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Alright, thank you very much. Apologies for the delay. I think I was in the wrong room.

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But, what's this? Good morning and it's night here where I am, but good.

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Just hope you're all having a good morning. I will just read and I will try to, like I said, yeah, I was mentioned, keep it to the time limit here.

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This is the Mipoposis of the damned in Jeffrey Convitz, Sentinel.

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And let's start with my introduction. Hell is not just an afterlife, a possible destination for human souls when their time on the surface past.

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It is the opposite face on the coin of divine justice, the eternal consequence. Once more, or spiritual choices.

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This is an important point to remember. One does not simply after hell or heaven by dying. Unlike the Greek underworld, depicted by homework, for example, where According to Robert Garland, the good and evil alike lead an equally cheerless existence.

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For a certain part conditions that must be made. That's what that must be met before one enters health.

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Although these pre conditions are less function than those for entering heaven. And given the lack of parole. For the den, the residence of hell.

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When the seems there are also reasons why they remain right where they are. This is confirmed by inherited conditions from theology, folklore, literature, and art.

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At focus and extrapolate on the nature of the damp. In this paper, I will analyze the Smith of OS, this myth, for Westes of the Dam.

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Focusing on the way. This tradition is perpetuated into the modern horror genre. By way the characterization of the antagonist of a 1974 pop novel.

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The Sentinel by Jeffrey Convitz. I will trace in my analysis the way this characterization leans into existing Mipopoic depictions on the nature of the damped.

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Join particular from 2 literary works, Matthews Inferno and John Milton's Paradise Lost.

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These texts are referenced and gently in time of its novel. But they're Miff of Poet influence runs much deeper throughout the latter work.

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Lastly, I know the literary alteration or even innovation, the offer makes it a concept. And argue that this is tied to creative and ideological tensions about the theoretical underpinnings of popular horror fiction in the second half of the twentieth century.

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Begin with the METHOP. The idea that they're exist after life of eternal punishment for the wicked is not an exclusively Christian one.

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Robert Garland notes a Greek myth for Westes eventually developed after lives of attributed punishment. Such as orphic belief in confinement to a place of ever flowing mud.

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For those who wrong guests or steal money from children? Or the references and great tragedy to the punishments imposed on the impious by Hades.

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Similar beliefs surface across other religions and cultures, according to Dean WR. Lower descriptions of future torment are found in Hellenic orphism.

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In the Jewish apocalypses and nowhere in greater detail than in the literature of Kafala sized Buddhism.

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But for contemporary Meanings, images, symbolisms, and illusions they associate with with a retributed afterlife.

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Are likely drawn from Christianity. There is a strong structural basis for the belief in hell. Jesus mentioned said the number of times in the Gospels.

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CS Lewis notes that the concept of hell has eternal damnation. The quote has the full support of Scripture and especially for Lord's own words.

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It is featured prominently in John's Revelation. Was discuss in the writings of early church fathers.

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And it's a topic that recurs in the fological works of Catholic orthodox Protestant and other Christian denominations up at the present time.

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In Scripture, it is described as a place of outer darkness. Matthew, A, 12 as well as a place of fire.

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Matthew, 1819, Luke, 1624, or constant burning, Johanna and Mark, 9 47.

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Their form fieldologian RC Sprout argues that the language is symbolic. Noing that the collision of the image is from having fire in a place of darkness.

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He derives no source of comfort from the symbolic language though, reasoning that there's always more to the reality.

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And what is indicated by the symbol. From these Philological sources. Offer artists and writers over the centuries have added horrific pictures and vivid descriptions.

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They have, they got geography of hell and provide the visionary Tuplows designed to trigger emotions of fear, terror or disgust.

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The tortures of the damned in hell are described in intricate detail. And almost aistic fashion.

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Yeah, argues that these illustrations are more are mere feeble attempts by artists and offers to approximate the horror of separation from God.

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I, will use a very low tech way of,

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A few of this. Just to show the quotes.

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And so he says according to him, what's his?

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They share so the heap on images for, utilizing all they have heard or can imagine the body tournament or mystery and still the reality exceeds all the they can say.

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Take these images out of the religious context and they become monstrous and revolting. Justice all images of heaven when taken out of their religious context.

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Become gross and absurd. But may God Central and our future peripheral and the violence of the symbolism becomes intelligible.

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He's understood as a spiritual condition. The horrific separation the soul from that. To the extent that modern readers perceive held the place at all.

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This is due to the associations of fiction, poetry, okay, mythopoeisis, other forms of art that have entered and persisted.

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And our collective memories and consciousness. And so, It's existing method for West is about hell extends in its inhabitants as well.

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Unless one subscribes to the theory of universal salvation. Or what has been scathingly described by Michael McClimond as quote, helplessness, hopefulness, run amok.

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The opiate of the few oceans, then hell, whether it's place or spiritual condition is not empty or unoccupied.

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This is not a popular position in the modern era, reflective of an existing cultural discomfort. Surrounding the concept of eternal punishment.

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Any identifies, the popularity of the fear of universal salvation but notes its incompatibility with Christianity.

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And this is his quote. The assumption behind his popular belief is that there is a process in the universe tending towards perfection.

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It is supposed that evil must ultimately be destroyed and the can of God be co-expensive with reality.

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Even the most sensible, of manages thought must sharing this upward progress for God's will.

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It's not done so long as any souls remain in rebellion against him. Or share that from his presence.

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This familiarist assumption is so deeply rooted in the modern mind that arguments on their side are not listened to.

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And yet it is certainly not the Christianity of the New Testament. Such a good nature, religion is more opposed to genuine Christianity.

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Than the typical modern mind realizes.

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Aside from this, unreflected, we're delivered this understanding of the nature of God that good is not the same as good or good same as good-natured or nice.

