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Thomas Stukley - Wikipedia

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Performativity of Villainy and Evil in Anglophone Literature and Media studies the performative nature of evil characters, acts and emotions across intersecting genres, disciplines and historical eras. This collection brings together scholars and artists with different institutional standings, cultural backgrounds and (inter)disciplinary interests with the aim of energizing the ongoing discussion of the generic and thematic issues related to the representation of villainy and evil in literature and media. The volume covers medieval literature to contemporary literature and also examines important aspects of evil in literature such as social and political identity, the gothic and systemic evil practices. In addition to literature, the book considers examples of villainy in film, TV and media, revealing that performance, performative control and maneuverability are the common characteristics of villains across the different literary and filmic genres and eras studied in the volume.

First published in 1957. This edition re-issues the second edition of 1965. Recognized as one of the leading books in its field, *The English History Play in the Age of Shakespeare* presents the most comprehensive account available of the English historical drama from its beginning to the closing of the theatres in 1642 and relates this development to Renaissance historiography and Elizabethan political theory.

Early Modern Catholics, Royalists, and Cosmopolitans considers how the marginalized perspective of 16th-century English Catholic exiles and 17th-century English royalist exiles helped to generate a form of cosmopolitanism that was rooted in contemporary religious and national identities but also transcended those identities. Author Brian C. Lockey argues that English discourses of nationhood were in conversation with two opposing 'cosmopolitan' perspectives, one that sought to cultivate and sustain the emerging English nationalism and imperialism and another that challenged English nationhood from the perspective of those Englishmen who viewed the kingdom as one

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province within the larger transnational Christian commonwealth. Lockett illustrates how the latter cosmopolitan perspective, produced within two communities of exiled English subjects, separated in time by half a century, influenced fiction writers such as Sir Philip Sidney, Edmund Spenser, Anthony Munday, Sir John Harington, John Milton, and Aphra Behn. Ultimately, he shows that early modern cosmopolitans critiqued the emerging discourse of English nationhood from a traditional religious and political perspective, even as their writings eventually gave rise to later secular Enlightenment forms of cosmopolitanism.

This volume presents the proceedings of the international conference “ Theatre Cultures within Globalising Empires: Looking at Early Modern England and Spain ” , held in 2012 as part of the ERC Advanced Grant Project Early Modern European Drama and the Cultural Net (DramaNet). Implementing the concept of culture as a virtual network, it investigates Early modern European drama and its global dissemination. The 12 articles of the volume – all written by experts in the field teaching in the United Kingdom, the USA, Russia, Switzerland, India and Germany – focus on a selection of English and Spanish dramas from the sixteenth and seventeenth centuries. Analysing and comparing motifs, formal parameters as well as plot structures, they discuss the commonalities and differences of Early modern drama in England and Spain.

Staging History unites essays by nine specialists in the field of late medieval and early Renaissance drama. Their focus is on English, Dutch and Humanist German drama, as well as on a modern Swiss adaptation of Shakespeare ’ s Henry V.

Shakespeare's tragic characters have often been seen as forerunners of modern personhood. It has been assumed that Shakespeare was able to invent such lifelike figures in part because of his freedom from the restrictions of classical form. Curtis Perry instead argues that characters

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such as *Hamlet* and *King Lear* have seemed modern to us in part because they are so robustly connected to the tradition of Senecan tragedy. Resituating Shakespearean tragedy in this way - as backward looking as well as forward looking - makes it possible to recover a crucial political dimension. Shakespeare saw Seneca as a representative voice from post-republican Rome: in plays such as *Coriolanus* and *Othello* he uses Senecan modes of characterization to explore questions of identity in relation to failures of republican community. This study has important implications for the way we understand character, community, and alterity in early modern drama.

The Oxford Companion to English Literature has long been established as the leading reference resource for students, teachers, scholars, and general readers of English literature. It provides unrivalled coverage of all aspects of English literature - from writers, their works, and the historical and cultural context in which they wrote, to critics, literary theory, and allusions. For the seventh edition, the Companion has been thoroughly revised and updated to meet the needs and concerns of today's students and general readers. Over 1,000 new entries have been added, ranging from new writers - Chimamanda Ngozi Adichie, Patrick Marber, David Mitchell, Arundhati Roy - to increased coverage of writers and literary movements from around the world. Coverage of American literature has been substantially increased, with new entries on writers such as Cormac McCarthy and Amy Tan and on movements and publications. Contextual and historical coverage has also been expanded, with new entries on European history and culture, post-colonial literature, as well as writers and literary movements from around the world that have influenced English literature. The Companion has always been a quick and dependable source of reference for students, and the new edition confirms its pre-eminent role as the go-to resource of first choice. All entries have been reviewed, and details of new works, biographies, and criticism have been brought right up to date. So also has coverage of the themes,

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approaches and concepts encountered by students today, from terms to articles on literary theory and theorists. There is increased coverage of writers from around the world, as well as from Ireland, Scotland, and Wales, and of contextual topics, including film and television, music, and art. Cross-referencing has been thoroughly updated, with stronger linking from writers to thematic and conceptual entries. Meanwhile coverage of popular genres such as children's literature, science fiction, biography, reportage, crime fiction, fantasy or travel literature has been increased substantially, with new entries on writers from Philip Pullman to Anne Frank and from Anais Nin to Douglas Adams. The seventh edition of this classic Companion - now under the editorship of Dinah Birch, assisted by a team of 28 distinguished associate editors, and over 150 contributors - ensures that it retains its status as the most authoritative, informative, and accessible guide to literature available.

This book considers the relationship between the vogue for putting the Ottoman Empire on the English stage and the repertory system that underpinned London playmaking. The sheer visibility of 'the Turk' in plays staged between 1567 and 1642 has tended to be interpreted as registering English attitudes to Islam, as articulating popular perceptions of Anglo-Ottoman relations, and as part of a broader interest in the wider world brought home by travellers, writers, adventurers, merchants, and diplomats. Such reports furnished playwrights with raw material which, fashioned into drama, established 'the Turk' as a fixture in the playhouse. But it was the demand for plays to replenish company repertories to attract London audiences that underpinned playmaking in this period. Thus this remarkable fascination for the Ottoman Empire is best understood as a product of theatre economics and the repertory system, rather than taken directly as a measure of cultural and historical engagement.

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