



SHAKESPEARE AND THE RHETORICIANS

MARION TROUSDALE

Shakespeare And The Rhetoricians

Trevor McNeely



Shakespeare And The Rhetoricians:

Shakespeare and the Rhetoricians Marion Trousdale, 1982 Shakespearean Rhetoric Benet Brandreth, 2021-03-25
Classical Rhetoric the art of persuasion formed the sum and substance of Shakespeare's education and was the basis of his understanding of the power of language and how it worked to move delight and teach Rhetoric which seeks to explain the way that language works to influence others provides a powerful transformative tool for approaching text in performance This book helps you understand the key concepts of rhetoric It gives clear explanations stripped of jargon and examples of rhetorical technique in the plays It also provides engaging practical exercises to unlock character and to identify themes in the plays through the lens of rhetoric Academically rigorous based on more than a decade of practical experience in the use of rhetoric in drama at the highest level it is an ideal companion for anyone engaging with Shakespeare in performance

Vision and Rhetoric in Shakespeare A. Thorne, 2000-08-01 This major new interdisciplinary study argues that Shakespeare exploited long established connections between vision space and language in order to construct rhetorical equivalents for visual perspective Through a detailed comparison of art and poetic theory in Italy and England Thorne shows how perspective was appropriated by English writers who reinterpreted it to suit their own literary concerns and cultural context Focusing on five Shakespearean plays she situates their preoccupation with issues of viewpoint in relation to a range of artistic forms and topics from miniatures to masques With what Persuasion Scott Forrest Crider, 2009 Although there are a number of book length studies of rhetoric in Shakespeare's plays With What Persuasion discerns a distinctly Shakespearean ethics of the art of rhetoric in them In this interdisciplinary book Scott F Crider draws upon the Aristotelian traditions of poetics rhetoric and ethics to show how Shakespeare addresses fundamental ethical questions that arise during the public and private rhetorical situations Shakespeare represents in his plays Informed by the Greek Roman and English poetic and rhetorical traditions With What Persuasion offers close readings of a selection of plays Hamlet Julius Caesar Henry the 5th All's Well That Ends Well Othello Measure for Measure and The Winter's Tale to answer universal questions about human speech and association answers that refute a number of contemporary literary and rhetorical theory's assumptions about language and power Crider argues that this Shakespearean ethics could assist us in our own historical moment as we in the liberal multicultural West try to refound without coercion ethical principles to bind us to one another

Proteus Unmasked Trevor McNeely, 2004 This wide ranging study touches many aspects of sixteenth century British culture putting Shakespearean drama into the context of one of the century's greatest preoccupations the study and use of rhetoric Its multifaceted thesis is developed cumulatively over four chapters each linked to the one preceding moving from the general picture of the role of rhetoric in sixteenth century English culture through its contribution to the rise of Elizabethan drama and culminating in its specific application to the interpretation of Shakespeare Recognizing the thesis's challenge to critical orthodoxy both traditional and contemporary in all of these areas its development proceeds with full

discussion and deliberation at every stage citing a broad range of sixteenth century as well as Classical rhetorical materials to justify a radically subversive reinterpretation of their thrust Trevor McNeely is Professor Emeritus of English at Brandon University

The Development of Shakespeare's Rhetoric Stefan Daniel Keller, 2009 Shakespeare, Rhetoric and Cognition Raphael Lyne, 2011-09-01 Raphael Lyne addresses a crucial Shakespearean question why do characters in the grip of emotional crises deliver such extraordinarily beautiful and ambitious speeches How do they manage to be so inventive when they are perplexed Their dense complex articulate speeches at intensely dramatic moments are often seen as psychological they uncover and investigate inwardness character and motivation and as rhetorical they involve heightened language deploying recognisable techniques Focusing on *A Midsummer Night's Dream* *Othello* *Cymbeline* and the Sonnets Lyne explores both the psychological and rhetorical elements of Shakespeare's language In the light of cognitive linguistics and cognitive literary theory he shows how Renaissance rhetoric could be considered a kind of cognitive science an attempt to map out the patterns of thinking His study reveals how Shakespeare's metaphors and similes work to think interpret and resolve and how their struggle to do so results in extraordinary poetry