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This respective also misinterprets the nature of the dent. It is strong from the assumption that eternal punishment will eventually provoke remorse and repentance, such as souls will no longer remain in rebellion.

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But the existing Miffoco West is the damned argues otherwise. In Scripture, for example, the phrase gnashing of teeth among those can sign and tell.

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May refer to the pain and starving felt. But it also, use however to refer to fury and anger, such as the reaction to the Sandtran to the testimony, Stephen and the Acts of the Apostles.

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This implies that even amidst their punishment, the damned the fell remain rebellious and defiant.

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This perspective is reinforcing Ganti's Inferno. As Anne Pelucci notes in her essay, the Strident Voices of Hill.

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This i just quoted i just read it that

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The Center Centre have put themselves first in all things. They are forever shut out from the light and love of God.

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Division is not altered, their passions have not diminished. If anything, they're even more assertive, more demanding in their wilfulness.

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Rather than regret your choices for repent reactions, the denizens of Dantes and Ferno were paint unapologetic.

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In fact, they insist on the rightness of the reasons that led them to damnation. And the second circle, for example, Dante provides a tender account if the doomed lovers.

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Well, and Francesca. On the one hand, they see clearly now how the story of Eros, ferotic love, depicting the adultery of land slot.

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Let their own miserable situation. Chessica says that book and he wrote it was a Pander.

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The story of forbidden love is a procurement, provided the justification to satisfy. There are press special desires for each other.

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It is the worship of Eros that binds to levers. This is the deity they obey, not God.

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Writing about the scene Robert Royal shows how the lovers find a way to make God the villain and the narrative.

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For their love affair was okay. And I will share screen.

01:02:01.000 --> 01:02:11.000

So civilized, so delicate, so charming. And yet that's so unfriendly, King of the universe, who must be some cruel monarch or jealous court here.

01:02:11.000 --> 01:02:16.000

Just didn't understand. As any other poet ever conveyed the essence of a sin in a single word.

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Of course, this is just what this induction of false love. All false loves really is. The theceptive face of goods that are not goods, at least not to degree, not to the degree or in the way they are being pursued.

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Yeah, if even if the imperatives of errors have dragged the levers down an inferno, still they refuse to be in it.

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As Francesca says, love, which permits love, no loved one not to love. Took me so strongly with the light in him that we are one in health as we were above.

01:02:44.000 --> 01:02:53.000

Hello Francesco speaks of his Aeros, which is seeks the union to leverage not agitate the love of self-sacrifice or self n that might have saved them both from the inferno.

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In this regard, it is noteworthy that what through Dante's abstention to the lovers in the first place is the way they hold on to each other.

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Even while being blown about by the winds of the second circle. As in any toxic relationship, one wonders what might happen if they were to let go of each other.

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But such a fuck cannot cannot penetrate the prophylactic, which is the idea of love that Paolo and Francesca propitiate and make sacrifice too.

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This stubbornness on the part of human souls is increases, and even open defiance on the part of the rebel angels in the city of this.

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When Dante and Virtual arrive, the latter explains to the inhabitants they have that they have leave to continue to turn me downwards into the deaths.

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In response. The rebel angels shut the gate in the poets faces. Only the arrival of a heavenly messenger allows the pair to proceed.

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Thank you, like Messenger in turn gives voice a question about the UN unchanging nature of the dam.

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Since the angel says his outcasts of heaven you twice loads and crew he cried upon the terrible sill of health how this is insolence still live in you.

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This insolence is alive and well in Milton's paradise loss as savings response to his defeat is to valetternal war against heaven.

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Surveying his fallen allies, he fixes his eye on Bells. Noting how the change is struck by the fall have made the latter almost unrecognizable.

01:04:13.000 --> 01:04:24.000

If that'll be a C, but have fallen, how changed, Let's say the offers no apology, Sabbath or any of his other compatriots about the degraded state he has led into.

01:04:24.000 --> 01:04:34.000

In the first words after picking himself up, one finds and said, an acknowledgement of God's might alongside a cat like satisfaction at curiosity satisfied.

01:04:34.000 --> 01:04:43.000

Says so much stronger proved he with his funder until then who knew the force of those dire arms This is status and natural reaction to defeat.

01:04:43.000 --> 01:04:53.000

But the musement gives way to resentment, which then metastasizes into a political plan of action that precludes any acknowledgement of remorse or repentance.

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Analizing the rhetorical strategies of Satan speeches, Carol Tulliver elaborates on the way that words are used to form a political consensus.

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For the Spencer Coalition of Health.

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Satan's words in book one, this is from Harold Tulliver. Say this high words in book one reveal a typical confusion of heavenly and infernal values as a substitute political style for genuine amateur truth.

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You drop on that homage at strategic moments for the static sense of an epic program welding a nation of heroes.

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The employment of recognizable narrative models that epic myths return from exile intervention. Is deliberate on Satan's part.

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And members of the Spinder Kingdom. This is from Tulliver again, members of the Spinner Kingdom collaborate and spinning a web of rationalization.

01:05:55.000 --> 01:06:05.000

Around your political bonds. Satan is enamored if its own works in paradise loss using the tools of rhetoric and narrative to forge an ideology of forever war.

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And this is the backgrounds and office of the Sentinel. In Conference of Sentinel.

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The influence of this mythical West is peers in a number of ways. It is most evident as would be expected in the character of one of the novels, supernatural antagonist, Chason, essentially Satan in one of his many guises.

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But it is a characterization of Michael Farmer. Arguably, arguably the novels, an antagonist, the convicts provides a sophisticated and insightful application of the tradition.

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And of itself is a product of a boom and horror fiction publication during the 1970, s and eighties.

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This was a period when horror novels filled the wire paper back racks of drug source and supermarkets.

