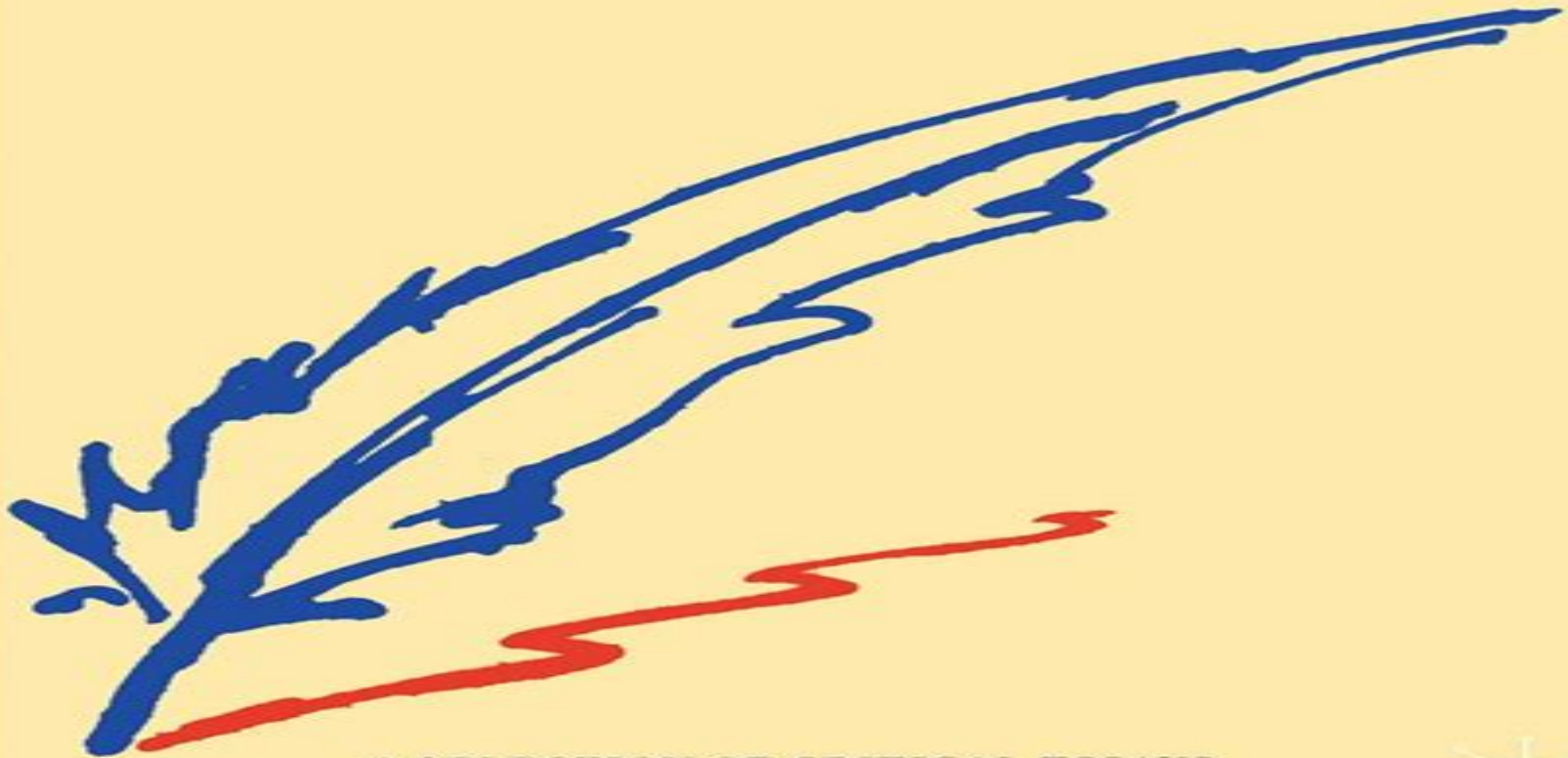


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Othello John Wain, 1971 **Shakespeare: Othello; a Casebook** John Wain, 1971 Early comments Thomas Rymer Samuel Johnson Recent comments A C Bradley T S Eliot John Bayley Helen Garner W H Auden Nevill Coghill *Othello* Lena Cowen Orlin, 2003-09-28 With its focus on gender power race sexuality and violence Othello is an important site for new critical approaches to the study of Shakespeare's works Both criticism and culture are represented in this collection of recent essays which provides readers with examples of feminist new historicist cultural materialist deconstructive and post colonial perspectives on Othello With discussions of recent stage and screen productions and analysis of the use of the play in such contemporary events as the O J Simpson murder trial this compelling critical volume presents a wide variety of ways of understanding the continuing significance of Shakespeare's play both in his own time and in ours **Shakespeare: Othello** John Wain, 1994-06-07 Alongside critical articles by Thomas Rymer Samuel Johnson Coleridge and A C Bradley John Wain has collected together a wide range of contemporary articles This edition is brought up to date with contemporary essays by John Bayley Anthony Brennan Karen Newman and Christopher Norris Other contributors include T S Eliot G Wilson Knight W Empson F R Leavis N Coghill J Bayley and C Norris "Tragic Patriarchy": The Misogynist Side of Shakespeare in 'Hamlet' and 'Othello' Kathrin Köhler, 2004-11-19 Inhaltsangabe Abstract Was Shakespeare a misogynist Or was he on the contrary an early advocate of female equality Were his plays manifests of patriarchy of the dominance of men over women and of typical stereotypes Or were they like other critics have argued just the opposite Was he a feminist in sympathy as Juliet Dusinberre has argued or was he the patriarchal bard many others see in him In how far were his views about the sexes influenced by the conceptions of gender in the Elizabethan time and did he support question or even reject them These were the questions I had in mind when I started working on this thesis paper After dealing with both Shakespeare and feminism in the course of my studies an evaluation of Shakespeare's attitude towards women seemed very interesting The attraction that Shakespeare combined with feminism has and the necessity of such criticism has often been discussed The following quote is rather long but perfectly expresses my own interest in the topic Feminist critics of Shakespeare must use the strategies and insights of this new criticism selectively for they examine a male dramatist of extraordinary range writing in a remote period when women's position was in obvious ways more restricted and