

Shakespeare Invention Of The Human

"The indispensable critic on the indispensable writer." -Geoffrey O'Brien, New York Review of Books A landmark achievement as expansive, erudite, and passionate as its renowned author, this book is the culmination of a lifetime of reading, writing about, and teaching Shakespeare. Preeminent literary critic-and ultimate authority on the western literary tradition, Harold Bloom leads us through a comprehensive reading of every one of the dramatist's plays, brilliantly illuminating each work with unrivaled warmth, wit and insight. At the same time, Bloom presents one of the boldest theses of Shakespearean scholarship: that Shakespeare not only invented the English language, but also created human nature as we know it today.

The award-winning author of Shakespeare: The Invention of the Human shares his incisive meditations and commentary on each of the great Shakespearean comedies, tragedies, and history plays in a series that also includes the full text of each play, with editorial revisions by the critic, in each volume.

Kritische beschouwing, met name vanuit kennistheoretisch oogpunt, van de idealen van de Verlichting zoals die het moderne leven beheersen.

Dramas and Sonnets of William Shakespeare Vol. 1 is helpful to every learner of William Shakespeare (1564-1616) who, doubtless, saw himself as merely another professional man of the theatre who moved almost casually from play-acting to playwriting. And indeed he was very much a man of his time, a man of the Elizabethan theatre, who learnt to exploit brilliantly the stagecraft, the acting, and the public taste of his day. It happens very rarely in the history of literature that a craftsman who has acquired perfect control of his medium, masterly ease in handling the techniques and conventions of his day, is also a universal genius of the highest order, combining with his technical proficiency a unique ability to render experience in poetic language and an uncanny, intuitive understanding of human psychology. Man of the theatre, poet and expert in the human passions, Shakespeare has appealed equally to those who admire the art with which he renders a story in terms of the acted drama or the insight with which he presents states of mind and complexities of attitude or the unsurpassed brilliance he shows in giving conviction and a new dimension to the utterances of his characters through the poetic speech he puts in their mouths. It is a remarkable combination of qualities. Yet he was no poetic genius descending on the theatre from above, but a working dramatist who found himself in catering for the public theatre of his day. Unquestionably the greatest poetic dramatist of Europe, he was also Marlowe's successor, the heir to a tradition of playwriting, which we saw developing in the preceding chapter. His contemporaries saw him as one dramatist among others—a good one, and a popular one, but no transcendent genius who left all others far behind—and to the end of his active life he showed no reluctance to collaborate with other playwrights.

"The Invention of the Human?"

Shakespeare's Sublime Pathos

over wat het betekent om mens te zijn in onze tijd

De rustelozen

Essaying Shakespeare

tooneelspel

Harold Bloom's *Shakespeare* examines the sources and impact of Bloom's Shakespearean criticism. Through focused and sustained study of this writer and his best-selling book, this collection of essays addresses a wide range of issues pertinent to both general readers and university classes: the cultural role of Shakespeare and of a new secular humanism addressed to general readers and audiences; the author as literary origin; the persistence of character as a category of literary appreciation; and the influence of Shakespeare within the Anglo-American educational system. Together, the essays reflect on the ethics of literary theory and criticism.

