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James Newlin



Shakespeares Othello A Bibliography Ams Studies In The Renaissance No 26:

American Reference Books Annual Bohdan S. Wymar, 1990 1970 issued in 2 vols v 1 General reference social sciences history economics business v 2 Fine arts humanities science and engineering **Volume 19, Tome VI: Kierkegaard Bibliography** Peter Šajda, Jon Stewart, 2017-03-16 The long tradition of Kierkegaard studies has made it impossible for individual scholars to have a complete overview of the vast field of Kierkegaard research The large and ever increasing number of publications on Kierkegaard in the languages of the world can be simply bewildering even for experienced scholars The present work constitutes a systematic bibliography which aims to help students and researchers navigate the seemingly endless mass of publications The volume is divided into two large sections Part I which covers Tomes I V is dedicated to individual bibliographies organized according to specific language This includes extensive bibliographies of works on Kierkegaard in some 41 different languages Part II which covers Tomes VI VII is dedicated to shorter individual bibliographies organized according to specific figures who are in some way relevant for Kierkegaard The goal has been to create the most exhaustive bibliography of Kierkegaard literature possible and thus the bibliography is not limited to any specific time period but instead spans the entire history of Kierkegaard studies **Shakespeare and Shakespeariana** Meisei Daigaku. Toshokan, 1993 *Choice*, 1998 *Shakespeare's Book* Chris Laoutaris, 2023-03-30 The never before told story of how the makers of The First Folio created Shakespeare as we know him today 2023 marks the 400 year anniversary of the publication of Mr William Shakespeare's Comedies Histories Tragedies known today simply as the First Folio It is difficult to imagine a world without The Tempest Twelfth Night Antony and Cleopatra The Winter's Tale and Macbeth but these are just some of the plays that were only preserved thanks to the astounding labor of love that was the first collected edition of Shakespeare's plays When the First Folio hit the bookstalls in 1623 nearly eight years after the dramatist's death it provided eighteen previously unpublished plays and significantly revised versions of close to a dozen other dramatic works many of which may not have survived without the efforts of those who backed financed curated and crafted what is arguably one of the most important conservation projects in literary history Without the First Folio Shakespeare is unlikely to have acquired the towering international stature he now enjoys across the arts the pedagogical arena and popular culture Its lasting impact on English national heritage as well as its circulation across cultures languages and media makes the First Folio the world's most influential secular book But who were the personalities behind the project and did Shakespeare himself play a role in its inception *Shakespeare's Book The Story Behind the First Folio and the Making of Shakespeare* charts for the first time the manufacture of the First Folio against a turbulent backdrop of seismic political events and international tensions which intersected with the lives of its creators and which left their indelible marks on this ambitious publication project This story uncovers the friendships bonds social ties and professional networks that facilitated the production of Shakespeare's book as well as the personal challenges tragedies and dangers that threw obstacles in the path

