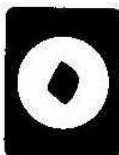


A Formalistic- Exponential Approach to the Motif of Letters in Shakespeare's Major Tragedies

Helen Gulieina

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Preface

The present project was initially motivated by the researcher's own interest in studying and teaching Shakespeare for a quarter of a century, the result of which has been a few articles published in journals or presented in university conferences. In the process, the significance of letters in Shakespeare's tragedies, among many other themes, had preoccupied my mind as an interesting topic. Moreover, the researcher's interest in exploration of the text in a Formalistic manner grew to become a serious motivation to start a project that could hopefully, if worthy of such a task, function as a model of research work for undergraduate students majoring in literature to focus on a specific theme or topic, but have a chance to discover the intricacies of literary works within a certain critical framework in a like manner. Thus, in spite of today's routine that research projects are mostly compilation of critics' comments about the works, I have interpreted and analyzed the works, myself having used others' comments as my supporting evidence, a method I wish would be established as a standard among our students, especially graduate students and researchers. Furthermore, it could be perhaps of some interest to and academic inspiration for our MA stu-

dents who take Shakespeare's Tragedies course as an optional course. This is not a claim that the present work is void of defects and that is why the present writer humbly welcomes any suggestion for further amendment of this project.

I also owe the reader an explanation. Literary projects usually follow MLA standards of writing, but since in Iranian universities and journals, it has become a custom to follow APA standards, I preferred to preserve the same form. Besides, despite my own taste and belief, because the same habitual method of subdividing the chapters into headings has been long imposed on research projects, including literary studies,— and the present book is the product of such a research project with its characteristic format — fearing to violate this academic taboo and to provoke controversial reactions to this violation, I again decided to keep the same habitual form.

Helen Ouliaeinia

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