From Harold Bloom, one of the greatest Shakespeare scholars of our time, comes an intimate, wise, deeply compelling portrait of Cleopatra—one of the Bard's most riveting and memorable female characters—in “a masterfully perceptive reading of this seductive play's endless wonders” (Kirkus Reviews). Cleopatra is one of the most famous women in history—and thanks to Shakespeare, one of the most intriguing personalities in literature. She is lover of Marc Antony, defender of Egypt, and, perhaps most enduringly, a champion of life. Cleopatra is supremely vexing, tragic, and complex. She has fascinated readers and audiences for centuries and has been played by the greatest actresses of their time, from Elizabeth Taylor to Vivien Leigh to Janet Suzman to Judi Dench. Award-winning writer and beloved professor Harold Bloom writes about Cleopatra with wisdom, joy, exuberance, and compassion. He also explores his own personal relationship to the character: Just as we encounter one Anna Karenina or Jay Gatsby when we are in high school and college and another when we are adults, Bloom explains his shifting understanding of Cleopatra over the course of his own lifetime. The book becomes an extraordinarily moving argument for literature as a path to and a measure of our own humanity. Bloom is mesmerizing in the classroom, wrestling with the often tragic choices Shakespeare's characters make. With Cleopatra, “Bloom brings considerable expertise and his own unique voice to this book” (Publishers Weekly), delivering exhilarating clarity and inviting us to look at this character as a flawed human who might be living in our world. The result is an invaluable resource from our greatest literary critic.

King Lear, one of Shakespeare's darkest and most savage plays, tells the story of the foolish and Job-like Lear, who divides his kingdom, as he does his affections, according to vanity and whim. Lear's failure as a father engulfs himself and his world in turmoil and tragedy.

De geest van onze tijd lijkt er een te zijn van vreugdeloze urgentie. In plaats van het verkennen van onze glorieuze

geest, zijn we meer geïnteresseerd in technologieën en middelen die ons materieel welzijn bezorgen. Hoewel cultuurpessimisme de mode is, toont Marilynne Robinson dat onze toekomst gelukkig nog genoeg hoop en vertrouwen geeft. In De gegevenheid der dingen weet ze onze huidige maatschappij feilloos te doorgronden en ze laat zien wat humanisme, filosofie, calvinisme, theologie en (angst)cultuur ons gebracht hebben, en wijst ons nieuwe richtingen. Ze vraagt ons eerbied te hebben voor wie en wat we zijn: wezens van belang en waarde, ondanks onze dwalingen en vergissingen.

Shakespeare and Early Modern Religion

The Great Image of Authority

Tragic Conditions in Shakespeare

Macbeth

Aspects of Intermediality in the History of the Vice

Cleopatra

From Bloom's now-canonical book *Shakespeare: The Invention of the Human* come sustained meditations on Shakespeare's greatest histories, comedies, and tragedies. Each book contains the play's complete text.

From Harold Bloom, one of the greatest Shakespeare scholars of our time comes “a timely reminder of the power and possibility of words [and] the last love letter to the shaping spirit of Bloom’s imagination” (front page, *The New York Times Book Review*) and an intimate, wise, deeply compelling portrait of Falstaff—Shakespeare’s greatest enduring and complex comedic characters. Falstaff is both a comic and tragic central protagonist in Shakespeare’s three Henry plays: *Henry IV, Parts One and Two*, and *Henry V*. He is companion to Prince Hal (the future Henry V), who loves him, goads him, teases him, indulges his vast appetites, and commits all sorts of mischief with him—some innocent, some cruel. Falstaff can be lewd, funny, careless of others, a bad creditor, an unreliable friend, and in the end, devastatingly reckless in his presumption of loyalty from the new King. Award-winning author and esteemed professor Harold Bloom writes about Falstaff with the deepest compassion and sympathy and also with unerring wisdom. He uses the relationship between Falstaff and Hal to explore the devastation of severed bonds and the heartbreak of betrayal. Just as we encounter one type of Anna Karenina or Jay Gatsby when we are young adults and another when we are middle-aged, Bloom writes about his own shifting understanding of Falstaff over the course of his lifetime. Ultimately we come away with a deeper appreciation of this profoundly complex character, and this “poignant work” (*Publishers Weekly*, starred review) as a whole becomes an extraordinarily moving argument for literature as a path to and a measure of our humanity. Bloom is mesmerizing in the classroom, wrestling with the often tragic choices Shakespeare’s characters make. “In this first of five books about Shakespearean personalities, Bloom brings erudition and boundless enthusiasm” (*Kirkus Reviews*, starred review) and his exhilarating Falstaff invites us to look at a character as a flawed human who might live in our world.

