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English 111. Freshman English. In one segment of the semester, we examined Fredric Brown's "Arena" and compared it to the 1960's Star Trek version of the story. Not only were visual similarities and ...

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Despite 21st-century fears of a modern "epidemic" of loneliness, its history has been sorely neglected. A Biography of Loneliness is the first history of its kind to be published in English, offering a radically new

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interpretation of loneliness as an emotional language and experience. Using letters and diaries, philosophical tracts, political discussions, and medical literature from the eighteenth century to the present, historian of the emotions Fay Bound Alberti argues that loneliness is not an ahistorical, universal phenomenon. It is, in fact, a modern emotion: before 1800, its language did not exist. As Alberti shows, the birth of loneliness is linked to the development of modernity: the all-encompassing ideology of the individual that has emerged in the mind and physical sciences, in economic structures, in philosophy and politics. While it has a biography of its own, loneliness impacts on people differently, according to their gender, ethnicity, religion, outlook, and socio-economic position. It is, Alberti argues, not a single state but an "emotion cluster", composed of a wide variety of responses that include fear, anger, resentment and sorrow. In spite of this, loneliness is not always negative. And it is physical as well as psychological: loneliness is a product of the body as much as the mind. Looking at informative case studies such as Sylvia Plath, Queen Victoria, and Virginia Woolf, *A Biography of Loneliness* charts the emergence of loneliness as a modern emotional state. From social media addiction to widowhood, from homelessness to the oldest old, from mall hauls to massages, loneliness appears in all aspects of 21st-century life. Yet we cannot address its meanings, let alone formulate a cure, without attention to its complex, protean history.

The recommendations in these guidelines provide overarching, evidence-based guidance on how risk communication should be practiced in an emergency. During public health emergencies, people need to know what health risks they face, and what actions they can take to protect their health and lives. Accurate information provided early, often, and in languages and channels that people understand,

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trust and use, enables individuals to make choices and take actions to protect themselves, their families and communities from threatening health hazards. The recommendations also guide countries on building capacity for communicating risk during health emergencies. These guidelines provide systems-focused guidance on: - approaches for building trust and engaging with communities and affected populations; - approaches for integrating risk communication into existing national and local emergency preparedness and response structures, including building capacity for risk communication as required of all WHO Member States by the International Health Regulations (2005); and - ERC practice - from strategizing, planning, coordinating, messaging, channelling different methods and approaches of communication and engagement, to monitoring and evaluation - based on a systematic assessment of the evidence on what worked and what did not work during recent emergencies. These guidelines were developed for policy- and decision-makers responsible for managing emergencies, particularly the public health aspects of emergencies, and practitioners responsible for risk communication before, during and after health emergencies. Other groups expected to use these guidelines are: frontline responders; local, national and international development partners; civil society; the private sector; and all organizations, private and public, involved in emergency preparedness and response.

This book addresses a deceptively simple question: what accounts for the global success of *A Doll's House*, Henrik Ibsen's most popular play? Using maps, networks, and images to explore the world history of the play's production, this question is considered from two angles: cultural transmission and adaptation. Analysing the play's transmission reveals the social, economic, and political forces that have secured its place in the canon of world drama; a comparative study of the play's 135-year production history across five continents offers

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new insights into theatrical adaptation. Key areas of research include the global tours of nineteenth-century actress-managers, Norway's soft diplomacy in promoting gender equality, representations of the female performing body, and the sexual vectors of social change in theatre.

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