

Macbeth Texts And Contexts The Bedford Shakespeare Series

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Explore William Shakespeare's Macbeth through this comprehensive edition, designed for deep literary analysis. Part of The Bedford Shakespeare Series, it provides invaluable insights into the play's themes, historical background, and critical interpretations. Perfect for students, scholars, and enthusiasts seeking a thorough understanding of this iconic tragedy.

Students can use these dissertations as models for structuring their own work.

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Macbeth

The text of Macbeth is reproduced and, in addition, five sections of primary documents and illustrations are included to give students first hand knowledge of the historical and cultural context to the work. The primary documents are arranged thematically and include illustrations and facsimiles of period documents; excerpts from King James's writings on politics, witchcraft, and religion; contemporary writings on the nature of kingship and tyrannicide; Puritan and Catholic tracts; conduct book literature; and contemporary witchcraft pamphlets.

The Merchant of Venice

This edition of Shakespeare's The Merchant of Venice reprints the Bevington edition of the play accompanied by four sets of thematically arranged primary documents and illustrations designed to facilitate many different approaches to Shakespeare's play and the early modern culture out of which the play emerges. The texts include maps, woodcuts, sermons, statutes, early modern documents reflecting Christian attitudes toward Jews and Jewish reactions to these attitudes, excerpts from the bible on money lending as well as contemporary discourses on usury and commerce, excerpts from the first account of Jewish life written in the vernacular by a Jew for a Christian audience, anti-Catholic tracts, travel accounts, diplomatic reports, scenes from a morality play about the corrupting effects of money, royal proclamations concerning the treatment of aliens, conduct literature, and contemporary treatises on the role of women.

Manhood and Masculine Identity in William Shakespeare's The Tragedy of Macbeth

Maria Howell's, *Manhood and Masculine Identity in William Shakespeare's The Tragedy of Macbeth*, is an important and compelling scholarly work which seeks to examine the sixteenth century's greatest concern, echoed by Hamlet himself, "What is a man?" In an attempt to analyze the concept of manhood in *Macbeth*, Howell explores the contradictions and ambiguities that underlie heroic notions of masculinity dramatized throughout the play. From Lady Macbeth's capacity to control and destroy Macbeth's masculine identity, to Macbeth himself, who corrupts his military prowess to become a ruthless and murderous tyrant, Howell demonstrates that heroic notions of masculinity not only reinforce masculine power and authority, paradoxically, these ideals are also the source of man's disempowerment and destruction. Howell argues that in an attempt to attain a higher principle, the means (violence and destruction) and the ends (justice and peace) become fused and indistinguishable, so that those values that inform man's actions for good no longer provide moral clarity. Howell's poignant and timely analysis of manhood and masculine identity in Shakespeare's *Macbeth* will no doubt resonate with readers today.

Plato's Republic and Shakespeare's Rome

This study contends that Plato's theory of constitutional decline provides the philosophical core of Shakespeare's Roman works; that *Lucrece*, *Coriolanus*, *Julius Caesar*, and *Antony and Cleopatra* form a "Platonic" tetralogy collectively spanning the stages of timocracy, oligarchy, democracy, and tyranny; that this decline is prefigured and encapsulated in *Titus Andronicus*; and that all five works are oblique commentaries on England's political milieu. --book jacket.

The Two Gentlemen of Verona

William Carroll's engaging introduction focuses on the traditions and sources that stand behind the play and explores Shakespeare's unique and bold treatment of them.

Twelfth Night: A Critical Reader

Twelfth Night is the most mature and fully developed of Shakespeare's comedies and, as well as being one of his most popular plays, represents a crucial moment in the development of his art. Assembled by leading scholars, this guide provides a comprehensive survey of major issues in the contemporary study of the play. Throughout the book chapters explore such issues as the play's critical reception from John Manningham's account of one of its first performances to major current commentators like Stephen Greenblatt; the performance history of the play, from Shakespeare's day to the present and key themes in current scholarship, from issues of gender and sexuality to the study of comedy and song. *Twelfth Night: A Critical Guide* also includes a complete guide to resources available on the play - including critical editions, online resources and an annotated bibliography - and how they might be used to aid both the teaching and study of Shakespeare's enduring comedy.

