

JOURNALISTS AS WITNESSES TO VIOLENCE AND SUFFERING AMY RICHARDS AND JOLYON MITCHELL pdf

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Amy Richards PhD 1 and; Jolyon Mitchell 2; Journalists as Witnesses to Violence and Suffering, in The Handbook of Global Communication and Media Ethics, Volume I.

Suzanne believes she knows who she is: At her rented cabin, she gathers a collection of prose poems. While looking for a spark in her life, a random coincidence leads Suzanne to try to unlock a harrowing event from her past. Which man can offer Suzanne the knowledge she seeks? Which man can truly touch her? How can she find her unique peace? New and five books of poems and many translations Selected Poems , Corona, Corona , and Approximately Nowhere – Michael Hofmann has been recognized as one of the truly original poetic voices of our time. His poetry, both public from the German. Faber and Faber Ltd U. This book makes me smile. Pat has a theory: He lives in the duced by God. And his God-given mission is to become physically Philadelphia area with his wife and their fit and emotionally literate, whereupon God will ensure him a greyhound. It might not come as a surprise to learn that Pat has spent several years in a mental health facility. As the award-winning novelist Justin Cronin put it: Sterling Lord Literistic, Inc. The Essays of Leonard Michaels is the definitive collection of his nonfiction and shows, yet again, why Michaels was singled out for praise by fellow writers as diverse as Susan Sontag, Larry McMurtry, William Styron, and Charles Baxter. He is the author of two novels and a story collection. FSG First Look Program And this fleeting erotic obsession, remembered years later, blossoms into a meditation on what it means to be a smart kid, what it means to be dumb, and what it means to be in love with another person. Valtat manages to re-create the exact unhappiness of lost youth. Pattabhi Jois With a new foreword by R. Based on flowing, energetic movement coordinated with the breath, Ashtanga and the many forms of vinyasa yoga that grow directly out of it have become the most widespread and influential styles practiced today. He passed away in at the age of ninety-three. It is a foundational work on yoga by a true master. A Portrait of Sri. A Portrait of Sri K.

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Journalists as Witnesses to Violence and Suffering / Amy Richards, Jolyon Mitchell Reporting on Religious Authority Complicit with Atrocity / Paul A Soukup S J The Ethics of Representation and the Internet / Boniface Omachonu Omatta.

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Journalists as Witnesses to Violence and Suffering (Amy Richards and Jolyon Mitchell). Reporting on Religious Authority Complicit with Atrocity (Paul A. Soukup, SJ).

Metaethics 1 Moral theory Ethical theory always needs attention, and with a special urgency today. The classical canon “centered on virtue or consequences or duty” has opened the pathway to sophisticated work in media ethics. However, a new generation of media ethics in the multicultural and transnational mode requires that we retheorize existing theory. Rather than ethical theories rooted in rationalism that are rule-ordered and gendered masculine, beliefs and worldviews should be made more central in theory-making. Rather than a rule-based system, theory should empower the imagination to give us moral discernment and an inside perspective on reality. Presuppositional thinking Mainstream ethical theory, grounded in rationalism, produces moral principles that are unconditioned by circumstances. For ethical rationalists, the truth of all legitimate claims about moral obligation can be settled by formally examining their logical structure. Humans act against moral obligations only if they are willing to be irrational. This kind of media ethics, rooted in classical moral philosophy, is unidimensional. Autonomous moral agents are presumed to apply rules consistently and self-consciously to every choice. Through rational processes, basic rules of morality are created that everyone is obliged to follow and against which all actions can be evaluated. In communication ethics, neutral principles operate by the conventions of impartiality and formality. This is an ethics of moral reasoning that arranges principles in hierarchical fashion and rigorously follows logic in coming to conclusions. Journalism ethics that follows this approach, therefore, is based on standards and doctrines that guide professional practice. In mainstream professional ethics, codes of ethics are the typical format. Utilitarianism is a single consideration theory, for example. It does not simply demand that we maximize general happiness, but renders irrelevant all other moral imperatives that are in conflict with it. Moral reasoning is equivalent to calculating the consequences for human happiness. Utilitarianism presumes there is one domain that determines what we ought morally to do. The exactness of this onefactor model is appealing, but gains its validity by leaving out whatever cannot be calculated. Kant is another example. He assimilated ethics into logic. Moral laws to be universally applicable must be free from inner contradiction. Through the mental calculus of willing an action to be universalized, imperatives emerge unconditioned by circumstances. Moral absolutes are identified in the same rational way that syllogisms are identified as valid or invalid. Human beings are committed to presuppositions inescapably. All human knowledge must take something as given. A faith commitment is the condition through which human cognition universally is intelligible. Theories of morality do not arise from an objectivist rationalism, but from our fundamental beliefs about the world. Worldviews are the gyroscope around which our thinking and experience revolve. They are the home of our ultimate commitments at the core of our being. Worldviews give meaning to our consciousness. They represent a set of basic beliefs about human destiny. Presuppositions are therefore sine qua non in rethinking moral theory Why be moral? However, when transnational and intercultural beliefs and values are the target and beginning point, the issue seems obscure and tenuous. The moral domain by its very character entails the question. Like a magnetic force, the good compels me as a moral agent. Should no such imperative exist, morality as a whole is incoherent. The virtue ethics of Aristotle and Confucius both assumed that moral obligations have authority from the community to which we belong. For Aristotle, the city is like a parent; it has made us what we are. Membership in a community reaches beyond our values and sentiments to engage our identity itself. To be true to ourselves, we have to acknowledge the authority of the moral demand our community instills into us. Another alternative from the classics is to locate the authority of morality in human nature, specifically in the organic human inclinations. In this perspective, we can tell what is good for us by looking at what we are naturally inclined to act upon. Doing the good benefits our human flourishing. For Jeremy Bentham, for example, the chief good is satisfaction, and for all humans the source of their true

