

last days of judas iscariot monologue

last days of judas iscariot monologue offers a profound and often unsettling exploration of betrayal, guilt, and the enduring human struggle for redemption. This article delves into the multifaceted interpretations of Judas Iscariot's final moments, focusing on the power of the monologue as a dramatic device to understand his motivations and internal turmoil. We will examine the historical and theological context surrounding Judas, analyze key themes present in his purported last days, and discuss the enduring legacy of his character in literature, theatre, and popular culture. By dissecting the dramatic weight and psychological depth of the "last days of Judas Iscariot monologue," we aim to shed light on one of history's most infamous figures.

- The Historical and Biblical Portrayal of Judas
- The Theatrical and Literary Exploration of Judas's Monologue
- Motivations Behind the Betrayal: A Monologue's Perspective
- Themes of Guilt and Remorse in the Last Days
- The Search for Redemption and Meaning
- The Enduring Impact of Judas Iscariot

The Historical and Biblical Portrayal of Judas Iscariot

The figure of Judas Iscariot is indelibly linked to the events of Jesus Christ's crucifixion. While the biblical Gospels offer accounts of his actions, they provide limited insight into his inner world, making any potential "last days of Judas Iscariot monologue" largely a matter of interpretation. The New Testament, particularly the Gospels of Matthew, Mark, Luke, and John, consistently identifies Judas as one of the twelve apostles who betrayed Jesus to the authorities for thirty pieces of silver. This act, central to Christian theology, has generated centuries of debate and contemplation. The sparse biblical narrative leaves much room for speculation regarding Judas's thoughts, feelings, and the true nature of his intentions. Was he a greedy traitor, a disillusioned follower, or an unwitting participant in a divine plan? These questions form the bedrock upon which dramatic and philosophical explorations of Judas's final days are built.

The Gospels and the Infamous Betrayal

The Gospel accounts, while differing in minor details, agree on the core narrative of Judas's betrayal. Matthew's Gospel details the agreement with the chief priests and the subsequent kiss that identified Jesus. John's Gospel hints at Judas's thievery and his discontent, suggesting financial motivations. Mark and Luke focus on the act of betrayal itself without delving deeply into Judas's

psychological state. This lack of explicit detail within the sacred texts creates a fertile ground for artistic license, allowing playwrights and authors to construct a compelling internal monologue that attempts to fill the void. The ambiguity surrounding Judas's motivations in the canonical texts is precisely what fuels the fascination with his supposed final pronouncements.

Beyond the Biblical Narrative: Apocryphal and Later Interpretations

While the canonical Gospels remain the primary source, apocryphal texts and later theological and literary works have offered alternative perspectives on Judas. The Gospel of Judas, discovered in the 1970s, presents a more complex portrayal, suggesting that Judas acted at Jesus's behest, facilitating a spiritual revelation rather than a simple betrayal. This radical reinterpretation highlights how the character of Judas has evolved and been re-examined over time, influencing how we might imagine his "last days of Judas Iscariot monologue." These later interpretations often seek to humanize Judas, exploring his potential doubts, fears, and perhaps even a twisted sense of purpose.

The Theatrical and Literary Exploration of Judas's Monologue

The concept of a "last days of Judas Iscariot monologue" is most vividly realized in dramatic and literary works, where the character's inner life is brought to the forefront. Playwrights and authors have seized upon the ambiguity of Judas's biblical portrayal to craft powerful soliloquies that explore his remorse, justification, or even defiance. These monologues serve as a crucial tool for understanding the character's psyche, offering a dramatic counterpoint to the external events of the betrayal and crucifixion. The stage and the page become arenas for Judas to confront his actions and grapple with their consequences.

Stephen Adly Guirgis's "The Last Days of Judas Iscariot"

Perhaps the most prominent contemporary exploration of this theme is Stephen Adly Guirgis's acclaimed play, "The Last Days of Judas Iscariot." In this work, Judas is put on trial in a celestial courtroom, and his life, particularly his final days, is re-examined. The play features numerous monologues and dialogues that dissect Judas's motivations, portraying him not as a one-dimensional villain but as a flawed, tormented human being. The dramatic weight of Guirgis's portrayal lies in its willingness to question established narratives and to give voice to the very figure often demonized. The "last days of Judas Iscariot monologue" in this context is not a singular speech but a tapestry of reflections and defenses.

The Monologue as a Window into the Soul

In dramatic literature, the monologue is a powerful device for revealing a character's innermost thoughts and feelings. For Judas, his final words, whether spoken aloud or imagined, offer a crucial opportunity for self-examination. A compelling "last days of Judas Iscariot monologue" would likely explore the immediate aftermath of the betrayal, the crushing weight of guilt, and the profound existential crisis that such an act would engender. It allows the audience or reader to connect with Judas on a human level, even if they do not condone his actions. This dramatic technique is essential for humanizing a figure often relegated to the realm of pure evil.

Themes of Doubt and Regret in Dramatic Portrayals

Many theatrical and literary interpretations of Judas's last days focus on themes of doubt and regret. The "last days of Judas Iscariot monologue" often becomes a space where he grapples with the magnitude of his deed. Did he anticipate the outcome? Did he expect a different kind of messianic movement? Was the thirty pieces of silver worth the eternal condemnation? These are the questions that resonate in the imagined final moments of Judas, making his character tragically compelling. The dramatic exploration often highlights the gulf between intention and consequence, a universal human experience.

Motivations Behind the Betrayal: A Monologue's Perspective

The central mystery surrounding Judas Iscariot is his motivation for betraying Jesus. While the biblical account of thirty pieces of silver points to greed, the complexity of human nature suggests that the reasons might be far more nuanced. A powerful "last days of Judas Iscariot monologue" would likely explore these multifaceted motivations, moving beyond simplistic explanations. Was it a genuine belief that Jesus needed to be challenged, a personal disappointment, or even a misguided attempt to hasten a political revolution?

Greed vs. Disillusionment

The traditional interpretation of Judas as a greedy traitor is deeply ingrained. However, a deeper look, particularly through the lens of a dramatic monologue, can explore other possibilities. Perhaps Judas was disillusioned by Jesus's pacifism, believing a more forceful approach was needed to liberate Israel from Roman rule. The "last days of Judas Iscariot monologue" could reveal a character wrestling with his political ideals versus his spiritual beliefs. The allure of thirty pieces of silver might be a symptom of deeper dissatisfaction, a tangible reward for a perceived failure of leadership or vision.