less disputed than our own Acknowledging this feminist critics also recognize that the greatest artists do not necessarily duplicate in their art the orthodoxies of their culture they may exploit them to create character or intensify conflict they may struggle with criticise or transcend them Shakespeare it would seem encompasses more and preaches less than most authors hence the centuries old controversy over his religious affiliation political views and sexual preferences His attitudes towards women are equally complex and demand attention The fact that all major female characters have to die in Hamlet as well as in Othello is what first brought me to assess these two plays I believe that even without an in depth analysis of the plays the excessive murdering of women shows that Shakespeare

s attitude towards them is in some way troubled I was worried that this would be too trivial a starting point but other critics have had the same idea And as has been noted the women in the tragedies almost invariably are destroyed or are absent from the new order consolidated at the conclusions The more I dealt with this vast topic however the more complicated it became The **A Preface to Shakespeare's Tragedies** Michael Mangan,2014-07-22 This book is a study of four of Shakespeare s major tragedies Hamlet Othello King Lear and Macbeth It looks at these plays in a variety of contexts both in isolation and in relation to each other and to the cultural ideological social and political contexts which produced them

Shakespeare's Problem Plays Simon Barker,2005-04-25 This New Casebook offers a wide ranging selection of contemporary critical readings of Shakespeare s three problem plays All s Well that Ends Well Measure for Measure and Troilus and Cressida Together they reflect the diversity of late twentieth century theory and the controversy that continues to be generated by the plays and discuss a variety of key issues These include the meaning of the term problem play the historical context and political and cultural significance of the plays as well as issues of staging and theatre history The volume also provides a helpful introduction which guides the reader through the critical approaches terms and debates as well as explanatory notes for each essay and a useful section on further reading **Shakespeare: Othello** John

Wain,1994-06-07 Alongside critical articles by Thomas Rymer Samuel Johnson Coleridge and A C Bradley John Wain has collected together a wide range of contemporary articles This edition is brought up to date with contemporary essays by John Bayley Anthony Brennan Karen Newman and Christopher Norris Other contributors include T S Eliot G Wilson Knight W Empson F R Leavis N Coghill J Bayley and C Norris **William Shakespeare, Othello** Emma Smith,2005 Irving's

