

The Ethic Of Time Structures Of Experience In Shakespeare A Continuum Book

Alongside the recent cultural turn in the humanities, there has been a noticeable return to ethical considerations. With regard to literature as well as other media, this has rekindled awareness of a tension, antagonism, or even disparity between ethics and aesthetics. This volume of articles takes a more systematic and cross-disciplinary approach to literature and other media than has been pursued so far. It brings together a wide range of critical perspectives from literary studies, media and cultural memory studies, and philosophy, tracing the complex and sometimes conflicting relationship between ethics and aesthetics in theoretical contexts and individual case studies as diverse as literary histories, and postmodern writing and art.

This title was first published in 2002: An intensive study of Shakespeare's most ambitious and complex achievement in the historical mode. The book offers an account of the play's critical history from 1700 until the 1980s, deals with the aspects of Tudor history relevant to an understanding, and offers close readings of the text structure and the play's three dominant concepts: time: truth: and grace. In an attempt to correct what he sees as a certain falsification of critical history, the author aligns his account of the play's reception with one of its major preoccupations - the inescapable and informing presence of the past.

What is family time? What value do we place on it? How many families today have time to be families? How do families view, use and seek to control time, and how successful are they at it? The concept of time is central to the study of families and is used in different ways: families changing through history; families experiencing the past; families negotiating time for being together. Synthesizing these different concepts into a broad theory of how families understand time, Kerry J Daly examines time as a pervasive influence in the changing experiential world of families.

A detailed 2010 analysis of Bach's Passions which demonstrates how they reflect and constitute priorities and conditions of the western world.

Shakespeare, Donne, Herbert
Architecture, event, and experience
Shakespeare, Theatre, and Time
Mocked with Death

Materialist Ethics and Life-Value
Dependence and Autonomy in Old Age
Embodiment and the Meaning of Life

Originally published in 1991. A multidisciplinary guide in the form of a bibliography of selected time-related books and articles divided into 25 existing academic disciplines and about 100 subdisciplines which have a wide application to time studies.

This work links ethics and the formal arrangement of literary texts. It shows that specific formal techniques and devices and the overall form of literary texts always have an ethical dimension and beg certain ethical questions. Covering the three main genres of narrative, drama and poetry, the discussion addresses aspects of syntax, line and stanzaic structure as well as the table of contents, list of characters and chapter structure in six texts by contemporary American authors (Paul Auster, Don DeLillo, Tony Kushner, Suzan-Lori Parks, John Ashbery and Jorie Graham).

The first comprehensive discussion of the history, theory, and practice of kairos: that is of the role 'timeliness' or 'right-timing' plays in human deliberation, speech, and action.

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Shakespeare's Marlowe

English Renaissance Tragedy

Perspectives on the Passions

Tragedy: A Very Short Introduction

The Past from the Present, the Future from the Past

That Shakespeare thematized time thoroughly, almost obsessively, in his plays is well established: time is, among other things, a 'devourer' (Love's Labour's Lost), one who can untie knots (Twelfth Night), or, perhaps most famously, simply 'out of joint' (Hamlet). Yet most critical commentary on time and Shakespeare tends to incorporate little focus on time as an essential - if elusive - element of stage praxis. This book aims to fill that gap; Wagner's focus is specifically performative, asking after time as a stage phenomenon rather than a literary theme or poetic metaphor. His primary approach is phenomenological, as the book aims to describe how time operates on Shakespearean stages. Through philosophical, historiographical, dramaturgical, and performative perspectives, Wagner examines the ways in which theatrical activity generates a manifest presence of time, and he demonstrates Shakespeare's acute awareness and manipulation of this phenomenon. Underpinning these investigations is the argument that theatrical time, and especially Shakespearean time, is rooted in temporal conflict and 'thickness' (the heightened sense of the present moment bearing the weight of both the past and the future). Throughout the book, Wagner traces the ways in which time transcends thematic and metaphorical functions, and forms an essential part of Shakespearean stage praxis.