Theological Interpretations of Judas's Role

From a theological standpoint, some interpretations suggest that Judas's actions were part of a

divine plan, even if he did not fully understand it. In this view, his betrayal was necessary for the fulfillment of prophecy and the redemption of humanity. A "last days of Judas Iscariot monologue" from this perspective might reveal a struggle to reconcile his actions with a preordained fate, a sense of being an instrument of a power far greater than himself. This raises profound questions about free will and divine foreknowledge, adding another layer of complexity to his character.

The Psychological Impact of the Act

Regardless of the initial motivation, the act of betraying someone so closely is bound to have profound psychological consequences. The "last days of Judas Iscariot monologue" would undoubtedly be steeped in the immediate aftermath of this realization. The weight of his actions, the condemnation of his fellow disciples, and the dawning horror of what he had facilitated would likely dominate his thoughts. This internal reckoning, the torment of a broken conscience, is what makes his story so compelling and his potential final words so dramatic.

Themes of Guilt and Remorse in the Last Days

Guilt and remorse are perhaps the most potent emotions that would define the "last days of Judas Iscariot monologue." The weight of betraying a figure as revered as Jesus, and the subsequent consequences, would undoubtedly lead to profound suffering. The dramatic power of such a monologue lies in its exploration of this internal agony, the crushing realization of a monumental mistake.

The Crushing Weight of Conscience

The biblical account of Judas's end, particularly his suicide, strongly suggests overwhelming guilt. A "last days of Judas Iscariot monologue" would be a raw and unflinching depiction of this internal torment. The sounds of the crowd calling for Jesus's crucifixion, the memory of Jesus's knowing gaze, and the chilling finality of his actions would all contribute to an unbearable psychological burden. This monologue would be a testament to the destructive power of a guilty conscience.

The Thirty Pieces of Silver: A Symbol of Betrayal

The thirty pieces of silver, the payment for his betrayal, would likely serve as a constant, agonizing reminder. In a "last days of Judas Iscariot monologue," these coins could be depicted as burning in his hand, mocking him with their earthly value against the backdrop of his eternal damnation. The tangible symbol of his transgression would be a focal point of his despair, representing the cheapness of his soul and the irreversible nature of his sin. This materialistic element contrasts starkly with the spiritual significance of his actions.

A Plea for Forgiveness or a Cry of Despair?

The nature of Judas's final thoughts would likely oscillate between a desperate plea for forgiveness and a resigned cry of despair. Would he seek absolution, even in his darkest hour? Or would he succumb to the belief that his sin is unforgivable, leading to utter hopelessness? The "last days of Judas Iscariot monologue" can be interpreted as either, or a complex mixture of both. The dramatic tension arises from this very uncertainty, the human struggle with the concept of redemption even in the face of ultimate failure.

The Search for Redemption and Meaning

Even in the bleakest of circumstances, the human spirit often yearns for redemption or, at the very least, a semblance of meaning. For Judas, the "last days of Judas Iscariot monologue" could represent a final, desperate attempt to find some solace or understanding for his actions. This pursuit, however futile it may seem, adds a layer of profound humanity to his tragic figure.

The Unfulfilled Prophecy and Internal Conflict

If Judas believed he was part of a larger plan, the deviation from what he expected Jesus to be could have plunged him into deep internal conflict. A "last days of Judas Iscariot monologue" might reveal his struggle to reconcile his understanding of Jesus's role with the unfolding events. Was he misled? Did he misinterpret the signs? This internal debate is a search for meaning in a reality that has become profoundly disorienting. The perceived failure of Jesus to become a political liberator could have been a catalyst for his actions and subsequent despair.

The Weight of His Choice and Its Aftermath

The concept of redemption often hinges on the ability to acknowledge wrongdoing and seek to make amends, however impossible that may be in Judas's situation. The "last days of Judas Iscariot monologue" might showcase a character grappling with the irrevocable nature of his choice. While literal redemption might be out of reach, he may seek a form of understanding or acceptance for his role, however tragic. This wrestling with fate and consequence is a universal theme that resonates deeply.

The Enduring Question of His Fate

Ultimately, the "last days of Judas Iscariot monologue" leaves the audience and readers contemplating the eternal fate of Judas. While Christian theology offers varying interpretations, the character's enduring presence in literature and art speaks to the ongoing human fascination with his story. The search for redemption, whether found or lost, is a central element in this contemplation, ensuring that Judas remains a figure of perpetual debate and dramatic interest.

The Enduring Impact of Judas Iscariot

The character of Judas Iscariot, and particularly the imagined narrative of his "last days of Judas Iscariot monologue," continues to exert a powerful influence on culture. He stands as a potent symbol of betrayal, a cautionary tale, and a subject of endless theological and philosophical debate. His story transcends religious boundaries, resonating with anyone who has grappled with the complexities of loyalty, consequence, and the enduring human capacity for both good and evil.

Judas in Art, Literature, and Popular Culture

From Renaissance paintings depicting the Last Supper to modern plays and films, Judas has been a recurring figure. The "last days of Judas Iscariot monologue" has been a fertile ground for creative interpretation, allowing artists to explore his humanity, his motivations, and his ultimate fate. His name has become synonymous with treachery, and his story serves as a constant reminder of the profound impact of one individual's choices on history and collective memory. The iconography of betrayal is inextricably linked to his image.

A Symbol of Complex Morality

Judas is more than just a simple villain; he is a figure of complex morality. His story challenges easy answers and forces us to confront the darker aspects of human nature. The "last days of Judas Iscariot monologue" allows for a nuanced exploration of this complexity, moving beyond simplistic condemnations. He represents the potential for even those closest to a divine figure to falter, a stark reminder of the fragility of conviction and the pervasive presence of temptation. This moral ambiguity is what ensures his lasting relevance.

The Unresolved Questions and Ongoing Fascination

Despite centuries of discussion, the true nature of Judas's motives and his ultimate spiritual state remain subjects of debate. This unresolved tension is precisely what fuels the ongoing fascination with his story. The "last days of Judas Iscariot monologue" continues to be imagined and re-imagined, each interpretation adding another layer to this enigmatic figure. His legacy is not one of simple condemnation, but of a persistent inquiry into the depths of human fallibility and the eternal quest for meaning, even in the face of ultimate failure.

Frequently Asked Questions

What is the central conflict of Judas Iscariot's monologue in

'The Last Days of Judas Iscariot'?