Structuralistische visie op het ontstaan van het begrip waanzin.

Paul A. Kottman offers a new and compelling understanding of tragedy as seen in four of Shakespeare's mature plays -- As You Like It, Hamlet, King Lear, and The Tempest. The author pushes beyond traditional ways of thinking about tragedy, framing his readings with simple questions that have been missing from scholarship of the past generation: Are we still moved by Shakespeare, and why? Kottman throws into question the inheritability of human relationships by showing how the bonds upon which we depend for meaning and worth can be dissolved. According to Kottman, the lives of Shakespeare's protagonists are conditioned by social bonds -- kinship ties, civic relations, economic dependencies, political allegiances -- that unravel irreparably. This breakdown means they can neither inherit nor bequeath a livable or desirable form of sociality. Orlando and Rosalind inherit nothing "but growth itself" before becoming refugees in the Forest of Arden; Hamlet is disinherited not only by Claudius's election but by the sheer vacuity of the activities that remain open to him; Lear's disinheritance of Cordelia bequeaths a series of events that finally leave the social sphere itself forsaken of heirs and forbearers alike. Firmly rooted in the philosophical tradition of reading Shakespeare, this bold work is the first sustained interpretation of Shakespearean tragedy since Stanley Cavell's work on skepticism and A. C. Bradley's century-old Shakespearean Tragedy.

De koopman van Venetië

Give Me Life

Thomas Middleton's Feminism

The Hidden Astrological Keys to Understanding the World's Greatest Playwright

Een Midzomernachtsdroom

Shakespeare and the Stars

At a time when faster and easier electronic media threaten to eclipse reading and literature, the author explores reasons for reading and demonstrates the aesthetic pleasure reading can bring.

Ben Jonson said Shakespeare was not 'of an age but for all time.' Harold Bloom argues that Shakespeare 'invented the human.' In his works, Shakespeare delves into the human experience as no other author before or since. His understanding and knowledge of men, women, nature, politics, education, life, death, family life and grief are as pertinent today as those of any contemporary artist. In this valuable addition to the Wisdom series, selected quotations from the man at the centre of Western literature are available for easy reference and enjoyment.

Binnen de grenzen van de voormalige Verenigde Staten heeft een christelijke beweging de macht gegrepen. In deze nieuwe Republiek Gilead dient eenieder naar de letter van het Oude Testament te leven. Vanfred, de vertelster, behoort tot de nieuwe klasse der 'Dienstmaagden', die slechts één doel heeft: zich voort te planten. Alleen 's nachts in haar sobere kamer is ze vrij om zich over te geven aan haar illegale herinneringen: het lezen van boeken, haar eigen naam, het nu irrelevant geworden begrip 'liefde'. In een sobere stijl, die afwisselend koele observatie, ontroering, wanhoop, hartstocht en wrange humor reflecteert, legt Vanfred het zwarte hart bloot dat schuilgaat achter de kalme façade van een reactionair establishment. Een regime dat bepaalde stemmingen in onze maatschappij tot een even logische als huiveringwekkende conclusie doordrijft: is dat een futuristisch schrikbeeld, of de ware nabije toekomst van Amerika? Het verhaal van de Dienstmaagd verscheen in 2017 als een tiendelige tv-serie, met in de hoofdrollen Elisabeth Moss, Samira Wiley en Joseph Fiennes. De serie werd lovend ontvangen

en won vijf Emmy's. In 2018 wordt het tweede seizoen uitgezonden.

Het moderne leven drijft de mens voort. De haast, het constante rennen, is gevangen in deze roman, waarin verschillende verhalen zijn vervlochten tot één geheel. Zo is er Anoeschka, een jonge Moskoviete, die gebukt gaat onder de zorg voor haar gehandicapte zoontje. Ze vlucht en kiest daarmee voor een dakloos bestaan in de Moskouse metro. Daarnaast is er het verhaal van meneer Kunicki en de geheimzinnige verdwijning van zijn vrouw en zoontje op een Kroatisch schiereiland. De onderbrekingen in dit verhaal houden de lezer, die wacht op de ontknoping van dit mysterie, in grote spanning.

