

**Zoe Adams-Lau**

**A Contentious Axiom: *Romeo and Juliet* vis-à-vis *Othello* ... Rhetorical**

**Dichotomy or Equality**

**Critical Response**

## **ANNOTATED BIBLIOGRAPHY**

### **Books**

**ADAMSON, Sylvia; HUNTER, Lynette; MAGNUSSON, Lynne; THOMPSON, Ann; WALES, Katie (eds.); Reading Shakespeare's Dramatic Language – A Guide; London, the Arden Shakespeare, 2001**

Analyses how Shakespeare's invention of a "fully dramatic language" struck a fine balance between the embellishments of rhetorical patterning and the functional matching of words to situations; and provides a glossary of sixty rhetorical terms.

**BOYCE, Charles, Shakespeare A to Z The Essential Reference To His Plays, His Poems, His Life And Times, And More; London, Roundtable Press, 1990**

Comments on the techniques (such as juxtaposition of contrasting scenes) employed to heighten the dramatic tension within Romeo and Juliet's compressed timeframe; analyses use of recurrent motifs (eg the gun powder/lightning/time imagery) to unite the events of the play; examines the infusion of lyric poetry in the lover's dialogue; notes that Romeo and Juliet differs from the other tragedies in that it is fate, rather than the protagonists' flaws, which leads to their downfalls.

**BROOKS, Cleanth; WARREN, Robert Penn; Modern Rhetoric – Fourth Edition; New York, Harcourt Brace Jovanovich Publishers, 1979**

Defines rhetoric; distinguishes three types of purpose for which comparison or contrast may be made, outlines the four primary methods of presenting this material; examines the theoretical applications of rhetoric in suatory discourse; analyses the relationships between rhetoric and grammar, logic and causality.

**BURNS, C.J.; McNAMARA, M.G.; Literature a close Study; Australia, Macmillian Co of Australia Pty Ltd, 1983**

Examines how imagery is used in Shakespeare's plays to illuminate elements of the central thematic subject; analyses the use of rhetoric in building characterisation; considers the use of poetry and prose in Shakespeare.

**CAMPBELL, Oscar James (ed.); A Shakespeare Encyclopaedia; Great Britain, Methuen & Co Ltd, 1966**

Details the sources, stage history, and selected criticisms of Shakespeare's plays, including Romeo and Juliet, Hamlet and Othello.

**CUDDON, J.A.; The Penguin Dictionary of Literary Terms and Literary Theory (3<sup>rd</sup> Edition); England, Penguin Books, 1982**

Provides a definition of rhetoric and rhetorical figures.

**CULLER, Jonathan; Literary Theory; England, Oxford University Press, 1997**

Examines the fundamental idea of rhetoric as a discipline: that there are basic structures of language which underlie and make possible the meanings produced in a wide variety of discourses; scrutinises the differing theories of the Russian Formalists, Post-structuralists, Romantic theorists, and English and American New Critics regarding the aesthetic structure of poetry.

**EDWARDS, Elsy; Aspects of Language; Melbourne, Macmillian Education Australia PL, 1995**

Examines the use of rhetoric in suasory discourse – providing as examples Thomas Jefferson's American Declaration of Independence and extracts from some of Winston Churchill's speeches to the House of Commons.

**EHNINGER, Douglas; Contemporary Rhetoric – A Reader's Coursebook; USA, Scott, Foresman and Company, 1972**

Examines trends in contemporary rhetoric – including the enlarged scope of rhetoric, the pluralistic view of rhetoric, the reconsideration of rhetoric's purposes, the union of

rhetoric and philosophy, the rapprochement of rhetoric and literary criticism, the impact of behavioural studies on rhetoric, and analyses the 'new rhetoric'.

**GIBSON, Rex; Teaching Shakespeare; UK, Cambridge University Press, 1998**

Provides a very simplistic outline and explanation of the development of Shakespeare's language.