of its chief backers It reveals how Shakespeare himself before his death may have influenced the ways in which his own public identity would come to be enshrined in the First Folio shaping his legacy to future generations and determining how the world would remember him not of an age but for all time Shakespeare's Book tells the true story of how the makers of the First Folio created Shakespeare as we know him today **Shakespeare Matters** Lloyd Davis,2003 In each area the authors discuss a range of issues by applying and debating key critical approaches to Shakespeare including new historicism cultural materialism feminism and postcolonialism BOOK JACKET *William Shakespeare's Othello* Jibesh Bhattacharyya,2006 William Shakespeare Is Considered The Best Poet And Dramatist Of All Ages His Tragic Drama Othello Has Been Popular Since Its First Performance At The Beginning Of The Seventeenth Century With Both The Audience And The Readers The Play Is Still Performed And Several Film Versions Have Also Appeared The Play Generated Much Controversy And At The Same Time Created Some Genuine Interest In It It Is However In The Theatre That We Can Fully Appreciate The Genius Of Shakespeare As A Dramatist But In Order To Have A Proper Assessment Of A Play By Shakespeare We Must Also Be Ready To Study It As Literature Welcoming The Observations Of The Critics And Scholars As They Help Us Come Closer To The Proper Meaning Of The Play An Attempt Has Been Made In This Critical Study To Provide The Readers Of Othello With That Clear Insight Which May Help Them Comprehend The Play Properly Enhancing Their Enjoyment Of The Play Besides Discussing The Various Problems Connected With The Play This Study Provides A Detailed Critical Analysis Of The Play Scene By Scene And Various Critical Approaches To The Play From The Seventeenth Century Up To The Modern Times The Debates About The Real Identity Of The Dramatist Continuing From The Beginning Right Up To The Present Time Have Been Discussed And The Curious May Find In Them Enough Food For Thought A Select Bibliography Has Also Been Provided For The Discerning Readers Who Want To Know More About The Play A Number Of Questions Have Been Given At The End To Stimulate The Readers Interest In The Drama As An Aid To The Smooth Reading Of The Play A Glossary Of Difficult And Obscure Words And Terms Has Been Appended To The Book It Is Hoped That The Present Book Will Prove Highly Useful To Both Students And Researchers Of English Literature Even Those Engaged In Teaching Shakespearian Plays Will Find It Informative And Valuable **Shakespeare's Classical Mythology: A Dictionary** Janice Valls-Russell,Katherine Heavey,2024-10-17 Why does Bassanio compare himself to Jason What is Hecuba to Hamlet Is the mechanicals staging of the Pyramus and Thisbe story funny or sad This dictionary elucidates Shakespeare's use of mythological references in an early modern context while bringing them to life for today's audiences and readers at a time of renewed critical interest in the reception of the classics and fascination with classical mythology in popular culture It is also a precious tool for practitioners who may not always know quite what to make of mythological references Mythological figures creatures places and stories crowd Shakespeare's plays and poems featuring as allusions poetic analogies inset shows scene settings and characters or plots in their own right Most of these references were familiar to Shakespeare's spectators and readers who knew them from

the writings of Ovid Virgil and other classical authors or indirectly through translations commentaries ballads and iconography This dictionary illustrates how far from being isolated a mythological reference may resonate with the poetics of the text and its structure cast light on characters and contexts and may therefore be worth exploring onstage in a variety of ways The 200 headings correspond to words and names actually used by Shakespeare individual figures Dido Venus Hercules categories Amazons Centaurs nymphs satyrs places Colchos Troy Medium and longer entries also cover early modern usage and critical analysis in a cross disciplinary approach that includes reception textual performance gender and political studies

Inkface Miles P. Grier, 2023-12-28 In Inkface Miles P Grier traces productions of Shakespeare's Othello from seventeenth century London to the Metropolitan Opera in twenty first century New York Grier shows how the painted stage Moor and the wife whom he theatrically stains became necessary types reduced to objects of interpretation for a presumed white male audience In an era of booming print production popular urban theater and increasing rates of literacy the metaphor of Black skin as a readable transferable ink became essential to a fraternity of literate white men who by treating an elastic category of marked people as reading material were able to assert authority over interpretation and by extension over the state the family and commerce Inkface examines that fraternity's reading of the world as well as the ways in which those excluded attempted to counteract it

Speaking of the Moor Emily C. Bartels, 2010-08-03 Selected by Choice magazine as an Outstanding Academic Title Speak of me as I am Othello the Moor of Venice bids in the play that bears his name Yet many have found it impossible to speak of his ethnicity with any certainty What did it mean to be a Moor in the early modern period In the late sixteenth and early seventeenth centuries when England was expanding its reach across the globe the Moor became a central character on the English stage In The Battle of Alcazar Titus Andronicus Lust's Dominion and Othello the figure of the Moor took definition from multiple geographies histories religions and skin colors Rather than casting these variables as obstacles to our and England's understanding of the Moor's racial and cultural identity Emily C Bartels argues that they are what make the Moor so interesting and important in the face of growing globalization both in the early modern period and in our own In Speaking of the Moor Bartels sets the early modern Moor plays beside contemporaneous texts that embed Moorish figures within England's historical record Richard Hakluyt's Principal Navigations Queen Elizabeth's letters proposing the deportation of England's blackamoors and John Pory's translation of The History and Description of Africa Her book uncovers the surprising complexity of England's negotiation and accommodation of difference at the end of the Elizabethan era