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The more successful these cells were later made into movies of varying qualities. The boom is credited to the success of 3 novels.

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What's this? Gordon to Robert Hendricks. I, Llevins, Rosemary's baby, Thomas, Cyber, and William Peter of Ladies, Exorcist.

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We're the first horror novels, Race Publisher, Weekly,'s annual West Seller List since Daphne, de Mourier is Rebecca in 19 to date.

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The Sentinel was an early product of this boom. Hey, which eventually petered out in the 1980, 1990.

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Allison Parker, the novels heroin, is an up and coming model haunted. By severe psychological trauma.

01:07:18.000 --> 01:07:26.000

From both her child and from more recent events. She returns to New York City after her father's funeral and the possible nervous breakdown which led to a suicide attempt.

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To assume her career. She ran nice with her boyfriend. Your lawyer, Michael Farmer, mentioned already, but there's unresolved issues between the motivate Allison to find an apartment of her own rather than moving in with him.

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Novel in place, a third person limited viewpoint, to provide the thoughts and impressions of different characters, and minor regarding what they witness or experience.

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But this technique also imposes limitations on the information reader obtains, given the flaws and biases of the respective characters.

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More precisely, the readers said the question, whether this information can be trusted in the more questionable motivations as some more questionable motivations and disturb psychological states.

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Of certain characters are revealed. We learn, for example, that Yeah, the emotional coldness between Ellison and Michael has cited the recent suicide of the latter's wife.

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She learned that her husband's affair with Dowson and allegedly to her own life. The guilt from this triggered Alston's own suicide attempt.

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But this version of events is questioned by NYPD Detective Nay by an NYPD detective named Gats.

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Who suspected the late missus farmer was murdered by her husband. The reader is given into window into the into the executive spots about the case.

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And the reasons for his suspicions about Michael Farmer. At the same time, the reader may derive the impression that Gats is the kind of Inspector, This obsession the farmer can lead to a rep.

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Case with the farmer case that's a reprimanded motion, then the motion. That's his quest to prove Michael guilty may be due to a dual motivation.

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To obtain vindication and put his career back on track. Similarly, the knowledge of Alison's mental state.

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Raises the possibility in the reader's mind that she may be hallucinating her initial experiences in the brown cell.

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She gets along with the first neighbor she meets the elderly in the centric, but her meeting with the reference of another department, the lesson couple.

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Good and Sandra, leave her disturb and shaken. Perfectly about these neighbors and about one another another one, Cylon seen, an old blind Catholic priest living on the top floor.

01:09:28.000 --> 01:09:35.000

Leader back to the real estate agent who released the apartment. There result is a shocking risk. This results in a shocking revelation.

01:09:35.000 --> 01:09:45.000

Aside from the Catholic priest or actually no other residence in the This shock is soon followed by another. Hearing noises in her almost empty building.

01:09:45.000 --> 01:09:50.000

Alison investigates and encounters the ghost of her father with 2 prostitutes. The result is a nervous breakdown.

01:09:50.000 --> 01:09:55.000

She's placed in the care of Michael who rationally points out how her experiences in the brown zone.

01:09:55.000 --> 01:10:01.000

Are reflections of her child trauma. She witnessed her father cheating on her mother with 2 prostitutes.

01:10:01.000 --> 01:10:11.000

But Alison brushes these explanations aside, insisting on the validity of their experiences. She did meet Jason company, so no sign of them remains in the buildings.

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Seeking to convince her otherwise, Michael investigates or bounce on with her. He finds a clue in the phrase, L and C is repeated in the book.

01:10:19.000 --> 01:10:32.000



Michael sees an ordinary page of text. Michael's investigation in turn, these synthesis spec a conspiracy involving the Catholic Church, the faces, the phrases, anachronism, a translation in the ancient Latin of a line from John Milton's Paradise Lost.

01:10:32.000 --> 01:10:39.000

He discovers the old blind priest on the top floor is not a priest at all, but a failed suicide like Allison.

01:10:39.000 --> 01:10:48.000

Whose old life was seriously erased by the Catholic Church. Meanwhile, Alison is, is travelling on an opposite trajectory.

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Would heard health and looks fading. She finds herself returning to the faith of her youth. And eventually.

01:10:53.000 --> 01:10:59.000

Confesses her since, a Monsignor who was secretly involved with the events in the Brownstone.

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At the novel's climax, both Mike and Allison returned to the boundstone. Michael arrives first, but finding no clues explained that materials events aside from the classroom over door.

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With the familiar inscription from Dante, abandoned hope all you who enter here. He eventually confronts the piece at the top floor.

01:11:16.000 --> 01:11:21.000

Later, when Nelson arrives, she reunites with Michael. Who explains her all he has learned.

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The brownstone is the gateway to hell chasing and his friends are Satan and the legions of the dam.

01:11:26.000 --> 01:11:33.000

And Allison is a Sentinel chosen by God to keep the doorway shut. Allison is informed that it spends for suicide attempts.

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She must surrender youth career, wealth, all the trappings of her life as a modern woman.

01:11:38.000 --> 01:11:40.000

To serve as a The legions of the den will try to stop her. Michael warrants by utilizing familiar temptation.

01:11:40.000 --> 01:11:45.000

He tells her they're trying to destroy you by forcing you to renounce yourself. Take your own life.

01:11:45.000 --> 01:11:58.000

The ultimate sin. Except Michael is not actually warning her. In a twist, Alison discovers that Michael is there not to savor, but to encourage her to commit suicide.

01:11:58.000 --> 01:12:04.000

He was killed during the confrontation with the priest and was down for sins, such as the murder of his first wife.

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The traded and abandoned by the man she loves, out and finds herself,ermented by Michael Chason and the rest of the infernal company.

01:12:11.000 --> 01:12:17.000

Only at the last moment is the old Sentinel appear to complete the transfer of UD to successor.