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happiness is experiencing pleasure and avoiding pain. For Kant, reason demands moral action. It is the nature of reason to will universal law, and it demands this not only in theories of science, but in practical thinking about what we do. Hence, we ought to base morality on reason. Reason is my authority for acting morally. If our motivation is only self-interest, psychoanalysis is needed, not morality. Why should I care about health care reform if it means higher rates or poorer quality for me? Politics or economics could explain my position “health care is currently out of control and providing it more extensively hurts my small business. Or politically, for the sake of our international reputation and attracting foreign investment, our country should be able to match or exceed national health care anywhere in the world. Regarding the biological turn, why should I be held accountable if the moral arena is subsumed by sociobiology or neuroscience? Morality is not like other human arenas, in this case, perception. I feel a moral compulsion to attend a university workshop on Palestinian refugee camps, but decide in this instance to keep reading. But, I have no choice regarding perception. The moral sense is inescapable, but where is the moral demand in it? For those of us committed to ethics, we insist on moral obligations as crucial, over the long term, to human action. It is obvious in family life that self interest, politics and economics do not exhaust our motivations. Regarding the environment, a vocabulary of moral obligation is taking shape that will help ensure social and cultural change. However, psychoanalytic, economic, and political explanations are so powerful that the moral domain is typically rendered impotent. Relativism is a longstanding problem since Friedrich Nietzsche made it inescapable. However, in this first decade of the twenty-first century, relativism has reached maturity, and has taken on a comprehensiveness that threatens our conceptual progress in media ethics. In his terms, in a world where God has died and everything lacks meaning, morality makes no sense. We live in an era beyond good and evil [] Since there is no transcendent answer to the why of human existence, we face the demise of moral interpretation altogether. For Nietzsche, morality had reached the end of the line. In its contemporary version, defending a good beyond the senses is not beneficent, but imperialism over the moral judgments of diverse communities. Therefore, these concepts and propositions are considered to have no validity elsewhere. For cultural relativism, morality is a social product. Whatever the majority in a given culture approve is a social good. Since all cultures are presumed to be equal in principle, all value systems are equally valid. Cultural relativity now typically means moral relativism. Contrary to an ethnocentrism of judging other groups against a dominant Western model other cultures are not considered inferior only different. Reporters work at the juncture of globalization and local identities “both of them happening simultaneously. They are caught in the contradictory trends of cultural homogeneity and resistance. The integration of globalization and ethnic self-consciousness is a major necessity. In their passion for ethnography, for diversity, for the local “media academics and practitioners typically allow cultural relativity to slide into philosophical relativism. The preoccupation in communication studies with narrative usually leaves relativism unattended. Through stories we constitute ways of living in common. However, narrative ethics is conflicted in its own terms about which value-driven stories ought to be valued. What in narrative itself distinguishes good stories from destructive ones? On what grounds precisely does narrative require fundamental changes in existing cultural and political practices? Because some customs are relative, it does not follow that all are relative. While there are disagreements over details, policies, and interpretations, these differences do not themselves mean that no moral judgments can be made about major historical events “The Holocaust, Stalinism, genital mutilation, the slave trade, apartheid in South Africa, and so forth. The challenge for journalism ethics in a global age is honoring cultural diversity, while simultaneously rejecting moral relativism. When cultural pluralism slides into moral relativism, we usually have not faced up to the pernicious politics that insists on the prerogatives of a nation, caste, religion or tribe. Cultural relativism turned into a moral claim is disingenuous. While continuing to critique relativism on its own terms, another need in metaethics is defending the credibility of realism. A valid realism is the antidote to philosophical relativism, and the next section establishes its possibility. Christians Realism Our creative ability works within the limits of a given animate order, creativity within a shared cosmos. People shape their own view of reality. This fact however, does not presume that