The Strategies of Evil

Drama and Sonnets of William Shakespeare vol. 1

Posthumanist Shakespeares

Disinheriting the Globe

The Wisdom of Shakespeare

De muizenval

Shakespeare's Sublime Pathos: Person, Audience, Language breaks new ground in providing a sustained, demystifying treatment of its subject and looking for answers to basic questions regarding the creation, experience, aesthetics and philosophy of Shakespearean sublimity. More specifically, it explores how Shakespeare generates experiences of sublime pathos, for which audiences have been prepared by the sublime ethos described in the companion volume, Shakespeare's Sublime Ethos. To do so, it examines Shakespeare's model of mutualistic character, in which "entangled" language brokers a psychic communion between fictive persons and real-life audiences and readers. In the process, Sublime Critical platitudes regarding Shakespeare's liberating ambiguity and invention of the human are challenged, while the sympathetic imagination is reinstated as the linchpin of the playwright's sublime effects. As the argument develops, the Shakespearean sublime emerges as an emotional state of vulnerable exhilaration leading to an ethically uplifting openness towards others and an epistemologically bracing awareness of human unknowability. Taken together, Shakespeare's Sublime Pathos and Shakespeare's Sublime Ethos show how Shakespearean drama integrates matter and spirit on hierarchical planes of cognition and argue that, ultimately, his is an immanent sublimity of the here-and-now enfolding a transcendence which may be imagined, simulated or evoked, but never achieved.

Het titelverhaal van deze bundel vormde de basis voor het succesvolle toneelstuk The Mousetrap, dat in Londen al zestig jaar achtereen volle zalen trekt. De vijf andere verhalen zijn weliswaar minder beroemd dan het eerste, maar daarom niet minder spannend. En zowel de bewonderaars van de beroemde Hercule Poirot als die van de slimme, oude Miss Marple kunnen er hun hart aan ophalen.

'Vannacht zag ik toch zoiets vreemds.' New Bohemia. Amerika. Een storm. Een man vindt een baby, achtergelaten in de nacht. Hij pakt haar op – ze is licht als een ster – en besluit haar mee te nemen. Londen. Engeland. Na de bankencrisis. Leo Kaiser weet hoe je geld moet verdienen maar hij weet niet hoe hij om moet gaan met de jaloezie die hij voelt jegens zijn beste vriend en zijn vrouw. Hebben ze een verhouding? Is hun pasgeboren baby wel van hem? New Bohemia. Zeventien jaar later. Een jongen en een meisje worden verliefd op elkaar, maar er is veel dat zij niet weten over wie ze zijn en waar ze vandaan komen. 'We hebben allemaal teksten die we als een talisman bij ons dragen, en die ons dragen. Ik werk al jaren met *The Winter's Tale*, in vele vermommingen.' Jeanette Wintersons coverversie van *The Winter's Tale* zit vol echo's van het origineel, maar vertelt tegelijkertijd een eigentijdse geschiedenis over verraad, paranoia, verlossing en hoop. De tijd is zelf een speler in dit verhaal, en de inzet is hoog, want het zal eindigen in een tragedie of in vergiffenis. Winterson laat zien dat wat verloren is geraakt, teruggevonden zal worden, hoe ver we ook van elkaar verwijderd raken.

Considerations of writing about war, in war, because of war, and against war, in a wide range of texts from the middle ages onwards.