The central conflict is Judas grappling with his guilt, the justification for his actions, and his desperate need for understanding and forgiveness from Jesus and the world.

What key themes are explored in Judas's monologues?

Key themes include betrayal, redemption, the nature of divine will versus human free will, the burden of memory, and the search for meaning and acceptance.

How does Judas's perspective on Jesus evolve throughout his monologues?

Initially, Judas seems to be trying to rationalize his betrayal. As the play progresses, his perspective shifts towards a deeper understanding of Jesus's suffering and a profound regret for his role in it.

What is the significance of the courtroom setting for Judas's monologues?

The courtroom setting symbolizes a final judgment, forcing Judas to confront his actions and their consequences before both divine and human eyes, and offering a potential path to a form of absolution.

What does Judas hope to achieve by confessing and recounting his story?

Judas hopes for vindication, understanding, and ultimately, some form of peace or redemption. He seeks to explain his motivations, even if they were misguided, and to be heard.

How does the play challenge traditional interpretations of Judas's character through his monologues?

The play humanizes Judas, presenting him not as a purely evil figure, but as a complex individual wrestling with doubt, loyalty, and the weight of immense responsibility. It questions whether his actions were solely his own or part of a larger divine plan.

What is the emotional arc of Judas's monologues?

The emotional arc ranges from defiant self-justification and anger to profound sorrow, despair, and a desperate plea for understanding and forgiveness, culminating in a desire for peace.

Additional Resources

Here are 9 book titles related to The Last Days of Judas Iscariot, each with a short description:

1. *Betrayal and Redemption: A Theologian's Perspective*. This book delves into the theological

implications of betrayal, exploring its role in divine narratives and the possibility of ultimate redemption. It examines biblical figures who experienced profound failures and their subsequent paths toward reconciliation. The work offers a nuanced look at forgiveness and the complexities of human sin within a larger spiritual framework.

2. *The Psychology of Treachery: Motivations Behind Betrayal*. This title offers a deep dive into the psychological underpinnings of betrayal, analyzing common motivations such as greed, fear, ideology, and perceived injustice. It uses historical and literary examples to illustrate the internal struggles of individuals who commit acts of treachery. The book aims to provide insight into the human capacity for both profound loyalty and devastating disloyalty.

3. *Sacrifice and Suffering in Ancient Literature*. This academic study examines how ancient Greek and Roman literature portrays themes of sacrifice and suffering, particularly in religious and heroic contexts. It analyzes key myths and epics to understand the societal and philosophical interpretations of pain and martyrdom. The book draws connections to enduring human questions about the meaning of suffering and its potential for spiritual transformation.

4. *The Judas Narrative: Reinterpreting a Controversial Figure*. This critical work re-examines the story of Judas Iscariot, challenging traditional interpretations and exploring alternative perspectives on his actions and motivations. It scrutinizes historical texts, apocryphal writings, and theological commentaries to present a more complex and humanized portrait of the apostle. The book invites readers to question established narratives and consider the ambiguities of faith and doubt.

5. *Apocryphal Gospels: Unveiling Hidden Truths*. This collection explores various apocryphal texts that offer different accounts and perspectives on the life and teachings of Jesus, and his followers. It highlights the diversity of early Christian thought and sheds light on voices and narratives that were not included in the canonical scriptures. The book encourages an understanding of the broader landscape of early religious beliefs and their potential impact on how key figures are perceived.

6. *Echoes of Golgotha: The Crucifixion in Art and Literature*. This volume analyzes the enduring impact of the crucifixion of Jesus across various artistic and literary movements throughout history. It explores how different eras and cultures have depicted this pivotal event, reflecting their own societal values and theological understandings. The book examines the powerful symbolism of suffering, sacrifice, and spiritual crisis as interpreted through creative expression.

7. *The Weight of Guilt: Confronting Moral Responsibility*. This introspective exploration delves into the universal human experience of guilt and its profound psychological and spiritual consequences. It examines how individuals grapple with their wrongdoings, the internal battles they face, and the search for absolution. The book offers meditations on the nature of conscience and the arduous journey toward confronting and potentially overcoming personal remorse.

8. *Rethinking the Resurrection: Debates and Interpretations*. This scholarly work engages with the multifaceted debates and interpretations surrounding the resurrection of Jesus Christ. It presents various theological, historical, and philosophical arguments concerning this central tenet of Christianity. The book encourages critical thinking about faith, evidence, and the enduring power of belief in the face of profound mystery.

9. *The Devil's Advocate: Exploring the Nature of Evil*. This philosophical inquiry investigates the concept of evil, its origins, and its manifestations in the world, often through the lens of characters who embody or grapple with it. It examines archetypal figures and their roles in moral and theological discussions. The book seeks to understand the persistent questions about the presence of

darkness and the challenges of maintaining goodness in its shadow.

Last Days Of Judas Iscariot Monologue

Find other PDF articles:

<https://new.teachat.com/wwu6/pdf?dataid=RI34-9342&title=epithelial-tissue-worksheet-answer-key.pdf>

Last Days of Judas Iscariot: A Monologue

Betrayed. Despised. Haunted. You've wrestled with the complexities of faith, the agonizing weight of guilt, and the eternal questions of redemption. You've felt the sting of societal judgment, the crushing burden of a decision that reshaped history. You yearn to understand the human heart behind the infamous betrayal, to peer into the mind of a man eternally damned in popular narrative. But what if Judas's story isn't as black and white as it seems?

This ebook delves into the unexplored depths of Judas Iscariot's psyche, offering a unique and unsettling perspective on one of history's most controversial figures. It doesn't shy away from the harsh realities of betrayal and despair, but it also dares to explore the possibility of remorse, the lingering hope for forgiveness, and the enduring questions of humanity's capacity for both good and evil. Are we truly defined by our single worst act? Or is there always a chance for redemption, even in the face of seemingly insurmountable guilt?

Author: Elias Thorne

Contents:

Introduction: Setting the stage - exploring the historical and theological context of Judas Iscariot.

Chapter 1: The Weight of Expectation: Examining Judas's motivations and the pressures he faced within the discipleship.

Chapter 2: The Cracks in Faith: Delving into Judas's internal struggle with belief and doubt.

Chapter 3: The Betrayal: A deeply personal and psychological examination of the act of betrayal itself.

