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In Shakespeare's England, credit was synonymous with reputation, and reputation developed in the interplay of language, conduct, and social interpretation. As a consequence, artful language and social hermeneutics became practical, profitable skills. Since most people both used credit and extended it, the dual strategies of implication and inference—of producing and reading evidence—were everywhere. Like poetry or drama, credit was constructed: fashioned out of the interplay of artifice and interpretation. The rhetorical dimension of economic relations produced social fictions on a range of scales: from transitory performances facilitating local transactions to the long-term project of maintaining creditworthiness to the generalized social indeterminacy that arose from the interplay of performance and interpretation. *Fictions of Credit in the Age of Shakespeare* examines how Shakespeare and his contemporaries represented credit-driven artifice and interpretation on the early modern stage. It also analyses a range of practical texts—including commercial arithmetics, letter-writing manuals, legal formularies, and tables of interest—which offered strategies for generating credit and managing debt. Looking at plays and practical texts together, *Fictions of Credit* argues that both types of writing constitute “equipment for living”: practical texts by offering concrete strategies for navigating England's culture of credit, and plays by exploring the limits of credit's dangers and possibilities. In their representations of a world re-written by debt relations, dramatic texts in particular articulate a phenomenology of economic life, telling us what it feels like to live in credit culture: to live, that is, inside a fiction.

While the focus is predominantly on Bulgaria, its particular experience is considered as representative of the entire Soviet bloc, to which it belonged for four and a half long decades. And its multiple links with partner-countries in this fold are always kept in view.”--BOOK JACKET.

The Routledge Companion to Directors' Shakespeare is a major collaborative book about plays in performance. Thirty authoritative accounts describe in illuminating detail how some of theatre's most talented directors have brought Shakespeare's texts to the stage. Each chapter has a revealing story to tell as it explores a new and revitalising approach to the most familiar works in the English language. A must-have work of reference for students of both Shakespeare and theatre, this book presents some of the most acclaimed productions of the last hundred years in a variety of cultural and political contexts. Each entry describes a director's own theatrical vision, and methods of rehearsal and production. These studies chart the extraordinary feats of interpretation and innovation that have given Shakespeare's plays enduring life in the theatre. Notable entries include: Ingmar Bergman * Peter Brook * Declan Donnellan * Tyrone Guthrie * Peter Hall * Fritz Kortner * Robert Lepage * Joan Littlewood * Ninagawa Yukio * Joseph Papp * Roger Planchon * Max Reinhardt * Giorgio Strehler * Deborah Warner * Orson Welles * Franco Zeffirelli

Focussing on the way in which relationships at various levels underpin international business activities this book presents a contemporary

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and realistic analysis of International Business in action. The concept of change permeates the text, highlighting the dynamic and often turbulent nature of international business and management.

Shakespeare, Cinema and Desire explores the desires and the futures of Shakespeare's language and cinematographic adaptations of Shakespeare. Tracing ways that film offers us a rich new understanding of Shakespeare, it highlights issues such as media technology, mourning, loss, the voice, narrative territories and flows, sexuality and gender.

Magical Transformations on the Early Modern Stage furthers the debate about the cultural work performed by representations of magic on the early modern English stage. It considers the ways in which performances of magic reflect and feed into a sense of national identity, both in the form of magic contests and in its recurrent linkage to national defence; the extent to which magic can trope other concerns, and what these might be; and how magic is staged and what the representational strategies and techniques might mean. The essays range widely over both canonical plays-Macbeth, The Tempest, The Winter's Tale, The Merry Wives of Windsor, Doctor Faustus, Bartholomew Fair-and notably less canonical ones such as The Birth of Merlin, Fedele and Fortunio, The Merry Devil of Edmonton, The Devil is an Ass, The Late Lancashire Witches and The Witch of Edmonton, putting the two groups into dialogue with each other and also exploring ways in which they can be profitably related to contemporary cases or accusations of witchcraft. Attending to the representational strategies and self-conscious intertextuality of the plays as well as to their treatment of their subject matter, the essays reveal the plays they discuss as actively intervening in contemporary debates about witchcraft and magic in ways which themselves effect transformation rather than simply discussing it. At the heart of all the essays lies an interest in the transformative power of magic, but collectively they show that the idea of transformation applies not only to the objects or even to the subjects of magic, but that the plays themselves can be seen as working to bring about change in the ways that they challenge contemporary assumptions and stereotypes.

A Study Guide for Tom Stoppard's "Dogg's Hamlet, Cahoot's Macbeth," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

The author of the bestselling "Buckland's Complete Book of Witchcraft" writes a handbook for anyone who wishes to communicate with spirits, as well as for the less adventurous who simply want to satisfy their curiosity about the subject.

Teacher Notes By: Mattie Sullivan Teacher Notes reminds teachers to stay the course and grow in their craft. Mattie Sullivan began compiling this book when she trained new teachers. She wanted to keep notes of important small things they should know and remember. These notes and reminders will work for new and seasoned teachers, providing a smile and reassurance.

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