De zomer van 1927

Harold Bloom's Shakespeare

Shakespeare's *The Taming of the Shrew*

Transitional Ideologies in Texts and Contexts

the *Winter's Tale* opnieuw verteld

A Dagger of the Mind

Het was de zomer waarin de Amerikaanse effectenbeurs floreerde, de president slechts vier uur per dag werkte, een honkballer genaamd Babe Ruth het spel voorgoed veranderde, een beeldhouwer het idiote plan had opgevat om vier reusachtige hoofden in een berg te houwen, een gigantische overstroming gebieden rond de Mississippi blank zette en een onbekende vliegenier de bekendste man ter wereld werd. Het was ook de zomer waarin kranten in opkomst waren, de televisie uitgevonden werd, een bomaanslag werd gepleegd op een school in Michigan, Al Capones macht zijn hoogtepunt bereikte, een ondoordachte beslissing genomen werd die tot de Grote Depressie zou leiden. Bill Bryson vervlecht al deze prestaties tot é é n groot avonturenboek vol roekeloos optimisme en uitzinnige energie en beschrijft de zomer waarin de Verenigde Staten de eerste stappen zette naar volwassenheid.

In *The Western Canon: The Books and School of the Ages* the American critic Harold Bloom claims that Shakespeare

drew on Chaucer's Pardoner when creating the villain Iago for his Othello. This book turns Bloom's observation of influences within the canon of Western literature into a more complex intermedial analysis of dramatic and literary traditions at the waning of the Middle Ages and the dawn of the Renaissance. The discussion of verbal and non-verbal codes in Chaucer's presentation of the Pardoner and Shakespeare's depiction of Iago sheds light on the various strands of the Vice's development, and shows that Chaucer's pilgrim, who descends obliquely from the stage Vices, stands at the very beginning of the Vice tradition, while Iago is a late development of him, who adapts his role to new dramatic challenges.

‘ Schrijven was dat niet de vreugde en het voorrecht van iemand die een dringende boodschap voor de wereld had? ’ verzucht een van de personages in *New Grub Street*, de opzienbarende roman van George Gissing. Een boek uit 1891, maar angstaanjagend actueel. Een onthutsende verkenning van de literatuur nadat de schrijvers uit de tempel zijn verdreven en op de markt moeten zien te overleven. De belangrijkste personages zijn allemaal schrijvers: Edwin Reardon, een waarachtig literair talent maar door financiële omstandigheden gedwongen prulromans te schrijven; Alfred Yule, toonbeeld van wrok en rancune; en Jasper Milvain, een jongeman die de tijd verstaat en met glans slaagt, maar dan wel door alle literaire idealen te verraden. *New Grub Street* is een ironische, maar vooral ontroerende roman, die uitnodigt tot discussie, juist in een tijd waarin schrijvers harder dan ooit moeten strijden voor hun plaats, en waar men in de literatuur wanhopig zoekt naar rechtvaardiging. George Robert Gissing (1857-1903) publiceerde tussen 1880 en 1903 23 romans. Desondanks leefde hij in armoede en kwam de grote erkenning pas na zijn dood. ‘ Een onovertroffen monument voor de worstelingen en misère van het schrijversbestaan. ’ Geerten Meijning ‘ Het indrukwekkendste boek van Gissing. Engeland heeft weinig betere romanschrijvers voortgebracht. ’ George Orwell ‘ Gissing's naturalisme heeft een kervende waarachtigheid; meedogenloos in zijn oordelen, maar fraai in zijn aandacht voor detail. Ik heb van een roman nog nooit zoveel geleerd over het werkelijke leven van dag tot dag in het Londen van de late negentiende eeuw. ’ Janet Daley, *the Times* ‘ George Gissing's portret van het harde leven in de literaire wereld is nu nog net zo relevant als het was in de negentiende eeuw. ’ *the Guardian*