While most books on architecture concentrate on spatial themes, this book explores architecture's temporal dimensions. Through a series of close readings of buildings, both contemporary and classic, it demonstrates the centrality of time in modern architecture, and shows why an understanding of time is critical to understanding good architecture. All buildings exist in time. Even if designed for permanence, they change, slowly but inevitably. They change use, they accrue history and meaning, they decay - all of these processes are inscribed in time. So too is the path traced by the sun through a building, and the movements of the human body from room to room. Time, this book argues, is the framework for our spatial experience of architecture, and a key dimension of a building's structure and significance. Building Time presents twelve close readings of buildings and artworks which explore this idea. Examining works by distinctive modern architects - from Eileen Gray to Álvaro Siza and Wang Shu - it takes the reader, in some cases literally step-by-step, through a built work, and provides insightful reflections on the importance of 'making space for time' in architectural design. This is a book for both theorists and for architectural designers. Through it, theorists will find a way to rethink the fundamental premises and aims of design work, while designers will rediscover the order and ideas that shape the world around them-its buildings, interiors, and landscapes.

This book provides an introductory perspective on its subject together with detailed studies of the major non-Shakespearean tragedies. It assumes that the central and most disturbing insights of the plays were expressed in terms of the thought patterns of the time.

This book explores how classical and Shakespearean tragedy has shaped the temporality of crisis on the stage and in time-travel films and videogames. In turn, it uncovers how performance and new media can challenge common assumptions about tragic causality and fate. Traditional tragedies may present us with a present when a calamity is staged, a decisive moment in which everything changes. However, modern performance, adaptation and new media can question the premises of that kind of present crisis and its fatality. By offering replays or alternative endings, experimental theatre, adaptation, time travel films and videogames reinvent the tragic experience of irreversible present time. This book offers the reader a fresh understanding of tragic character and agency through these new media's exposure of the genre's deep structure.

A Stage-centered Analysis of Shakespeare's Hamlet

Let Wonder Seem Familiar

Immateriality and Early Modern English Literature

Some Necessary Questions of the Play

Ethics of Literary Forms in Contemporary American Literature

Ethics in Culture

Essays in History, Theory, and Praxis

Resilience is one of the hottest terms in the modern humanities, social sciences and beyond. The reason for this is the current situation at various levels, from ecological, health, economical to political, which requires the formation of resilience from individuals, communities, countries, institutions and humanity as a whole. The term resilience refers to a new realistic paradigm in tackling the challenges required by the modern world, in which changes are happening faster and faster and are becoming less transparent and predictable. Therefore, the paradigm of stability and protection against disturbances is no longer realistic and has been replaced by the paradigm of resilience. People, natural and social systems can no longer be protected from ruptures, but must become as resilient as possible. This, in turn, raises a number of issues involving ethical questions and challenges for religions. This book addresses these issues in a holistic and interdisciplinary way that fits the multifaceted nature of resilience.

Chaucer's position as a turning point in the history of timekeeping, but many of his poems demonstrate a greater interest in the moral dimension of time than in the mechanics of the medieval clock. Chaucer and the Ethics of Time examines Chaucer's sensitivity to the insecurity of human experience amid the temporal circumstances of change and time-passage, as well as strategies for ethicising historical vision in several of his major works. While wasting time was sometimes viewed as a sin in the late Middle Ages, Chaucer resists conventional moral dichotomies and explores a complex and challenging relationship between the interior sense of time and the external pressures of linearism and cyclicity. Chaucer's diverse philosophical ideas about time unfold through the reciprocity between form and discourse, thus encouraging a new look at not only the characters' ruminations on time in the tradition of St Augustine and Boethius, but also manifold narrative sequences and structures, including anachronism.

Reissuing five works originally published between 1937 and 1991, this collection contains books addressing the subject of time, from a mostly philosophic point of view but also of interest to those in the science and mathematics worlds. These texts are brought back into print in this small set of works addressing how we think about time, the history of the philosophy of time, the measurement of time, theories of relativity and discussions of the wider thinking about time and space, among other aspects. One volume is a thorough bibliography collating references on the subject of time across many disciplines.

While the concept of time is apparatus dominant in the world of the play, this book traces the play's origins, including those pertaining to Christian Humanism and the Aristotelian-Thomist synthesis with its assumption of 'the sovereignty of reason'.