**GRACE, William J.; Shakespeare's Othello, New York, Monarch Press, 1964**

Provides thorough analyses of the main characters of Shakespeare's Othello.

**GRANVILLE-BARKER, Harley; Prefaces to Shakespeare (Second Series); London, Sidgwick & Jackson Ltd, 1930**

Analyses how Romeo and Juliet's language reflects their character development, examines the turning points in the dramatic action, the technical achievement of the balcony scene and the feasibility of the protagonists' love.

**HANKIN, John E. (ed.); The Pelican Shakespeare – Romeo and Juliet; London, Penguin Books, 1960**

Shakespeare's text, with a brief introduction on style and sources.

**HONS, B.A.; PESKIN, S.G. (eds.); Othello – A play by William Shakespeare – Student Shakespeare Series; Australia, by Edward Arnold (Australia) Pty Ltd., 1988**

Shakespeare's text, with an introduction on Shakespeare's life, the Elizabethan stage, sources, a glossary of terms and plot synopsis.

**HUSSEY, S.S; The Literary Language of Shakespeare; USA, Longman Group Limited, 1982**

Examines the Tudor schoolmasters' text-book definition of rhetoric; the balance between style and subject matter in Shakespeare's plays; the use of rhetoric to increase the realism of characters' interactions; the development of rhetoric from the expository soliloquies of Titus Andronicus to the perturbation of the 'see-saw

movement between opposites' within Macbeth's syntax; and the return to formal rhetorical schemes in the last plays.

**JOSEPH, Sister Miriam; Rhetoric in Shakespeare's Time; USA, Columbia University Press, 1947 (originally published as part of the work Shakespeare's Use of the Arts of Language)**

Examines the general theory of composition and of reading in Shakespeare's England, and Shakespeare's use of this theory; the Traditionalists, the Ramists and the Figurists' different approaches to logic and rhetoric; schemes of grammar, vices of language and figures of repetition; logos – topics of invention and argumentation (specifically focusing on syllogistic reasoning and disputation); and the generation of pathos and ethos.

**KASTAN, David Scott (ed.); A Companion to Shakespeare; Oxford, Blackwell Publishers, 1999**

Examines the rhetorical culture of Shakespeare's Europe; surveys the classical tradition that Shakespeare and his contemporaries would have been taught in school; examines the connection between rhetoric and philosophy; and analyses the way Shakespeare employed and interrogated the rhetorical system that he inherited.

**KERMODE, Frank; Shakespeare's Language; Great Britain, Allen Lane the Penguin Press, 2000**

Examines the evolution of Shakespeare's rhetoric, from his reliance on pre-existing rhetorical schemes in Titus Andronicus, to the self-concealing rhetoric of Hamlet, to the self-indulgent passion for particular words and schemes of repetition in Coriolanus. However, of this evolution Kermode also notes that the intrusion of new rhetorics or counter rhetorics was inevitable, given the development of the theatres and the pressure of the playwright's intelligence. However there were lapses into the older manner, and instances where old and new conflicted "like riptides".

**McDONALD, Russ; Shakespeare and the Arts of Language; USA, Oxford University Press, 2001**

Examines how Shakespeare applied the lessons in rhetorical convention that he learnt from the Tudor schoolmasters, and how he manipulated these conventions to achieve heights of aesthetic and dramatic virtuosity. This source analyses the metrical development central to the refining of his rhetoric, and the shifts in the patterning of tropes within the changing schematic framework of the verse and prose in his plays.

**McDONALD, Russ; The Bedford Companion to Shakespeare (Second Edition); USA, Bedford/St Martin's, 2001**

Examines the increase in the variety of Shakespeare's syntactic arrangements, and his use of wordplay in the development of his rhetoric.

