Mitchell's depiction of childbirth for what it reveals about changing ideas of femininity in a postplantation economy, while Deborah Barker explores transgressive sexuality in the film version by comparing it to the depiction of rape in D. W. Griffith's earlier silent classic *Birth of a Nation*. Other essays position the novel and film within the context of their legacy and their impact on national and international audiences. Amy Clukey and James Crank inspect the reception of *Gone with the Wind* by Irish critics and gay communities, respectively. Daniel Cross, Turner Keaghan, Turner, and Riché Richardson consider its aesthetic impact and mythology, and the ways that contemporary writers and artists such as Natasha Trethewey and Kara Walker have engaged with the work. Finally, Helen Taylor sums up the pervading influence that *Gone with the Wind* continues to exert on audiences in both America and Britain through an emphasis on intertextuality, sexuality, and questions of audience and identity. These essayists deepen the ongoing conversation about the cultural impact and influence of this monumental work. Flawed in many ways yet successful beyond its time, *Gone with the Wind* remains a touchstone in Southern Studies.

We live in an age of biomedical visions; there seems to be no end to the demystification of the body through visualization technologies, and the promise of health is irresistible. Yet alongside these promising technologies, inequalities in healthcare persist. Life and illness play out in the gap between visualized bodies and ideological notions of health and disease. This publication brings together perspectives from art history, visual science studies, science and technology studies, sociology, and cultural anthropology to encounter watercolors, sculpture, comics, advertising, and infographics. Images are a primary way of recognizing the body, but they inevitably promise too much and disappoint us in our quest for bodily self-control. The collection brings together epistemology, medicine, and art to understand what biomedicine looks like and how we might view it differently in the past and in the future.

politics of tranquility concerns the tibetan buddhist revival in china illustrating the lives of tibetan buddhist nuns and exploring the political effects that arise from their nonpolitical daily engagements in the remote mega sized tibetan buddhist encampment of yachen gar yasmin cho s book challenges two assumptions about tibetan buddhist communities in china first against the assumption that a buddhist monastic community is best understood in terms of its esoteric qualities cho focuses on the material and mundane daily practices that are indispensable to the existence and persistence of such a community and shows how deeply gendered these practices are second against the assumption that tibetan politics toward the chinese state is best understood as rebellious incendiary and centered upon tibetan victimhood the nuns demonstrate how it can be otherwise tibetan politics can be unassuming calm and self contained and yet still have substantial political effects as politics of tranquility shows the nuns in yachen gar have called forth an alternative way of living and expressing themselves as tibetans and as female monastics despite a repressive context

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