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Dr. Haosheng Yang yangh5@MiamiOH.edu 138 Irvin 513-529-1840 English/Creative Writing Dr. Gabriele Bechtel bechteg@MiamiOH.edu 356H Bachelor 513-529-5110 English/Literature Dr. Gabriele Bechtel bechteg ...

Tragedy, including grief, pain and suffering, is a common theme in Shakespeare's plays, often leading to the death of at least one character, if not several. Yet such themes can also be found in Shakespearian plays which are classed as comedies, or histories. What is it which makes a Shakespearian tragedy, and what dramatic themes and conventions did the bard draw upon when writing them? In this Very Short Introduction Stanley Wells considers what is meant by the word 'tragedy', and discusses nine of Shakespeare's iconic tragic plays. He explores how the early definitions and theoretical discussions of the concept of tragedy in Shakespeare's time would have influenced these plays, along with the literary influence of Seneca. Wells also

considers Shakespeare's uses of the word 'tragedy' itself, analysing whether he had any overall concept of the genre in relation to the drama, and looking at the ways in which the theatrical conventions of his time shaped his plays, such as the use of boy players in women's roles and the physical structures of the playhouses. Offering a critical analysis of each of the nine plays in turn, Wells concludes by discussing why tragedy is regarded as fit subject for entertainment, and what it is about tragic plays that audiences find so enjoyable. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Why did Shakespeare revise his plays? In a brilliant and pioneering analysis, the distinguished critic John Jones explores the critical and dramatic significance of Shakespeare's revisions. Analyzing such plays as Hamlet, Othello, King Lear, and Troilus and Cressida, he reveals the artistic impact of the revisions and their importance for our understanding of each play's moral and metaphysical foundations.

This is the first book to deploy the methods and ensemble of questions from Afro-pessimism to engage and interrogate the methods of Early Modern English studies. Using contemporary Afro-pessimist theories to provide a foundation for structural analyses of race in the Early Modern Period, it engages the arguments for race as a fluid construction of human identity by addressing how race in Early Modern England functioned not only as a marker of human identity, but also as an a priori constituent of human subjectivity. Chapman argues that Blackness is the marker of social death that allows for constructions of human identity to become transmutable based on the impossibility of recognition and incorporation for Blackness into humanity. Using dramatic texts such as Othello, Titus Andronicus, and other Early Modern English plays both popular and lesser known, the book shifts the binary away from the currently accepted standard of white/non-white that defines "otherness" in the period and examines race in Early Modern England from the prospective of a non-black/black antagonism. The volume corrects the Afro-pessimist assumption that the Triangle Slave Trade caused a rupture between Blackness and humanity. By locating notions of Black inhumanity in England prior to chattel slavery, the book positions the Triangle Trade as a result of, rather than the cause of, Black inhumanity. It also challenges the common scholarly assumption that all varying types of human identity in Early Modern England were equally fluid by arguing that Blackness functioned as an immutable constant. Through the use of structural analysis, this volume works to simplify and demystify notions of race in Renaissance England by arguing that race is not only a marker of human identity, but a structural antagonism between those engaged in human civil society opposed to those who are socially dead. It will be an essential volume for those with interest in Renaissance Literature and Culture, Shakespeare, Contemporary Performance Theory, Black Studies, and Ethnic Studies.

Using Shakespeare's work to expand our understanding of what it is to be human, this book of applied psychoanalysis furthers the study of Shakespeare, literary theory, dramatic arts, and psychoanalytic theory. It is also accessible to readers, theatre-goers and those who have an interest in the human condition. With intellectual rigour, and close textual analysis, it values the insights of many creative writers such as T. S. Eliot, James Joyce, W. H. Auden, Samuel Taylor Coleridge, as well as Sigmund Freud, Heinz Kohut and D.W. Winnicott. For the clinician, this book introduces new theories in psychoanalysis based upon the text and clinical experience. Psychoanalysts looking at literature are at a disadvantage, as the value system belongs solely to the realm of literary theory proper. Literary theory, in turn, often finds what the scholar seeks. It is not surprising that this potentially enriching combination of literary theory and psychoanalysis has had difficulty sustaining its relevance and tends towards reductionism.

In Formulated Experiences, Peter L. Rudnytsky continues his quest for a "re-vision" of psychoanalysis by coupling his revival of the unjustly neglected figure of Erich Fromm with his latest groundbreaking research on Ferenczi and Groddeck. Committed at once to a humanistic and to a literary psychoanalysis, Rudnytsky explores the subjective roots of creativity and critiques the authoritarianism that has been a tragic aspect of Freud's legacy. Through his clinically informed interpretations he brings out both "hidden realities" and "emergent meanings" of the texts and authors he examines, including Shakespeare's Othello and Macbeth, as well as Milton's Paradise Lost. A preeminent scholar of the history and theory of psychoanalysis, Rudnytsky displays an interdisciplinary expertise that makes Formulated Experiences truly sui generis and unlike any existing book. Bridging the artificial divide between the academic and clinical worlds, his eloquent championing of the interpersonal and relational traditions will captivate contemporary psychoanalysts and psychotherapists, while his insightful close readings provide a model for psychoanalytic literary critics.