Shakespeare's Dialectic of Hope

Shakespeare was fascinated by power throughout his career but also understood its dangers and limits. Utopian visions were his solution.

Manhood and Masculine Identity in William Shakespeare's The Tragedy of Macbeth

What does it mean to say that poetry is dark? How does the presence of darkness give meaning to literary works? Such questions sit at the centre of this study of Lord Byron, a man who has been characterised as intrinsically dark by generations of scholars. This is the first book to offer a comprehensive survey of Byron's darkness, producing new and innovative readings of his poetry by exploring how darkness (both literal and figurative) helps to structure his work's ideological topography and facilitates the exchange of ideas between its different ideological systems. Canvassing a variety of issues relevant to a number of different manifestations of darkness, the study explores such diverse topics as the relationship between sublime aesthetics and the gendering of desire, the connection between darkness and Byron's Scottish nationalism and the influence of blackness on his engagement with the Orient. With such a broad focus in mind, it also engages with texts that represent Byron's oeuvre in its broadest sense, engaging not only with canonical texts such as *Manfred* and *Don Juan*,

but also selections from Byron's juvenilia, the *Oriental Tales* and his letters and journals, as well as surveying the critical reviews that helped to influence the colour of his work and its later reception.

Dark Imaginings

This book is the first comprehensive analysis of the fascinating and strikingly diverse history of imagination in the context of theatre and drama. Key questions that the book explores are: How do spectators engage with the drama in performance, and how does the historical context influence the dramaturgy of imagination? In addition to offering a study of the cultural history and theory of imagination in a European context including its philosophical, physiological, cultural and political implications, the book examines the cultural enactment of imagination in the drama text and offers practical strategies for analyzing the aesthetic practice of imagination in drama texts. It covers the early modern to the late modernist period and includes three in-depth case studies: William Shakespeare's *Macbeth* (c.1606); Henrik Ibsen's *A Doll's House* (1879); and Eugène Ionesco's *The Killer* (1957).

The Theatre of Imagining

A tragedy that evokes both pity and terror—now in a thoroughly revised and updated Norton Critical Edition. The Norton Critical Edition is again based on the First Folio (1623), the only authoritative text of the play. The volume includes a revised introduction and new annotations and textual notes. The Second Edition also includes the innovative feature “The Actors’ Gallery,” which presents famous actors and actresses—among them David Garrick, Sarah Siddons, Ian McKellen, Hira Mikijirô, Patrick Stewart, and Kate Fleetwood—reflecting on their roles in major productions of *Macbeth* for stage and screen. “Sources and Contexts” provides readers with an understanding of *Macbeth*'s origins in earlier texts, specifically the works of the Roman playwright Seneca, the Tudor historian Raphael Holinshed, and the medieval drama *The Slaughter of the Innocents* and *The Death of Herod*. Contexts for the play include contemporary debates on predestination versus free will (Martin Luther versus Erasmus), witchcraft as fiction or fact (Reginald Scott versus King James I), the ethics of regicide (an Elizabethan homily versus Jan de Mariana, S.J.), and the ethics of equivocation (Henry Garnet, S.J., versus—new to the Second Edition—Sir Edward Coke). Eight carefully chosen essays represent four hundred years of critical and theatrical interpretation. Contributors include Simon Forman, Samuel Johnson, Samuel Taylor Coleridge, Thomas De Quincey, Harry Levin, Stephen Orgel, Peter Holland, and, presenting the latest arguments on the authorship controversy, Gary Taylor. Finally, an engaging new selection of *Macbeth*'s “Afterlives” includes excerpts from Giuseppe Verdi's *Macbeth* and related letters, Eugene Ionesco's *Macbeth* (1972), Bill Cain's *Equivocation* (2009), and more. This edition also provides a list of online and print resources.

Macbeth (Second International Student Edition) (Norton Critical Editions)

"The tragedy of *Macbeth* is filled with blood and darkness, and is a morally and politically complex study of ambition, power and guilt. This guide offers practical aids to study and fresh new ways of responding to the play's ever-expanding critical possibilities" -- Back cover.

