

The Idea Of You

Something has gone deeply wrong with the university - too deeply wrong to be put right by any merely bureaucratic means. What's wrong is, simply, that our official idea of education, the idea that inspires all government policies and 'initiatives', is itself uneducated. With the growing emphasis in higher education on training in supposedly useful skills, has the very ethos of the university been subverted? And does this more utilitarian university succeed in adding to the national wealth, the basis on which politicians justify the large public expenditure on the higher education system? Should we get our idea of a university from politicians and bureaucrats or from J.H. Newman, Jane Austen and Socrates? The New Idea of a University is an entertaining and highly readable defence of the philosophy of liberal arts education and an attack on the sham that has been substituted for it. It is sure to scandalize all the friends of the present establishment and be cheered elsewhere.

A comprehensive overview of the role of the idea of North in Canadian thought, art, and popular culture. Ancient and medieval labyrinths embody paradox, according to Penelope Reed Doob. Their structure allows a double perspective—the baffling, fragmented prospect confronting the maze-treader within, and the comprehensive vision available to those without.

Mazes simultaneously assert order and chaos, artistry and confusion, articulated clarity and bewildering complexity, perfected pattern and hesitant process. In this handsomely illustrated book, Doob reconstructs from a variety of literary and visual sources the idea of the labyrinth from the classical period through the Middle Ages. Doob first examines several complementary traditions of the maze topos, showing how ancient historical and geographical writings generate metaphors in which the labyrinth signifies admirable complexity, while poetic texts tend to suggest that the labyrinth is a sign of moral duplicity. She then describes two common models of the labyrinth and explores their formal implications: the unicursal model, with no false turnings, found almost universally in the visual arts; and the multicursal model, with blind alleys and dead ends, characteristic of literary texts. This paradigmatic clash between the labyrinths of art and of literature becomes a key to the metaphorical potential of the maze, as Doob's examination of a vast array of materials from the classical period through the Middle Ages suggests. She concludes with linked readings of four "labyrinths of words": Virgil's *Aeneid*, Boethius' *Consolation of Philosophy*, Dante's *Divine Comedy*, and Chaucer's *House of Fame*, each of which plays with and transforms received ideas of the labyrinth as well as reflecting and responding to aspects of the texts that

influenced it. Doob not only provides fresh theoretical and historical perspectives on the labyrinth tradition, but also portrays a complex medieval aesthetic that helps us to approach structurally elaborate early works. Readers in such fields as Classical literature, Medieval Studies, Renaissance Studies, comparative literature, literary theory, art history, and intellectual history will welcome this wide-ranging and illuminating book. Ideas of Englishness, and of the English nation, have become a matter of renewed interest in recent years as a result of threats to the integrity of the United Kingdom and the perceived rise of that unusual thing, English nationalism. Interrogating the idea of an English nation, and of how that might compare with other concepts of nationhood, this book enquires into the origins of English national identity, partly by questioning the assumption of its long-standing existence. It investigates the role of the British empire - the largest empire in world history - in the creation of English and British identities, and the results of its disappearance. Considering the 'myths of the English' - the ideas and images that the English and others have constructed about their history and their sense of themselves as a people - the distinctiveness of English social thought (in comparison with that of other nations), the relationship between English and British identity and the relationship of Englishness to

Europe, this wide-ranging, comparative and historical approach to understanding the particular nature of Englishness and English national identity, will appeal to scholars of sociology, cultural studies and history with interests in English and British national identity and debates about England's future place in the United Kingdom.

The question of the (photographic) construction and representation of national identity is not limited to the 'long 19th century', but is a current issue in the post-colonial, post-global, digital world. The essays by international contributors aim at studying the relationship between photographic archives and the idea of nation, yet without focusing on single symbolic icons and instead considering the wider archival and sedimental dimension.

In this unique volume, some of today's most eminent political philosophers examine the thought of John Rawls, focusing in particular on his most recent work. These original essays explore diverse issues, including the problem of pluralism, the relationship between constitutive commitment and liberal institutions, just treatment of dissident minorities, the constitutional implications of liberalism, international relations, and the structure of international law. The first comprehensive study of Rawls's recent work, *The Idea of Political Liberalism* will be indispensable for political philosophers and theorists interested in contemporary political thought.

