

Creation Uncreation Recreation A Discursive Commentary On Genesis 111

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this book provides a new literary interpretation of noah s curse as unjust most interpreters acknowledge that in the context of genesis 9 18 29 noah s curse of canaan seems to be an overreaction and off target but almost all readers including

ideologically motivated interpreters and modern biblical scholars with no desire to weaponize the curse presume that a good interpretation should overcome the initial reaction that noah's curse seems unjust this book argues the opposite reading through the lens of interest convergence from critical race theory and performative utterances from speech act theory this book proposes that intertextual connections between genesis 9:18-29 and the stories in genesis 2-3 show noah and his actions as an ironic recurrence of the adam and eve narrative and the injustice of noah's curse serves as a crucial element in this ironic depiction and the primeval history as a whole provided by publisher

this book takes the reader back to the tower of babel and discusses themes and ideas present that resonate throughout genesis the bible and into modern history the reader will more fully understand why the tower of babel narrative appears where it does in biblical history furthermore the reader will learn why this event in human history remains one of the single most important events in the interaction of humanity and the divine

is it possible to violate god's moral law without experiencing guilt and shame can a person silence their conscience from the strange emotions that emerge when one sins an examination of the original design of humanity in the imago dei suggests one cannot sin and avoid the debilitating duo humanity is created to live within the moral structure established by god therefore a violation of the divine laws which is sin leads to guilt and shame the strange emotions were innate sensation imparted to humanity to stop rebellion against the moral laws and to compel an offender to acknowledge the offense through the confession of sin unconfessed sin debilitates the physical and mental functions of a person created in the image of god guilt and shame are the strange emotions that serve as mental guardians for an individual as well as for the society in general the duo was given as silent deterrents to immoral behaviors

state of nature or eden thomas hobbes and his contemporaries on the natural condition of human beings aims to explain how hobbes's state of nature was understood by a contemporary readership whose most important reference point for such a condition was the original condition of human beings at the creation in other words in eden the book uses ideas about how readers brought their own reading of other texts to any reading that reading is affected by the context in which the reader reads and that the bible was the model for all reading in the early modern period it combines these ideas with the primary evidence of the contemporary critical reaction to hobbes to reconstruct how hobbes's state of nature was read by his contemporaries the book argues that what determined how hobbes's seventeenth century readers responded to his description of the state of nature were their views on the effects of the fall hobbes's contemporary critics the majority of whom were aristotelians and arminians thought that the fall had corrupted human nature although not to the extent implied by hobbes's description further they wanted to look at human

beings as they should have been or ought to be hobbes on the other hand wanted to look at human beings as they were and in doing so was closer to augustinian lutheran and reformed interpretations which argued that nature had been inverted by the fall for those of hobbes s contemporaries who shared these theological assumptions there were important parallels to be seen between hobbes s account and that of scripture although on some points his description could have been seen as a subversion of scripture the book also demonstrates that hobbes was working within the protestant tradition as well as showing how he used different aspects of this tradition helen thornton is an independent scholar she completed her phd at the university of hull

over the last fifty years the music of jōji yuasa has attained the zenith of international musical standards a study of this great japanese composer is long overdue persuasive and captivating less easy than that of his lifetime friend tōru takemitsu yuasa s music has also been a model for many young composers both from japan and further afield thanks to the long period he spent teaching composition at the university of california san diego 1981 1994 this book serves to illuminate aspects of yuasa s work intricately linked to deep native roots which tend to be more opaque for western and other ears it focusses on various aspects of yuasa s music as well as on the social anthropological aesthetic and critical contexts that have informed his compositional practice in the context of the postwar japanese musical world in a continual interior dialogue which includes jean paul sartre and daisetz t suzuki matsuo bashō and william faulkner henry miller and motokiyo zeami yuasa s avant garde aesthetic project western in conception encounters the productive thought of an unambiguously japanese aesthetic i e that of zen an analysis of yuasa s main works will illustrate and complete the picture of yuasa s world yuasa s works are placed at the centre of the most original of creative forces in the contemporary music world a place where for yuasa in the same idea of creativity there has to be an avant garde component

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