

Harlequin Presents...

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love's prisoner



Loves Prisoner Harlequin Presents 36

Lois Greiman



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Harlequin Britain John O'Brien, 2004-07-28 In the fall of 1723 two London theaters staged almost simultaneously pantomime performances of the Faust story Unlike traditional five act plays pantomime a bawdy hybrid of dance music spectacle and commedia dell arte featuring the familiar figure of the harlequin at its center was a theatrical experience of unprecedented accessibility The immediate popularity of this new genre drew theater apprentices to the cities to learn the new style and pantomime became the subject of lively debate within British society Alexander Pope and Henry Fielding bitterly opposed the intrusion into legitimate literary culture of what they regarded as fairground amusements that appealed to sensation and passion over reason and judgment In *Harlequin Britain* literary scholar John O'Brien examines this new form of entertainment and the effect it had on British culture Why did pantomime become so popular so quickly Why was it perceived as culturally threatening and socially destabilizing O'Brien finds that pantomime's socially subversive commentary cut through the dampened spirit of debate created by Robert Walpole's one party rule At the same time pantomime appealed to the abstracted taste of the mass audience Its extraordinary popularity underscores the continuing centrality of live performance in a culture that is most typically seen as having shifted its attention to the written text in particular to the novel Written in a lively style rich with anecdotes *Harlequin Britain* establishes the emergence of eighteenth century English pantomime with its promiscuous blending of genres and subjects as a key moment in the development of modern entertainment culture **An Imperialist Love Story** Amira Jarmakani, 2015-07-31 A curious figure stalks the pages of a distinct subset of mass market romance novels aptly called desert romances Animalistic yet sensitive dark and attractive the desert prince or sheikh emanates manliness and raw sexual power In the years since September 11 2001 the sheikh character has steadily risen in popularity in romance novels even while depictions of Arab masculinity as backward and

violent in nature have dominated the cultural landscape An Imperialist Love Story contributes to the broader conversation about the legacy of orientalist representations of Arabs in Western popular culture Combining close readings of novels discursive analysis of blogs and forums and interviews with authors Jarmakani explores popular investments in the war on terror by examining the collisions between fantasy and reality in desert romances Focusing on issues of security freedom and liberal multiculturalism she foregrounds the role that desire plays in contemporary formations of U S imperialism Drawing on transnational feminist theory and cultural studies An Imperialist Love Story offers a radical reinterpretation of the war on terror demonstrating romance to be a powerful framework for understanding how it works and how it perseveres **The**

Diary of a Country Parson James Woodforde,1924 **Women Write Iran** Nima Naghibi,2016-05-01 Women Write Iran is the first full length study on life narratives by Iranian women in the diaspora Nima Naghibi investigates auto biographical narratives across genres including memoirs documentary films prison testimonials and graphic novels and finds that they are tied together by the experience of the 1979 Iranian revolution as a traumatic event and by a powerful nostalgia for an idealized past Naghibi is particularly interested in writing as both an expression of memory and an assertion of human rights She discovers that writing life narratives contributes to the larger enterprise of righting historical injustices By drawing on the empathy of the reader spectator witness Naghibi contends life narratives offer the possibilities of connecting to others and responding with an increased commitment to social justice The book opens with an examination of how the widely circulated video footage of the death of Neda Agha Soltan on the streets of Tehran in June 2009 triggered the articulation of life narratives by diasporic Iranians It concludes with a discussion of the prominent place of the 1979 revolution in these narratives Throughout the focus is on works that have become popular in the West such as Marjane Satrapi s best selling graphic novel Persepolis Naghibi addresses the significant questions raised by these works How do we engage with human rights and social justice as readers in the West How do these narratives draw our attention and elicit our empathic reactions And what is our responsibility as witnesses to trauma atrocity and human suffering **The Diary of a Country Parson: 1758-1781.- vol. II. 1782-1787.- vol. III. 1788-1792.- vol. IV. 1793-1796.- vol. V. 1797-1802** James Woodforde,1924

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