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"This is a collection of ten long essays arranged around the
 primordial subject of realism and non-realism, or anti-realism,
 in the drama, as this subject manifests itself in modern
 Europe and contemporary America from Ibsen to Shaw to the
 symbolists, expressionists, surrealists, dadaists, futurists, and
 absurdists. This book treats not only the issue of realism
 versus anti-realism in theater from a practical as well as a
 theoretical point of view. It also treats at least two subjects
 related to this issue: the superficial or bourgeois realism that
 has long crippled the theater versus the critical and
 sometimes poetic realism that liberates it; and the avant-
 garde, the rearguard, and the middle-to-advanced artistic
 ground in between claimed by Bertolt Brecht and Harold
 Pinter. Special attention is paid, moreover, to the first
 thoroughgoing American avant-garde dramatist, Gertrude

heart safe. Until he meets the mysterious 'Danielle' a woman with too many secrets who's on the run from the abusive, estranged husband she shot and may have killed. Danielle isn't like any woman he's ever met, but can he risk his heart for someone who's doing exactly what his mother did eighteen years ago? Someone who may ultimately leave him, just like his mother? The Betrayed Trilogy: Pieces of You, Book One Secrets of You, Book Two What's Left of Her-a novella, Book Three The Betrayed Trilogy Boxed Set

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The publication of Francis Fukuyama's article, "The End of History?" prompted a wave of public debates about democracy, progress, and the idea of history. In this book, twelve distinguished cultural commentators offer a brilliant array of responses to those debates.

Fukuyama's controversial essay had considered whether Western-style democracy might be the endpoint of an inevitable historical development. For the present volume, the chapters—none of which has appeared elsewhere—include both a keynote chapter by Fukuyama and a series of spirited alternatives to his position.

Additional essays examine the historical and philosophical origins of the idea of history that lies behind today's perspectives on progress and politics.

Showing how specific rhetorical strategies used in nineteenth-century British travel writing produced

fictional representations of continental Europe in works by Ann Radcliffe, Lord Byron, Charles Dickens, and Bram Stoker, Katarina Gephardt argues that nineteenth-century writers envisioned their country simultaneously as distinct from the Continent and as a part of Europe. She suggests that their imaginative geography of Europe anticipated Britain's ambivalence about European integration.

The vast majority of intellectual, religious, and national developments in modern Judaism revolve around the central idea of "Jewish culture." This book is the first synoptic view of these developments that organizes and relates them from this vantage point. The first Jewish modernization movements perceived culture as the defining trait of the outside alien social environment to which Jewry had to adapt. To be "cultured" was to be modern-European, as opposed to medieval-ghetto-Jewish. In short order, however, the Jewish religious legacy was redefined retrospectively as a historical "culture," with fateful consequences for the conception of Judaism as a humanly- and not only divinely-mandated regime. The conception of Judaism-as-culture took two main forms: an integrative, vernacular Jewish culture that developed in tandem with the integration of Jews into the various nations of western-central Europe and America, and a national Hebrew culture which, though open to the inputs of modern European society, sought to develop a revitalized Jewish national identity that ultimately found expression in the revival of the Jewish homeland and the State of Israel.

Labour law is widely considered to be in crisis by

scholars of the field. This crisis has an obvious external dimension - labour law is attacked for impeding efficiency, flexibility, and development; vilified for reducing employment and for favouring already well placed employees over less fortunate ones; and discredited for failing to cover the most vulnerable workers and workers in the "informal sector". These are just some of the external challenges to labour law. There is also an internal challenge, as labour lawyers themselves increasingly question whether their discipline is conceptually coherent, relevant to the new empirical realities of the world of work, and normatively salient in the world as we now know it. This book responds to such fundamental challenges by asking the most fundamental questions: What is labour law for? How can it be justified? And what are the normative premises on which reforms should be based? There has been growing interest in such questions in recent years. In this volume the contributors seek to take this body of scholarship seriously and also to move it forward. Its aim is to provide, if not answers which satisfy everyone, intellectually nourishing food for thought for those interested in understanding, explaining and interpreting labour laws - whether they are scholars, practitioners, judges, policy-makers, or workers and employers. Discusses Chaucer's intentions concerning the genre, tone, morality, and unity of the Canterbury Tales as well as the realization of his design in style and structure Ziauddin Sardar argues why Islamic reform is necessary, Bruce Lawrence sees Muslim cosmopolitanism as the future, Parvez Manzoor declares jihad on the idea of 'the