01:12:17.000 --> 01:12:23.000

In the novel and the novel's epilogue, the couple move into an apartment building where a blind old nun Allison.

01:12:23.000 --> 01:12:31.000

On the top floor keeping her visual lesson you Sentinel. And Miffithe Westes of the damned in the Sentinel.

01:12:31.000 --> 01:12:38.000

Yeah, for I mentioned quotes taken from inferno on paradise loss that appeared to novel or pulp fiction devices meant to tease and titillate the reader.

01:12:38.000 --> 01:12:47.000

This sort of bar me something unexpected and puff fiction. The server knows there are several categoric and aesthetic meaning support fiction such as dependence on 4, in the land genre.

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Given this formulaic nature, emerging writers often lift tropes or techniques from their more successful peers in the pursuit of the next best seller.

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The creepy brownstone, it's an even creepy residence in the Sentinel.

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Are clearly inspired, for example, by the building filled with, secret Satanists in Levin's Rosemary's baby.

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But tapping into the existing Mipopo S's for the characterization market of Michael Farmer is not mere borrowing.

01:13:14.000 --> 01:13:20.000

For convicts utilizes a tradition to create a disquieting and disturbing yet compelling port with a self righteous evil.

01:13:20.000 --> 01:13:30.000

One worthy of a place in Dantes or Milton's respective underworlds. Michael is forced to be cool, logical and rational qualities that have allowed them to strive as a lawyer.

01:13:30.000 --> 01:13:46.000

But he takes his qualities to an unhealthy stream. It's reunion with Allison is spoiled in part because he turns a possible romantic moment into a judicial inquiry and this is what she says ask it she said she knew this coming she was surprised he hadn't started the prouder before.

01:13:46.000 --> 01:13:57.000

She had been prepared for it all evening. Michael scratches at the scabs of Alison's family trauma, suspecting that he will find her the causes for their own relationship problems.

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So just her reluctance and Marion. Allison's evasive answers, the hint that he is right.

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But the scene is unpleasant at best disturbing at worst. Allison is not given time to process her trauma or even share it with Michael at her own pace.

01:14:10.000 --> 01:14:19.000

That his heart is correct about the correlation between her family trauma and their relationship troubles does not excuse for justify his bullying.

01:14:19.000 --> 01:14:31.000

And exposes instead of a near pathological insistence on Michael Spark to prove himself right. Used to read this initial impression of Michael is negative, but convict subverts and expectations are right from this incident.

01:14:31.000 --> 01:14:38.000

Once a strange happens to the bounds don't start. The lawyers dug a determination to uncover mysteries is not presented as a positive.

01:14:38.000 --> 01:14:47.000

For readers, not get aware to supernatural turn the novel will take. So the Firi offers Alison, she has been hallucinating, Chays and companies sound plausible.

01:14:47.000 --> 01:14:59.000

As a possibility of a conspiracy surfaces. These theories are modified. Somewhat, Michael becomes convinced of the Catholic Church manipulating Allison's trauma for its sinister ends.

01:14:59.000 --> 01:15:05.000

But this this regards to us on some experiences. Her insistence in the most uncampion fashion.

01:15:05.000 --> 01:15:17.000

Of trusting the reliability of our census. Michael's argument distressed out, and would see a vision of her father with 2 prostitutes given that this is one of her worst childhood memories is both possible and sensible.

01:15:17.000 --> 01:15:26.000

But Allison rejects Michael's attempt to expand away what she saw. As the investigation progresses, the philosophical chasm begins to separate the 2.

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Michael insists of what is happening can be explained without recourse to the supernatural. A thousands return to faith opens for up to this possibility.

01:15:33.000 --> 01:15:39.000

When discussing the passage from Milton, only Allison can see. Michael sees confirmation of his theories.

01:15:39.000 --> 01:15:52.000

Well, Alison voices her suspicion. After limitations. There's a quote.

01:15:52.000 --> 01:16:00.000

Sail this isn't surprising, he said cautiously. You saw the app, you saw them per apartment advertisement when there was nothing in the paper.

01:16:00.000 --> 01:16:07.000

Perhaps what you see here is a different manifestation of the same phenomenon. I don't like the word from, not you said.

01:16:07.000 --> 01:16:15.000

It implies a natural occurrence.

01:16:15.000 --> 01:16:22.000

Michael's insistence on a natural or material explanation for recent events comes to head during her previous investigation or bounce.

01:16:22.000 --> 01:16:33.000

For the cognacencia for a fiction, what's for far a fiction, what happens to Michael Dear can best be described as the moment when someone realizes he or she is a character in a horror story.

01:16:33.000 --> 01:16:39.000

Or begins in the supernatural can no longer be safely explained. But Michael still insists that it can.

01:16:39.000 --> 01:16:46.000

A fixates on the figure of Father Halloran, confronting the priest transfers, then physically attacking him when these are not forthcoming.

01:16:46.000 --> 01:16:52.000

Months in your fenino, reference protectors and for secure Michael to save the old Sentinel life.

01:16:52.000 --> 01:16:58.000

Initially, Michael seems to session to take on the role of romantic interest or even protagonists in the novels plot.

01:16:58.000 --> 01:17:06.000

The novel for trace the relationship issues that played Michael and Alison. But not the Sandy's flaws, he is there for her when the trouble at the Bronx on starts.

01:17:06.000 --> 01:17:12.000

He's generally concerned about the decline of Allison's physical and mental health. And it's determined that coverage costs.

01:17:12.000 --> 01:17:16.000

It it's a slew thing that then covers the clues that led the father, to leave the father, Halloran.

01:17:16.000 --> 01:17:21.000

He discovers what appears to be a cover up and conspiracy orchards orchestrated by the Catholic Church.

