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productions as well as a
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major critical statements on
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Cormac McCarthy both embodies and redefines the notion of the artist as outsider. His fiction draws on recognizable American themes and employs dense philosophical and theological subtexts, challenging readers by depicting the familiar as

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The essays in this Companion offer a sophisticated yet concise introduction to McCarthy's difficult and provocative work. The contributors, an international team of McCarthy scholars, analyze some of the most well-known and commonly taught novels - *Outer Dark*, *Blood Meridian*, *All the Pretty Horses* and *The Road* - while providing detailed treatments of McCarthy's work in cinema, including the many adaptations of his novels to film. Designed for scholars, teachers and general readers, and complete with a chronology and bibliography for further reading, this Companion is an essential reference for anyone interested in gaining a deeper

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A comprehensive 2010 single-volume study surveying C. S. Lewis's career as an academic, Christian thinker, and creative writer.

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This volume of specially-commissioned essays provides accessible introductions to all aspects of George Eliot's writing by some of the most distinguished new and established scholars and critics of Victorian literature. The essays are comprehensive, scholarly and lucidly written, and at the same

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time offer original insights into the work of one of the most important Victorian novelists, and into her complex and often scandalous career. Discussions of her life, the social, political, and intellectual grounding of her work, and her relation to Victorian feminism provide valuable criticism of everything from her early journalism to her poetry. Each essay contributes to a new understanding of the great fiction, from *Adam Bede* and *The Mill on the Floss* to *Daniel Deronda*. With its supplementary material, including a chronology and a guide to further reading, this Companion is an invaluable tool for scholars and students alike.

Tennessee Williams returns to a

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pivotal moment in his stormy youth in *Something Cloudy, Something Clear*, which introducer Eve Adamson calls "a delicately woven tapestry of past and present, vulnerability and toughness, impetuous action and mature insight." *Something Cloudy, Something Clear* is, as Tennessee Williams stated, "one of the most personal plays I've ever written." Set in Provincetown, Cape Cod, in 1940, the play records Williams' experiences during that "pivotal summer when I took sort of a crash course in growing up." On the brink of becoming a successful playwright, Williams was also to "come thoroughly out of the closet" and meet Kip, his first great love. *Something*

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Cloudy, Something Clearbrilliantly reimagines that long ago time, now recollected through the filter of all the playwright's successes and failures, joys and regrets. Eve Adamson, director of the original 1981 production, provides an insightful introduction in which she captures the play's heart-breaking appeal: "It is a delicately woven tapestry of past and present, vulnerability and toughness, impetuous action and mature insight. It seeks a reconciliation between love and art, life and death, and-to use two phrases which recur in the play--exigencies of desperation and negotiation of terms. The cloudy and the clear."

The plays of Tennessee Williams'

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post-1961 Williams have often been misunderstood and dismissed. In light of Williams' centennial in 2011, which was marked

internationally by productions and world premieres of his late plays, Annette J. Saddik's new reading of these works illuminates them in the context of what she terms a 'theatre of excess', which seeks liberation through exaggeration, chaos, ambiguity, and laughter. Saddik explains why they are now gaining increasing acclaim, and analyzes recent productions that successfully captured elements central to Williams' late aesthetic, particularly a delicate balance of laughter and horror with a self-consciously ironic acting style. Grounding the plays through the work of Bakhtin, Artaud, and

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Kristeva, as well as through the carnivalesque, the grotesque, and psychoanalytic, feminist, and queer theory, Saddik demonstrates how Williams engaged the freedom of exaggeration and excess in celebration of what he called 'the strange, the crazed, the queer'.

Research Paper (postgraduate) from the year 2018 in the subject American Studies - Literature, grade: 5.0, Jan Kochanowski University of Humanities and Sciences in Kielce, language: English, abstract: These work is concerned with the depiction of women in Tennessee Williams's plays. Victims or manipulative creatures? Shy and innocent or seductive and well aware of their

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potential? What is the picture of Tennessee Williams's women? The author has chosen two plays – The Glass Menagerie and Cat on a Hot Tin Roof to help with analysis of this question. Indeed, a pure rhetorical analysis of his work that does not take into consideration the biographical aspects of Williams's characters and therefore cannot demonstrate the fullness of those characters, it also cannot expect to accurately determine the message that the playwright sends us through those characters. What is also typical for Williams's heroines is that they are not able to deal with their past, the problems of their history are growing stronger and are rooted in their everyday life.

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Consequently, those women of various age are stuck with the life in a state of current crisis. The hopelessness and the mediocrity of the characters in Williams' *The Glass Menagerie* is caused by a serious breach between the characters' feelings and their ability to verbalize the emotions. The women that parade in a pages of this thesis - Laura, Amanda, Maggie and even Big Mamma and Mae are lacking in almost physical, tangible way something very important - freedom of emotions. Modern woman - an icon which presents self-made woman, are well aware of her targets, beautiful, treating her body as a medium to promote herself. Not so much changed in comparison with Tennessee

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Williams females. Tennessee
Williams women are so strikingly
up-to-date with a modern woman.
They are left prostrate in their
womanhood, unsatisfied needs
and desires. They keep on going
despite their failures; they have
their goals to achieve and ways to
do so.

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