Dialogism in the Alhambra Mohamed Dellal,2024-12-06 Cross culture and or multiculturalism have become catchwords and phrases in certain studies within academia but they have mostly become battle grounds for contestation and convergence with contestation of identity cultural authenticity and or supremacy and hegemony Yet over and above all these skirmishes convergence tends to win the day as it struggles for a cosmopolitan culture and polity albeit very difficult to achieve The present work follows the same line of thought by trying to bring a new perspective into what it calls cultural dialogism inherent in the corpus of texts borrowed from The Alhambra by W Irving The texts selected display a dual characteristic the first is addressed as organic in the sense that the texts reflect some eight hundred years of natural copulation between Muslim culture brought up by Muslim conquerors to the Andalusian Christendom the second underlines a volition on the part of the author to merge the culture by intruding into the structures of the language and the texts The present works intends to show that these characteristic hybridities transgress the generic boundaries as well as the cultural one producing a brassage breaking the fixity of the boundaries cultural and other causing brisures and sutures This endows the texts with a certain liminality that makes it difficult to authenticate them as belonging to either culture Shakespeare's Domestic Tragedies Emma Whipday,2019-01-03 Reassess the relationship between Shakespeare s Hamlet Othello Macbeth and the emerging

genre of domestic tragedy by other early modern playwrights Othello (Second Edition) (Norton Critical Editions) William Shakespeare, 2017 I wanted an edition of Othello that had the necessary footnotes background material and a good selection of recent critical articles that would be accessible to students and would spark class discussions This was it Deborah Montuori Shippensburg University This Norton Critical Edition includes The First Folio text 1623 An introduction explanatory footnotes note on the text and textual notes by Edward Pechter Fifteen illustrations Giraldi Cinthio's sixteenth century story in its entirety which Shakespeare used for both the plot and many details of Othello A generous selection of interpretive responses to Othello from its origins to the present day including new to the Second Edition those by Stanley Cavell and Lois Potter Edward Pechter's popular theatrical and critical overview of Othello has been significantly expanded An updated Selected Bibliography *William Shakespeare: The Complete Works* William Shakespeare, 2005-04-21 The second Oxford edition of Shakespeare's Complete Works reconsiders every detail of their text and presentation in the light of modern scholarship The nature and authority of the early documents are re-examined and the canon and chronological order of composition freshly established Spelling and punctuation are modernized and there is a brief introduction to each work as well as an illuminating and informative General Introduction Included here for the first time is the play The Reign of King Edward the Third as well as the full text of Sir Thomas More This new edition also features an essay on Shakespeare's language by David Crystal and a bibliography of foundational works **Shakespeare** Gabriel Egan, 2007-11-21 This book helps the reader make sense of the most commonly studied writer in the world It starts with a brief explanation of how Shakespeare's writings have come down to us as a series of scripts for actors in the early modern theatre industry of London The main chapters of the book approach the texts through a series of questions what's changed since Shakespeare's time to what uses has Shakespeare been put and what value is there in Shakespeare These questions go to the heart of why we study Shakespeare at all which question the book encourages the readers to answer for themselves in relation to their own critical writing Ulysses Rainer Emig, 2017-03-14 This collection of recent essays on James Joyce's masterpiece Ulysses provides an up to date overview of debates in Joycean scholarship with particular emphasis on gender postcolonial and ideological critiques and deconstructive readings The essays are framed by an introduction that assesses particularity and universal schemes in Joyce's novel including its role in modern literature Collaborations with the Past Diana E. Henderson, 2018-09-05 Like the artists studied here we pick and choose our Shakespeares and through that labor another story emerges Frozen in time on the page or screen some of those collaborations continue to speak but denuded of their immediate moment and surroundings we are left to supplement the traces In recovering that past the present takes on greater clarity and contrast But the proof must be in the telling A writer lifts a pen Enter the multiple forces political and economic psychological formal and technical that serendipitously transform imagination into memory Let the collaborative play begin from the Introduction Focusing on key writers actors theater directors and filmmakers who have kept Shakespeare

at the center of their endeavors over the past two hundred years Collaborations with the Past illuminates not only the playwright's work but also the choices and responsibilities involved in re-creating culture and the ingenuity and peril of the artistic process By concentrating on rich yet problematic instances of Shakespeare's reanimation in such quintessentially modern forms as the novel and film from Sir Walter Scott's *Kenilworth* to Kenneth Branagh's *Henry V* Diana E Henderson sketches a complex history of the pleasures and difficulties that ensue when Shakespeare and modern artists collaborate Working with texts across the entire range of Shakespeare's career Henderson demonstrates through detailed analyses of novels including *Jane Eyre* and *Mrs Dalloway* as well as filmed, televised and staged performances that art even in the newest media cannot avoid collaborating with the past Only by studying that collaborative process can we comprehend Shakespeare and Anglo-American culture