01:17:21.000 --> 01:17:28.000

With the end result being the loss of the career and the health of the woman he loves. He sees the church as complicit in a monster's plot.

01:17:28.000 --> 01:17:33.000

That we'll see Alison can find for the rest of her life in a kind of cell and next to prevent this.

01:17:33.000 --> 01:17:39.000

Up to the climactic confrontation in the brown zone. Michael's role of protagonists still seems viable.

01:17:39.000 --> 01:17:45.000

Following his death, the appearance of his ghost might have taken on a final task in the role of romantic love interest.

01:17:45.000 --> 01:17:50.000

Spurring Alice and to assist the forces of hell determined to push her to self-destruction.

01:17:50.000 --> 01:17:56.000

But in a brilliant move, convicts discards these possible roles for his character. I think instead for data antagonist.

01:17:56.000 --> 01:18:03.000

This is not to say that Michael's previous concern for Alison was fained or false. Instead, the reader is presented with the complexity of a character.

01:18:03.000 --> 01:18:11.000

Was good intentions and selfless actions are undermined. By then they decided to be right to pursue a good defined slowly by itself.

01:18:11.000 --> 01:18:29.000

For there's no deny that Michael sees himself as a good person. He's Cecil himself in the penultimate confrontation with Alison.

01:18:29.000 --> 01:18:36.000

No, she screamed. She shot off the bed and began to move to the window. I don't understand, but you're evil.

01:18:36.000 --> 01:18:44.000

I'm good. He began to left an intensity that seemed to build with each intake and expulsion of air.



01:18:44.000 --> 01:18:48.000

Louder and louder became a slowly the hint of their natural crept in and her skin began to shrivel on our body.

01:18:48.000 --> 01:18:54.000

It was horrible. To insist on its own goodness is this instinctive reaction to your accusation.

01:18:54.000 --> 01:19:03.000

But the image of the falls up at the confession that is scream not spoken. As if compelled to speak the truth that he finds painful to hear.

01:19:03.000 --> 01:19:08.000

And he says, I was killed by the priest Fencino when I tried to strangle Father Halloran.

01:19:08.000 --> 01:19:12.000

And I've been damped to turn off for my sins for having arranged Karen, his first wife's murder by Benner.

01:19:12.000 --> 01:19:28.000

He continued to laugh as his body began to vibrate. I am one of the This revelation about this wife's murders unexpected in part because she was mentioned so sparsely in his previous thoughts and internal monologue.

01:19:28.000 --> 01:19:32.000

On one hand, this is part of the office technique, so it's not to spoil this ending.

01:19:32.000 --> 01:19:39.000

But it also serves as a method exposed how rarely the thought of a swiss murder appears on Michael's mental radar, much less his conscience.

01:19:39.000 --> 01:19:50.000

It recalls Satan's unconcern for his followers and Paradise Lost. As you recall, what I mentioned earlier, he notes Satan knows the contrast between Dabub's previous heavenly state.

01:19:50.000 --> 01:19:59.000

And his current hellish one. But offers no apology for bringing this about. All considerations are cast inside.

01:19:59.000 --> 01:20:05.000

In the pursuit of the overarching plan to strike back against God. So let's grandiose and say them.

01:20:05.000 --> 01:20:14.000

Michael F is a similar path. He loves his loving concern for Allison to provide rationale and justification. First increasingly erratic and violent actions.

01:20:14.000 --> 01:20:18.000

The pursuit of a good end, Allison's self and safety, a life lived with her.

01:20:18.000 --> 01:20:34.000

It's under mine by the means Michael employees murder and attempted murder. To achieve this end. An analysis of the Mithopolic influences and Michael's characterization UN masks the rationale then for his decision to stand with the legion in their attempt to drive Alice into suicide.

01:20:34.000 --> 01:20:43.000

The door swung open at this from the novel and Michael entered he stood still a moment and step to the side there's more to body and waited for the entrance of Chason.

01:20:43.000 --> 01:20:49.000

Rather than being done under compulsion. The actions of this damsel to fight and terrified house and appear deliberate.

01:20:49.000 --> 01:20:58.000

For by driving her to suicide, he will achieve the good. Yes, throughout the story. Having it, Alison at the side for all eternity.

01:20:58.000 --> 01:21:04.000

Asid, and Francesca, the love he is capable of is Eros, the joining together of lovers.

01:21:04.000 --> 01:21:12.000

The possibility of agape of sacrificing himself in some way to save his beloved. Does not even manifest.

01:21:12.000 --> 01:21:22.000

And, the material is skepticism. One final point, this strategy about being a right, extensive character's perception about the supernatural events of the story.

01:21:22.000 --> 01:21:32.000

Unlike Allison, you see in these events are called faith. My phone set insists on a solution found within a realistic in effect scientific or materialist framework.

01:21:32.000 --> 01:21:40.000

This is trade that seems assigned to draw the sympathy of modern readers to Michael. To readers made complicit in wanting Michael to be right, just like Michael himself.

01:21:40.000 --> 01:21:48.000

In order to explain the way to supernatural. But there is. There is a subversion of expectations by the offer.

01:21:48.000 --> 01:21:57.000

We're in the sympathy is transferred to revulsion when the reader sees the deaths Michael will descend to in order to accomplish this task.

01:21:57.000 --> 01:22:03.000

This pathology from his reunion dinner with Alison resurfaces but now it takes the form of a stubborn, perhaps desperate insistence that's all mysteries can be solved.

01:22:03.000 --> 01:22:18.000

Or explained at least by way of materialist, of a materialist reductionism. What's drives Michael into our ratio to Father Halloran, for example, prompting a LASA fiscal attack is an inability to accept reality what is happening.

01:22:18.000 --> 01:22:32.000

The blind certainty that there's a conspiracy that unveiled. Will allow him to make sense of it all.