**McFARLANE, Brian (ed.); Viewpoints on Shakespeare; Australia, Longman Cheshire Pty Ltd, 1990**

Provides selected commentary on various plays, including Othello (focusing on the conflicting views of AC Bradley and FR Leavis on whether it was Othello's fatal flaws or Iago's machinations which were primarily responsible for Othello's downfall), Hamlet (concentrating on Hamlet's states of mind and the play's universal appeal) and Romeo and Juliet (focusing on Romeo and Juliet's love language and the dramatic feasibility of their love).

**MUIR, Kenneth; SCHOENBAUM, S. (eds.); A New Companion to Shakespeare Studies; London, Cambridge University Press, 1979**

Explains the use of various tropes and schemes commonly found in Shakespearean plays, and analyses their effectiveness in creating naturalistic emotion in characters and evoking a corresponding emotional response in the reader. Shakespeare's stylistic shift from "stiffness to flexibility" (ie away from reliance on ornate rhetorical patterning) is also examined.

**NASH, Walter; English Usage – A Guide to First Principles; London, Routledge and Kegan Paul Ltd, 1987**

Distinguishes three types of stylistic options: Distributive Options, Presentative Options, and Options of Address, and examines the creation and alteration of meaning through manipulation of rhetorical schemes.

**PARKER, Patricia; Shakespeare From the Margins – Language, Culture, Context; USA, University of Chicago Press, 1996**

Examines the contemporary contexts and historical resonances of Shakespearean wordplay.

**A Simon and Schuster Publication; Who Wrote What When?; Great Britain, Simon and Schuster UK Ltd., 1999**

Provides a timeline of Shakespeare's plays.

**SOBRAN, Joseph; Alias Shakespeare – Solving the Greatest Literary Mystery of All Time; New York, The Free Press (a division of Simon & Schuster Inc.), 1997**

Includes a table of dated sources of Shakespeare's plays.

**STOLL, Elmer Edgar; Shakespeare's Young Lovers; New York, AMS Press Inc, 1966**

Analyses the dramatic feasibility of the lovers' relationship, the defining elements of the protagonists' language, and the contribution of fate to the protagonists' downfalls.

**VERITY, A.W. (ed.), Hamlet, London, Cambridge University Press, 1911**

Shakespeare's text, with an introduction examining the play's sources, themes, the scene and dramatic time of action, a glossary, stage history and notes on the play's metrical features.

### **Articles**

**BRYANT, Donald C; 'Rhetoric: Its Functions and Its Scope', The Quarterly Journal of Speech, Volume 39, December 1953, pp. 15-21.**

Examines confusion in the meaning of rhetoric, and evaluates various definitions of rhetoric.

**HILES, Jane; 'A Margin for Error: Rhetorical Context in Titus Andronicus', Style 21, no. 1, spring 1987, pp. 62-75.**

Hiles uses contemporary rhetorical theory to analyse the rhetoric of Titus Andronicus, and examine its relation to the play's theme of revenge.

### **Internet Sites**

[www.bardweb.net/grammar/02rhetoric.html](http://www.bardweb.net/grammar/02rhetoric.html)

Rhetorical Devices – lists and explains, (with examples from various Shakespearean plays), 24 of the most common rhetorical devices employed for emphasis in Shakespeare.

[www.library.utoronto.ca/utel/criticism/hazlittw\\_charsp/charsp\\_ch3.html](http://www.library.utoronto.ca/utel/criticism/hazlittw_charsp/charsp_ch3.html)

EDGAR, Michael; The Dance of Words: Rhetoric in Shakespeare – examines the application of rhetoric in Julius Caesar to the development and enrichment of characterisation

[www.ks.ac.kr/~ycsuh/courses/engsurvey/engsurveyindex/biography/16century/biowsakespeare.htm](http://www.ks.ac.kr/~ycsuh/courses/engsurvey/engsurveyindex/biography/16century/biowsakespeare.htm)

Provides a timeline of Shakespeare's plays, and defines the 'great period' of the tragedies (that is, the dates over which this period extended, and the thematic elements that characterised this period).