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2 TEXT, IMAGE, AND OTHERNESS IN
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be women, foreigners, enemies,
children, disabled people, poor
people, "bad" people. This topic is
dealt with from a variety of angles

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notion of urban image - understood as fragmentary imagery able to accommodate a sense of public space over imprints of experienced time, and a concept of otherness - understood as the infinite learning of 'differential truths' (Ahearne, 1995 p. 192). By using

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The relationship, sometimes even tension, between text and image in children's bibles is analyzed mostly in terms of religion and the Bible, but also from perspectives of literature and culture. They cover identifying the strange other, learning how to deal with the other, and destroying the other.

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group of readers the others in
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Children ' s Bibles are often the first encounter people have with the Bible, shaping their perceptions of its stories and characters at an early age. The material under discussion in this book not only includes traditional children ' s Bibles but also more recent phenomena such as manga Bibles and animated films for children. The book highlights the complex and even tense relationship between text and image in these Bibles, which is discussed from different angles in the essays. Their shared focus is on the representation of " others " —foreigners, enemies, women, even children themselves—in predominantly Hebrew Bible stories. The contributors are Tim Beal, Ruth B.

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Bottigheimer, Melody Briggs, Rubén R. Dupertuis, Emma England, J. Cheryl Exum, Danna Nolan Fewell, David M. Gunn, Laurel Koepf, Archie Chi Chung Lee, Jeremy Punt, Hugh S. Pyper, Cynthia M. Rogers, Mark Roncace, Susanne Scholz, Jaqueline S. du Toit, and Caroline Vander Stichele.

Children's Bibles have been among the most popular and influential types of religious publications in the United States, providing many Americans with their first formative experiences of the Bible and its stories. In *Children's Bibles in America*, Russell W. Dalton explores the variety of ways in which children's Bibles have adapted, illustrated, and retold Bible stories for children throughout U.S. history. This reception history of the story of Noah

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as it appears in children's Bibles In
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provides striking examples of the multivalence and malleability of biblical texts, and offers intriguing snapshots of American culture and American religion in their most basic forms. Dalton demonstrates the ways in which children's Bibles reflect and reveal America's diverse and changing beliefs about God, childhood, morality, and what must be passed on to the next generation. Dalton uses the popular story of Noah's ark as a case study, exploring how it has been adapted and appropriated to serve in a variety of social agendas. Throughout America's history, the image of God in children's Bible adaptations of the story of Noah has ranged from that of a powerful, angry God who might destroy children at any time to that of a

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friendly God who will always keep children safe. At the same time, Noah has been lifted up as a model of virtues ranging from hard work and humble obedience to patience and positive thinking. Dalton explores these uses of the story of Noah and more as he engages the fields of biblical studies, the history of religion in America, religious education, childhood studies, and children's literature.

Cristina Fernandez Cubas has been acclaimed as one of the key writers who express the exploration of identity in democratic Spain. Her first collection of short stories, *Mi hermana Elba*, was hailed by critics and writers alike as the initiator of a renaissance in Spanish short fiction. She has since established herself as a

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Seeing the restrictions of former studies in Comparative Literature and aiming to amend these deficiencies, the author of this book mainly discusses the major theoretical significance and academic value of the Variation Theory in the whole process of the development of Comparative Literature in the world. In China the seminal comparative study of literature among different cultures can be dated back to ancient China, while the founding of comparative literature as a distinct academic discipline has to be largely owing to the influence of the West. The modern Chinese study of comparative literature formed its

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uniqueness under Western influence. The direct influence of the translation of western theories into China is remarkable. However, in the course of translation and reception of Western theories, Chinese comparatists and intellectuals have been encountering various problems, and solving them with an alternative method accordingly different from the traditional methods proposed by the French School and the American School. Therefore, in this book, modern Chinese study of comparative literature is put in a historical context with regard to the theoretical issue of the discipline in China through the entire 20th century. At present, many scholars in China and in other countries agree that, with the influence study proposed by the French School and

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the study of analogy advocated by the American School, the entire theoretical system of Comparative Literature is well built. However, when the comparative study of literature between East and West is concerned, the theory of Comparative Literature is far from perfect. It is not only because many problems still exist, but there are significant defects in their theoretical bases respectively. Many researches have proven that even with the influence study and the study of analogy, we still can not solve many problems in the practice of studies in comparative literature. This does not mean that we have no respect for the contributions of the French School and the American School; we just want to attach importance to literary variations, which is a phenomenon that has long

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been neglected. The purpose of putting forward the Variation Theory in Comparative Literature is to provide new perspectives, new methods and new theory to the study of comparative literature, which may be a major breakthrough in the international arena of Comparative Literature. The neglect of literary variation is mainly because all the previous theories about comparative literature start off in search of similarities but not differences. Accordingly, in 1990s heterogeneity as a premise of comparability was put forward. And later, the variation theory was further advanced. It is not only the important phenomenon in literary communication, but also the most valuable research object in Comparative Literature. Still, it will be an important path to cultural

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innovation. The Variation Theory may make up the major flaws of theories by both French school and the American School since it focus on heterogeneity and variability in cross-cultural literary events, especially the ones of inter-civilization which will be a new course for comparative literature. Throughout the history of literature and the history of literary communication, collisions between different civilizations have always been producing new literary events which make the heterogeneity of different civilizations and variability traceable. The higher stage of literary communication may mean dialogue and blend between different cultures. The overarching concerns of this book include different levels of variation in literary communication and the studies of different objects.