Literary Neurodiversity Studies Bradley J. Irish, 2025-01-31 This book is a concise but comprehensive introduction to the field of literary neurodiversity studies a growing approach to literary criticism that has emerged in the past decade Its three parts are designed to 1 introduce readers both to the general concept of neurodiversity and to current outlooks approaches and key scholarship from literary neurodiversity studies 2 to present one possible vision of the future of literary neurodiversity studies by offering an argument about how the field might further entwine with more general

research on literary cognition literary emotion and literary sensation and 3 to model for readers how one might perform a neurological reading of a literary text by offering a sustained analysis of Shakespeare's Othello It also contains an extensive bibliography of existing scholarship from literary neurodiversity studies which will provide an indispensable resource for new and experienced researchers in the field

Shakespeare's Dramatic Persons Travis Curtright, 2016-12-05 In Shakespeare's Dramatic Persons Travis Curtright examines the influence of the classical rhetorical tradition on early modern theories of acting in a careful study of and selection from Shakespeare's most famous characters and successful plays Curtright demonstrates that personation the early modern term for playing a role is a rhetorical acting style that could provide audiences with lifelike characters and action including the theatrical illusion that dramatic persons possess interiority or inwardness Shakespeare's Dramatic Persons focuses on major characters such as Richard III Katherina Benedick and Iago and ranges from Shakespeare's early to late work exploring particular rhetorical forms and how they function in five different plays At the end of this study Curtright envisions how Richard Burbage Shakespeare's best actor might have employed the theatrical convention of directly addressing audience members Though personation clearly differs from the realism aspired to in modern approaches to the stage Curtright reveals how Shakespeare's sophisticated use and development of persuasion's arts would have provided early modern actors with their own means and sense of performing lifelike dramatic persons

Uncanny Fidelity James Newlin, 2023-12-19 In the field of adaptation studies today the idea of reading an adapted text as faithful or unfaithful to its original source strikes many scholars as too simplistic too conservative and too moralizing In *Uncanny Fidelity* Recognizing Shakespeare in Twenty First Century Film and Television James Newlin broadens the scope of fidelity beyond its familiar concerns of plot and language Drawing upon Sigmund Freud's model of the Uncanny the sudden sensation of peculiar discomfiting familiarity this book focuses on films and series that do not self-identify as adaptations of Shakespeare but which invoke lost even troubling aspects of the original In doing so Newlin demonstrates how the study of Shakespeare's afterlife can clarify both the historical context of his drama and its relevance for the current political moment Modeling his new approach to the critical category of fidelity Newlin closely examines four twentieth century films and tv series next to their Shakespearean counterparts within the contexts of their casting genre and reception When a director of an unconventional version of *The Tempest* for example chooses to cast a white man as either Caliban or Miranda they seemingly depart from Shakespeare's original text Yet with these casting decisions Newlin argues that *The Master* 2012 and *Brigsby Bear* 2017 eerily recall the realities of the early modern theater *The Master* unexpectedly depicts something like the mythic wild man figure that informed *The Tempest*'s early colonial context while *Brigsby Bear* invokes the exploitative abusive treatment of boy actors cast in female roles on the renaissance stage Similarly by not explicitly identifying as an adaptation of *Othello* the cult comedy series *Vice Principals* 2016-17 frees itself to more faithfully capture the play's early modern comic context while also illuminating the parallels between racist discourse in Shakespeare's age and our own By

reading these works as uncannily faithful adaptations Newlin articulates something like the original response of Shakespeare's audience Finally Newlin demonstrates how a filmed adaptation might itself intervene in Shakespeare's critical reception As a version of *The Winter's Tale* that ends tragically the celebrated film *Manchester By The Sea* 2016 effectively rebuts Stanley Cavell's celebrated reading of Shakespeare's romance Recognizing the parallels between *Manchester By The Sea* and *The Winter's Tale* Newlin argues that Shakespeare views grief and guilt as forms of certainty in contradistinction to Cavell's reading of the play as a portrait of skepticism The first extended treatment of adaptation as a form of uncanny return *Uncanny Fidelity* offers students and scholars of Shakespeare in film adaptation studies film studies and psychoanalytic theory a critical framework to further engage the matter of personal response with deeper theoretical rigor In redefining what constitutes adaptation Newlin demonstrates how the study of Shakespeare's afterlife can radically challenge our own conception of what we consider to be authentically Shakespearean