Shakespeare and the Rhetoricians Melvin Leslie Barnet, *Shakespeare's Schoolroom* Lynn Enterline, 2012-10-29 Shakespeare's Schoolroom places moments of considerable emotional power in Shakespeare's poetry portraits of what his contemporaries called the passions alongside the discursive and material practices of sixteenth century English pedagogy Humanist training in Latin grammar and rhetorical facility was designed to intervene in social reproduction to sort out which differences between bodies male and female and groups aristocrats the middling sort and those below were necessary to producing proper English gentlemen But the method adopted by Lynn Enterline in this book uncovers a rather different story from the one schoolmasters invented to promote the social efficacy of their pedagogical innovations Beginning with the observation that Shakespeare frequently reengaged school techniques through the voices of those it excluded particularly women Enterline shows that when his portraits of love and woe betray their institutional origins they reveal both the cost of a Latin education as well as the contradictory conditions of genteel masculinity in sixteenth century Britain In contrast to attempts to explain early modern emotion in relation to medical discourse Enterline uncovers the crucial role that rhetoric and the texts of the classical past play in Shakespeare's passions She relies throughout on the axiom that rhetoric has two branches that continuously interact tropological requiring formal literary analysis and transactional requiring social and historical analysis Each chapter moves between grammar school archives and literary canon using linguistic rhetorical and literary detail to illustrate the significant difference between what humanists claimed their methods would achieve and what the texts of at least one former schoolboy reveal about the institution's unintended literary and social consequences When Shakespeare creates the convincing effects of character and emotion for which he is so often singled out as a precursor of modern subjectivity he signals his debt to the Latin institution that granted him the cultural capital of an early modern gentleman precisely when undercutting the socially

normative categories schoolmasters invoked as their educational goal **Shakespeare's Rhetoric of Comic Character**

Karen Newman,2013-10-11 First published in 1985 In this revisionist history of comic characterization Karen Newman argues that contrary to received opinion Shakespeare was not the first comic dramatist to create self conscious characters who seem lifelike or realistic His comic practice is firmly set within a comic tradition which stretches from Plautus and Menander to playwrights of the Italian Renaissance *Rhetoric in Shakespeare's Time* Sister Miriam Joseph,1962

Reading Shakespeare's Characters Christy Desmet,1992 Although current theory has discredited the idea of a coherent transcendent self Shakespeare's characters still make themselves felt as a presence for readers and viewers alike Confronting this paradox Christy Desmet explores the role played by rhetoric in fashioning and representing Shakespearean character She draws on classical and Renaissance texts as well as on the work of such twentieth century critics as Kenneth Burke and Paul de Man bringing classical Renaissance and contemporary rhetoric into fruitful collision Desmet redefines the nature of character by analyzing the function of character criticism and by developing a new perspective on Shakespearean character She shows how rhetoric shapes character within the plays and the way characters are read She also examines the relationship between technique and theme by considering the connections between rhetorical representation and dramatic illusion and by discussing the relevance of rhetorical criticism to issues of gender Works analyzed include Hamlet Cymbeline King John Othello The Winter's Tale King Lear Venus and Adonis Measure for Measure and All's Well That Ends Well The Shakespearean Rhetoric Marina Riggins,2020-05-04 Academic Paper from the year 2018 in the subject Learning materials English grade A Northern Arizona University College of Arts and Letters course ENG 562 language English abstract This paper will investigate the fact that even if Shakespeare did possess a great knowledge of classic rhetorical concepts something that was a normal part of the literary studies during his lifetime he did not follow the concepts precisely Did Shakespeare create his own rhetoric His critical weapons in fact were the figures of language which he used in a very effective and persuasive manner such as personification malapropism metonymy and rhetorical questioning among others Rhetoric after all is the art of effective use of language which can be very persuasive and one must always keep in mind the reasons for its use and the goals it seeks to achieve In order to illustrate the point of this paper the following characters and works will be looked at Hamlet Falstaff and prince Hal from Henry IV and Dogberry from Much Ado About Nothing