01:22:32.000 --> 01:22:37.000

And this is what he says. I'll write my friend said Michael. It's about time you let us in on the game.

01:22:37.000 --> 01:22:42.000

The old priest turned to set slightly in Michael's direction, pulled his arm free and turned away again.

01:22:42.000 --> 01:22:48.000

Dismissing Michael's presence like one would shoe away, shoe a, he began to chant softly.

01:22:48.000 --> 01:22:53.000

I want to know why these things have been happening. I want to know who's behind it. I want to know the object of the game.

01:22:53.000 --> 01:23:03.000

What are you after? And I swear to you, if I don't find out, I'm gonna break that cross over your head.

01:23:03.000 --> 01:23:10.000

These rationalizations echo the wall of words, Satan builds up in paradise lost to justify his forever war with God.

01:23:10.000 --> 01:23:19.000

Both for sort to an anesthetic application of words to numb themselves in unpleasant or inconvenient truth.

01:23:19.000 --> 01:23:23.000

For Sedan, it is an insistence that is rhetorical flourishes and spinner ideology.

01:23:23.000 --> 01:23:34.000

Can now through the reality of his flesh and defeat. For Michael, it is the appeal of a conspiracy theory that prevents an honest appraisal of novel supernatural events.

01:23:34.000 --> 01:23:42.000

And this confrontation, the sources of 4 or 2 fold. They're a source, there's Horat, Michael Smerder actions, but also sense of forest shared in Michael himself.

01:23:42.000 --> 01:23:48.000

For there is a conspiracy at work in the novel, but it is not a man made one. The clergy in the involved are not setting an emotion.

01:23:48.000 --> 01:23:59.000

They are following orders from higher power. Their participating member of the Catholic clergy, of the Catholic hierarchy, months in your front, you know, it's actually for trade is terrified about what must happen.

01:23:59.000 --> 01:24:09.000

He finds his hands shaking after learning the events in the brownstone and it's almost as relieved as, as Alison, after she confesses her since, including her suicide attempts.

01:24:09.000 --> 01:24:15.000

To conspiracy if there is one, it's divine in nature, part of God's plan to protect humanity from deletions.

01:24:15.000 --> 01:24:26.000

The months in your accepts the role given to him. Us does Alison in the end.

01:24:26.000 --> 01:24:31.000

So this is her confrontation, Michael.

01:24:31.000 --> 01:24:36.000

Actually, fought with the locks and listen to Sold in moving sleep footsteps. She knew that she cannot win.

01:24:36.000 --> 01:24:42.000

She wins, she is destroyed. She wins, she is also destroyed. Sentence to sit forever and penance for a sense.

01:24:42.000 --> 01:24:48.000

But as lock snapped open the ball through back and shit back to chain. She knew that if she had to lose, she would rather lose the God.

01:24:48.000 --> 01:24:55.000

Sit and watch and be sentinel and by doing so save yourself from damnation.

01:24:55.000 --> 01:25:06.000

Michael refuses to see the possibility that this supernatural conflict between good and evil exists. In the final irony, he provides the explanation that reveals the origins of this conflict to both Allison and the reader.

01:25:06.000 --> 01:25:15.000

And last part, a pissmological underpinning for a fiction. Convates a tradition into the tradition with this particular aspect of the character.

01:25:15.000 --> 01:25:24.000

Possibly as a commentary on the challenges of writing supernatural horror fiction. During a period of increasing skepticism and declining faith and organized religion.

01:25:24.000 --> 01:25:27.000

Writing about 2 novels to success sparked the explosion for paperback publishing in the 19 seventies and eighties.

01:25:27.000 --> 01:25:41.000

Stephen King seems to favorite approach of IR 11. R. 11 Rosemary's Baby over William Peter Blades, The latter belongs to what King Dubs has to.

01:25:41.000 --> 01:25:48.000

Call and put the humor list. Flooding track school or writing. In contrast, King praises 11.

01:25:48.000 --> 01:25:56.000

He says, Levin is one of the writers has returned more than once to the field of horror and supernatural and seems unafraid of the fact that much of the material, the genre.

01:25:56.000 --> 01:26:05.000

Deals with is utterly foolish. From this perspective, Lady's problem appears to be that he does not see his material as foolish.

01:26:05.000 --> 01:26:18.000

That he regards it and uncompromisingly serious light. As for different hearing notes, quote, the exercises, true and true is about faith, faith and down the competence in science, faith in the demonic supernatural faith in God.

01:26:18.000 --> 01:26:29.000

Convicts for novel resembles ladies and the serious treatment afforded to the subject matter. This treatment may be a matter of personal belief or simply result of the creative processes behind the text creation.

01:26:29.000 --> 01:26:41.000

For by seeing the material. Material the genre is foolish. Offers may close themselves off from lack from tackling the modern discomfort is the supernatural and exploiting its potential.

01:26:41.000 --> 01:26:47.000

This will potential as a source of horror. Our heart is ultimately defined. This is from Michael Stewart.

01:26:47.000 --> 01:26:53.000

It's ultimately defined not in terms of any particular form of content by the but by the emotion it produces.

01:26:53.000 --> 01:27:00.000

And that emotion is fear. And one way to produce that first animal motion is by way of a transgressive supernatural element.

01:27:00.000 --> 01:27:10.000

Horror begins when the supernatural as said before can no longer be safely explained the way. Supernatural, it's not scary when it's going to be dismissed by way of swamp gas, unusual weather phenomena.

01:27:10.000 --> 01:27:25.000

Or psychotic breakdowns. But what happens when these explanations fall apart? And the exercises, for example, Robert, he notes, Chris McNeil, a woman of no religious convictions, is forced by experiences, is forced by experiences to see possession as more possible.