Deeply ingrained in human nature, jealousy occurs in everyone's life, with varying intensity and significance. Profoundly puzzling, jealousy provokes humans to irrational, sometimes violent acts against others or against themselves. It is a passion that has fascinated writers, storytellers, and

audiences through the ages. Hildegard Baumgart, a practicing marriage counselor, pursues a multilayered exploration of jealousy that is at once public history, based on literary and cultural records, and private history, drawn from individual clinical cases and psychoanalytic practice. In the process she discovers provocative new answers to two central questions: How can one understand jealousy, whether one's own or another's? Baumgart focuses on the fear of comparison with the rival that motivates much jealousy, and she shows how this idea is, in fact, built into both mythology and theology. She adroitly combines a rich array of documentation and evidence: detailed, clinical descriptions of the classic dilemmas of love triangles; a history of the concept of jealousy in the Judeo-Christian tradition; examples from the lives and writings of a fascinating gallery of authors (Shakespeare, Tolstoy, and Goethe, among others); discussions of Freud's writings on jealousy and of later psychoanalytic methodologies such as systems analysis, paradoxical intervention, and communications theory. Throughout her narrative, Baumgart writes with compassion and feeling. Drawing on her personal experience of jealousy, her own psychoanalysis, and anecdotes from her counseling work and the clinical literature at large, she presents many fascinating vignettes of the painful—sometimes crippling—effects of jealousy as seen from the standpoints of both sufferer and therapist. What is more, she offers sensitive and sensible solutions to the problem of jealousy. Baumgart's intriguing tapestry of the varied manifestations and interpretations of jealousy gives extraordinary resonance to the case histories she describes. In providing such a panoramic view, Jealousy invites everyone—analysts, counselors, sociologists, jealous lovers, and avid readers of advice columns—to reconsider both the cultural significance and personal meaning of this universal emotion.

The subjects of this book are the subjects whose subjects are themselves. Narcissus so himself himself forsook, And died to kiss his shadow in the brook. In accusing the introspective Adonis of narcissistic self-absorption, Shakespeare's Venus employs a geminative construction - 'himself himself' - that provides a keynote for this study of Renaissance reflexive subjectivity. Through close analysis of a number of Shakespearean texts - including Venus and Adonis, Romeo and Juliet, Julius Caesar, Hamlet, and Othello - his book illustrates how radical self-reflection is expressed on the Renaissance page and stage, and how representations of the two seemingly extreme figures of the narcissist and self-slaughterer are indicative of early-modern attitudes to introspection. Encompassing a broad range of philosophical, theological, poetic, and dramatic texts, this study examines period descriptions of the early-modern subject characterised by the rhetoric of reciprocation and reflection. The narcissist and the self-slaughter provide models of dialogic but self-destructive identity where private interiority is articulated in terms of self-response, but where this geminative isolation is understood as self-defeating, both selfish and suicidal. The study includes work on Renaissance revisions of Ovid, classical attitudes to suicide, the rhetoric of friendship literature, discussion of early-modern optic theory, and an extended discussion of narcissism in the epyllia tradition. Sustained textual analysis offers new readings of major Shakespearean texts, allowing familiar works of literature to be seen from the unusual and anti-social perspectives of their narcissistic and suicidal protagonists.

Significant changes have taken place in the policy landscape surrounding cannabis legalization, production, and use. During the past 20 years, 25 states and the District of Columbia have legalized cannabis and/or cannabidiol (a component of cannabis) for medical conditions or retail sales at the state level and 4 states have legalized both the medical and recreational use of cannabis. These landmark changes in policy have impacted cannabis use patterns and perceived levels of risk. However, despite this changing landscape, evidence regarding the short- and long-term health effects of cannabis use remains elusive. While a myriad of studies have examined cannabis use in all its various forms, often these research conclusions are not appropriately synthesized, translated for, or communicated to policy makers, health care providers, state health officials, or other stakeholders who have been charged with influencing and enacting policies, procedures, and laws related to cannabis use. Unlike other controlled substances such as alcohol or tobacco, no accepted standards for safe use or appropriate dose are available to help guide individuals as they make choices regarding the issues of if, when, where, and how to use cannabis safely and, in regard to therapeutic uses, effectively. Shifting public sentiment, conflicting and impeded scientific research, and legislative battles have fueled the debate about what, if any, harms or benefits can be attributed to the use of cannabis or its derivatives, and this lack of aggregated knowledge has broad public health implications. The Health Effects of Cannabis and Cannabinoids provides a comprehensive review of scientific evidence related to the health effects and potential therapeutic benefits of cannabis. This report provides a research agenda—outlining gaps in current knowledge and opportunities for providing additional insight into these issues—that summarizes and prioritizes pressing research needs.