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| 1. Record Nr. | UNINA990010011220403321 |
| Autore | Migliorini, Elio <1902-1988> |
| Titolo | Il deserto di Giuda tra Betlemme e il M. Morto [Risorsa grafica] / Elio Migliorini |
| Pubbl/distr/stampa | S. l. : s. n., [1934] |
| Descrizione fisica | 1 diapositiva su vetro : gelatina ai sali d'argento, b/n ; 75 x 70 mm su supporto 95 x 80 mm |
| Locazione | ILFGE |
| Collocazione | Scat. E.M. 110 |
| Lingua di pubblicazione | Italiano |
| Formato | Grafica |
| Livello bibliografico | Monografia |
| Note generali | Tit. presente sulla lastra, manoscritto dall'aut. |
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| 2. Record Nr. | UNINA9910456272403321 |
| Autore | Cohen Derek |
| Titolo | Searching Shakespeare : studies in culture and authority / / Derek Cohen |
| Pubbl/distr/stampa | Toronto, [Ontario] ; ; Buffalo, [New York] ; ; London, [England] : , : University of Toronto Press, , 2003
©2003 |
| ISBN | 1-281-99448-0
9786611994488
1-4426-7968-9 |
| Descrizione fisica | 1 online resource (212 p.) |
| Disciplina | 822.33 |
| Soggetti | National characteristics, English, in literature
Politics and literature - Great Britain
Nationalism and literature - England
Literature and society - England
Literature and history - England
Individuality in literature
Authority in literature
Culture in literature
Tragedy
Electronic books. |

Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction -- PART I -- CHAPTER ONE. Tragedy and the Nation: Othello -- CHAPTER TWO. History and the Nation: The Second Tetralogy -- CHAPTER THREE. Slave Voices: Caliban and Ariel -- CHAPTER FOUR. The Scapegoat Mechanism: Shylock and Caliban -- PART II -- CHAPTER FIVE. The Self-Representations of Othello -- CHAPTER SIX. King Lear and Memory -- CHAPTER SEVEN. The Past of Macbeth -- PART III -- CHAPTER EIGHT. Messengers of Death: The Figure of the Hit Man -- CHAPTER NINE. 'Noseless, handless, hack'd and chipp'd': 1 Broken Human Bodies -- Notes -- Works Cited -- Index
Sommario/riassunto	Original in topic and approach, Searching Shakespeare presents a political-historical exploration of Shakespeare's drama, examining the plays in the context of current ideological concerns ? history, memory, marginality, and nationalism. Derek Cohen predicates his argument on the supposition that the individual, as much as the encompassing state, is subject to the shaping forces and machinery of the ideological surround. Shakespeare's plays, Cohen argues, consistently portray the clash between the passionate search for individuality and the quest for social harmony as irresolvable. The playwright's uncanny ability to carry the reader to the edge of imaginary experience ? far from the literal world that is made visible by the text ? offers an entry into the subtextual and ironic underside of the dramas. It is in this dark and strange world of slavery, mutilation, sexual jealousy, and suborned murder that the implicit political biases of the plays are most evident and it is here, too, that a modern political analysis reveals why Shakespeare portrayed the quest for individuation and self-expression as necessarily ending in tragedy.