01:27:25.000 --> 01:27:36.000

Than the scientific explanations. Skepticism of microfarmers seems to be a subtle taunt at the intellectual attitude that dismisses outright the possibility of the supernatural and the potential horror may generate.

01:27:36.000 --> 01:27:46.000



Support for this interpretation may be found in the structure of the novel itself. The novel checks all the boxes when it comes to the required elements of a typical Gothic tale.

01:27:46.000 --> 01:27:50.000

A fearsome castle, an attractive heroin.

01:27:50.000 --> 01:27:58.000

This is attractive heroin oppressed by unseen forces and a dashing hero out to save the heroin from these forces.

01:27:58.000 --> 01:28:05.000

And the Catholic Church is the institutional representation of said oppressive forces. Though update it to a modern setting.

01:28:05.000 --> 01:28:11.000

Instead of a castle we have a gloomy New York bounce stone. Our heroin is an up and coming fashion model.

01:28:11.000 --> 01:28:18.000

Our the dashing hero is a sleeping lawyer and the Catholic Church is still the institutional representation of oppressive forces.

01:28:18.000 --> 01:28:25.000

But it does not partake in what Chris Bellic identifies as essentially progressive inclinations of the Gothic tradition.

01:28:25.000 --> 01:28:30.000

Baltic notes, the coffee riders have barred the nightmares and fables of passage.

01:28:30.000 --> 01:28:35.000

In order to repudiate their authority. Gothic fiction is antigothic or anti-pest.

01:28:35.000 --> 01:28:43.000

Traditions to previous generations are meant to be exposed as rotten in decrepit, to be sent crashing down by the heroes or heroines representing modernity.

01:28:43.000 --> 01:28:52.000

Whatever that means, whatever modernity means. At a particular point of time. Yes, robustness of the traffic tradition is tied to its adaptability.

01:28:52.000 --> 01:29:00.000

For it shows no respect for the wisdom of the past and and and indeed tensor portray former ages as prisons of delusion.

01:29:00.000 --> 01:29:09.000

And Williams notes that Gothic conventions have had remarkable Saint power. Which implies that these reappearances, they're constantly birth in various guises.

01:29:09.000 --> 01:29:19.000

We feel something constant and anxiety provoking and Anglo-american culture the past 2 centuries. You think this anxiety is likely tied to the rejection of the past and its systems of beliefs.

01:29:19.000 --> 01:29:25.000

Which integrate a recognition as spiritual and supernatural. That is problematic for modernity and post-modernity.

01:29:25.000 --> 01:29:32.000

Conference novel rejects these premises of the graphic tradition. If it did not, the plot would have been dramatically different.

01:29:32.000 --> 01:29:44.000

Michael would have been right about the experience. The church would have been exposed as corrupt, backward as a corrupt backward institution and Allison would have returned to life fulfilled by career and romance, including marriage to Michael.

01:29:44.000 --> 01:29:58.000

Yeah, with this expected resolution. The church is not decrepit or relevant. There's a reason to this would the test of time for the power it represents remains as potent in the presence in the past.

01:29:58.000 --> 01:30:05.000

Allison can renounce modern dreams of wealth and success for an isolated, purposeful life of watchful visual.

01:30:05.000 --> 01:30:14.000

And Michael, notwithstanding his favorite desire to be proven, right? Is shown to be wrong about both his self righteousness and his perception of reality.

01:30:14.000 --> 01:30:21.000

In this way rather than the Gothic tradition, the Sentinel outlook adheres more closely to the conservative traditions found in ghost stories.

01:30:21.000 --> 01:30:32.000

We're in according to this spelledic. The material stouters are silenced. And some moralizing is made to the fact that there are more things in heaven and earth, ratio, that are dreamt of in a narrow secular philosophies of Bolshevis.

01:30:32.000 --> 01:30:39.000

Suffragettes and other democratic to gooders of this specialist age. That's it.

01:30:39.000 --> 01:30:43.000

Thank you.

01:30:43.000 --> 01:31:04.000

Thank you. That was wonderful. Does anyone have any questions? Or some discussion.

01:31:04.000 --> 01:31:15.000

So could you talk a little bit more about comparing this author with? Charles Williams and his spiritual thrillers.

01:31:15.000 --> 01:31:23.000

I, what's this? I'm not familiar with Charles Williams, but I can also, but I can relate it for example to the great divorce.

01:31:23.000 --> 01:31:31.000

And that's it's in the great of course we have numerous characters who insist of their what's this?

01:31:31.000 --> 01:31:41.000

They insist that they are right that they are, the one I were coughing, the, the 4 system mother who believes that only she can take care of her son.

01:31:41.000 --> 01:31:49.000

So the overproductive mother and essentially reviews this heaven. This idea that maybe people can go on without her.

01:31:49.000 --> 01:32:03.000

And I would say this is. It's an interesting novel. I've always, I live in the Philippines and here we have a, what's this, really big bookstore.

01:32:03.000 --> 01:32:09.000

So this is my exist. I'm dating myself. So with book source, I guess. But it's a bookstore.

01:32:09.000 --> 01:32:17.000

It's and always at the top floor there was a There was the bin for the pulp fiction.

01:32:17.000 --> 01:32:33.000

So. I was, my misspent youth was spent reading through all those books there. And so there are some books I would recognize but even at that time I kind of, this is I remember the second law and that's why I was thinking about it because it was unusual.

01:32:33.000 --> 01:32:36.000

In the plot. It was a start. It was. It was clearly a pulp fiction book.

01:32:36.000 --> 01:32:44.000

It's actually was I think kind of successful. It had a movie adaptation and the 1970.

01:32:44.000 --> 01:32:55.000

But it's not, it was unexpected. I was expecting Michael to be the heroic figure. Even if he died, he would try to help her at the end.