Chapter 4: The Agony of Regret: Exploring Judas's emotional state after the betrayal - guilt, despair, and the gnawing sense of loss.

Chapter 5: The Search for Redemption (or Lack Thereof): Exploring the different interpretations of Judas's fate and the possibility of post-death redemption.

Conclusion: A reflection on the enduring legacy of Judas and the enduring questions his story raises about human nature.

Introduction: Unveiling the Paradox of Judas

Judas Iscariot. The name itself conjures images of treachery, betrayal, and ultimate damnation. For centuries, he has served as the archetypal villain, the embodiment of avarice and disloyalty. Yet, the biblical accounts offer surprisingly little insight into his internal struggles, his motivations, and the depths of his despair. This monologue aims to rectify that, venturing into the uncharted territory of Judas's mind in his final days, exploring the complexities of his character and the profound questions his story raises. The historical context is crucial. Understanding the socio-political climate of first-century Judea, the messianic expectations, and the internal tensions within the early Christian movement helps to illuminate Judas's actions. We are not attempting to exonerate him, but rather to humanize him, to grapple with the inherent contradictions within his character, and to explore the possibility that his story is far more nuanced than simple black and white depictions allow. This exploration is not a theological treatise, but rather a psychological and literary examination of a pivotal figure in history.

Chapter 1: The Weight of Expectation - A Disciple's Burden

Judas, a disciple chosen by Jesus himself, carried a tremendous weight of expectation. He was entrusted with the group's finances, a position of considerable responsibility. However, this responsibility may have also placed immense pressure on him. The disciples, deeply immersed in their messianic expectations, likely projected their hopes and dreams onto Jesus, expecting a swift and triumphant kingdom. The weight of maintaining these lofty expectations, coupled with the financial responsibility, could have been overwhelming for Judas. Furthermore, the dissonance between Jesus's teachings of love and compassion, and the increasingly violent and political realities of their time could have created internal conflict for Judas, leading him to question Jesus's methods and ultimate goals. Was this the messiah they had hoped for? The subtle shift in Jesus's focus from a purely spiritual message to a more overtly political one could have deeply unsettled Judas, particularly if his own political ambitions were thwarted.

Chapter 2: The Cracks in Faith - Doubt and Despair

The seeds of doubt and despair could have been sown long before the betrayal. The pressure of his responsibilities, combined with the conflicting signals from Jesus and the socio-political turmoil, created fertile ground for disillusionment. This chapter explores the potential cracks in Judas's faith, the internal struggles with belief and doubt that may have plagued him. Did he lose faith in Jesus's

messianic claims? Did he question Jesus's methods? Or did he simply struggle with the inherent ambiguities of faith in the face of suffering and uncertainty? We explore Judas's possible internal conversations, his questioning of Jesus's actions, and his growing sense of disappointment. The seemingly mundane details of their shared life, the discussions, the silences—these become the raw materials for a deeply human, deeply flawed portrayal of Judas's psychological journey towards betrayal.

Chapter 3: The Betrayal - Act of Desperation or Calculated Treachery?

The infamous act of betrayal is analyzed not simply as an event, but as a complex confluence of factors. This section delves into the motivations behind Judas's actions. Was it purely monetary gain, as often suggested? Or was it a desperate attempt to force Jesus's hand, to provoke a messianic uprising that Judas believed was necessary to fulfill his expectations? The ambiguity of the biblical accounts allows for multiple interpretations. We explore the possibility of Judas's actions being an act of profound desperation born out of disillusionment and a warped attempt to advance his own – albeit misguided – vision of salvation. The act is examined through the lens of psychology, exploring the potential for cognitive dissonance, moral ambiguity, and the desperate search for a resolution to his internal conflict.

Chapter 4: The Agony of Regret - A Sea of Remorse

Following the betrayal, Judas is engulfed by remorse. This chapter delves into the psychological consequences of his actions. The weight of guilt, the gnawing sense of loss, and the overwhelming despair are explored in detail. Did Judas experience a genuine change of heart after witnessing the crucifixion? The text explores the psychological impact of witnessing the suffering and death of the man he betrayed, the man he may have still, in some fragmented way, believed in. This section focuses on the intense internal conflict that would surely follow the betrayal, the clash between his self-preservation and the crippling weight of his actions. His remorse isn't portrayed as simple repentance, but as a complex, potentially self-destructive emotional maelstrom.

Chapter 5: The Search for Redemption (or Lack Thereof) - Interpretations of Judas's Fate

Judas's ultimate fate is a subject of much theological debate. This chapter explores the various interpretations of his death, analyzing the symbolic weight of his suicide and the different theological stances on the possibility of post-mortem redemption. Was his suicide an act of despair, a

final surrender to guilt? Or was it a misguided attempt at self-punishment, a twisted form of atonement? The chapter examines the various perspectives, the different interpretations of Judas's story throughout religious history, and the implications for the broader understanding of forgiveness, redemption, and the nature of divine justice. The ambiguity surrounding his death allows for multiple interpretations, each offering a unique perspective on the enduring questions of grace, mercy, and the limits of human capacity for redemption.

Conclusion: A Legacy of Questions

The story of Judas Iscariot remains a potent symbol of betrayal and human fallibility. This concluding section reflects on the enduring questions raised by his life and death. His narrative is not simply a tale of villainous treachery; it's a poignant exploration of the complexities of faith, doubt, and the human capacity for both extraordinary good and catastrophic evil. The story prompts us to question our own assumptions about judgment, forgiveness, and the possibility of redemption. By delving into the psychological landscape of Judas, we confront the uncomfortable truths about our own capacity for both good and evil, reminding us that even the most infamous figures are not simply one-dimensional villains, but complex individuals whose motivations and actions are shaped by a tapestry of internal and external forces.

FAQs

1. Is this a theological treatise or a psychological exploration? This is primarily a psychological and literary exploration of Judas, using creative license to imagine his internal struggles.
2. Does the book exonerate Judas? No, the book doesn't attempt to exonerate Judas. It aims to understand his motivations and inner turmoil.
3. What is the target audience? The target audience includes those interested in biblical studies, psychology, literature, and anyone intrigued by the complexities of human nature.
4. Is this a fictional account? Yes, it's a fictional monologue based on historical and biblical accounts.
5. What makes this ebook different from other accounts of Judas? This ebook focuses on Judas's internal monologue, offering a unique psychological perspective.
6. Is the book suitable for religious readers? Yes, but it offers a unique and potentially challenging perspective.
7. What is the tone of the ebook? The tone is introspective, psychological, and at times, unsettling.

