

## The Wire Truth Be Told Rafael Alvarez

Wanneer het misbruikte en levenloze lichaam van een elfjarig jongetje wordt gevonden, wijzen ooggetuigen en forensisch materiaal onmiskenbaar in de richting van de populaire coach van het plaatselijke Little League-team. Maar de verdachte, die met groot machtsvertoon wordt gearresteerd, heeft een waterdicht alibi. Detective Ralph Anderson raakt na verder onderzoek ook overtuigd dat hij inderdaad buiten de stad was. Hoe kan hij dan tegelijkertijd op twee plekken zijn geweest?

Since first going on the air in 1972, HBO has continually attempted to redefine television as we know it. Today, pay television (and HBO in particular) is positioned as an alternative to network offerings, consistently regarded as the premier site for what has come to be called "quality television." This collection of new essays by an international group of media scholars argues that HBO, as part of the leading edge of television, is at the center of television studies' interests in market positioning, style, content, technology, and political economy. The contributors focus on pioneering areas of analysis and new critical approaches in television studies today, highlighting unique aspects of the "HBO effect" to explore new perspectives on contemporary television from radical changes in technology to dramatic shifts in viewing habits. It's Not TV provides fresh insights into the "post-television network" by examining HBO's phenomenally popular and pioneering shows, including *The Sopranos*, *The Wire*, *Six Feet Under*, *Sex and the City* as well as its failed series, such as *K Street* and *The Comeback*. The contributors also explore the production process itself and the creation of a brand commodity, along with HBO's place as a market leader and technological innovator. Contributors: Kim Akass, Cara Louise Buckley, Rhiannon Bury, Joanna L. Di Mattia, Blake D. Ethridge, Tony Kelso, Marc Leverette, David Marc, Janet McCabe, Conor McGrath, Shawn McIntosh, Brian L. Ott, Avi Santo, Lisa Williamson Foreword by Toby Miller Marc Leverette is Assistant Professor of Media Studies at Colorado State University. He is author of *Professional Wrestling, the Myth, the Mat, and American Popular Culture* and co-editor of *Zombie Culture: Autopsies of the Living Dead* and *Oh My God, They Deconstructed South Park! Those Bastards!* Brian L. Ott is Associate Professor of Media Studies at Colorado State University. He is author of *The Small Screen: How Television Equips Us to Live in the Information Age*. Cara Louise Buckley is a lecturer at Emerson College. Ever since the centenary of cinema there have been intense discussions in the field of film studies about the imminent demise of the cinematic medium, endless articles championing the spirit of genuine cinephilia have proclaimed the death of classical cinema and mourned the end of an era, while new currents in media studies introduced such buzzwords into the discussions as "remediation" (Bolter and Grusin), "media convergence" (Jenkins), "post-media aesthetics" (Manovich) or "the virtual life of film" (Rodowick). By the turn of the millennium, the whole "ecosystem" of media had been radically altered through processes of hybridization and media convergence. Some theorists even claim that now that the term "medium" has triumphed in the discussions around contemporary art and culture, the actual media have already deceased, as digitized imagery absorbs all media. Moving images have entered the art galleries and new forms of inter-art relationships have been forged. They have also moved into the streets and our everyday life as a domesticated medium at everybody's reach, into new private and public environments (and into a fusion of both via the Internet). Consequently, should we speak of an all pervasive "cinematic experience" instead of a cinematic medium? What really happens to film once its traditional medium has shape shifted into various digital forms and once its traditional locations, institutions and usages have been uprooted? What do these re-locations and re-configurations really entail? What are the most important new genres in post-media moving pictures? Is it the web video, is it 3D cinema, is it the computer game

that operates with moving image narratives, is it the new “vernacular” database, the DVD, or the good old television adjusted to all these new forms? How does theatrical cinema itself adapt to or reflect on these new image forms and technologies? How can we interpret the convergence of older cinematic forms with an emerging digital aesthetics traceable in typical post-media “hosts” of moving images? These are only some of the major questions that the theoretical investigation and in-depth analyses in this volume try to answer in an attempt at exploring not the disappearance of cinema but the blooming post-media life of film.

Een Amerikaanse legerbasis in Kandahar wordt geconfronteerd met Nizam, die het lichaam van haar broer opeist om hem een islamitische begrafenis te geven. De soldaten zijn in de war: is ze een spion, een zelfmoordterroriste of toch een rouwende zus? Zelf hebben ze ondertussen hun eigen problemen – ze verliezen collega’s en vrienden aan de oorlog. Geloven ze Nizam en lukt het haar om haar broer te begraven?