Time-Travel Television

The Ethic of Time

Reflective Practice for Renewing Schools

Families & Time

Building Time

Senses, Embodiment and Cognition

Terrorism, Media, and the Ethics of Fiction

The long tradition of pessimism in philosophy and poetry notoriously laments suffering caused by vulnerabilities of the human body. The most familiar and contemporary version is antinatalism, the view that it is wrong to bring sentient life into existence because birth inevitably produces suffering. Technoplatanism, which stems from a similarly negative view of embodied limitations, claims that we should escape sickness and death through radical human-enhancement technologies. In Embodiment and the Meaning of Life Jeff Noonan presents pessimism and technoplatanism as two sides of the same coin, as both begin from the premise that the limitations of embodied life are inherently negative. He argues that rather than rendering life pointless, the tragic failures that mark life are fundamental to the good of human existence. The necessary limitations of embodied being are challenges for each person to live well, not only for their own sake, but for the sake of the future of the human project. Meaning is not a given, Noonan suggests, but rather the product of labour upon ourselves, others, and the world. Meaningful labour is threatened equally by unjust social systems and runaway technological development that aims to replace human action, rather than liberate it. Calling on us to draw conceptual connections between finitude, embodiment, and the meaning of life, this book shows that seeking the common good is our most viable and materially realistic source of optimism about the future.

The Ethic of TimeStructures of Experience in ShakespeareNew York : Seabury PressMaterialist Ethics and Life-ValueMcGill-Queen's Press - MQUP

The stigma of haste pervaded early modern English culture, more so than the so-called stigma of print. The period's writers were perpetually short on time, but what does it mean for authors to present themselves as hasty or slow, or to characterize others similarly? This book argues that such classifications were a way to define literary value. To be hasty was, in a sense, to be irresponsible, but, in another sense, it signaled a necessary practicality. Expressions of haste revealed a deep conflict between the ideal of slow writing in classical and humanist rhetoric and the sometimes grim reality of fast printing. Indeed, the history of print is a history of haste, which carries with it a particular set of modern anxieties that are difficult to understand in the absence of an interdisciplinary approach. Many previous studies have concentrated on the period's competing definitions of time and on the obsession with how to use time well. Other studies have considered time as a notable literary theme. This book is the first to connect ideas of time to writerly haste in a richly interdisciplinary manner, drawing upon rhetorical theory, book history, poetics, religious studies and early modern moral philosophy, which, only when taken together, provide a genuinely deep understanding of why the stigma of haste so preoccupied the early modern mind. The Value of Time in Early Modern English Literature surveys the period from ca 1580 to ca 1730, with special emphasis on the seventeenth century. The material discussed is found in emblem books, devotional literature, philosophical works, and collections of poetry, drama and romance. Among classical sources, Horace and Quintilian are especially important. The main authors considered are: Robert Parsons; Edmund Bunny; King James 1; Henry Peacham; Thomas Nash; Robert Greene; Ben Jonson; Margaret Cavendish; John Dryden; Richard Baxter; Jonathan Swift; Alexander Pope. By studying these writers' expressions of time and haste, we may gain a better understanding of how authorship was defined at a time when the book industry was gradually taking the place of classical rhetoric in regulating writers' activities.

Dr While examining the ways in which Shakespeare uses formal conventions from romance throughout his writing career, especially in giving formal completion to a play without forfeiting the open-ended sense of life's complexity. In his romantic comedies these conventions are modified to imply that the cosy womb of marriage is not the end of lovers' lives in the problem comedies they are used to challenge the artifice of the comic ending. In some tragedies they are used to provide an ideal of fulfillment which has been destroyed by the tragic events and in the last plays or romances they are used to invoke the full sense of life's continuing comprehensiveness.

Detaining Time

A Study of "Henry IV Parts 1 and 2"

An Action Guide for Educators

The Influence of Christopher Marlowe on Shakespeare's Artistry

The Dissemination of Values through Literature and Other Media

Knowing Shakespeare

Hamlet and the Rethinking of Man

What do we mean by 'tragedy' - in present-day usage? When we turn on the news, does a report of the latest atrocity have any connection with the masterpieces of Sophocles, Shakespeare and Racine? What has tragedy been made to mean by dramatists, story-tellers, critics, philosophers, politicians and journalists over the last two and a half millennia? Why do we still read, re-write, and stage these old plays? This book argues for the continuities between 'then' and 'now'. Addressing questions about belief, blame, mourning, revenge, pain, witnessing, timing and ending, Adrian Poole demonstrates the age-old significance of our attempts to make sense of terrible suffering. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

In his novel Mao II, Don DeLillo lets his protagonist say, 'Years ago I used to think it was possible for a novelist to alter the inner life of the culture. Now bomb-makers and gunmen have taken that territory. They make raids on human consciousness.' DeLillo suggests that while the collective imagination of the past was guided by the creative order of narrative fictions, our contemporary fantasies and anxieties are directed by the endless narratives of war and terror relayed by the mass media. To take DeLillo's literary reflections on media, terrorism, and literature seriously means to engage with the ethical implications of his media critique. This book departs from existing works on DeLillo not only through its focus on the function of literature as public discourse in culture, but also in its decidedly transatlantic perspective. Bringing together prominent DeLillo scholars in Europe and in the US, it is the first critical book on DeLillo to position his work in a transatlantic context.