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reality as a whole is inherently formless until it is defined by human language. A natural world that exists as a given totality is the presupposition of historical existence. Reality is not merely raw material, but is ordered vertically and through an internal ordering among its parts. Some kinds are hierarchical, subspecies within species, and species within genus; but relations among humans are horizontal, that is, no inferior race to serve a superior one. From a realist perspective, we discover truths about the world that exist within it.

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4: Wiley-VCH - The Handbook of Global Communication and Media Ethics

38 *Journalists as Witnesses to Violence and Suffering Amy Richards and Jolyon Mitchell. The Handbook of Global Communication and Media Ethics is as broad as.*

Temporality in Ancient and Contemporary Revelations: The marriage between religion and film has yet to relent, and over a century later, religiosity continues to surround cinema. Judeo-Christian apocalyptic ideas influence a wide range of Hollywood films. Both seers, John of Patmos and Donnie, use and manipulate time to reveal contemporary socio-political and cultural concerns. Two varying outcomes emerged from this exploration. Second, there is a correlation between the controller of time and hypermasculinity. The conclusions of this research suggest that authorized hypermasculinity and violent narratives were used in attempt to improve and conserve the cultural values of communities experiencing new millennia. These attempts were not always agreed upon, and other contemporary works used apocalypses and the motif of time to challenge systemic patriarchy and misogyny. William Morrow, and Dr. Pamela Dickey Young for their instruction, guidance, and wisdom. I am grateful, and fortunate, for Dr. His encouragement, knowledge, and direction have been invaluable to my research. Lastly, I would like thank my family, friends, and classmates for their unrelenting support. Table of Contents Cox-Twardowski 4 Abstract A Brief History of Religion and Film The Book of Revelation and Donnie Darko Cross-Examinations of Time and Hypermasculinity According to the director of Donnie Darko , Richard Kelly, this cinematic detail was a "sight gag. When time was running out, and the situation was becoming desperate, Donnie, a seer in the plotline, and revealer to the actual audience, decides to attend these two specific films. In a linear, temporal understanding, Donnie and his lover, Gretchen Jena Malone , will watch two different films, at different times, with two different narratives. However, the audience viewing Donnie Darko, are watching one film, with characters viewing two other films. This subtle sub-narrative exemplifies and accurately demonstrates a vital realization in the film. That is, the plot is a juxtaposition of differing realities, which importantly exist, in different times. The cinematic double-feature is a metaphor for the experience of Donnie Darko itself. Resonance between Realms Bristol and Chicago: Intellect Books, Cox-Twardowski 6 Furthermore, the double feature metaphor is appealing because the films that Donnie attends project elements of both biblical and contemporary uses of the term "apocalypse. Donnie Darko, as a film, is an example of an apocalyptic movie in regard to contemporary usage of the term; that is, a plot concerning the end of humankind. This research fits into the growing discipline of religion and film. As a result, it will subsequently commence with a brief overview of methodological trends in the field. This methodological lens will be appropriated, and specific attention will be given to the trends used in this paper. Next, to facilitate analysis, synopses of the Book of Revelation and Donnie Darko will be provided. It is necessary to draw comparisons between the film and the canonized book to justify the appropriation of studying the two works together. After qualifying the importance of studying the Book of Revelation with Donnie Darko, and vice versa, attention will then be paid the differences between the two. This paper will explore how both seers, John and Donnie, use and manipulate time to reveal contemporary sociopolitical and cultural concerns. These concerns are numerous, but 3 Mitchell G. London and New York: Routledge, , Collins, The Apocalyptic Imagination: An Introduction to Jewish Apocalyptic Literature. B Eerdmans Publishing Co. Cox-Twardowski 7 mainly involve corrupt authorities, destruction of cultural values, and economic struggles. The outcomes of this investigation were surprising, and resulted in shedding light on two different phenomena. First, the most important and heroic figures in these apocalypses are not the violent sacrificial messiahs, but rather the prophetic revealers. Power and authority derives from the visions themselves, and not the horrific actions found within visions. The conclusions of this work suggest that hypermasculinity and violent subject matter, under eschatological authority, were used in attempt to improve and conserve cultural values of communities experiencing changing millennia. Prior to further analyses, a clarification of terminology is necessary. Throughout this paper, "movie" and "film" will be used