From Harold Bloom, the greatest Shakespeare scholar of our time, comes a portrait of Macbeth, one of William Shakespeare's most complex and compelling anti-heroes—the final volume in a series of five short books about the great playwright's most significant personalities: Falstaff, Cleopatra, Lear, Iago, and Macbeth. From the ambitious and mad titular character to his devilish wife Lady Macbeth to the mysterious Three Witches, Macbeth is one of William Shakespeare's more brilliantly populated plays and remains among the most widely read. Macbeth is a distinguished warrior hero, who over the course of the play, transforms into a brutal, murderous villain and pays an extraordinary price

for committing an evil act. A man consumed with ambition and self-doubt, Macbeth is one of Shakespeare's most vital meditations on the dangerous corners of the human imagination. Award-winning writer and beloved professor Harold Bloom investigates Macbeth's unthinkable actions with razor-sharp insight, agility, and compassion. He also writes about his shifting understanding—over the course of his own lifetime—of this endlessly compelling figure. “Acclaimed critic Bloom once again plumbs the depths of a Shakespeare play to reveal new insights [that]...will shift the reader's perceptions of a literary classic” (Publishers Weekly). “A lingering and deeply curious, even troubled, look at the titular character in the legendary play...this clear, concise, empathetic” (Kirkus Reviews) volume delivers that kind of exhilarating intimacy and clarity in Macbeth, the final book in an essential series.

Het postmoderne weten

Cymbeline

King Lear

Revisionist Shakespeare

From Chaucer's Pardoner to Shakespeare's Iago

Romeo and Juliet

Shakespeare scholars and cultural theorists critically investigate the relationship between early modern culture and contemporary political and technological changes concerning the idea of the 'human.' The volume covers the tragedies King Lear and Hamlet in particular, but also provides posthumanist readings of other Shakespearean plays.

To celebrate the 400th anniversary of Shakespeare's death, this book offers fresh and exciting insights into the ever-popular works of the world's greatest playwright. It specifically highlights Shakespeare's use of the archetypal language of astrological symbolism in both obvious and subtle ways. Such references would have been commonly known in Shakespeare's time, but their deeper significance is lost to modern-day playgoers and readers. The first half of the book describes the Elizabethan worldview and how the seven known planets were considered an integral part of the cosmos and instrumental in shaping human character. The second half of the book examines six of Shakespeare's best-loved plays in the light of astrological symbolism, showing how they are entirely keyed to a specific zodiacal sign and its associated (or ruling) planet. The chosen plays are A Midsummer Night's Dream, Romeo and Juliet, The Merchant of Venice, Macbeth, The Tempest, and King Lear. Each chapter incorporates information and examples from astrological tradition, classical and Renaissance philosophy, Greek and Roman mythology, esoteric wisdom, modern psychology (especially that of C. G. Jung), and great literature. Thoroughly researched and well-illustrated, this book illuminates the plays from a fresh perspective that will deepen and profoundly transform how we understand them.

Written by an international team of literary scholars and historians, this collaborative volume illuminates the diversity of early modern religious beliefs and practices in Shakespeare's England, and considers how religious culture is imaginatively reanimated in

Shakespeare's plays. Fourteen new essays explore the creative ways Shakespeare engaged with the multifaceted dimensions of Protestantism, Catholicism, non-Christian religions including Judaism and Islam, and secular perspectives, considering plays such as Hamlet, Julius Caesar, King John, King Lear, Macbeth, Measure for Measure, A Midsummer Night's Dream and The Winter's Tale. The collection is of great interest to readers of Shakespeare studies, early modern literature, religious studies, and early modern history.

