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*The collection of the
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Judith Buchanan and
tragedies with*

*introductions by Emma
Smith*

*The global
epistemological*

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*gendarmerie do not only
police epistemologies
but they also infect the
world with infectious
epidemics of laughter
targeted at those people
whose epistemologies
are ofhandedly
condemned as sterile
and useless in
controlling and
containing pandemics.
Patrolling epistemic
borders in ways that*

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*demobilise indigenous
epistemologies, the
global epistemological
policemen have
ironically managed to
prevent "transgressive"
epistemologies from
crossing borders but
they have fatally failed
to prevent the
transgressive
COVID-19 from
recurrently crossing
borders, be they bodily,*

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*national or continental.
Brandishing fetishised
degree and diploma
certificates, African
comprador academics,
who are more interested
in fetishised ranks and
titles than in creativity
and innovation, have
also fatally failed to
help African
communities by
producing vaccines for
Africans by Africans.*

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Arguing that Eurocentric epistemologies have become sterile fetishes, the book contends that such epistemologies have disabled African scholars from actively producing vaccines on a continent where there are paradoxically more epidemics of mimetic laughter than there are efforts at creativity and

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innovation. The book is useful for scholars in sociology, anthropology, development studies, languages and communication, natural sciences, historical studies and social work. The destructive effects of jealousy underlie this tale. Othello, a man of quality and superior intelligence, is brought down by his suspicions

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*of his wife,
Desdemona.*

*Reflecting upon his own
prior experiences as
Writer, PhD Student
embarks on an
ethnographic research
project which seeks to
explain the relationship
between Boys' creative
writing and identity. A
view of identity as
performance is adopted,
a main cast of year 6*

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Boys is assembled, and the stage of the year 6 primary classroom and the secondary school is set. Undertaking participant observation, PhD Student sends his reflections as emails to PhD Supervisor but as their dialogue takes hold, questions relating to the problematic nature of research and representation

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*proliferate. Which
identity is PhD Student
performing in the
classroom: himself, Mr
Dobson, Writer or
Tom? Is self-reflexivity
enough? To what extent
can the Boys' identities
ever be known? Rather
than silencing these
problems, PhD Student
looks for a form of
writing which lays bare
the messiness of*

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*research. He rejects the
linearity of the
traditional form and
writes his thesis as a
self-conscious fiction: a
dialogue on a train
between himself, a
post/structuralist
academic, and You, a
humanist non-
academic. As PhD
Student's data is
analysed, critiqued and
deconstructed from*

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*both essentialist and
interpretivist*

*perspectives, the
impossibility of
objective representation
is explored. Within its
own frame of
reference, PhD*

*Student's analysis of the
Boys' writing offers a
theoretical framework
for thinking about
creative writing in terms
of identity and agency.*

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*However, the thesis-
script itself is primarily
a methodological
critique: one that shows
that no matter what is
written on pages,
between the words,
between the letters,
there will always be the
Unnamable.*

*Much Ado About
Nothing
Shakespeare's Stories
for Young Readers*

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*Patrolling Epistemic
Borders in a World of
Borderless Pandemics
A School Shakespeare*

...

Sir Toby Belch and
his companion
outwit the
pretentious
Malvolio, who
despite suffering
their most

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outrageous and
insulting practical
jokes, emerges as
an almost noble
figure.

One of the four
great tragedies—along
side Hamlet, King
Lear, and
Macbeth—Othello is
among the darkest
of Shakespeare's
plays, illuminating the

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shadows of the
gloomiest recesses
of the human
psyche and serving
as a damning
indictment of the
world in which it was
written. A cautionary
tale of the
destructiveness of
sin and the ruinous
consequences of
bad philosophy,

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Othello seems to
express

Shakespeare's
rage at the cynicism
and brutality of the
age in which he
lived. From the
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menace of Iago to
the blind and
prideful jealousy of
Othello, this classic
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shows us the shadow falling over a society that has turned its back on the light and life of virtue. The Ignatius Critical Editions present a tradition-oriented approach to reading Western classics. While many critical editions view

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informed by the
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heritage as passed
down through the
ages—the same
heritage that
provided the

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crucible in which the
great authors
formed these classic
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light of the Western
tradition, allowing

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*reptiles, birds, insects,
and others perhaps
more fanciful than
real. A zoologist's
delight. There is, too, a
moral or philosophical
purpose. As Paul
Muldoon says in his
introduction: 'We are
most human in the
presence of animals.'
And it is just this sense
of how our humanity is*

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*illuminated by the
contemplation of*

*bestial life that he has
set out to celebrate. The
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loved outlaw of all
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critics and has attracted widely different styles of performance. At one extreme the play is seen as a religious allegory, at the other it has been interpreted as a comedy protesting against power and privilege. Brian Gibbons focuses on the unique tragi-

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comic experience of watching the play, the intensity and excitement offered by its dramatic rhythm, the reversals and surprises that shock the audience even to the end. The introduction describes the play's critical reception and stage history and how these have

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varied according to prevailing social, moral and religious issues, which were highly sensitive when Measure for Measure was written, and have remained so to the present day.