political', Samia Rahman gets to the root of Muslim misogyny, Michael Muhammad Knight explains his taqwacore beliefs, Soha al-Jurf has problems with orthodoxy, Carool Kersten suggests that critical thinkers and reformers are often seen as heretics, and Ben Gidley on what keeps Muslims and Jews apart and what can bring them together. Also in this issue: Stuart Sim takes a sledgehammer to the 'profit motive', Andy Simons argues that Jazz is just as Muslim as it is American, Robin Yassin-Kabbab meets the new crop of Iraqi writers in Erbil, Said Adrus visits a Muslim cemetery in Woking, Ehsan Masood confesses he spent his youth reading the extremist writer Maryam Jameelah, Iftikar Malik dismisses pessimism about Pakistan, Hassan Mahamdallie explores what it means to be an American, Jerry Ravetz discovers the Arabic Maimonides, Vinay Lal assesses the legacy of Edward Said, and Merryl Wyn Davies takes a train to 9/11. Plus a brilliant new story from Aamer Hussein and four poems by the celebrated Mimi Khalvati. About Critical Muslim: A quarterly publication of ideas and issues showcasing groundbreaking thinking on Islam and what it means to be a Muslim in a rapidly changing, interconnected world. Each edition centers on a discrete theme, and contributions include reportage, academic analysis, cultural commentary, photography, poetry, and book reviews.

Inspired by a 1988 trip to El Salvador, Michael J. Perry's new book is a personal and scholarly exploration of the idea of human rights. Perry is one of our nation's leading authorities on the relation of morality, including religious morality, to

politics and law. He seeks, in this book, to disentangle the complex idea of human rights by way of four probing and interrelated essays. * The initial essay, which is animated by Perry's skepticism about the capacity of any secular morality to offer a coherent account of the idea of human rights, suggests that the first part of the idea of human rights--the premise that every human being is "sacred" or "inviolable"--is inescapably religious. * Responding to recent criticism of "rights talk", Perry explicates, in his second essay, the meaning and value of talk about human rights. * In his third essay, Perry asks a fundamental question about human rights: Are they universal? In addressing this question, he disaggregates and criticizes several different varieties of "moral relativism" and then considers the implications of these different relativist positions for claims about human rights. * Perry turns to another fundamental question about human rights in his final essay: Are they absolute? He concludes that even if no human rights, understood as moral rights, are absolute or unconditional, some human rights, understood as international legal rights, are--and indeed, should be--absolute. In the introduction, Perry writes: "Of all the influential--indeed, formative--moral ideas to take center stage in the twentieth century, like democracy and socialism, the idea of human rights (which, again, in one form or another, is an old idea) is, for many, the most difficult. It is the most difficult in the sense that it is, for many, the hardest of the great moral ideas to integrate, the hardest to square, with the reigning intellectual assumptions of the age, especially what Bernard Williams has called 'Nietzsche's thought': 'There is not only no God, but no metaphysical order of any kind....' For those who accept 'Nietzsche's thought', can the idea of human rights possibly be more than a kind of aesthetic preference? In a culture in which it was widely believed that there is no God or metaphysical order of any

kind, on what basis, if any, could the idea of human rights long survive?" The Idea of Human Rights: Four Inquiries will appeal to students of many disciplines, including (but not limited to) law, philosophy, religion, and politics.

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"The Idea of a University Defined and Illustrated" by John Henry Newman. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten or yet undiscovered gems of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

What is the self? The question has preoccupied people in many times and places, but nowhere more than in the modern West, where it has spawned debates that still resound today. In this 2005 book, Jerrold Seigel provides an original and penetrating narrative of how major Western European thinkers and writers have confronted the self since the time of Descartes, Leibniz, and Locke. From an approach that is at once theoretical and contextual, he examines the way figures in Britain, France, and Germany have understood whether and how far individuals can achieve coherence and consistency in the face of the inner tensions and external pressures that threaten to divide or overwhelm them. He

makes clear that recent 'postmodernist' accounts of the self belong firmly to the tradition of Western thinking they have sought to supersede, and provides an open-ended and persuasive alternative to claims that the modern self is typically egocentric or disengaged.

Traditional Chinese edition of *The BFG* (aka *Big Friendly Giant*) by Roald Dahl and illustrated by Quentin Blake, two "friendly" giants in British children literature. Amazon praised the character as "The BFG is one of Dahl's most lovable character creations." In Traditional Chinese. Annotation copyright Tsai Fong Books, Inc. Distributed by Tsai Fong Books, Inc.