David Simon's *The Wire* lays out before us a city in which people struggle under the weight of poverty, political corruption, economic despair, educational collapse, and the drug trade. This volume explores the various theological, ethical, and philosophical challenges presented by *The Wire*. As each season of *The Wire* unfolds, the moral complexities of life in the city deepen, as the failures of one system have unforeseen effects in other corners of the city. *Fleshing out the ongoing tension between the "earthly city" and the City of God*, *Corners in the City of God* is a theological companion to David Simon's masterpiece, inviting the reader to wrestle with the implications of belonging fully to the cities of the world, in all of their splendor and tragedy.

By many accounts, HBO's *The Wire* was and remains the greatest and most important television drama of all time. Conceived by writers David Simon and ex-Baltimore homicide detective Ed Burns, this five-season, sixty-episode tour de force has raised the bar for compelling, intelligent television production. With each season addressing a different arena of life in the city of Baltimore, and each season's narratives tapping into those from previous seasons, *The Wire* was able to reveal the overlapping, criss-crossing, and colliding realities that shape--if not control--the people, institutions, and culture of the modern American city. *The Wire and Philosophy* celebrates this show's realism as well as its intellectual and philosophical clarity. Selected philosophers who are fans of *The Wire* tap into these conflicts and interconnections to expose the underlying philosophical issues and assumptions and pursue questions, such as, can cops really tell whether they are smarter than their perps? Or do they fall victim to intellectual vanity? Do individuals really have free will to resist the temptations--of gangs, of drugs, or corruption--that surround them? Is David Simon a modern-day Marx who sees capitalism leading ultimately to its own collapse, or is Baltimore's story uniquely its own?

This book is open access and available on [www.bloomsburycollections.com](http://www.bloomsburycollections.com). It is funded by Knowledge Unlatched. *Ancient Greek Myth in World Fiction since 1989* explores the diverse ways that contemporary world fiction has engaged with ancient Greek myth. Whether as a framing device, or a filter, or via resonances and parallels, Greek myth has proven fruitful for many writers of fiction since the end of the Cold War. This volume examines the varied ways that writers from around the world have turned to classical antiquity to articulate their own contemporary concerns. Featuring contributions by an international group of scholars from a number of disciplines, the volume offers a cutting-edge, interdisciplinary approach to contemporary literature from around the world. Analysing a range of significant authors and works, not usually brought together in one place, the book introduces readers to some less-familiar fiction, while demonstrating the central place that classical literature can claim in the global literary curriculum of the third millennium. The modern fiction covered is as varied as the acclaimed North American television series *The Wire*, contemporary Arab fiction, the Japanese novels of Haruki Murakami and the works of New

Zealand's foremost Maori writer, Witi Ihimaera.

Chronologisch gebundelde reportages, vanaf de Spaanse Burgeroorlog tot de strijd in Midden-Amerika in de jaren tachtig, van een Amerikaanse oorlogscorrespondente.

With a firm grasp on the hard truths of real-world problems, Tapping into 'The Wire' helps undo misconceptions and encourage a dialogue of understanding.

This book employs actor-network theory in order to examine how representations of crime are produced for contemporary prime-time television dramas. As a unique examination of the production of contemporary crime television dramas, particularly their writing process, *Making Crime Television: Producing Entertaining Representations of Crime for Television Broadcast* examines not only the semiotic relations between ideas about crime, but the material conditions under which those meanings are formulated. Using ethnographic and interview data, Anita Lam considers how textual representations of crime are assembled by various people (including writers, directors, technical consultants, and network executives), technologies (screenwriting software and whiteboards), and texts (newspaper articles and rival crime dramas). The emerging analysis does not project but instead concretely examines what and how television writers and producers know about crime, law and policing. An adequate understanding of the representation of crime, it is maintained, cannot be limited to a content analysis that treats the representation as a final product. Rather, a television representation of crime must be seen as the result of a particular assemblage of logics, people, creative ideas, commercial interests, legal requirements, and broadcasting networks. A fascinating investigation into the relationship between television production, crime, and the law, this book is an accessible and well-researched resource for students and scholars of Law, Media, and Criminology.