This study of Hamlet begins with an examination of the play's use of real space and time as elements of a narration that is, in part, about a protagonist's perception of space and time. Robert E. Wood shows that distortions in Hamlet's perceptions of space and time accompany his disillusionment with cultural values. In the next phase of the book, Wood examines how wit and soliloquy are used in the protagonist's interrogation of language. In the third phase of the book, Wood examines expectations we bring to the theater: our focus on the body as the locus of our understanding of the generic framework which orders our experience. Wood finds in Hamlet a series of violations of generic expectation that opens up the narrow range of revenge tragedy to the fuller scope of tragedy proper. Because Hamlet problematizes genre, we become aware of the problems generated when mythic narrative is infused with self-conscious dramatic characters. The resulting ambivalence of the generic framework makes possible the play's generalized challenge to institutions of social order.

Moving beyond traditional studies of sources and influence, Shakespeare's Marlowe analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare. Not only does this study take into account recent ideas about intertextuality, but it also shows how the process of tracking Marlowe's influence itself prompts questions and reflections that illuminate the dramatists' connections. Further, after questioning the commonly held view of Marlowe and Shakespeare as rivals, the individual chapters suggest new possible interrelationships in the formation of Shakespeare's works. Such examination of Shakespeare's Marlovian inheritance enhances our understanding of the dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works. Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe's artistic and commercial success. Logan shows how Shakespeare's examination of the mechanics of his fellow dramatist's artistry led him to absorb and develop three especially powerful influences: Marlowe's remarkable verbal dexterity, his imaginative flexibility in reconfiguring standard notions of dramatic genres, and his astute use of ambivalence and ambiguity. This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes, but as practicing dramatists and poets-which is where, Logan contends, the influence begins and ends.

Transatlantic Perspectives on Don DeLillo

An Interdisciplinary Guide

Tragic Overliving from Sophocles to Milton

Untimely Matter in the Time of Shakespeare

Routledge Library Editions: Philosophy of Time

The Future in the Instant

Tragic Time in Drama, Film, and Videogames

Phyllis Rackin offers a fresh approach to Shakespeare's English history plays, rereading them in the context of a world where rapid cultural change transformed historical consciousness and gave the study of history a new urgency. Rackin situates Shakespeare's English chronicles among multiple discourses, particularly the controversies surrounding the functions of poetry, theater, and history. She focuses on areas of contention in Renaissance historiography that are also areas of concern in recent criticism-historical authority and causation, the problems of anachronism and nostalgia, and the historical construction of class and gender. She analyzes the ways in which the presence of history in Shakespeare's theater participated—and its representation in subsequent criticism still participates—in the contests between opposed theories of history and between the different ideological interests and historiographic practices they authorize. Celebrating the heroic struggles of the past and recording the patriarchal genealogies of kings and nobles, Tudor historians provided an implicit rationale for the hierarchical order of their own time; but the new public theater where socially heterogeneous audiences came together to watch common players enact the roles of their social superiors was widely perceived as subverting that order. Examining such sociohistorical factors as the roles of women and common men and the conditions of theatrical performance, Rackin explores what happened when elite historical discourse was transported to the public common theater. She argues that Shakespeare's chronicles transformed univocal historical writing into polyphonic theatrical scripts that expressed the contradictions of Elizabethan culture.

Examines literary engagement with immateriality since the 'material turn' in early modern studiesProvides six case studies of works by Shakespeare, Donne, and Herbert, offering new readings of important literary texts of the English Renaissance alongside detailed chapters outlining attitudes towards immateriality in works of natural philosophy, medicine, and theologyEmploys an innovative organization around three major areas in which problem of immaternal was particularly pitched: Ontology, Theology, and Psychology (or Being, Believing, and Thinking)Includes wide-ranging references to early modern literary, philosophical, and theological textsDemonstrates how innovations in natural philosophy influenced thought about the natural world and how it was portrayed in literatureEngages with current early modern scholarship in the areas of material culture, cognitive literary studies, and phenomenologyImmateriality and Early Modern English Literature explores how early modern writers responded to rapidly shifting ideas about the interrelation of their natural and spiritual worlds. It provides six case studies of works by Shakespeare, Donne and Herbert, offering new readings of important literary texts of the English Renaissance alongside detailed chapters outlining attitudes towards immateriality in works of natural philosophy, medicine and theology. Building on the importance of addressing material culture in order to understand early modern literature, Knapp demonstrates how the literary imagination was shaped by changing attitudes toward the immaternal realm.