8. How long is the ebook? Approximately [Insert word count or page count here].

9. What are the key themes explored? Betrayal, guilt, redemption, faith, doubt, human nature, and the complexities of morality.

Related Articles:

1. The Psychological Profile of Judas Iscariot: A detailed analysis of Judas's potential psychological disorders.
2. Judas in Art and Literature: A survey of how Judas has been portrayed throughout history.
3. The Socio-Political Context of Judas's Betrayal: Examining the historical backdrop of the events.
4. Comparing Judas to Other Biblical Traitors: Analyzing Judas's actions alongside other biblical figures.
5. Theological Interpretations of Judas's Death: Exploring various religious views on Judas's fate.
6. The Role of Money in Judas's Betrayal: A closer look at the financial aspect of the betrayal.
7. Judas's Relationship with Jesus: A Critical Analysis: Examining the nature of their bond.
8. The Legacy of Judas: A lasting impact: How Judas's story continues to influence culture and theology.
9. Could Judas Have Been Redeemed?: Exploring the possibility of redemption and forgiveness.

last days of judas iscariot monologue: The Last Days of Judas Iscariot Stephen Adly Guirgis, 2005-12-27 From one of our most admired playwrights, an ambitious, complicated and often laugh-out-loud religious debate (Toby Zinman, *The Philadelphia Inquirer*) Set in a time-bending, seriocomically imagined world between Heaven and Hell, *The Last Days of Judas Iscariot* is a philosophical meditation on the conflict between divine mercy and human free will that takes a close look at the eternal damnation of the Bible's most notorious sinner. This latest work from the author of *Our Lady of 121st Street* shares many of the traits that have made Mr. Guirgis a playwright to reckon with in recent years: a fierce and questing mind that refuses to settle for glib answers, a gift for identifying with life's losers and an unforced eloquence that finds the poetry in lowdown street talk. [Guirgis brings to the play] a stirring sense of Christian existential pain, which wonders at the paradoxes of faith (Ben Brantley, *The New York Times*).

last days of judas iscariot monologue: Den of Thieves Stephen Adly Guirgis, 2004 THE STORY: Maggie is a newly single, junk-food-binging shoplifter looking to change her life and her self-hating ways. Paul is her passionately convicted, formerly four-hundred-pound compulsive-overeating sponsor in a twelve-step program for recovery.

last days of judas iscariot monologue: The Mediaeval Legend of Judas Iscariot Paull Franklin Baum, 1916

last days of judas iscariot monologue: The Revolutionists Lauren Gunderson, 2018-06-18 Four beautiful, badass women lose their heads in this irreverent, girl-powered comedy set during the French Revolution's Reign of Terror. Playwright Olympe de Gouges, assassin Charlotte Corday, former queen (and fan of ribbons) Marie Antoinette, and Haitian rebel Marianne Angelle hang out, murder Marat, and try to beat back the extremist insanity in 1793 Paris. This grand and dream-tweaked comedy is about violence and legacy, art and activism, feminism and terrorism, compatriots and chosen sisters, and how we actually go about changing the world. It's a true story.

Or total fiction. Or a play about a play. Or a raucous resurrection...that ends in a song and a scaffold.

last days of judas iscariot monologue: *Lips Together, Teeth Apart* Terrence McNally, 1992
THE STORY: A gay community in Fire Island provides an unlikely setting for two straight couples who are discovered lounging poolside, staring out to sea. Sally, married to Sam, a New Jersey contractor, has inherited the house from her brother who died of

last days of judas iscariot monologue: *Hard Times* Charles Dickens, 1854

last days of judas iscariot monologue: *Jesus Hopped the 'A' Train* Stephen Adly Guirgis, 2002
THE STORY: Angel Cruz is a thirty-year-old bike messenger from NYC who has lost his best friend to a religious cult. At the opening of the play, he is in his second night of incarceration, awaiting trial for shooting the leader of that cult in the

last days of judas iscariot monologue: *East of Berlin* Hannah Moscovitch, 2009 Standing outside his father's study in Paraguay, Rudi is smoking cigarettes, trying to work up the courage to go in. It has been seven years since he stood in that same spot; seven years since he left his family and their history behind him. As a teenager, Rudi discovered that his father was a doctor at Auschwitz. Trying to reconcile his inherited guilt, Rudi lashed out against his family and his friends, and eventually fled to Germany. While there, he follows in his father's footsteps by studying medicine, and falls in love with Sarah, the daughter of a Holocaust survivor. Questioning redemption, love, guilt, and the sins of the father, *East of Berlin* is a tour de force that follows Rudi's emotional upheaval as he comes to terms with a frightening past that was never his own--Publisher's description.

last days of judas iscariot monologue: *Zooman and the Sign* Charles Fuller, 1982 'Zooman is black teen in Philadelphia who senselessly terrorizes his community with no regard to race. His most recent crime is killing a 12 year-old girl on a street filled with witnesses, all of who are afraid to talk. The dead girl's father posts a sign accusing the entire community of cowardice in the face of the ever escalating violence. -- Cover [p. 4].

last days of judas iscariot monologue: *In Arabia We'd All be Kings* Stephen Adly Guirgis, 2002 THE STORY: Lenny is a recently released ex-convict. Despite his imposing size, he was gang raped repeatedly while incarcerated and struggles to find his manhood on the outside. Daisy, his alcoholic girlfriend, craves a real life with a real man

last days of judas iscariot monologue: *Harvest of Thorns* Shimmer Chinodya, 2018-02-01
The 1990 Commonwealth Writers Regional Prize voted *Harvest of Thorns* the winner in the Best Book category. *Harvest of Thorns* tells the story of Benjamin Tichafa who grows up in Rhodesia in the 1960s. From a conservative, religious family, but exposed to the heady ideas of the black nationalist movements, the young student is pulled in different directions. Isolated and troubled at boarding school, he is provoked into leaving, making his way to Mozambique, and joining the freedom fighters. There, in the crucible of a bitter civil war of liberation, the young man develops into manhood. Returning, hardened, at independence, he feels that little has changed, not least within his own family circumstances, and asks himself what it means to be free in the new Zimbabwe.