Macbeth

This volume offers a wealth of critical analysis, supported with ample historical and bibliographical information about one of Shakespeare's most enduringly popular and globally influential plays. Its eighteen new chapters represent a broad spectrum of current scholarly and interpretive approaches, from historicist criticism to performance theory to cultural studies. A substantial section addresses early modern themes, with attention to the protagonists and the discourses of politics, class, gender, the emotions, and the economy, along with discussions of significant ‘minor’ characters and less commonly examined textual passages. Further chapters scrutinize *Macbeth*'s performance, adaptation and transformation across several media—stage, film, text, and hypertext—in cultural settings ranging from early nineteenth-century England to late twentieth-century China. The editor's extensive introduction surveys critical, theatrical, and cinematic interpretations from the late seventeenth century to the beginning of the twenty-first, while advancing a synthetic argument to explain the shifting relationship between two conflicting strains in the tragedy's reception. Written to a level that will be both accessible to advanced undergraduates and, at the same time, useful to post-graduates and specialists in the field, this book will greatly enhance any study of *Macbeth*. Contributors: Rebecca Lemon, Jonathan Baldo, Rebecca Ann Bach, Julie Barmazel, Abraham Stoll, Lois Feuer, Stephen Deng, Lisa Tomaszewski, Lynne Bruckner,

Michael David Fox, James Wells, Laura Engel, Stephen Buhler, Bi-qi Beatrice Lei, Kim Fedderson and J. Michael Richardson, Bruno Lessard, Pamela Mason.

Macbeth

This teaching edition of Shakespeare's *Macbeth* reprints the Bevington edition of the play accompanied by six sets of primary documents and illustrations thematically arranged to offer a richly textured understanding of early modern culture and Shakespeare's work within that culture. The texts include facsimiles of period documents, excerpts from King James's writings on politics, contemporary writings on the nature of kingship and tyrannicide, Puritan and Catholic tracts, conduct book literature, and contemporary witchcraft pamphlets.

Macbeth

The central chapters of the book form a comprehensive cross-curricular unit of work on four specific plays - *The Tempest*, *Macbeth*, *A Midsummer Night's Dream* and *Romeo and Juliet* - providing background notes and historical facts linked to the plays, along with comprehensive schemes of work for immediate implementation and ideas for generating performance."--pub. desc.

A Practical Guide to Shakespeare for the Primary School

This addition to the Shakespeare on Screen series reveals the remarkable presence of *Macbeth* in the global Shakespearean screenscape. What is it about *Macbeth* that is capable of extending beyond Scottish contexts and speaking globally, locally and “glocally”? Does the extensive adaptive reframing of *Macbeth* suggest the paradoxical irrelevance of the original play? After examining the evident topic of the supernatural elements—the witches and the ghost—in the films, the essays move from a revisitation of the well-known American screen versions, to an analysis of more recent Anglophone productions and to world cinema (Asia, France, South Africa, India, Japan, etc.). Questions of lineage and progeny are broached, then extended into the wider issues of gender. Finally, ballet remediations, filmic appropriations, citations and mises-en-abyme of *Macbeth* are examined, and the book ends with an analysis of a *Macbeth* script that never reached the screen. Ce nouvel ouvrage de la série « Shakespeare à l'écran » révèle la présence remarquable de *Macbeth* dans le paysage filmique shakespearien à l'échelle mondiale. Comment expliquer qu'une pièce dont l'intrigue est ancrée dans une nation, l'Écosse, ait pu être absorbée par des cultures aussi diverses ? Les multiples adaptations de *Macbeth* suggèrent-elles, de manière paradoxale, une moindre pertinence de la pièce originelle ? Après avoir exploré la représentation des éléments surnaturels (les sorcières et le fantôme), le volume revisite les films américains « canoniques », les productions anglophones plus récentes et les versions d'autres aires culturelles (Asie, France, Afrique du Sud, Inde, Japon, etc.) Les questions de lignée et de descendance sont abordées, puis prolongées dans des articles sur la représentation du genre. Les versions dansées, les appropriations, les citations et les mises en abyme de *Macbeth* sont ensuite analysées, et ce parcours mène à un étrange objet – un scénario non filmé.