This book offers the only examination of the television writing of David Milch and David Simon as significant contributions to American culture, literature, and social realism. \* Contains six chapters, each addressing a different television series or miniseries written by David Milch or David Simon, as well as an introduction and conclusion \* Presents a chronological perspective on nearly 30 years of American "realistic drama" television history \* Includes a standard bibliography of cited books and articles, as well as a listing of all programs and movies mentioned within the book

The Wire Truth Be Told Simon and Schuster

*Exploring the Spatiality of the City across Cultural Texts: Narrating Spaces, Reading Urbanity* explores the narrative formations of urbanity from an interdisciplinary perspective. Within the framework of the "spatial turn," contributors from disciplines ranging from geography and history to literary and media studies theorize narrative constructions of the city and cities, and analyze relevant examples from a variety of discourses, media, and cities. Subdivided into six sections,

the book explores the interactions of city and text--as well as other media--and the conflicting narratives that arise in these interactions. Offering case studies that discuss specific aspects of the narrative construction of Berlin and London, the text also considers narratives of urban discontinuity and their theoretical implications. Ultimately, this volume captures the narratological, artistic, material, social, and performative possibilities inherent in spatial representations of the city.

Noord-Korea is de meest totalitaire staat ter wereld. Hoewel iedereen de naam van het land kent, en heeft gehoord van zijn Grote Leider, weet niemand hoe het er precies aan toegaat. Wat in het land gebeurt, wordt zorgvuldig afgeschermd voor de buitenwereld. Maar heel weinig buitenlanders mogen het land in, en nog veel minder Noord-Koreanen mogen hun land uit.

Shin Dong-Hyuk werd geboren en groeide op in Kamp 14, een van de vele concentratiekampen in Noord-Korea, waar tot op de dag van vandaag honderdduizenden mensen worden vastgehouden. Deze gevangenen van de staat hebben levenslang, net als hun ouders en hun kinderen. Ze krijgen werkdagen van vijftien uur dwangarbeid opgelegd, tot ze sterven. Voedsel is er nooit genoeg; lijfstraffen, onderling wantrouwen en liefdeloosheid des te meer. Als jongetje moest Shin toezien hoe zijn moeder werd opgehangen, omdat zij een kommetje rijst had gestolen. Als jongvolwassene wist hij als eerste en enige te ontsnappen. In Vlucht uit Kamp 14 vertelt hij voor het eerst zijn schokkende verhaal.

This book examines *The Wire's* authenticity and its establishment of the series realism. Along with tracing creator David Simon's onscreen critique of numerous failed American institutions, the book focuses on the connection between authenticity and realism in three distinct areas: language, character, and location. While it is shown that *The Wire* is indeed authentic, the study examines occasions where the language, characters, and even the location are 'curated'. Yet, while we can witness these moments of curation, it is *The Wire's* unflinching focus on authentic dialogue, authentic characterisation, and an authentic location that makes the series the most realistic, and arguably the best, television show of all time.

With a foreword by Diane Negra and Jorie Lagerway As television has finally started to create more leading roles for women, the female antiheroine has emerged as a compelling and dynamic character type. *Television Antiheroines* looks closely at this recent development, exploring the emergence of women characters in roles typically reserved for men, particularly in the male-dominated genre of the crime and prison drama. The essays collected in *Television Antiheroines* are divided into four sections or types of characters: mafia women, drug dealers and aberrant mothers, women in prison, and villainesses. Looking specifically at shows such as *Gomorrah*, *Mafiosa*, *The Wire*, *The Sopranos*, *Sons of Anarchy*, *Orange is the New Black*, and *Antimafia Squad*, the contributors explore the role of race and sexuality and focus on how many of the characters transgress traditional ideas about femininity and female identity, such as motherhood. They

examine the ways in which bad women are portrayed and how these characters undermine gender expectations and reveal the current challenges by women to social and economic norms. Television Antiheroines will be essential reading for anyone with a serious interest in crime and prison drama and the rising prominence of women in nontraditional roles. In 'De familie Golden' van Salman Rushdie strijkt Nero Golden, een mysterieuze, puissant rijke weduwnaar uit Mumbai, vlak na de inauguratie van Barack Obama met zijn drie zonen neer in een villa naast een weelderige tuin in New York. Ze zijn Mumbai ontvlucht nadat Goldens vrouw omkwam bij de beruchte aanslagen op het luxe hotel – maar ook omdat de weduwnaar zijn leven er niet meer zeker was. Van begin af aan is buurman René, een documentairemaker op zoek naar zijn volgende onderwerp, gefascineerd door het luxe leven van de familie Golden. De komst van een bevallige Russische gymnaste, en de geboorte van een vierde zoon, doet de dynastie wankelen. Tegelijkertijd roeren zich duistere krachten in het land met de opkomst van een roekeloze, mediageile schurk met geveerd haar en presidentiële ambities.