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interchangeably. Despite the popular, colloquial usage of "apocalypse" to mean "destruction," here it will be used interchangeably with revealing or unveiling apokalypsis. Cox-Twardowski 8 In contemporary Hollywood film, religious images, themes, and references are abundant. There has been ample scholarship on the ritualistic aspects of movie-going and church-going,⁷ just as there have been many instances of religious groups claiming that popular Hollywood films really pertain to their religion. A moviegoer arrives in the theatre, and soon the curtains open, the lights dim, cellphones are stowed, and chatter subsides. After the many advertisements for variously diversified products come to an end, the theatre falls silent. These logos are those of Universal, which is a spinning planet earth amidst the stars. Dreamworks depicts a boy, sitting amongst the clouds, dropping a fishing line into still waters. Often, the first message received by audience members is a connection between this film and something larger than their own lives. The first image of a film is attributed to the action of looking up, either to the heavens, to the clouds, or to the stars. New Focus for an Emerging Discipline, ed. Baker Academic, Brent Plate, Religion and Film: Cinema and the Recreation of the World London: Cox-Twardowski 9 and at the birth of Hollywood cinema, there was already a significant interest in Christianity. Still popular today, religious and Christian films have a profound history in Hollywood cinema. Within the first decade of the advent of cinema, there were already numerous religious films. The movies often represented depictions of the life or Passion of Jesus. Cinema was often regarded as frightening, sinful, and troubling. This influenced the censoring rules that moviemakers were told to follow. For an overview of Jesus throughout Hollywood Cinema and different perspectives for analyses, see Richard S. Real to Reel," Word and World 29, no. End of the World Cinema St. Theology and Film in Dialogue Grand Rapids: Baker Academic, 24, An Introduction to Christian Theology since , ed. Blackwell Publishing, Cox-Twardowski 10 frontlines of film regulation. These regulations proved to be successful until the Depression and World War II, where film provided consolation and escapism in forms of excess and sexuality. With religion richly enthralled in the history of Hollywood film, scholars in the latter half of the 20th century began working in the field. Plate categorizes the study of religion and film in three waves. The visual narrative refers only to the spoken words on screen that develop the plot. The second wave rejected focussing solely on this style of film, and instead researched pertained to popular Hollywood cinema. The idea was that studying what influenced the masses would then reveal more about the masses themselves. Once again, however, research was essentially limited to the visual narrative of the film. The third and current wave has existed for the past fifteen years. Furthermore, this wave focusses not only the film and religion, but the reception and participation of audience. The following will briefly elaborate on three methodological trends found in the field of religion and film, and that are appropriate for this study. Cox-Twardowski 11 Methodology Religion and Film as Recreation, World-making, and Mythmaking Plate argues that religion and film are to be understood as the same process. To study one is to study the other, and their vital commonality is that they are both worldmaking. This phenomenon occurs to such an extent that the worlds created and those actually lived influence each other and often one cannot be imagined without the other. Understanding and studying religion and film as world-making means the two terms are analogous to one another, and this thus removes the separation between the two. These worlds are not made from a tabula rasa, but are better understood as "re"-creating. In film, this is also a common occurrence. These re-creations of worlds emphasize and remind those participating what is important; meanwhile the ways in which myths, rituals, and symbols are used can be novel, different, and challenging. Whereas myths represented in religion and myths represented in film may largely remain the same, religion and film both perpetually change to adapt to evolving periods in time and space. Palgrave Macmillan, 3. Cox-Twardowski 12 the oral law. Similarly, to ensure that the teachings of the Buddha survived, they too had to be written down. In the twentieth and twenty-first centuries, cinema has ensured myths remain in contemporary memory and at the same time, can also modify and challenge them. This "transmediality" is a dynamic attempt to remain static. It is an effort to preserve what is important, but changing the medium, ultimately changes what was meant to be conserved.

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