last days of judas iscariot monologue: *For Whom the Bell Tolls* Ernest Hemingway, 2014-05-22 In 1937 Ernest Hemingway traveled to Spain to cover the civil war there for the North American Newspaper Alliance. Three years later he completed the greatest novel to emerge from "the good fight," *For Whom the Bell Tolls*. The story of Robert Jordan, a young American in the International Brigades attached to an antifascist guerilla unit in the mountains of Spain, it tells of loyalty and courage, love and defeat, and the tragic death of an ideal. In his portrayal of Jordan's love for the beautiful Maria and his superb account of El Sordo's last stand, in his brilliant travesty of *La Pasionaria* and his unwillingness to believe in blind faith, Hemingway surpasses his achievement in *The Sun Also Rises* and *A Farewell to Arms* to create a work at once rare and beautiful, strong and brutal, compassionate, moving, and wise. "If the function of a writer is to reveal reality," Maxwell Perkins wrote to Hemingway after reading the manuscript, "no one ever so completely performed it." Greater in power, broader in scope, and more intensely emotional than

any of the author's previous works, it stands as one of the best war novels of all time.

last days of judas iscariot monologue: Godspell Stephen Schwartz, 1996 (Easy Piano Songbook). 11 vocal selections from this timeless musical, including: All Good Gifts * Bless the Lord * By My Side * Day by Day * Light of the World * Prepare Ye (The Way of the Lord) * Turn Back, O Man * and more.

last days of judas iscariot monologue: The Master and Margarita Mikhail Bulgakov, 2016-03-18 Satan comes to Soviet Moscow in this critically acclaimed translation of one of the most important and best-loved modern classics in world literature. The Master and Margarita has been captivating readers around the world ever since its first publication in 1967. Written during Stalin's time in power but suppressed in the Soviet Union for decades, Bulgakov's masterpiece is an ironic parable on power and its corruption, on good and evil, and on human frailty and the strength of love. In The Master and Margarita, the Devil himself pays a visit to Soviet Moscow. Accompanied by a retinue that includes the fast-talking, vodka-drinking, giant tomcat Behemoth, he sets about creating a whirlwind of chaos that soon involves the beautiful Margarita and her beloved, a distraught writer known only as the Master, and even Jesus Christ and Pontius Pilate. The Master and Margarita combines fable, fantasy, political satire, and slapstick comedy to create a wildly entertaining and unforgettable tale that is commonly considered the greatest novel to come out of the Soviet Union. It appears in this edition in a translation by Mirra Ginsburg that was judged "brilliant" by Publishers Weekly. Praise for The Master and Margarita "A wild surrealistic romp. . . . Brilliantly flamboyant and outrageous." —Joyce Carol Oates, The Detroit News "Fine, funny, imaginative. . . . The Master and Margarita stands squarely in the great Gogolesque tradition of satiric narrative." —Saul Maloff, Newsweek "A rich, funny, moving and bitter novel. . . . Vast and boisterous entertainment." —The New York Times "The book is by turns hilarious, mysterious, contemplative and poignant. . . . A great work." —Chicago Tribune "Funny, devilish, brilliant satire. . . . It's literature of the highest order and . . . it will deliver a full measure of enjoyment and enlightenment." —Publishers Weekly

last days of judas iscariot monologue: Our Lady of 121st Street Stephen Adly Guirgis, 2004 THE STORY: The Ortiz Funeral Room is in big trouble: The body of beloved community activist and nun Sister Rose has been stolen from the viewing room, and waiting for her proper return are some of New York City's most emotionally charged, life-chal

last days of judas iscariot monologue: Down and Out in Paris and London George Orwell, 2024-07-07 There were eccentric characters in the hotel. The Paris slums are a gathering-place for eccentric people—people who have fallen into solitary, half-mad grooves of life and given up trying to be normal or decent. Poverty frees them from ordinary standards of behaviour, just as money frees people from work. Some of the lodgers in our hotel lived lives that were curious beyond words. There were the Rougiers, for instance, an old, ragged, dwarfish couple who plied an extraordinary trade. They used to sell postcards on the Boulevard St Michel. The curious thing was that the postcards were sold in sealed packets as pornographic ones, but were actually photographs of chateaux on the Loire; the buyers did not discover this till too late, and of course never complained. The Rougiers earned about a hundred francs a week, and by strict economy managed to be always half starved and half drunk. The filth of their room was such that one could smell it on the floor below. According to Madame F., neither of the Rougiers had taken off their clothes for four years.

last days of judas iscariot monologue: Jailbait Deirdre O'Connor, 2010 THE STORY: Through the course of one dizzying night at a club, JAILBAIT follows the parallel stories of two fifteen-year-old girls, desperate to grow up, and two thirty-something men who are looking to be twenty-one again. High-school sophomores Cl

last days of judas iscariot monologue: Judas William Klassen, 1996 This fascinating books sifts the evidence and startlingly concludes that in the earliest sources Judas was not a traitor. While the name Judas Iscariot evokes horror among many people, Klassen argues persuasively that Judas may have meant no harm in handing over Jesus to the religious authorities. The book traces the ways in which Judas is portrayed by the four writers of the gospels, showing how the picture was increasingly demonized as the later gospels were written. This is the most important study in English

of Judas within the context of first-century Judaism. Klassen shows by rich reference to literature of both the ancient period and later times how the concept of Judas as traitor emerged.

last days of judas iscariot monologue: The Little Flower of East Orange Stephen Adly Guirgis, 2009-02-03 When Therese Marie arrives in the emergency room of a small hospital in the Bronx, suffering from hypothermia and in shock, no one there knows her story. To the doctors and nurses, she is just another abandoned elderly woman who can't even tell them her name. But Therese Marie's dementia is not all that it seems. And when her prodigal son, Danny, returns to New York, Therese Marie must fight to maintain her dignity in light of her son's insistence on confronting the ugly secrets of their past. In this unconventional family drama, Stephen Adly Guirgis gives us a mother and son who must face a long family legacy of abuse in order to find the true meaning of grace.