The way a society punishes demonstrates its commitment to standards of judgment and justice, its distinctive views of blame and responsibility, and its particular way of responding to evil. *Punishment in Popular Culture* examines the cultural presuppositions that undergird America's distinctive approach to punishment and analyzes punishment as a set of images, a spectacle of condemnation. It recognizes that the semiotics of punishment is all around us, not just in the architecture of the prison, or the speech made by a judge as she sends someone to the penal colony, but in both "high" and "popular" culture iconography, in novels, television, and film. This book brings together distinguished scholars of punishment and experts in media studies in an unusual juxtaposition of disciplines and perspectives. Americans continue to lock up more people for longer periods of time than most other nations, to use the death penalty, and to racialize punishment in remarkable ways. How are these facts of American penal life reflected in the portraits of punishment that Americans regularly encounter on television and in film? What are the conventions of genre which help to familiarize those portraits and connect them to broader political and cultural themes? Do television and film help to undermine punishment's moral claims? And how are developments in the boarder political economy reflected in the ways punishment appears in mass culture? Finally, how are images of punishment received by their audiences? It is to these questions that *Punishment in Popular Culture* is addressed.

This innovative new work suggests that *The Wire* reflects, not simply a cultural take on contemporary America, but a structural critique of the conditions of late-modernity and global capitalism. As such, it is a visual text worth investigating and exploring for its nuanced examination of power, difference and inequality. Deylami & Havercroft bring together nine essays addressing issues of interest to a range of academic fields in order to engage with this important cultural intervention that has transfixed audiences and sparked debate within the social scientific community. While the TV show

is primarily focused upon the urban politics of Baltimore, the contributors to this volume read Baltimore as a global city. That is, they argue that the relations between race, class, power, and violence that the series examines only make sense if we understand that inner city Baltimore is a node in a larger global network of violence and economic inequality. The book is divided into three interrelated sections focusing on systemic and cultural violence, the rise and decline of national and state formations, and the dysfunctional and destructive forces of global capitalism. Throughout the series the relation of the urban to the global is constantly being explored. This innovative new volume explains clearly how *The Wire* portrays this interaction, and what this representation can show social scientists interested in race, neo-liberal processes of globalization, criminality, gender, violence and surveillance.

The first collection of critical essays on HBO's *The Wire* - the most brilliant and socially relevant television series in years. *The Wire* is about survival, about the strategies adopted by those living and working in the inner cities of America. It presents a world where for many even hope isn't an option, where life operates as day-to-day existence without education, without job security, and without social structures. This is a world that is only grey, an exacting autopsy of a side of American life that has never seen the inside of a Starbucks. Over its five season, sixty-episode run (2002-2008), *The Wire* presented several overlapping narrative threads, all set in the city of Baltimore. The series consistently deconstructed the conventional narratives of law, order, and disorder, offering a view of America that has never before been admitted to the public discourse of the televisual. It was bleak and at times excruciating. Even when the show made metatextual reference to its own world as Dickensian, it was too gentle by half. By focusing on four main topics (Crime, Law Enforcement, America, and Television), *The Wire: Urban Decay and American Television* examines the series' place within popular culture and its representation of the realities of inner city life, social institutions, and politics in contemporary American society. This is a brilliant collection of essays on a show that has taken the art of television drama to new heights.

Elke herfst keert John Pentecost terug naar de schapenboerderij in Lancashire waar hij opgroeide, om zijn vader te helpen. Doorgaans gebeurt er vrij weinig in de Endlands, maar dit jaar is Johns grootvader overleden. Bovendien vergezelt zijn nieuwe vrouw, Katherine, hem voor het eerst bij zijn bezoek aan de familie. De Endlands zijn een traditionele gemeenschap. Volksverhalen en eeuwenoude rituelen worden er in ere gehouden, veelal met het doel mens en dier voor de duivel te behoeden. Maar dit jaar loopt het allemaal anders en dreigt de duivel de vrije hand te krijgen. *Duivelsdag* is een verontrustende roman, die onderzoekt hoezeer we ons vastklampen aan tradities om goed en kwaad te kunnen onderscheiden. Andrew Michael Hurley (1975) woont in Lancashire. Zijn eerste roman, *De Loney*, werd verkocht aan meer dan twintig landen, won de Costa Best First Novel Award en werd in 2016 uitgeroepen tot Book of the