From one of the greatest Shakespeare scholars of our time, a beloved professor who has taught the Bard for over half a century—an intimate, wise, deeply compelling portrait of Lear, arguably Shakespeare's most tragic and compelling character, the third in a series of five short books hailed as Harold Bloom's "last love letter to the shaping spirit of his imagination" (The New York Times Book Review). King Lear is one of the most famous and compelling characters in literature. The aged, abused monarch—a man in his eighties, like Bloom himself—is at once the consummate figure of authority and the classic example of the fall from grace and widely agreed to be Shakespeare's most moving, tragic hero. Award-winning writer and beloved professor Harold Bloom writes about Lear with wisdom, joy, exuberance, and compassion. He also explores his own personal relationship to the character: Just as we encounter one Anna Karenina or Jay Gatsby when we are seventeen and another when we are forty, Bloom writes about his shifting understanding—over the course of his own lifetime—of this endlessly compelling figure, so that the book also becomes an extraordinarily moving argument for literature as a path to and a measure of our humanity. Bloom is mesmerizing in the classroom, wrestling with the often tragic choices Shakespeare's characters make. Now he brings that insight to his "measured, thoughtful assessment of a key play in the Shakespeare canon" (Kirkus Reviews). "Lear is a "short, superb book that has a depth of observation acquired from a lifetime of study" (Publishers Weekly).

treurspel

Shakespeare: Invention of the Human

een verslag

Het gat in de tijd

How to Read and Why

War and Literature

Revisionist Shakespeare appropriates revisionist history in order to both criticize traditional transitional interpretations of Shakespearean drama and to offer a new methodology for understanding representations of social conflict in Shakespeare's play and in Early Modern English culture. Rather than argue that Shakespearean drama allegorizes historical transitions and ideological polarization, Revisionist Shakespeare argues that Shakespeare's plays explore the nature of internally contradictory Early Modern institutions and belief-systems that are only indirectly related to competing political and class ideologies. Such institutions and belief-systems include Elizabethan strategies for the management of vagrancy, the nature of Jacobean statecraft, objective and subjective theories of economic value, Protestant ethical theory, and Augustinian notions of sinful habituation. The book looks at five of Shakespeare's plays: The Tempest , Coriolanus , The Merchant of

Venice , King Lear , and Hamlet .

From one of the greatest Shakespeare scholars of our time, Harold Bloom presents Othello's Iago, perhaps the Bard's most compelling villain—the fourth in a series of five short books about the great playwright's most significant personalities. Few antagonists in all of literature have displayed the ruthless cunning and deceit of Iago. Denied the promotion he believes he deserves, Iago takes vengeance on Othello and destroys him. One of William Shakespeare's most provocative and culturally relevant plays, Othello is widely studied for its complex and enduring themes of race and racism, love, trust, betrayal, and repentance. It remains widely performed across professional and community theatre alike and has been the source for many film and literary adaptations. Now award-winning writer and beloved professor Harold Bloom investigates Iago's motives and unthinkable actions with razor-sharp insight, agility, and compassion. Why and how does Iago use lies and deception—the fake news of the 15th century—to destroy Othello and several other characters in his path? What can Othello tell us about racism? Bloom is mesmerizing in the classroom, treating Shakespeare's characters like people he has known all his life. He delivers exhilarating intimacy and clarity in these pages, writing about his shifting understanding—over the course of his own lifetime—of this endlessly compelling figure, so that Iago also becomes an extraordinarily moving argument for literature as a path to and a measure of our humanity. “There are few readers more astute than Bloom” (Publishers Weekly), and his Iago is a provocative study for our time.

For more than twenty-five years, Karen Newman has brought her critical acumen to bear on early modern studies. In this collection of her essays on Shakespeare—some acknowledged classics and others never before published—Newman shows how changing theoretical trends have shaped Shakespeare studies, from new historicism and gender studies to critical race studies and globalization.