Shakespeare on screen : Macbeth

Renaissance Poetry and Drama in Context is a stimulating refereed collection of new work dedicated to Emeritus Professor Christopher Wortham of The University of Western Australia. The essays provide a rich context for the interdisciplinary study of the English Renaissance, from its medieval antecedents to its modern afterlife on stage and screen. Their up-to-date engagement with many scholarly fields - art and iconography, cartography, cultural and social history, literature, politics, theatre, and film - will ensure that this book makes a valuable contribution to contemporary Renaissance studies, with a special interest for those researching and teaching English literature and drama. The nineteen contributors include distinguished Renaissance scholars such as Ann Blake, Graham Bradshaw, Alan Brissenden, Conal Condren, Joost Daalder, Heather Dubrow, Philippa Kelly, Anthony Miller, Kay Gililand Stevenson, Robert White, and Lawrence Wright. Work on Shakespeare forms the core of this coherent collection. There are also significant essays on *Magnificence*, *Donne*, *Marlowe*, *A Yorkshire Tragedy*, *Jonson*, *Marvell*, the *Ferrars of Little Gidding*, and female conduct literature. hardbound with dust jacket; xii+353 pp; 18 b/w illustrations.

Renaissance Poetry and Drama in Context

A collection of literary criticism focusing on Shakespeare's play *Macbeth*.

William Shakespeare's Macbeth

These essays in honour of Arun Kumar Das Gupta present a view of English literature and drama in a context of humane literary studies with a critical ambience harking back to the Renaissance. Ranging from an investigation into the modes and registers in Renaissance philosophic discourse, to comparative analyses of Shakespeare and Milton, this is a diverse and stimulating collection.

Renaissance Themes

This volume considers the linguistic complexities associated with Shakespeare's presence in South Africa from 1801 to early twentieth-first century televisual updatings of the texts as a means of exploring individual and collective forms of identity. A case study approach demonstrates how Shakespeare's texts are available for ideologically driven linguistic programs. Seeff introduces the African Theatre, Cape Town, in 1801, multilingual site of the first recorded performance of a Shakespeare play in Southern Africa where rival, amateur theatrical groups performed in turn, in English, Dutch, German, and French. Chapter 3 offers three vectors of a broadening Shakespeare diaspora in English, Afrikaans, and Setswana in the second half of the nineteenth century. Chapter 4 analyses André Brink's *Kinkels innie Kabel*, a transposition of Shakespeare's *The Comedy of Errors* into Kaaps, as a radical critique of apartheid's obsession with linguistic and ethnic purity. Chapter 5 investigates John Kani's performance of *Othello* as a Xhosa warrior chief with access to the ancient tradition of Xhosa storytellers. *Shakespeare in Mzansi*, a televisual miniseries uses black actors, vernacular languages, and local settings to Africanize *Macbeth* and reclaim a cross-cultural, multilingualism. An Afterword assesses the future of Shakespeare in a post-rainbow, decolonizing South Africa. Global Sha Any reader interested in Shakespeare Studies, global Shakespeare, Shakespeare in performance, Shakespeare and appropriation, Shakespeare and language, Literacy Studies, race, and South African cultural history will be drawn to this book.

South Africa's Shakespeare and the Drama of Language and Identity

Located at the intersection of new historicism and the 'new formalism', historical formalism is one of the most rapidly growing and important movements in early modern studies: taking seriously the theoretical issues raised by both history and form, it challenges the anti-formalist orthodoxies of new historicism and expands the scope of historicist criticism. *Shakespeare and Historical Formalism* is the first volume devoted exclusively to collecting and assessing work of this kind. With essays on a broad range of Shakespeare's works and engaging topics from performance theory to the emergence of 'the literary' and from historiography to pedagogy, the volume demonstrates the value of historical formalism for Shakespeare studies and for literary criticism as a whole. *Shakespeare and Historical Formalism* begins with an introduction that describes the nature and potential of historical formalism and traces its roots in early modern literary theory and its troubled relationship with new historicism. The volume is then divided into two sections corresponding to the two chief objectives of historical formalism: a historically informed and politically astute formalism, and a historicist criticism revitalized by attention to issues of form. The first section, 'Historicizing Form', explores from a variety of perspectives the historical and political sources, meanings and functions of Shakespeare's dramatic forms. The second section, 'Re-Forming History', uses questions of form to rethink our understanding of historicism and of history itself, and in doing so challenges some of our fundamental literary-critical, pedagogical and epistemological assumptions. Concluding with suggestions for further reading on historical formalism and related work, *Shakespeare and Historical Formalism* invites scholars to rethink the familiar categories and principles of formal and historical criticism.