Year door de British Book Industry Awards. Het boek wordt ook verfilmd. Duivelsdag is zijn tweede roman. 'De wazige aanwezigheid van de Duivel wordt in deze roman zo tastbaar opgeroepen dat ik soms nauwelijks van het boek durfde op te kijken, uit angst hem op de stoel naast mij naar mij te zien zitten grijnzen.'- LITERARY REVIEW 'Dit levensechte verhaal over de streken van de duivel in een geïsoleerde agrarische gemeenschap is niet voor watjes. Hurley is een superieur verteller. Hij neemt je mee naar de woeste gronden, regelrecht in het oog van een sneeuwstorm, laat hier en daar een hint vallen - sinistere hints over duivelsstreken en bezetenheid. En dan opeens blijf je midden in de nacht in de heuvels achter, en vraag je je af waar het kwaad nou vandaan komt, uit de duivel of uit de mens.' - THE TIMES 'De meesterlijke tweede roman van Hurley lost de belofte van zijn gelauwerde debuut helemaal in - en meer dan dat.' - THE MAIL ON SUNDAY 'Deze feilloos geschreven roman grijpt je als een klamme hand bij de strot.'- DAILY MAIL

Using sociological, criminological, anthropological, historical and media analysis, this multi-disciplinary volume examines local and regional issues in environmental criminology.

'... All in the game.' West Baltimore Traditional THE WIRE has been widely hailed as the greatest television series of all time. It portrays the war of attrition between Baltimore's hardened police force and its drug dealers, and the blurring of good and evil, justice and injustice, right and wrong that happens every day as men and women struggle against the institutions they are bound up in. Over its five series it has built up a detailed, rich and layered portrait of Baltimore: from its corner boys touting dope and its dock workers facing extinction, through the strained education system and tainted halls of power, to the crumbling media establishment. Rafael Alvarez - a reporter, essayist and staff writer for the show - brings the reader inside this world, detailing many of the real-life incidents and personalities that have inspired the show's storylines and characters. Packed with photographs and featuring an introduction by series creator and executive producer David Simon, as well as essays by acclaimed authors George Pelecanos, Ed Burns, Richard Price, Laura Lippman and Denis Lehane, it covers all fives series in glorious detail.

Welcome to the critically acclaimed HBO drama series The Wire, hailed as "the best show on television, period" by the San Francisco Chronicle. The New York Times calls it "a vital part of the television landscape...unvarnished realism." Time declares that The Wire, "like its underfunded, workaday cops, just plugged away until it outshone everything else on TV." The Wire stands not only as riveting drama but also as a sociopolitical treatise with ambitions beyond any television serial. The failure of the drug war, the betrayal of the working class, the bureaucratization of the culture and the cost to individual dignity -- such are the themes of the drama's first two seasons. And with every new episode of season three and beyond, another layer of modern urban life will be revealed. Gritty, densely layered, and realistic, The Wire is series television at its very best, told from the point of view of the Baltimore police, their targets, and many of those caught in the

middle. Rafael Alvarez -- a reporter, essayist, and staff writer for the show -- brings the reader inside, detailing many of the real-life incidents and personalities that have inspired the show's storylines and characters, providing the reader with insights into the city of Baltimore -- itself an undeniable character in the series. Packed with photographs and featuring an introduction by series creator and executive producer David Simon, as well as essays by acclaimed authors George Pelecanos, Laura Lippman, and Anthony Walton, here is an invaluable resource for both fans of the show and viewers who have yet to discover *The Wire*. Hollywood has long used the cop drama to excite and entertain, and Hollywood has always dictated the terms. But *The Wire* is filmed entirely in Baltimore, conceived by Baltimoreans, and written by rust-belt journalists and novelists intimately familiar with the urban landscape. It's as close as television has yet come to allowing an American city to tell its own tale.