01:32:55.000 --> 01:33:01.000

And No, and I always initially I would, I explained the desk, he must have been under some compulsion.

01:33:01.000 --> 01:33:05.000

He was under some kind of control.

01:33:05.000 --> 01:33:10.000

Yes, this. As I grew older, I kind of understood it. No, he actually did that.

01:33:10.000 --> 01:33:21.000

That was his own choice. And It's that idea that How? We, what's this?

01:33:21.000 --> 01:33:26.000

We think we seek our own good and we as this. This is a quality that we see for example in the Greater Force.

01:33:26.000 --> 01:33:36.000

Though they insist that their own goodness. Is what matters more than anything. And which is why in the great divorce, I remember the, what's this?

01:33:36.000 --> 01:33:46.000

Nervous I think a reverend who went back to the bus. Cause he refused to go out because this is what power these people here not this is and not me.

01:33:46.000 --> 01:33:55.000

And so he insists and go back and goes back there.

01:33:55.000 --> 01:33:56.000

Yes.

01:33:56.000 --> 01:34:00.000

Yes, Emily.

01:34:00.000 --> 01:34:01.000

You're, there we go.

01:34:01.000 --> 01:34:04.000

They're, they're down like, unmuted. And my dog is just come and wants to talk to me. So anyway.

01:34:04.000 --> 01:34:17.000

Not to pick on a specific point that was just at your conclusion and not really part of your full argument.

01:34:17.000 --> 01:34:26.000

This is really just a point of discussion. You commented that. About the conservative element of ghost stories.

01:34:26.000 --> 01:34:37.000

In that they tend to affirm the existence of some sort of paranormal. Entities. Right? That was the gist of it.

01:34:37.000 --> 01:34:40.000

But in the original Gothic. And it's been a long time since I read a lot of the originals here.

01:34:40.000 --> 01:35:00.000

But like. I think Anne Radcliffe comes to mind. The original Gothic was tended to be a feminine It was about young women coming to age who were caught up in hormones and their subjectivity.

01:35:00.000 --> 01:35:07.000

Believing that you know they'd have some experience in a in a gothic castle. What is it?

01:35:07.000 --> 01:35:15.000

Jane Austen's North Anger Abbey is the parody. Right. So they think they're experiencing the paranormal.

01:35:15.000 --> 01:35:34.000

While they're meeting the man that they ultimately agree to marry. And part of the plot resolution is that they throw off Like it's all rationally explained so that the original gothic was actually very conservative in that regard.

01:35:34.000 --> 01:35:43.000

You know, that that any belief in what went bump in the night was a ghost. Or a creature was actually.

01:35:43.000 --> 01:35:55.000

A broken hinge or something. Everything gets explained and and it was very conservative in that way. So I'm not sure how it fits that point fits in with.

01:35:55.000 --> 01:36:10.000

Your analysis, but it was just something that I noted, cause in my own research, I've come up against that is how Gothic has become Dracula vampires it's become a lot of things that it wasn't.

01:36:10.000 --> 01:36:17.000

In the eighteenth century. But that's a historical. Perspective. Cross genre.

01:36:17.000 --> 01:36:27.000

Again, I'm not sure it's really relevant to the main points of your paper, but just something you might consider if you're submitting it for publication.

01:36:27.000 --> 01:36:34.000

Oh, thank you very much. The one I mentioned at the end, I was using the framework.

01:36:34.000 --> 01:36:41.000

What's this? And the way he frames it. So this I am using his framework.

01:36:41.000 --> 01:36:48.000

He frames, what's this? He frames graphics, with this graphic fiction as essentially progressive and the ghost story.

01:36:48.000 --> 01:36:57.000

Essentially conservative. And it's in the, what's this? As you pointed out, it's in the disproving of the supernatural.

01:36:57.000 --> 01:37:12.000

In gothic fiction but in or in ghost stories. And I guess for a fiction. It's looking the possibility or the confirmation that the supernatural does exist.



01:37:12.000 --> 01:37:22.000

And. I would just, I would just, add that, for, as a creative writer myself as someone who writes fiction.

01:37:22.000 --> 01:37:31.000

The way I understand it, there's a sort of, when horror, right, when, you're right, or fiction, or I guess also fantasy fiction.

01:37:31.000 --> 01:37:36.000

Do you want to see it simply as paranormal? So it's simply something we haven't understood yet.

01:37:36.000 --> 01:37:45.000

We can or would that we can explain. Or is it something supernatural? Service really these are forces, spiritual forces in the universe that will never be understood, but they are present and they are there.

01:37:45.000 --> 01:37:59.000

And I will point out that well, Stephen King, I use a quote from Stephen King, that's from the Stasma cup, even in some of his novels, I can recall his early novels like.

01:37:59.000 --> 01:38:04.000

Let's just sell them slut and the supernatural does have a presence, for example, here.

01:38:04.000 --> 01:38:11.000

So I don't know if he becomes. He relies more on the parent natural than the supernatural later on.

01:38:11.000 --> 01:38:23.000

So it is approaching. The 50 min mark so if everyone will if you want to continue this discussion and Megan has put the discord link.

01:38:23.000 --> 01:38:26.000

In the chat if you can move on to there and I will.

01:38:26.000 --> 01:38:31.000

Are you on there Raymond? Are you are you on Discord?

01:38:31.000 --> 01:38:33.000

No, but I'll try to get on.

01:38:33.000 --> 01:38:38.000

Oh, okay. All right. Yes, we would love to have you because I have a question waiting there too for you.

01:38:38.000 --> 01:38:53.000

And I think, sounds like Michael will as well. But we, we can also do, you know, we can do a breakout room later in a zoom chat too, but we got a seed to the next group.

01:38:53.000 --> 01:38:54.000

Yep, I got it.