Shakespeare and Historical Formalism

Shakespeare's Nature offers a radically new interpretation of Shakespeare's depiction of nature, revealing the extent to which Shakespeare drew on the language of his wider environment for the exploration of his social worlds.

Shakespeare's Nature

Although scholars have long considered the material conditions surrounding the production of early modern drama, until now, no book-length examination has sought to explain what was worn on the period's stages and, more importantly, how articles of apparel were understood when seen by contemporary audiences. Robert Lublin's new study considers royal proclamations, religious writings, paintings, woodcuts, plays, historical accounts, sermons, and legal documents to investigate what Shakespearean actors actually wore in production and what cultural information those costumes

conveyed. Four of the chapters of *Costuming the Shakespearean Stage* address 'categories of seeing': visually based semiotic systems according to which costumes constructed and conveyed information on the early modern stage. The four categories include gender, social station, nationality, and religion. The fifth chapter examines one play, Thomas Middleton's *A Game at Chess*, to show how costumes signified across the categories of seeing to establish a play's distinctive semiotics and visual aesthetic.

Costuming the Shakespearean Stage

Staging Power in Tudor and Stuart English History Plays examines the changing ideological conceptions of sovereignty and their on-stage representations in the public theaters during the Elizabethan and early Stuart periods (1580-1642). The study examines the way in which the early modern stage presented a critical dialogue concerning the nature of sovereignty through the lens of specifically English history, focusing in particular on the presentation and representation of monarchy. It presents the subgenre of the English history play as a specific reaction to the surrounding political context capable of engaging with and influencing popular and elite conceptions of monarchy and government. This project is the first of its kind to specifically situate the early modern debate on sovereignty within a 'popular culture' dramatic context; its purpose is not only to provide an historical timeline of English political theory pertaining to monarchy, but to situate the drama as a significant influence on the production and dissemination thereof during the Tudor and Stuart periods. Some of the plays considered here, notably those by Shakespeare and Marlowe, have been extensively and thoroughly studied. But others-such as *Edmund Ironside*, *Sir Thomas Wyatt*, and *King John* and *Matilda*-have not previously been the focus of much critical attention.

Shakespeare Quarterly

The essays in *Word and Self Estranged in English Texts, 1550-1660*, consider diverse historical contexts for writing about 'strangeness'. They draw on current practices of reading to present contrasts and analogies within and between various social understandings. In so doing they reveal an interplay of thematic and stylistic modes that tells us a great deal about how, and why, certain aspects of life and thinking were 'estranged' in sixteenth and seventeenth century thinking. The collection's unique strength is that it makes specific bridges between contemporary perspectives and early modern connotations of strangeness and inhibition. The subjects of these essays are 'strange' to our ways of thinking because of their obvious distance from us in time and culture. And yet, curiously, far from being entirely alien to these texts, some of the most modern thinking-about paradigms, texts, concepts-connects with the early modern in unexpected ways. Milton meets the contemporary 'competent reader', Wittgenstein meets Robert Cawdrey, Shakespeare embraces the teenager, and Marvell matches wits with French mathematician René Thom. Additionally, the early modern texts posit their own 'others', or sites of estrangement-Moorishness, Persian art, even the human body-with which they perform their own astonishing maneuvers of estrangement and alignment. In reading Renaissance works from our own time and inviting them to reflect upon our own time, *Word and Self Estranged in English Texts, 1550-1660* offers a vital reinterpretation of early modern texts.

Staging Power in Tudor and Stuart English History Plays

Who during the Renaissance could have dissented from the values of reason and restraint, patience and humility, rejection of the worldly and the physical? These widely articulated values were part of the inherited Christian tradition and were reinforced by key elements in the Renaissance, especially the revival of Stoicism and Platonism. This book is devoted to those who did dissent from them. Richard Strier reveals that many long-recognized major texts did question the most traditional values and uncovers a Renaissance far more bumptious and affirmative than much recent scholarship has allowed. The *Unrepentant Renaissance* counters the prevalent view of the period as dominated by the regulation of bodies and passions, aiming to reclaim the Renaissance as an era happily churning with surprising, worldly, and self-assertive energies. Reviving the perspective of Jacob Burckhardt and Nietzsche, Strier provides fresh and uninhibited readings of texts by Petrarch, More, Shakespeare, Ignatius Loyola, Montaigne, Descartes, and Milton. Strier's lively argument will stir debate throughout the field of Renaissance studies.