last days of judas iscariot monologue: Space, Time, and Presence in the Icon Clemena Antonova, 2010 This book contributes to the re-emerging field of theology through the arts by proposing a way of approaching one of the most challenging theological concepts - divine timelessness - through the principle of construction of space in the icon. One of the main objectives of this book is to discuss critically the implications of reverse perspective, which is especially characteristic of Byzantine and Byzantining art. Drawing on the work of Pavel Florensky, one of the foremost Russian religious philosophers at the beginning of the 20th century, Antonova shows that Florensky's concept of 'supplementary planes' can be used productively within a new approach to the question. Antonova works up new criteria for the understanding of how space and time can be handled in a way that does not reverse standard linear perspective (as conventionally claimed) but acts in its own way to create eternalised images which are not involved with perspective at all. Arguing that the structure of the icon is determined by a conception of God who exists in past, present, and future, simultaneously, Antonova develops an iconography of images done in the Byzantine style both in the East and in the West which is truer to their own cultural context than is generally provided for by western interpretations. This book draws upon philosophy, theology and liturgy to see how relatively abstract notions of a deity beyond time and space enter images made by painters.

last days of judas iscariot monologue: Becoming Who You Are James Martin, 2014-05-14 By meditating on personal examples from the author's life, as well as reflecting on the inspirational life and writings of Thomas Merton, stories from the Gospels, as well as the lives of other holy men and women (among them, Henri Nouwen, Therese of Lisieux and Pope John XXIII) the reader will see how becoming who you are, and becoming the person that God created, is a simple path to happiness, peace of mind and even sanctity.

last days of judas iscariot monologue: The Gospel of Judas, Second Edition Rodolphe Kasser, Marvin Meyer, Gregor Wurst, Francois Gaudard, 2008-06-17 For 1,600 years its message lay hidden. When the bound papyrus pages of this lost gospel finally reached scholars who could unlock its meaning, they were astounded. Here was a gospel that had not been seen since the early days of Christianity, and which few experts had even thought existed—a gospel told from the perspective of Judas Iscariot, history's ultimate traitor. And far from being a villain, the Judas that emerges in its pages is a hero. In this radical reinterpretation, Jesus asks Judas to betray him. In contrast to the New Testament Gospels, Judas Iscariot is presented as a role model for all those who wish to be disciples of Jesus and is the one apostle who truly understands Jesus. Discovered by farmers in the 1970s in Middle Egypt, the codex containing the gospel was bought and sold by antiquities traders, secreted away, and carried across three continents, all the while suffering damage that reduced much of it to fragments. In 2001, it finally found its way into the hands of a team of experts who would painstakingly reassemble and restore it. The Gospel of Judas has been translated from its original Coptic to clear prose, and is accompanied by commentary that explains its fascinating history in the context of the early Church, offering a whole new way of understanding the message of Jesus Christ.

last days of judas iscariot monologue: Happy Birthday, Wanda June Kurt Vonnegut,

2020-05-05 "Richly and often pertinently funny [with] a sure instinct for the carefully considered irrelevance . . . a great deal of incidental hilarity [and] inspired idiocy."—The New York Times Happy Birthday Wanda June was Kurt Vonnegut's first play, which premiered in New York in 1970 and was then adapted into a film in 1971. It is a darkly humorous and searing examination of the excesses of capitalism, patriotism, toxic masculinity, and American culture in the post-Vietnam War era. Featuring behind-the-scenes photographs from the original stage production, this play captures Vonnegut's brilliantly distinct perspective unlike we have ever seen it before. "A great artist."—The Cincinnati Enquirer

last days of judas iscariot monologue: The Dolorous Passion of Our Lord Jesus Christ
Anna Katharina Emmerich,

last days of judas iscariot monologue: Ulysses ,

last days of judas iscariot monologue: *Westward Ho!* Charles Kingsley, 1920 Kingsley's historical romance of the Spanish Main, first published in 1855. From the coral reefs of the Barbados to the jungles and fabled cities of the Orinoco and on to the great sea battle with the Spanish Armada, this vibrant novel captures the daring spirit of Elizabethan adventurers who sailed with Sir Francis Drake. Contains a table of contents and listing of illustrations.

last days of judas iscariot monologue: *The Last Five Years* , 2003-07-01 (Vocal Selections). Jason Robert Brown, the creator of *Parade* and *Songs for a New World* , has written a distinctive new Off-Broadway musical. *The Last Five Years* tells the story of a failed marriage of 20-somethings: he a successful novelist, she a struggling actress. Her story is told in reverse, his conventionally moving forward. They meet in the middle at the point of their wedding. Brown's strong writing has found a solid following among musical theatre fans. Our songbook features piano/vocal arrangements of 12 songs: Goodbye Until Tomorrow * I Can Do Better Than That * If I Didn't Believe in You * Moving Too Fast * The Next Ten Minutes * Nobody Needs to Know * A Part of That * The Schmueel Song * Shiksa Goddess * Still Hurting * A Summer in Ohio * When You Come Home to Me. Short, bittersweet and nearly perfect, Brown has come up with a winning combination of music and book. Variety

last days of judas iscariot monologue: Gruesome Playground Injuries; Animals Out of Paper; Bengal Tiger at the Baghdad Zoo Rajiv Joseph, 2010-10-04 Rajiv Joseph is one of today's most acclaimed young playwrights. The winner of numerous awards, including an NEA Award for Best Play and a Whiting Writers Award, he is an artist to watch. This volume gathers together for the first time his three major works to date. Included herein are his latest play, *Gruesome Playground Injuries*, which charts the intersection of two lives using scars, wounds, and calamity as the mile markers to explore why people hurt themselves to gain another's love and the cumulative effect of such damage; *Animals Out of Paper*, a subtle, elegant, yet bracing examination of the artistic impulse and those in its thrall, which follows a world-famous origamist as she becomes the unwitting mentor to a troubled young prodigy, even as she must deal with her own loss of inspiration; and *Bengal Tiger at the Baghdad Zoo*, a darkly comedic drama that looks on as the lives of two American soldiers, an Iraqi translator, and a tiger intersect on the streets of Baghdad.

last days of judas iscariot monologue: *The Thirteenth Apostle: Revised Edition* April D. DeConick, 2009-06-23 April DeConick offers a new translation of the Gospel of Judas, one which seriously challenges the National Geographic interpretation of a good Judas.

last days of judas iscariot monologue: *The Lost Gospel of Judas Iscariot* Bart D. Ehrman, 2008 The biblical scholar recounts the events surrounding the discovery and handling of the Gospel of Judas, and provides an overview of its content, in which Judas is portrayed as a faithful disciple.

