Shakespeare The Invention Of The Human

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Treacherous, power-hungry, untempered by moral restraint, and embittered by physical deformity, Richard, the younger brother of King Edward IV, is ablaze with ambition to take England’s throne. Richard III, Shakespeare’s long chronicle of Richard’s machinations to be king, is a tale of murder upon murder. He gains the throne, but only briefly. In a terrible dream, the ghosts of his victims visit the now-despised monarch to foretell his demise. Richard's death in battle the next day concludes his reign of evil, ushering in at last a new and hopeful era of peace for England.

Did Shakespeare succeed in his characterisation of Othello? Or is the noble but degraded Moor psychologically implausible? This book enters an old controversy in a new way. Martin Elliott takes fully into account the fact that Shakespeare was writing in Early Modern English and explores word-meanings and syntax and finds an extended consistency.

Alongside Spenser, Sidney and the early Donne, Shakespeare is the major poet of the 16th century, largely because of the status of his remarkable sequence of sonnets. Professor Cousins' new book is the first comprehensive study of the Sonnets and narrative poems for over a decade. He focuses in particular on their exploration of self-knowledge, sexuality, and death, as well as on their ambiguous figuring of gender. Throughout he provides a comparative context, looking at the work of Shakespeare's contemporaries. The

relation between Shakespeare's non-dramatic verse and his plays is also explored.

This edition of "Henry IV, Part I", with Falstaff towering among his comic inventions, has an introduction discussing both the critical and theatrical history of the play. It also analyzes its language in a commentary on individual words and phrases, and explains the historical background.

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Lorna Hutson argues that changes in the English justice system in the sixteenth century towards greater participation (by JPs and jurors) had a decisive impact on English Renaissance drama. Her nuanced and closely researched book sheds new light on much of what we take for granted about character and plot in Shakespearean drama.

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A remarkable resurgence of interest has taken place over recent years in a biographical approach to the work of early modern poets and dramatists, in particular to the plays and poems of Shakespeare, Marlowe and Jonson. The contributors to this volume approach the topic in a manner that is at once critically and historically alert. They acknowledge that the biographical evidence for all three authors is

limited, thus throwing the emphasis acutely on interpretation. In addition to new scholarship, the essays are valuable for their awareness of the challenges posed by recent redirections of critical methodology. Scepticism and self-criticism are marked features of the writing gathered here.

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Shakespeare's plays have been adapted or rewritten

in various ways since the 17th century. This anthology brings together 13 theatrical adaptations of Shakespeare's work from around the world and across the centuries.

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Harold Bloom, the doyen of American literary critics and author of The Western Canon, has spent a professional lifetime reading, writing about and teaching Shakespeare. In this magisterial interpretation, Bloom explains Shakespeare's genius in a radical and provocative re-reading of the plays.

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leading characters are imagined human beings who must be understood in motivational terms. Analyzing these characters with the aid of modern psychology (the theories of Karen Horney), this story attempts both to make sense of inconsistencies within the plays and the controversies they have produced. The Annotated Shakespeare series enables today's readers to understand and enjoy the plays of the world's greatest dramatist. Comprehensive on-page annotations assist with vocabulary, pronunciation, prosody, and alternative readings of phrases and lines in these handsome and affordable paperback editions. In no other play has Shakespeare created two such equally titanic personages as Rome's great soldier and statesman Mark Antony and the Egyptian Queen Cleopatra. The story of their irresistible attraction, their jealous quarrels and betrayals, and the effects on friends and subjects of their ruinous choices is a tale leading irretrievably to despair and defeat. Their suicides, however, strike us as a kind of triumph. Shakespeare stood at the height of his powers when he penned this great tragedy, one of the last he produced.

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