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Much Ado About
Nothing; As You
Like It;

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Twelfth Night.

Considered by
many to be the
most terrifying
writer in

English, M.R.

James was an
eminent scholar
who spent his
entire adult
life in the
academic

surroundings of

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Eton and
Cambridge. His
classic
supernatural
tales draw on
the terrors of
the everyday,
in which
documents and
objects unleash
terrible
forces, often
in closed rooms

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and night-time
settings where
imagination
runs riot.

Lonely country
houses, remote
inns, ancient
churches or the
manuscript
collections of
great libraries
provide
settings for

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unbearable
menace, from
creatures
seeking
retribution and
harm. These
stories have
lost none of
their power to
unsettle and
disturb. This
edition
presents all of

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published ghost
stories,
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James's
writings on the

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Darryl Jones's
introduction
and notes
provide a
fascinating
insight into
James's
background and
his mastery of
the genre he
made his own.

--! From
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Evil in
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the
performative
nature of evil
characters,
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cultural
backgrounds and
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nary interests
with the aim of
energizing the
ongoing
discussion of
the generic and
thematic issues
related to the
representation
of villainy and

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evil in
literature and
media. The
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medieval
literature to
contemporary
literature and
also examines
important
aspects of evil
in literature
such as social

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performative

control and
maneuverability
are the common
characteristics
of villains
across the
different
literary and
filmic genres
and eras
studied in the

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Tale is
Shakespeare's
most perfectly
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comedy, as
notable for its
tragic
intensity as
for its comic
grace and,
throughout, for

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the richness
and complexity
of its poetry.
It concludes,
moreover, with
the most daring
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reconciliation
scene in all
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plays.

Notes

The Last Man

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Shakespeare” is
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contents. This
play is named
after the Twelfth
Night holiday of
the Christmas

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season. It was written around 1601 and first published in the First Folio in 1623. Like many of Shakespeare's comedies, this one centers on mistaken identity. The leading character, Viola,

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is shipwrecked on the shores of Illyria during the opening scenes. She loses contact with her twin brother, Sebastian, whom she believes dead. Posing as a man and masquerading as a young page

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under the name
Cesario, she
enters the service
of Duke Orsino.
Orsino is in love
with the bereaved
Lady Olivia,
whose brother has
recently died and
decides to use
“Cesario” as an
intermediary.

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Olivia, believing Viola to be a man, falls in love with this handsome and eloquent messenger. Viola, in turn, has fallen in love with the Duke, who also believes Viola is a man and who regards her as his

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confidant. Life of
William

Shakespeare is a
biography of
William

Shakespeare by
the eminent critic
Sidney Lee. This
book was one of
the first major
biographies of the
Bard of Avon. It

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was published in
1898, based on
the article
contributed to the
Dictionary of
National
Biography.

William
Shakespeare
(1564 - 1616) was
an English poet
and playwright,

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widely regarded
as the greatest
writer in the
English language
and the world's
pre-eminent
dramatist. He is
often called
England's national
poet and the
"Bard of Avon".
His extant works,

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including some collaborations, consist of about 38 plays, 154 sonnets, two long narrative poems, and a few other verses, the authorship of some of which is uncertain. Sir Sidney Lee (1859

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- 1926) was an
English

biographer and
critic. He was a
lifelong scholar
and enthusiast of
Shakespeare. His
article on
Shakespeare in
the fifty-first
volume of the
Dictionary of

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National
Biography formed
the basis of his
Life of William
Shakespeare. This
full-length life is
often credited as
the first modern
biography of the
poet.

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1890-91 In

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Ancient History,
English
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following English
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King John and

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majority of
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successfully; any
imperfections that
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intentionally left

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to preserve the
state of such
historical works.

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history play by
William
Shakespeare,
believed to have
been written in
approximately
1591. The play is
an unflattering

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depiction of the short reign of Richard III of England. While generally classified as a history, as grouped in the First Folio, the play is sometimes called a tragedy (as in the first

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Identities through
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wedding gift from
King Louis of
France to Lady
Anne of Brittany
and the good
fortune it brought
to little Gabriel,
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the heart, for

love Will

hardly seem

worth thinking

of To

passionate

women if it

seem Certain,

and they never

dream That it

fades out from

kiss to kiss;

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For everything
that's lovely

is But a
brief, dreamy,
kind delight.

— W. B. Yeats

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