

BIBLIOGRAPHY

Annamma George. “Literary Subversion : A Study of Modern Adaptations of Shakespeare’s Tragedies by Edward Bond, Charles Marowitz and Tom Stoppard” Thesis. Research centre, St. Thomas College, Thrissur, University of Calicut, 2012.

Works consulted

- Barnes, Philip. *Companion to British Theatre*. London: Oxford UP, 1982. Print.
- Bevington, David. Review of Brian Vickers' *Appropriating Shakespeare: Contemporary Critical Quarrels*. *Shakespeare Quarterly* 45 (1994): 354-59. Print.
- Bigsby, C.W.E. *Tom Stoppard*. Essex: Longman, 1976. Print.
- Billington, Michael. *Stoppard: The Playwright*. London: Macmillan, 1987. Print.
- Bloom, Harold. *Shylock. Major Literary Characters*. New York: Chelsea House Publishers, 1989. Print.
- *Hamlet. Major Literary Characters*. New York: Chelsea House Publishers, 1990. Print.
- Booth, Stephen. "The Best Othello I Ever Saw." *Shakespeare Quarterly* 40 (1989): 332-36. Print.
- Bradshaw, Graham. *Misrepresentations: Shakespeare and the Materialists*. New York: Cornell UP, 1994. Print.
- Burke, Kenneth. "Othello: An Essay to Illustrate a Method." *Hudson Review* 4 (1951): 165-203. Print.
- Colie, Rosalie. *Shakespeare's Living Art*. Princeton: Princeton UP, 1974. Print.

- Cornis, Roger & Violet Ketels, eds. *Landmarks of Modern Drama: The Play of the Sixties*. London: Methuen, 1985. Print.
- Dean, Joan Fitzpatrick. *Tom Stoppard: Comedy As A Moral Matrix*. Columbia: University of Missouri Press, 1981. Print.
- De Grazia, Margreta. "The Essential Shakespeare and the Material Book." *Textual Practice* 2 (1988): 69-86. Print.
- Eagleton, Terry. *Criticism and Ideology*. London: New Left Books, 1976. Print.
- Empson, William. "Honest in *Othello*." In *the Structure of Complex Words*. London: Chatto and Windus, 1951. Print.
- Erickson, Peter. *Rewriting Shakespeare, Rewriting Ourselves*. Berkley: University of California Press, 1991. Print.
- Foakes, R. A., ed. *Coleridge's Criticism of Shakespeare: A Selection*. London: Athlone Press, 1989. Print.
- Hansen, Brian. *The Dynamics of the Art*. New Jersey: Prentice Hall, 1972. Print.
- Harbage, Alfred. *Shakespeare's Audience*. Rpt. New York and London: Columbia UP, 1969. Print.
- Hobson, Harold. *A Fearful Summons*, *Sunday Times* April 16, 1967. Kalem, T.E. *Ping-Pong Philosophers*, in *Time* London May 6, 1974. Print.

Innes, Christopher. *Modern British Drama: 1890-900*. Cambridge: Cambridge UP, 1992. Print.

Jameson, Fredric. *The Political Unconscious: Narrative as a Socially Symbolic Act*. New York: Cornell UP, 1981. Print.

Kerensky, Oleg. *The New British Drama: Fourteen Playwrights Since Osborne and Pinter*. London: Hamish Hamilton, 1977. Print.

Muir, Kenneth. *The Singularity of Shakespeare and Other Essays*. Liverpool: Liverpool UP, 1977. Print.

Roberts, Philip "Tom Stoppard: Serious Artist or Siren." *Critical quarterly* 20 (Autumn 1978). Print.

Taylor, Gary. *Reinventing Shakespeare*. London: Hogarth Press, 1989. Print.

Taylor, John Russell. *The Second Wave: British Drama for the Seventies*. London : Methuen, 1971 Print.

Tynan, Kenneth. *Withdrawing with Style from the Chaos, in Show People: Profiles in Entertainment*. New York: Simon & Schuster, 1979. Print.

Tynan, Kenneth, ed. "*Othello*": *The National Theatre Production*. New York: Stein and Day, 1967. Print.