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The introduction begins with a literature review of major achievements made by the French School and the American School with pointing out what they have neglected. The body of the book is divided into three parts. In the first part, Chapter 1 deals with the major contributions of influence study and its weaknesses. The origination of comparative literature in most of European countries is reviewed first, and then the major contributions of the French School are listed to point out its merits and weaknesses. The author discusses the relation between Influence Study and the Variation Theory and the importance of the French school in theoretical development of comparative literature is stressed too. Chapter 2 offers a critical introduction and

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reflection on the study of analogy. Both its major contributions and weaknesses are made clear to further illustrate the relationship between interpretation and the Variation Theory. And the discursive variation is discussed. Part II is a transitional part with only one chapter that gives a clear account of phenomenon of variation from international perspective. Part III consists of four chapters. Chapter 4 offers a detailed description of The Variation Theory in cross-languages context. Chapter 5 deals with cross-cultural variation in homogeneous circle of civilization. Chapter 6 discusses the variation among heterogeneous civilization. For a long period of time the theoretical study of comparative literature in China has largely been confined to the Chinese academic

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arena, thus has long been neglected. On one hand western comparatists have gradually realized the importance of a non-western perspective in the study of the discipline; on the other hand, few books are available to introduce the recent development of comparative literature study in China. Compared with the enthusiastic reception of the theories of the French School and the American School, the theories of Chinese comparatists receives relatively little attention in western countries. In this sense, the proposed book attempts to challenge the myth of monolithic theories of comparative literature, trying to construct an alternative theory of the discipline.

Black Panther was the first black superhero in mainstream comic

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books, and his most iconic adventures are analyzed here. This collection of new essays explores Black Panther's place in the Marvel universe, focusing on the comic books. With topics ranging from the impact apartheid and the Black Panther Party had on the comic to theories of gender and animist imagery, these essays analyze individual storylines and situate them within the socio-cultural framework of the time periods in which they were created, drawing connections that deepen understanding of both popular culture and the movements of society. Supporting characters such as Everett K. Ross and T'Challa's sister Shuri are also considered. From his creation in 1966 by Jack Kirby and Stan Lee up through the character's recent adventures by Ta-Nehisi Coates and Brian Stelfreeze, more

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In *Racial Things, Racial Forms*, Joseph Jonghyun Jeon focuses on a coterie of underexamined contemporary Asian American poets—Theresa Hak Kyung Cha, Myung Mi Kim, Mei-mei Berssenbrugge, and John Yau who reject many of the characteristics of traditional minority writing, in particular the language of identity politics, which tends to challenge political marginalization without contesting more fundamental assumptions about the construction of racial form. In the poets' various treatments of things (that is, objects of art), one witnesses a confluence of heretofore discrete factors: the avant-

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garde interest in objecthood and the racial question of objectification. Jeon argues that by invoking the foreignness of an avant-garde art object as a way to understand racial otherness, these writers model the possibility of a post-identity, racial politics that challenges how race is fundamentally visualized.

Balances historical and contemporary concerns in an engaging and informative way, drawing connections between ancient and contemporary ethical problems.

Early Americans have long been considered "A People of the Book" Because the nickname was coined primarily to invoke close associations between Americans and the Bible, it is easy to overlook the central fact

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that it was a book-not a geographic location, a monarch, or even a shared language-that has served as a cornerstone in countless investigations into the formation and fragmentation of early American culture. Few books can lay claim to such powers of civilization-altering influence. Among those which can are sacred books, and for Americans principal among such books stands the Bible. This Handbook is designed to address a noticeable void in resources focused on analyzing the Bible in America in various historical moments and in relationship to specific institutions and cultural expressions. It takes seriously the fact that the Bible is both a physical object that has exercised considerable totemic power, as well as a text with a powerful intellectual design that has

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inspired everything from national religious and educational practices to a wide spectrum of artistic endeavors to our nation's politics and foreign policy. This Handbook brings together a number of established scholars, as well as younger scholars on the rise, to provide a scholarly overview--rich with bibliographic resources--to those interested in the Bible's role in American cultural formation.

This is a truly interdisciplinary work. Whilst all of the contributions focus upon the central problem of the relationship between literature and the visual arts, they come from contributors working in a large number of different areas. Represented are academics from the worlds of German studies, French

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