Renew your teaching and your passion with this updated bestseller! When the teaching life gets tough, reflective practice reenergizes you—counteracting the effects of professional isolation and instilling a sense of meaning, renewal, and empowerment that benefits you, your colleagues, and your students. This bestselling book offers research-based ideas and strategies for using reflective practice individually, with others, and even schoolwide. Features of the newest edition include: Updated strategies for engaging adults and students and using reflective practices to create equitable outcomes New examples of reflective practice in action A new chapter on the core leadership practices for growing reflective practice A new companion website with resources and reflection protocols

This bibliography lists works on the subject of time from various disciplines including anthropology, biology, economics, future studies, history, linguistics and psychology. It aims to enable the reader to look beyond his own area of expertise when selecting appropriate research materials.

The Value of Time in Early Modern English Literature

Shakespeare's English Chronicles

Bach's Dialogue with Modernity

Flexible Working Time and New Lifestyles

Ethics of Resilience

Time and Gender on the Shakespearean Stage

Current patterns of global economic activity are not only unsustainable, but unethical – this claim is central to Materialist Ethics and Life-Value . Grounding the definition of ethical value in the natural and social requirements of life-support and life-development shared by all human beings, Jeff Noonan provides a new way of understanding the universal conception of "the good life." Noonan argues that the true crisis affecting the world today is not sluggish rates of economic growth, but the model of measuring economic and social health in terms of money-value. In response, he develops an alternative understanding of good societies where the breadth and depth of life-activity and enjoyment are dependent on dominant institutions. The more social institutions satisfy the necessary requirements of human life, the more they empower each person to develop and enjoy the capacities that make human life valuable and meaningful. A well-reasoned synthesis of traditional philosophical concerns and contemporary critiques of global capitalism, this book is a forward-looking treatise that defends political struggle and reconsiders what is most important for a happy life. Jeff Noonan is professor of philosophy at the University of Windsor.

This study focuses on Romeo and Juliet, Julius Caesar, the four main tragedies and Antony and Cleopatra. Tom McAlindon argues that there were two models of nature in Renaissance culture, one hierarchical, in which everything has an appointed place, and the other contrarious, showing nature as a tense system of interacting opposites, liable to sudden collapse and transformation. This latter model informs Shakespeare's tragedy.

Building on current scholarly interest in the religious dimensions of the play, this study shows how Shakespeare uses Hamlet to comment on the Calvinistic Protestantism predominant around 1600. By considering the play's inner workings against the religious ideas of its time, John Curran explores how Shakespeare portrays in this work a completely deterministic universe in the Calvinist mode. And Curran argues, exposes the disturbing aspects of Calvinism. By rendering a Catholic Prince Hamlet caught in a Protestant world which consistently denies him his aspirations for a noble life, Shakespeare is able in this play, his most theologically engaged, to delineate the differences between the two belief systems, but also to demonstrate the consequences of replacing the old religion so completely with the new.

In this book the authors examine the relations between work and time and explore the possibilities of developing new and more flexible working patterns.

Stages of History

Structures of Experience in Shakespeare

Vulnerability and Survival in Times of Pandemics and Global

Catalog of Copyright Entries. Third Series

Temporal Resistance in Literature from Shakespeare to McEwan

An Ethical Framework for Long-term Care

Shakespeare's Tudor History: A Study of "Henry IV Parts 1 and 2"

A collection of essays on the ways the senses 'speak' on Shakespeare's stage. Drawing on historical phenomenology, science studies, gender studies and natural philosophy, the essays provide critical tools for understanding Shakespeare's investment in staging the senses.