Drie tieners rijden op een hete zomermiddag in 1972 een buurt van Washington DC binnen. Een kort moment van razernij gevolgd door wraak. Zes levens veranderen voorgoed als er geen weg terug blijkt te zijn. Vijfendertig jaar later. Een overlevende van die noodlottige dag zoekt een andere overlevende op en reikt hem de hand ter verzoening. Maar een derde overlevende is net ontslagen uit de gevangenis en is uit op genoegdoening, op wat voor manier dan ook. Geen weg terug neemt ons mee op een reis, van de straten van de jaren zeventig, die weerklinken van rock- en soulmuziek, naar de veranderde wijken van het huidige Washington; van de diners en garages in de stad naar het Walter Reed Army Medical Center, waar gewonde soldaten terugkeren uit de hel van de oorlog in het Midden-Oosten. Geen weg terug gaat over vaders en zonen, echtgenotes en echtgenoten, verlies, overwinning en wraakzucht. De nieuwe literaire thriller van George Pelecanos is een meeslepend meesterwerk over vriendschap en geweld.

Nieuwspraak, *Big Brother*, het vocabulaire uit 1984 is in onze taal opgenomen en een eigen leven gaan leiden. De roman van George Orwell uit 1949 over de strijd van Winston Smith, ambtenaar op het ministerie van Waarheid, tegen de alles doordringende Partij, en zijn gedoemde liefde voor Julia heeft niets van zijn literaire zeggingskracht verloren. In Orwells steeds weer herdrukte anti-utopie verkeert de wereld in de wurggreep van een systeem dat is gegrondvest op de verbreiding van angst, haat en wreedheid, en dat iedere vorm van persoonlijke vrijheid en individualiteit uitsluit. 1984 is onverminderd geldig als benauwend nauwkeurig blauwdruk van elk dictatoriaal regime.

*The Wire's* provocative subject matter, layered narrative and explicit critiques of American socio-economic institutions make it one of the most teachable television series in recent years. This collection of new essays offers practical examples for implementing *The Wire* in the college classroom as a cultural text to engage students in critical and creative inquiry. The essays provide a disciplinary framework for using the series in media studies, writing and narrative, ethics and rhetoric, and education and literacy. Each chapter details the pedagogical goals of teaching the series or specific



episode, how it was employed in class and student responses to the material.

How racism shapes urban spaces and how African Americans create vibrant communities that offer models for more equitable social arrangements.

Christopher Bigsby explores the potential of television drama to offer a radical critique of American politics, myths and values.

>De beruchte straathoek van West Fayette en Monroe Street in Baltimore is een 24-uurs drugsmarkt die de economische brandstof levert voor een stervende buurt. Journalist David Simon en voormalig homicide-detective Ed Burns verbleven een jaar lang in de buurt. Door de ogen van een gebroken gezin - twee aan drugs verslaafde ouders en hun slimme, maar kwetsbare vijftienjarige zoon, De'Andre McCullough - onderzoeken Simon en Burns de onbarmhartige werkelijkheid van de drugscultuur. The Corner is een onthutsend verslag van een leven aan de zelfkant, en een fel realistisch portret van een buurt waar uitzichtloosheid troef is. Maar ook schetst Simon de veerkracht van mensen en laat hij zien hoe hoop, zorgzaamheid en liefde een onuitroeibare kracht vormen op een door Amerika opgegeven plek.

According to masculinities theory, masculinity is not a biological imperative but a social construction. Men engage in a constant struggle with other men to prove their masculinity. Masculinities and the Law develops a multidimensional approach. It sees categories of identity—including various forms of masculinities—as operating simultaneously and creating different effects in different contexts. By applying multidimensional masculinities theory to law, this cutting-edge collection both expands the field of masculinities and develops new thinking about important issues in feminist and critical race theories. The book analyzes a variety of topics, including the relationship between masculinities and feminist theories, the identities of fire-fighters, the television show The Wire, Constitutional Law, discrimination in workplaces and sports, Latino migrant workers, the use of the veil in Turkey, masculinities in post-war societies, and even Jamaica's legal and musical culture. Ultimately, the book argues that multidimensional masculinities theory can change how law is interpreted and applied.