Word and Self Estranged in English Texts, 1550–1660

Providing a fresh examination of the relationship between literary and legal communities, *Communal Justice in Shakespeare's England* examines the literature of the communal justice in early modern England.

The Unrepentant Renaissance

Lucretius and Shakespeare on the Nature of Things maps large, new vistas for understanding the relationship between *De rerum natura* and Shakespeare's works. In chapters on six important plays across the canon (*King Lear*, *Macbeth*, *Hamlet*, *The Merchant of Venice*, *The Tempest*, and *A Midsummer Night's Dream*), it demonstrates that Shakespeare articulates his erotics of being, his "great creating nature" (*The Winter's Tale*), by drawing on imagery he learned from Ovid and other classical poets, but especially from Lucretius, in his powerful epic that celebrates Venus and her endless creativity. Responding to Lucretius's widely admired Latinity in his exposition of the life of man in nature, Shakespeare emerges as an early modern materialist who writes poetry that is effectively "atomic," marked (as we might say today) by fission (hendiadys, for example) and fusion (synoeciosis, for example), joining and splitting, splitting and joining language and character as no other poet has ever done – To give away yourself keeps yourself still; My grave is like to be my wedding bed; I begin/To doubt the equivocation of the fiend/That lies like truth. Readers of Shoaf's book will encounter anew, through both fresh evidence and close reading, Shakespeare's universally acknowledged commitment to the art of nature and the nature of art. With Lucretius's poetry as inspiration, Shakespeare becomes the poet of the material, both in art and in nature, immensely creative with his *dædala lingua* like *dædala natura* – his wonder-crafting tongue like wonder-working nature.

Communal Justice in Shakespeare's England

The debate over the true author of the Shakespeare canon has raged for centuries. Astonishingly little evidence supports the traditional belief that Will Shakespeare, the actor and businessman from Stratford-upon-Avon, was the author. Legendary figures such as Mark Twain, Walt Whitman and Sigmund Freud have all expressed grave doubts that an uneducated man who apparently owned no books and never left England wrote plays and poems that consistently reflect a learned and well-traveled insider's perspective on royal courts and the ancient feudal nobility. Recent scholarship has turned to Edward de Vere, 17th Earl of Oxford—an Elizabethan court playwright known to have written in secret and who had ample means, motive and opportunity to in fact have assumed the "Shakespeare" disguise. *"Shakespeare" by Another Name* is the literary biography of Edward de Vere as "Shakespeare." This groundbreaking book tells the story of de Vere's action-packed life-as Renaissance man, spendthrift, courtier, wit, student, scoundrel, patron, military adventurer, and, above all, prolific ghostwriter-finding in it the background material for all of The Bard's works. Biographer Mark Anderson incorporates a wealth of new evidence, including de Vere's personal copy of the Bible (in which de Vere underlines scores of passages that are also prominent Shakespearean biblical references).

Lucretius and Shakespeare on the Nature of Things

Leading scholars in the field analyze Shakespeare's plays to show how their dramatic content shapes issues debated in conflicts arising from the creation and application of law. Individual essays focus on such topics such as slander, revenge, and royal prerogative; these studies reveal the problems confronting early modern English men and women.

Shakespeare by Another Name

The essays in this book examine the ideology of motherhood in British and American literature from the 16th to the 21st centuries. This book looks at the institution of motherhood, that is, at various cultural interpretations and manipulations of maternity. Presenting mothers whose roles are often empowering yet confining, these essays scrutinize three distinct aspects of motherhood: its social and cultural construction; the significance of maternal absence; and, finally, its representation as an agent of social change. Literary works examined include William Shakespeare's *Venus and Adonis*; Daniel Defoe's *Roxana*; John Steinbeck's *The Grapes of Wrath*; Faulkner's *The Sound and the Fury*; Charles Dickens' *Dombey and Son*; Harriet Jacobs' *Incidents in the Life of a Slave Girl*; Dorothy Leigh's *The Mother's Blessing*; and W.S. Penn's *Killing Time with Strangers*, among others.