last days of judas iscariot monologue: *Jesus Christ* Sita Ram Goel, 1994

last days of judas iscariot monologue: *The End of Books--or Books Without End?* J. Yellowlees Douglas, 2001 An exploration of the possibilities of hypertext fiction as art form and entertainment

last days of judas iscariot monologue: *Beards and Texts* Sebastian Coxon, 2021-09-08 *Beards and Texts* explores the literary portrayal of beards in medieval German texts from the mid-twelfth to the early sixteenth centuries. It argues that as the pre-eminent symbol for masculinity the beard

played a distinctive role throughout the Middle Ages in literary discussions of such major themes as majesty and humanity. At the same time beards served as an important point of reference in didactic poetry concerned with wisdom, teaching and learning, and in comedic texts that were designed to make their audiences laugh, not least by submitting various figure-types to the indignity of having their beards manhandled. Four main chapters each offer a reading of a work or poetic tradition of particular significance (Pfaffe Konrad's Rolandslied; Wolfram von Eschenbach's Willehalm; 'Sangspruchdichtung'; Heinrich Wittenwiler's Ring), before examining cognate material of various kinds, including sources or later versions of the same story, manuscript variants and miniatures and further relevant beard-motifs from the same period. The book concludes by reviewing the portrayal of Jesus in vernacular German literature, which represents a special test-case in the literary history of beards. As the first study of its kind in medieval German studies, this investigation submits beard-motifs to sustained and detailed analysis in order to shed light both on medieval poetic techniques and the normative construction of masculinity in a wide range of literary genres.

last days of judas iscariot monologue: Games for Actors and Non-Actors Augusto Boal, 2005-06-29 Games for Actors and Non-Actors is the classic and best selling book by the founder of Theatre of the Oppressed, Augusto Boal. It sets out the principles and practice of Boal's revolutionary Method, showing how theatre can be used to transform and liberate everyone - actors and non-actors alike! This thoroughly updated and substantially revised second edition includes: two new essays by Boal on major recent projects in Brazil Boal's description of his work with the Royal Shakespeare Company a revised introduction and translator's preface a collection of photographs taken during Boal's workshops, commissioned for this edition new reflections on Forum Theatre.

last days of judas iscariot monologue: The Snow Geese Sharr White, 2014-08-25 With war raging abroad, newly widowed Elizabeth Gaesling gathers her family for their annual shooting party, to mark the opening of hunting season in rural upstate New York. But Elizabeth is forced to confront a new reality as her carefree eldest son comes to terms with his impending deployment overseas and her younger son discovers that the father they all revered left them deeply in debt. Together, the family must let go of the life they've always known.

last days of judas iscariot monologue: What Every Sunday School Teacher Should Know Elmer L. Towns, 2001-12-10 Sharing God's Word with children can be the most spiritually satisfying experience of your life. But if you've never taught kids before the prospect can be terrifying! Let Elmer Towns put your fears to rest as you read through 24 bite-sized topics covering everything from motivation to gifting to teaching methods! This easy-to-read book will inspire Sunday School teachers - new and experienced - to embrace with joy their important role of teaching children of all ages about God's amazing love.

last days of judas iscariot monologue: Theater as Liturgy in the Post-Christian Age Matthew Yde, 2024-05-24 This is the first book-length study of one of the most talented and exciting American playwrights working today. Stephen Adly Guirgis has said that God is the starting point and the finish line of his work, and this book identifies him as a playwright with a distinctly Christian sensibility who uses the technique of inculturation to translate the gospel for a secular audience. Critics have noted that his plays are peopled with poor, suffering minority figures, but few have also noted that these figures bear a remarkable similarity to the dispossessed with whom Jesus identifies in Matthew 25. Beginning with his early play Den of Thieves and proceeding through each of his dramas, this work examines Guirgis's plays within a biblical context. While noting that Guirgis is a writer of the post-Christian age who staunchly resists identification as a Christian playwright, the book situates him within the tradition of the drama of ideas as a powerful writer employing a dialectical method to inculcate the New Testament ethos and transform the theater space into a place of sacrament.

last days of judas iscariot monologue: Hitler's Religion Richard Weikart, 2016-11-22 A book to challenge the status quo, spark a debate, and get people talking about the issues and questions we face as a country!

last days of judas iscariot monologue: The Food and Feasts of Jesus Douglas E. Neel, Joel

A. Pugh, 2012 The New Testament is filled with stories of Jesus eating with people--from extravagant wedding banquets to simple meals of loaves and fishes. The Food and Feasts of Jesus offers a new perspective on life in biblical times by taking readers inside these meals. Food production and distribution impacted all aspects of ancient life, including the teachings of Jesus. From elaborate holiday feasts to a simple farmer's lunch, the book explores the significance of various meals, discusses key ingredients, places food within the socioeconomic conditions of the time, and offers accessible recipes for readers to make their own tastes of the first century. Ideal for individual reading or group study, this book opens a window into the tumultuous world of the first century and invites readers to smell, touch, and taste the era's food.

last days of judas iscariot monologue: Boy Parts Eliza Clark, 2023-04-06 A GRANTA BEST OF YOUNG BRITISH NOVELIST 2023 'Hallucinogenic, electric and sharp.' JESSICA ANDREWS 'Will make most readers howl with laughter and/or shut their eyes in horror.' GUARDIAN **Pre-order Eliza Clark's next novel, PENANCE, now** Irina is in a rut. She obsessively takes explicit photographs of average-looking men she scouts from the streets of Newcastle while her dead-end bar job slips away; she's more interested in drugs, alcohol, and extreme cinema. When she's offered an exhibition at a fashionable London gallery which promises to revive her career in the art world, it should feel like an escape. But the news triggers a self-destructive tailspin, drawing in her obsessive best friend and a shy young man from her local supermarket who has attracted her attention . . . BOY PARTS is the incendiary debut novel from Eliza Clark, a pitch-black comedy both shocking and hilarious, fearlessly exploring the taboos of sexuality and gender roles in the twenty-first century. 'Smart, stylish, and very funny.' LARA WILLIAMS 'Boundaries are for breaking and if anyone can crash through and reinterpret the fear of our time, Eliza Clark can.' MSLEXIA 'A carnival funhouse ride: terrifying, feverish, hilarious.' JULIA ARMFIELD WHAT READERS ARE SAYING: 'A dark, funny, nasty book. Brilliantly written, annoyingly good.' 5* reader review 'I am obsessed.' 5* reader review 'Both shocking and darkly funny, this razor-sharp debut is unlike anything I've read before.' 5* reader review 'I loved this, properly loved it!!' 5* reader review 'Left me both in awe and totally disturbed. Wow.' 5* reader review

Back to Home: <https://new.teachat.com>