The Development of Shakespeare's Theater John Astington, 1992 The remarkable flowering of the English Renaissance theater began in the late 1580s but it was preceded by a long period which saw the founding of an acting profession and the building of permanent playhouses The establishment and development of theatrical culture actors stages and theater buildings so crucial to the emergence of mature drama form the subject of this book The nine contributors address various aspects of the history of the Tudor and Stuart stage particularly in the light of recent research and from new scholarly perspectives The subjects covered include the survival of companies of actors the temporary playing conditions which provided the most enduring and widespread theater throughout the sixteenth and seventeenth centuries the design of London playhouses and their stages and the uses to which they were put by dramatists and actors in staging plays

Forming Sleep Nancy L. Simpson-Younger, Margaret Simon, 2020-04-13 *Forming Sleep* asks how biocultural and literary dynamics act together to shape conceptions of sleep states in the early modern period Engaging with poetry drama and prose largely written in English between 1580 and 1670 the essays in this collection highlight period discussions about how seemingly insentient states might actually enable self formation Looking at literary representations of sleep through formalism biopolitics Marxist theory trauma theory and affect theory this volume envisions sleep states as a means of defining the human condition both literally and metaphorically The contributors examine a range of archival sources including texts in early modern faculty psychology printed and manuscript medical treatises and physicians notes and printed ephemera on pathological sleep through the lenses of both classical and contemporary philosophy Essays apply these frameworks to genres such as drama secular lyric prose treatise epic and religious verse Taken together these essays demonstrate how early modern depictions of sleep shape and are shaped by the philosophical medical political and above all formal discourses through which they are articulated With this in mind the question of form merges considerations of the physical and the poetic with the spiritual and the secular highlighting the pervasiveness of sleep states as a means by which to reflect on the human condition In addition to the editors the contributors to this volume

include Brian Chalk Jennifer Lewin Cassie Miura Benjamin Parris Giulio Pertile N Amos Rothschild Garret A Sullivan Jr and Timothy A Turner

Performing Shakespeare's Women Paige Martin Reynolds, 2018-12-13 Shakespeare's women rarely reach the end of the play alive Whether by murder or by suicide onstage or off female actors in Shakespeare's works often find themselves playing dead But what does it mean to play dead particularly for women actors whose bodies become scrutinized and anatomized by audiences and fellow actors who grossly gape on In what ways does playing Shakespeare's women when they are dead emblemize the difficulties of playing them while they are still alive Ultimately what is at stake for the female actor who embodies Shakespeare's women today dead or alive Situated at the intersection of the creative and the critical *Performing Shakespeare's Women Playing Dead* engages performance history current scholarship and the practical problems facing the female actor of Shakespeare's plays when it comes to playing dead on the contemporary stage and in a post feminist world This book explores the consequences of corpsing Shakespeare's women considering important ethical questions that matter to practitioners students and critics of Shakespeare today

Performing Blackness on English Stages, 1500-1800 Virginia Mason Vaughan, 2005-05-12 An unusual study of the tradition of blackface in stage performance

The Staging of Romance in Late Shakespeare Christopher J. Cobb, 2007 This book examines Shakespeare's response in his late plays to the challenge of making romance stories believable through theatrical representation and the kind of experience the late plays in performance seek to create for their spectators Taking *The Winter's Tale* as a case study the book's central chapters demonstrate how Shakespeare tests and transforms the techniques to create the sweeping restorative transformations of individuals and communities that are central to both earlier dramatic romances and Shakespeare's own romance experiments The book's three other chapters address the methodologies for study of spectator's experience through a dramatic text the history of dramatic romance to 1610 and Shakespeare's further experiments with the staging of romance after *The Winter's Tale*

Shakespeare Studies Today E. Pechter, 2011-06-06 The Romantics invented Shakespeare studies and in losing contact with our origins we have not been able to develop an adequate alternative foundation on which to build our work This book asserts that among Shakespeareans at present the level of conviction required to sustain a healthy critical practice is problematically if not dangerously low and the qualities which the Romantics valued in an engagement with Shakespeare are either ignored these days or fundamentally misunderstood

Chinese Shakespeares Alexander Cheng-Yuan Huang, 2009 This work concentrates on both Shakespearean performance and Shakespeare's appearance in Sinophone culture in relation to the postcolonial question

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