Critically acclaimed as one of the best television shows ever produced, the HBO series The Wire (2002–2008) is a landmark event in television history, offering a raw and dramatically compelling vision of the teeming drug trade and the vitality of life in the abandoned spaces of the postindustrial United States. With a sprawling narrative that dramatizes the intersections of race, urban history, and the neoliberal moment, The Wire offers an intricate critique of a society riven by racism and inequality. In Connecting The Wire, Stanley Corkin presents the first comprehensive, season-by-season analysis of the entire series. Focusing on the show's depictions of the built environment of the city of Baltimore and the geographic dimensions of race and class, he analyzes how The Wire's creator and showrunner, David Simon, uses the show to develop a social vision of its historical moment, as well as a device for critiquing many social "givens." In The Wire's gritty portrayals of drug dealers, cops, longshoremen, school officials and students, and members of the judicial system, Corkin maps a web of relationships and forces that define urban social life, and the lives of the urban underclass in particular, in the early twenty-first century. He makes a compelling case that, with its embedded history of race and race relations in the United States, The Wire is perhaps the most sustained and articulate exploration of urban life in contemporary popular culture.

Gus Ramone, voormalig rechercheur Interne Zaken, werkt nu voor de afdeling Zware Misdrijven. Zijn nieuwste zaak betreft de moord op het tienermeisje Asa, wier lichaam is aangetroffen in een openbare binnentuin. De moord doet Gus sterk denken aan een zaak van twintig jaar geleden, toen hij als surveillanceagent met zijn partner Dan Holiday detective T.C. Cook assisteerde. Het ging destijds om een serie moorden op tieners, maar de dader werd nooit gepakt - voor alle rechercheurs een blijvende frustratie. Cook is inmiddels met pensioen, Holiday is

vanwege omstreden gedrag uit het korps gestapt. De moord op Asa brengt de drie mannen weer bij elkaar. Maar de hernieuwde samenwerking zet de onderlinge verhoudingen op scherp en kwesties uit het verleden spelen opnieuw op. Met Tuinier van de nacht bereikt George Pelecanos een nieuw hoogtepunt in zijn carrière: dit is een beklemmend en onvergetelijk verhaal over de gruweldaden waartoe de mens is staat is, maar ook over de vriendschap en loyaliteit tussen drie die hard cops, voor altijd getekend door hun gezamenlijke verleden. In post-9/11 America, while all eyes were on Iraq and Afghanistan, *The Wire* (2002-2008) focused on the dark realities of those living in America's disintegrating industrial heartlands and drug-ravaged neighborhoods, striving against the odds in its schools, hospitals and legal system. With compelling story lines and a memorable cast of characters, *The Wire* has been compared to the work of Tolstoy and Dostoevsky, with a level of detail rarely seen in a dramatic series. While the show garnered critical praise and a loyal following, a discussion of its political aspects--in particular Bush-era America--is overdue. This collection of new essays examines *The Wire* in terms of the War on Drugs, the racial and economic division of America's cities, the surveillance state and the meaning of citizenship.

HBO's critically acclaimed drama *The Wire* has seen increasing use as course material in college classrooms since the 2008 series finale. This collection of new essays discusses various approaches for using *The Wire* to bring the experiences of marginalized communities into the post-secondary classroom. The contributors cover a range of topics including leadership, sexuality, class, gender and race.

Duitsland, 1939. Liesel is pas negen jaar oud wanneer ze door haar moeder naar een pleeggezin wordt gebracht. Een van haar geliefde bezittingen is een zwart boekje, dat ze vond op het graf van haar broertje. In de jaren dat Liesel bij de Hubermanns woont, wordt ze een gewiekste boekendief. Tijdens de verwoestende bombardementen klampt ze zich in de schuilkelder vast aan haar schatten. Dit is een verhaal over moed, vriendschap, liefde en overleven, dood en verdriet, verteld door de ogen van de Dood, een toepasselijke verteller. Maar zal hij haar ook sparen? De boekendief is een imponerende oorlogsroman en verdient een plaats naast *Het dagboek van Anne Frank*. 'Zó mooi geschreven. Hoe kan De boekendief géén succes worden?' De Volkskrant 'Dit is het soort boek dat je leven kan veranderen.' The New York Times

The Routledge Handbook of Shakespeare and Global Appropriation brings together a variety of different voices to examine the ways that Shakespeare has been adapted and appropriated onto stage, screen, page, and a variety of digital formats. The thirty-nine chapters address topics such as trans- and intermedia performances; Shakespearean utopias and dystopias; the ethics of appropriation; and Shakespeare and global justice as guidance on how to approach the teaching of these topics. This collection brings into dialogue three very contemporary and relevant areas: the work of women and minority scholars; scholarship from developing countries; and innovative media renderings of Shakespeare. Each essay is clearly and accessibly written, but also draws on cutting edge research and theory. It includes two alternative table of contents, offering different pathways through the book – one regional, the other by medium – which open the book up to both teaching and research. Offering an overview and history of Shakespearean appropriations, as well as discussing contemporary issues and debates in the field, this book is the ultimate guide to this vibrant topic. It will be of use to anyone researching or studying Shakespeare, adaptation, and global appropriation.