Bruiloften en dates zijn goed materiaal. Dat weet Hollywood en dat wist Shakespeare ook, toen hij de komedie 'Een Midzomernachtsdroom' schreef. Het verhaal speelt zich af in Athene, waar Hertog Theseus zijn bruiloftsplannen doorneemt met de amazonekoningin Hippolyta. Alsof ze hun handen niet al vol hebben aan hun eigen bruiloft komt Egeus binnen met de kwestie van zijn dochter Hermia, die hij wilt laten trouwen met de adelaar Demetrius. Maar Hermia wil alleen met haar geliefde Lysander trouwen. Theseus besluit dat Hermia mag kiezen: trouwen met Demetrius, intreden in het klooster, of de doodstraf. Hermia besluit met Lysander het bos in te vluchten waar de wet van Athene niet geldt. Maar in dat diepe stille bos zijn er ook relatieproblemen: hier is het de plaaggeest Puk die vertelt dat er problemen zijn tussen elfenkoning Oberon en elfenkoningin Titania. Oberon is jaloeus en maakt ruzie met Titania. Hij wil wraak nemen met een magisch sap, dat in de verkeerde handen eindigt. Dit brengt een kettingreactie van amoureuze verwickelingen met zich mee voor zowel de mensen als voor de elfen en alsof dat nog niet genoeg was, krijgen we ook nog het bruiloftsvermaak te zien van zes bouwvakkers die een theaterstuk moeten opvoeren voor Theseus en Hippolyta's bruiloft. De komedie is opgebouwd uit vele lagen en is een klassieker geworden, omdat het stuk niet alleen de eeuwig hinderlijke liefde op een geestige manier behandelt, maar ook speelt met de relatie tussen werkelijkheid en illusie. Het stuk is ontelbare keren verfilmd, o.a. in 1935 door Max Reinhardt en William Dieterle, in 1968 door Peter Hall en in 1982 door Woody Allen. William Shakespeare (1564-1616) wordt gezien als een van 's werelds belangrijkste auteurs. Als dramaturg schreef hij tragedies, historische

toneelstukken en komedies die 400 jaar later nog steeds worden opgevoerd. Daarnaast schreef hij gedichten, zogenaamde sonnetten. Enkele van zijn meest beroemde en vaakst gespeelde toneelstukken zijn "Hamlet", "Macbeth", "Othello" en "Romeo en Julia". In de kern van zijn werken plaatst Shakespeare de algemene vraag: wat is een mens? Wat maakt een menselijk wezen tot een mens? Een van de antwoorden daarop wordt gegeven in de komedie "Een Midzomernachtsdroom".

Falstaff

I Am Fire and Air

Lear

Person, Audience, Language

New grub street

Blasting Binaries and Humanizing Humans

ABSTRACT: Harold Bloom has insisted that during the English Renaissance, William Shakespeare invented the human. In tortured characters like Hamlet and King Lear, we find the definition of humanity. Now, if being human means that we all must wax noble and operate within a universe of types and extremities, fitting into an age-old ideal and perpetually soliloquizing in angst about actualizing this ideal, then Shakespeare did indeed imbue life into man. But if being human means living in a material world, grappling with its real circumstances, and being true to one's own personality, preferences, and aspirations, then this line of thought must be reexamined.

In a society dominated by religion and bound by ties of strict family loyalty, two teenagers are trapped by their secret love. As a dangerous vendetta spills onto the streets, the young lovers are forced to risk all to be together in Shakespeare's fast-paced tragedy of thwarted love. Under the editorial supervision of Jonathan Bate and Eric Rasmussen, two of today's most accomplished Shakespearean scholars, this Modern Library series incorporates definitive texts and authoritative notes from William Shakespeare: Complete Works. Each play includes an Introduction as well as an overview of Shakespeare's theatrical career; commentary on past and current productions based on interviews with leading directors, actors, and designers; scene-by-scene analysis; key facts about the work; a chronology of Shakespeare's life and times; and black-and-white illustrations. Ideal for students, theater professionals, and general readers, these modern and accessible editions from the Royal Shakespeare Company set a new standard in Shakespearean literature for the twenty-first century.

Iago

Het verhaal van de dienstmaagd

Geschiedenis van de waanzin in de zeventiende en achttiende eeuw

Shakespeare's Henry IV

The Dramatic "I" of Shakespeare's Sonnets

De gegevenheid der dingen