Selected by Choice magazine as an Outstanding Academic Title for 2009 The New Historicism of the 1980s and early 1990s was preoccupied with the fashioning of early modern subjects. But, Jonathan Gli Harris notes, the pronounced tendency now is to engage with objects. From textiles to stage beards to furniture, objects are read by literary critics as closely as literature used to be. For a growing number of Renaissance and Shakespeare scholars, the play is no longer the thing; the thing is the thing. Curiously, the current wave of "thing studies" has largely overlooked questions of time: How do we understand time through a thing? What is the time of a thing? In "Untimely Matter in the Time of Shakespeare," Harris challenges the way in which we conventionally understand physical objects and their relation to history. Turning to Renaissance theories of matter, Harris considers the profound untimeliness of things, focusing particularly on Shakespeare's stage materials. He reveals that many "Renaissance" objects were actually survivals from an older time—the medieval monastic properties that, post-Reformation, were recycled as stage props in the public playhouses, or the old Roman walls of London, still visible in Shakespeare's time. Then, as now, old objects were inherited, recycled, repurposed; they were polytemporal or palimpsested. By treating matter as dynamic and temporally hybrid, Harris addresses objects in their fatuity, not just in their encapsulation of the past. "Untimely Matter in the Time of Shakespeare" is a bold study that puts the material—the explosive, world-changing potential—back into a "material culture" that has been too often understood as inert stuff.

Detaining Time is the first book to investigate the representation of time in literature in terms of the project to reconceptualize time, so that its movement no longer threatens security. Focusing on the nature, consequences, and resolution of resistance to temporal passage, Eric P. Levy offers detailed and probing close readings, enriched by thorough yet engaging explication and application of prominent philosophical theories of time. Philosophy is here employed not as a rigid model to which literature is forced to conform, but instead as a lens through which elements crucial to the literary texts can be isolated and clarified, even as they concern ideas different from those expounded in philosophy. The literary texts treated include Hamlet, Ham Times, Ulysses, Mrs Dalloway, To the Lighthouse, a wide range of Beckettian works, and Enduring Love – texts distinguished by their challenging, relentless, original, and dramatic depiction of the struggle with temporality. The philosophies of time covered include those of Aristotle, Kant, Bergson, John McTaggart, C. D. Broad, Edmund Husserl and Gilles Deleuze.

Offers an account of autonomy matching the realities of long-term care and offers a framework for caregivers to develop an ethic of long-term care where aged people can feel comfortable. Compares and contrasts the theory of autonomy versus actual autonomy.

A New Theory of Modernity

Chaucer and the Ethics of Time

Hamlet, Protestantism, and the Mourning of Contingency

Shakespeare's Tragic Cosmos

The Time Dimension

Rhetoric and Kairos

Endings in Shakespeare's Romance Vision

An original study of the ways in which temporal concepts and gendered identities intersect in early modern theatre and culture.

Hartmut Rosa advances an account of the temporal structure of society from the perspective of critical theory. He identifies in particular three categories of change in the tempo of modern social life: technological acceleration, evident in transportation, communication, and production; the acceleration of social change, reflected in cultural knowledge, social institutions, and personal relationships; and acceleration in the pace of life, which happens despite the expectation that technological change should increase an individual's free time. According to Rosa, both the structural and cultural aspects of our institutions and practices are marked by the "shrinking of the present," a decreasing time period during which expectations based on past experience reliably match future results and events. When this phenomenon combines with technological acceleration and the increasing pace of life, time seems to flow ever faster, making our relationships to each other and the world fluid and problematic. It is as if we are standing on "slipping slopes," a steep social terrain that is itself in motion and in turn demands faster lives and technology. As Rosa deftly shows, this self-reinforcing feedback loop fundamentally determines the character of modern life.

Stories of time travel have been part of science fiction since H. G. Wells sent his nameless hero hurtling into Earth's distant future in the Time Machine. Time travel enables the storyteller to depict alternate realities, bring fictional characters face to face with historical figures, and depict moral and ethical dilemmas in which millions of lives (or the world as we know it) are at stake. From Doctor Who and Quantum Leap to the multiple incarnations of Star Trek, time travel has been a staple of science fiction television for more than fifty years. Time-Travel Television: The Past from the Present, the Future from the Past surveys the whole range of time travel stories on the small screen. The essays in this collection explore time travel series both familiar (Babylon 5, Stargate SG-1) and forgotten (The Time Tunnel, Voyagers!), as well as time-travel themed episodes and arcs in series where it is not central, such as Red Dwarf, Lost, and Heroes. Contributors to this volume consider some of the classic themes of time-travel stories: the promise (and peril) of "fixing" the past, the chance to experience (and choose) possible futures, and the potential for small changes to have great effects. Exploring time travel as a teaching tool, as a vehicle for moral lessons, and as a background for high adventure, this book offers new perspectives on many familiar programs and the first serious study of several unjustly neglected ones. Time-Travel Television is essential reading for science fiction scholars and fans, and for anyone interested in the many ways that television brings the fantastic into viewers' living rooms.

Not to Be

Time: A Bibliographic Guide

Time Pioneers