A Companion to Shakespeare's Works, Volume I Richard Dutton, Jean E. Howard, 2008-04-15 This four-volume *Companion to Shakespeare's Works* compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism Brings together new essays from a mixture of younger and more established scholars from around the world Australia Canada France New Zealand the United Kingdom and the United States Examines each of Shakespeare's plays and major poems using all the resources of contemporary criticism from performance studies to feminist historicist and textual analysis Volumes are organized in relation to generic categories namely the histories the tragedies the romantic comedies and the late plays problem plays and poems Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty-first century This companion to Shakespeare's tragedies contains original essays on every tragedy from *Titus Andronicus* to *Coriolanus* as well as thirteen additional essays on such topics as Shakespeare's Roman tragedies Shakespeare's tragedies on film Shakespeare's tragedies of love *Hamlet* in performance and tragic emotion in Shakespeare

The Merchant Of Venice William Shakespeare, 2014-09-25 *The Merchant of Venice* is perhaps most associated not with its titular hero Antonio but with the complex figure of the money lender Shylock The play was described as a comedy in the First Folio but its modern audiences find it more problematic to categorise The vilification of Shylock the Jew can be very uncomfortable for a post-holocaust audience and debates continue as to whether Shakespeare's portrayal of this complex man is sympathetic or anti-semitic John Drakakis' comprehensive introduction traces the stage history of the figure of the Jew and looks boldly at twenty-first century issues surrounding it He also explores other themes of the play such as father-daughter relations the power of money and the forceful character of Portia to offer readers an energetic original and revelatory reading of this challenging play

Ghostly Fragments Barbara C. Hodgdon, 2021-02-22 *Ghostly Fragments* gathers the essays of the late Barbara C Hodgdon a renowned scholar of Shakespeare and performance studies Her influential publications over thirty years reflected a remarkable intelligence wit and originality as did her lectures and conference papers Richard Abel and Peter Holland have

selected essays that represent the wide sweep of Hodgdon's scholarship including unpublished pieces and those from hard to access sources. The essays reveal a thinker and writer who grows more self-reflective over time with a distinctive engaging often wryly humorous voice that is accessible even to nonspecialist readers. Following a general introduction by Peter Holland, the book's five subsections—Teaching Shakespeare, Analyzing Stage Performances, Editing Shakespeare Texts, Analyzing Shakespeare Films, and Shopping in the Archives—are introduced in turn by scholars Miriam Gilbert, W. B. Worthen, Margaret Jane Kidnie, Richard Abel, and Pascale Aebischer. Collectively, the pieces confirm the originality and range of Hodgdon's thinking and writing over time and reveal her as a natural essayist and stylist with a distinctive engaging voice. The collection is unique in not only bringing together so much of Hodgdon's work in one place with an extensive bibliography of her published work but also in demonstrating how groundbreaking and influential that work has been in the field.

Doubt and Skepticism in Antiquity and the Renaissance Michelle Zerba, 2012-07-09 This book is an interdisciplinary study of the forms and uses of doubt in works by Homer, Sophocles, Aristophanes, Cicero, Machiavelli, Shakespeare, and Montaigne. Based on close analysis of literary and philosophical texts by these important authors, Michelle Zerba argues that doubt is a defining experience in antiquity and the Renaissance, one that constantly challenges the limits of thought and representation. The wide-ranging discussion considers issues that run the gamut from tragic loss to comic bombast, from psychological collapse to skeptical dexterity, and from solitary reflection to political improvisation in civic contexts, and puts Greek and Roman treatments of doubt into dialogue not only with sixteenth-century texts but with contemporary works as well. Using the past to engage questions of vital concern to our time, Zerba demonstrates that although doubt sometimes has destructive consequences, it can also be conducive to tolerance, discovery, and conversation across sociopolitical boundaries.

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