The Law in Shakespeare

This book is a cultural exploration of health and wellness, with a focus on impacts of Covid-19 on the population of India. The chapters in this book present original research, systematic reviews, theoretical and conceptual frameworks, encompassing multidisciplinary, inter- and intra-disciplinary fields of study, in the context of how culture and disease sufficiently unpack and inform each other. The book includes contributions from the social sciences and the humanities and analyses issues that range from smallpox to the history of vaccine, indigenous healing practices, the Macbeth paradigm, Zizekian encounters, mental asylum, and marginalised genders. Using the theme of intellectual interconnectedness in the times of self-isolation and social distancing, the book is a collaboration of critical thinkers who identify and visibilize the hidden global issues related to 'disease' and 'health' that have divided the world into narrow binaries – individual/society, poor/rich, proletariat/bourgeoisie, margin/centre, colonised/coloniser, servitude/liberty, powerless/powerful. By doing so, the book emphasises the potential of holistic wellness to improve human life and humanity across the globe. A novel contribution on the cultural factors that played an important role in contemporary times of Covid-19, this book will be of interest to researchers in the fields of Cultural Studies, Health and Society and South Asian Studies.

The Literary Mother

This collection models an approach to Shakespeare and cinema that is concerned with the other side of Shakespeare's Hollywood celebrity, taking the reader on a practical and theoretical tour through important, non-mainstream films and the oppositional messages they convey. The collection includes essays on early silent adaptations of 'Hamlet', Greenway's 'Prospero's Books', Godard's 'King Lear', Hall's 'A Midsummer Night's Dream', Taymor's 'Titus', Polanski's 'Macbeth', Welles 'Chimes at Midnight', and Van Sant's 'My Own Private Idaho'.

ADE Bulletin

Literature provides us with otherwise unavailable insights into the ways emotions are produced, experienced and enacted in human social life. It is particularly valuable because it deepens our comprehension of the mutual relations between emotional response and ethical judgment. These are the central claims of Hogan's study, which carefully examines a range of highly esteemed literary works in the context of current neurobiological, psychological, sociological and other empirical research. In this work, he explains the value of literary study for a cognitive science of emotion and outlines the emotional organization of the human mind. He explores the emotions of romantic love, grief, mirth, guilt, shame, jealousy, attachment, compassion and pity - in each case drawing on one work by Shakespeare and one or more works by writers from different historical periods or different cultural backgrounds, such as the eleventh-century Chinese poet Li Ch'ing-Chao and the contemporary Nigerian playwright Wole Soyinka.

Covid-19 in India, Disease, Health and Culture

This edited collection of twelve essays from an international range of contemporary Shakespeare scholars explores the supernatural in Shakespeare from a variety of perspectives and approaches.

The Reel Shakespeare

This study explores the structure & theatricality of Macbeth; addresses the way that it was constructed as a work by its publication in the 1623 'Folio of Shakespeare's Works'; examines the relationship between that work & the history of its creation & reception; & analyses the role of the work in the imagined life of Shakespeare.

What Literature Teaches Us about Emotion

Catastrophes and crises are exceptions. They are disruptions of order. In various ways and to different degrees, they change and subvert what we regard as normal. They may occur on a personal level in the form of traumatic or stressful situations, on a social level in the form of unstable political, financial or religious situations, or on a global level in the form of environmental states of emergency. The main assumption in this book is that, in contrast to the directness of any given catastrophe and its obvious physical, economical and psychological consequences our understanding of catastrophes and crises is shaped by our cultural imagination. No matter in which eruptive and traumatizing form we encounter them, our collective repertoire of symbolic forms, historical sensibilities, modes of representation, and patterns of imagination determine how we identify, analyze and deal with catastrophes and crises. This

book presents a series of articles investigating how we address and interpret catastrophes and crises in film, literature, art and theory, ranging from Voltaire's eighteenth-century Europe, haunted by revolutions and earthquakes, to the 1994 genocide in Rwanda to the bleak, prophetic landscapes of Cormac McCarthy.

Shakespeare and the supernatural

Part of The New Penguin Shakespeare series, this text looks at Macbeth with an introduction, a list of further reading, commentary and a short account of the textual problems of the play. The series is used and recommended by the Royal Shakespeare Company.

Macbeth

The Cultural Life of Catastrophes and Crises