Een indrukwekkend levens- en liefdesverhaal voor de lezers van *De man die naar Auschwitz wilde* en *De jongen in de gestreepte*

pyjama In april 1942 wordt een jonge Slowaakse Jood naar Auschwitz gedeporteerd. Lale Sokolov staat vanaf dan bekend als gevangene 32407. De SS-officieren benoemen hem tot 'Tätowierer', tatoeëerder. Tweeënhalf jaar lang is hij degene die van duizenden gevangenen een nummer moet maken. Zoals van Gita, vanaf dan gevangene 34902. Terwijl hij gedwongen wordt haar te brandmerken, kerft zij haar naam voor altijd in zijn hart. Na drie jaar wordt Gita op dodenmars gestuurd en komt Lale in een ander kamp terecht. Beiden weten te ontsnappen en gaan op zoek naar elkaar. Gedurende zeventig jaar zwijgen Lale en Gita over het begin van hun relatie. Pas na Gita's dood durft Lale hun uitzonderlijke overlevingsverhaal te delen. De tatoeëerder van Auschwitz toont de moed van twee jonge mensen en de kracht van liefde onder de meest extreme omstandigheden. Voor de fans van De man die naar Auschwitz wilde, The Boy in the Striped Pyjamas, Als je het licht niet kunt zien, Schindler's List, Haar naam was Sarah, Sonny Boy, Het familieportret, De tweeling, The Reader en Zwartboek. Over De tatoeëerder van Auschwitz: 'Dit prachtige liefdesverhaal over de tatoeëerder van Auschwitz laat niemand onberoerd.' Libelle 'Het boek laat zien waartoe mensen, gedreven door wilskracht, in staat zijn.' Oorlogsboekenreviews 'Als je dit boek in één woord zou moeten omschrijven, dan zou je indrukwekkend gebruiken.' Boekenbeschrijfster 'Hoe afschuwelijk het ook is met momenten, onderhuids heb je tijdens het lezen dat gevoel van verwachting dat er nog iets goeds uit dit verhaal komt en dat maakt het zo inspirerend om te lezen.' Perfecte Buren Now that television shows can live forever as DVD sets, the stories they can tell have changed; television episodes are now crafted as chapters in a season-long novel instead of free-standing stories. This book examines how this significant shift in storytelling occurred.

The great, influential cultural critic, Elisabeth Bronfen, sets out in this book a conversation between literature, cinema and visual culture. The crossmappings facilitated in and between these essays address the cultural survival of image formulas involving portraiture and the uncanny relation between the body and its visual representability, the gendering of war, death and the fragility of life, as well as sovereignty and political power. Each chapter tracks transformations that occur as aesthetic figurations travel from one historical moment to another, but also from one medium to another. Many prominent artists are discussed during these journeys into the cultural imaginary, include Degas, Francesca Woodman, Cindy Sherman, Paul McCarthy, Eva Hesse, Louise Bourgeois, Wagner, Picasso, and Shakespeare, as well as classic Hollywood's film noir and melodrama and the TV series, The Wire and House of Cards.

Many television critics, legions of fans, even the president of the United States, have cited The Wire as the best television series ever. In this sophisticated examination of the HBO serial drama that aired from 2002 until 2008, Linda Williams, a leading film scholar and authority on the interplay between film, melodrama, and issues of race, suggests what exactly it is that makes The Wire so good. She argues that while the series is a powerful exploration of urban dysfunction and institutional failure, its narrative power derives from its genre. The Wire is popular melodrama, not Greek tragedy, as critics and the series creator David Simon have claimed. Entertaining, addictive, funny, and despairing all at once, it is a serial melodrama grounded in observation of Baltimore's people and institutions: of cops and criminals, schools and blue-collar labor, local government and local journalism.

The Wire transforms close observation into an unparalleled melodrama by juxtaposing the good and evil of individuals with the good and evil of institutions.

[Copyright: 1a59d5ecedf13d5ffa097052bc55ca05](#)