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Descrizione fisica	1 online resource (227 p.)
Collana	Arden student skills, language and writing
Disciplina	822.33
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Nota di bibliografia	Includes bibliographical references and filmography.
Nota di contenuto	FC; Half title; Arden Student Skills: Language and Writing; Title; Copyright; Contents; Acknowledgements; Series editor's preface; Preface; Introduction; Narrating Othello; Name and identity; The handkerchief; Women; Location, location, location; Acting Othello; Acting Desdemona; Publishing Othello; 1 Language and narrative; Story-telling; Contradiction; Believing stories; 'I say' and 'yet'; Undoing narrative; Audiences and gaps; Euphemism and Roderigo; Proverbs; Separate languages; Reception; Speak 'parrot; Speaking 'stoutly'; Audience; Words and deeds; Words and things; Narrating the hero. Postmortem meaning Language and comedy; Writing matters; 2 Language and genre; Generic fluidity; Juxtaposing genres; Props; Othello and Ben Jonson; Othello and Christopher Marlowe; 'Gull'; 'Is't possible?'; 'No remedy'; DocuScope; (Un)fashionable language; Bawdy courts; Tragedy without Shakespeare's language; John Ford; Modernizing Othello; Othello (adapted by Andrew Davies, 2001); O (directed by Tim Blake Nelson, 2001); Stage Beauty (directed by Richard Eyre, 2004); Film adaptation and intertextuality; Othello 1610; Writing matters; 3 Language and boundaries; Iago and thresholds. Iago and hendiadys Iago and puns; Iago as pun; Puns versus metaphors; The Iago music; 'Slipper and subtle' language; Hearing; To be (or not to be); Modal verbs; Modals and power struggles in Marlowe; Modals and power struggles in Othello; Modals and counterfactuals; Ventriloquism; Prose and verse: Othello; Theatre boundaries; Crossing theatre

boundaries; Boundaries gone wrong; Writing matters; Prose and verse: Iago; 4 Writing tips and topics; Tips; Topics; Women; The natural / unnatural; Epistemology; Bibliography and further reading.

Sommario/riassunto

In this volume on Othello, Laurie Maguire examines the use and misuse of language, the play's textual and performance histories and how critics and directors have responded to the language of sexual jealousy.