An intriguing "intellectual portrait" of a generation of Soviet reformers, this book is also a fascinating case study of how ideas can change the course of history. In most analyses of the Cold War's end the ideological aspects of Gorbachev's "new thinking" are treated largely as incidental to the broader considerations of power -- as gloss on what was essentially a retreat forced by crisis and decline. Robert English makes a major contribution by demonstrating that Gorbachev's foreign policy was in fact the result of an intellectual revolution. English analyzes the rise of a liberal policy-academic elite and its impact on the Cold War's end. English worked in the archives of the USSR Foreign Ministry and also gained access to the restricted collections of leading foreign-policy institutes. He also conducted nearly 400 interviews with Soviet intellectuals and policy makers -- from Khrushchev- and Brezhnev-era Politburo members to Perestroika-era notables such as Eduard Shevardnadze and Gorbachev himself. English traces the rise of a "Westernizing" worldview from the post-Stalin years, through a group of liberals in the late 1960s--70s, to a circle of close advisers who spurred Gorbachev's most radical reforms.

This book looks at the aristocratic adoption of Roman ideals

in eighteenth-century English culture.

Pierre-Joseph Proudhon makes his case here of the necessity of revolution. His philosophy can be applied to any society, but in the atmosphere of great political upheaval in the mid 1800s, revolution seemed like destiny for France. Proudhon attacks past revolutionaries for failing to achieve a real transformation in society and offers a new path for future generations to follow: the dismantling of government. In its place, he envisions social contracts between all members of society in which they agree to exchanges that are entirely beneficial to both parties. No one need suffer. No one need be exploited by another. A true revolution, using Proudhon's principles, would bring about an anarchic utopia. Students of political science and philosophy, activists working for social justice, and those fed up with government corruption will find his argument thought provoking and educational. **PIERRE-JOSEPH PROUDHON (1809-1865)** was a French political philosopher who wrote extensively on anarchy and was the first person known to have referred to himself as an anarchist. He believed that the only property man could own was whatever he made himself and argued against the communist concept of mass ownership. His most famous writings include *What Is Property?* (1840) and *System of Economic Contradictions; or The Philosophy of Poverty* (1846).

"Containing the public messages, speeches, and statements of the President", 1956-1992.

Civil Rights and the Idea of Freedom is a groundbreaking work, one of the first to show in detail how the civil rights movement crystallized our views of citizenship as a grassroots-level, collective endeavor and of self-respect as a formidable political tool. Drawing on both oral and written sources, Richard H. King shows how rank-and-file movement participants defined and discussed such concepts as rights, equality, justice, and, in particular, freedom, and how such key movement leaders as Martin Luther King Jr., Ella Baker, Stokely Carmichael, and James Forman were attuned to this "freedom talk." The book includes chapters on the concept of freedom in its many varieties, both individual and collective; on self-interest and self-respect; on Martin Luther King's use of the idea of freedom; and on the intellectual evolution of the Student Non-violent Coordinating Committee, especially in light of Frantz Fanon's thought among movement radicals. In demonstrating that self-respect, self-determination, and solidarity were as central to the goals of the movement as the dismantling of the Jim Crow system, King argues that the movement's success should not be measured in terms of tangible, quantifiable advances alone, such as voter registration increases or improved standards of living. Not only has the civil rights movement helped

strengthen the meaning and political importance of active citizenship in the contemporary world, says King, but "what was at first a political goal became, in the 1970s and 1980s, the impetus for the academic and intellectual rediscovery and reinterpretation of the Afro-American cultural and historical experience."

Collectively, the essays brought together in this book represent a discursive confluence on Nollywood as a local film culture with a global character, aspiration and reach. The governing concern of the book is that texts, including film texts, are animated by a particular sociology and anthropology which gives them concrete existence and meaning. The book argues that Nollywood, the Nigerian video film text, is deeply rooted in the sub-soil of its social and cultural milieux. Nollywood is therefore, engaged in the relentless negotiation and re-negotiation of the everyday lives of the people against the backdrop of their cultural traditions, social contradictions and the politics of their ethnic/national identity, longing and belonging. The essays weave an intricate and delicate argument about the critical role of Nollywood to the idea of nationhood and the logic of its narration with implications for language, politics and culture in Africa. The book is a valuable addition to the critical discourse on the important place of film and cinema studies in national engineering processes.

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