Shakespeare's Rhetoric of Comic Character Karen Newman,2005 In this revisionist history of comic characterization Karen Newman argues that contrary to received opinion Shakespeare was not the first comic dramatist to create self conscious characters who seem lifelike or realistic **Rome and Rhetoric** Garry Wills,2011-11-22 Renaissance plays and poetry in England were saturated with the formal rhetorical twists that Latin education made familiar to audiences and readers Yet a formally educated man like Ben Jonson was unable to make these ornaments come to life in his two classical Roman plays Garry Wills focusing his attention on Julius Caesar here demonstrates how Shakespeare so wonderfully made

these ancient devices vivid giving his characters their own personal styles of Roman speech Shakespeare also makes Rome present and animate by casting his troupe of experienced players to make their strengths shine through the historical facts that Plutarch supplied him with The result is that the Rome English speaking people carry about in their minds is the Rome that Shakespeare created for them And that is even true Wills affirms for today s classical scholars with access to the original Roman sources From publisher description

Shakespeare's Use of the Arts of Language Sister Miriam Joseph, 2008-09 Grammar school students in Shakespeare s time were taught to recognise the two hundred figures of speech that Renaissance scholars had derived from Latin and Greek sources from amphibologia through onomatopoeia to zeugma This knowledge was one element in their thorough grounding in the liberal arts of logic grammar and rhetoric known as the trivium In Shakespeare s Use of the Arts of Language Sister Miriam Joseph writes The extraordinary power vitality and richness of Shakespeare s language are due in part to his genius in part to the fact that the unsettled linguistic forms of his age promoted to an unusual degree the spirit of creativeness and in part to the theory of composition then prevailing The purpose of this study is to present to the modern reader the general theory of composition current in Shakespeare s England The author then lays out those figures of speech in simple understandable patterns and explains each one with examples from Shakespeare Her analysis of his plays and poems illustrates that the Bard knew more about rhetoric than perhaps anyone else Originally published in 1947 this book is a classic

Reading and Rhetoric in Montaigne and Shakespeare Peter Mack, 2010-11-01 This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com Shakespeare and Montaigne are the English and French writers of the sixteenth century who have the most to say to modern readers Shakespeare certainly drew on Montaigne s essay On Cannibals in writing The Tempest and debates have raged amongst scholars about the playwright s obligations to Montaigne in passages from earlier plays including Hamlet King Lear and Measure for Measure Peter Mack argues that rather than continuing the undeterminable quarrel about how early in his career Shakespeare came to Montaigne we should focus on the similar techniques they apply to shared sources Grammar school education in the sixteenth century placed a special emphasis on reading classical texts in order to reuse both the ideas and the rhetoric This book examines the ways in which Montaigne and Shakespeare used their reading and argued with it to create something new It is the most sustained account available of the similarities and differences between these two great writers casting light on their ethical and philosophical views and on how these were conveyed to their audience

The Rhetoric of the Body from Ovid to Shakespeare Lynn Enterline, 2000-05-11 This persuasive book analyses the complex often violent connections between body and voice in Ovid s Metamorphoses and narrative lyric and dramatic works by Petrarch Marston and Shakespeare Lynn Enterline describes the foundational yet often disruptive force that Ovidian rhetoric exerts on early modern poetry particularly on representations of the self the body and erotic life Paying close attention to the trope of the female voice in the Metamorphoses as well as early

modern attempts at transgendered ventriloquism that are indebted to Ovid's work she argues that Ovid's rhetoric of the body profoundly challenges Renaissance representations of authorship as well as conceptions about the difference between male and female experience This vividly original book makes a vital contribution to the study of Ovid's presence in Renaissance literature Rhetoric Made Racy Wilbur Fisk Crafts, 1884 **Outlaw Rhetoric** Jenny C. Mann, 2012-02-15 A central feature of English Renaissance humanism was its reverence for classical Latin as the one true form of eloquent expression Yet sixteenth century writers increasingly came to believe that England needed an equally distinguished vernacular language to serve its burgeoning national community Thus one of the main cultural projects of Renaissance rhetoricians was that of producing a common vernacular eloquence mindful of its classical origins yet self consciously English in character The process of vernacularization began during Henry VIII's reign and continued with fits and starts late into the seventeenth century In *Outlaw Rhetoric* Jenny C Mann examines the substantial and largely unexplored archive of vernacular rhetorical guides produced in England between 1500 and 1700 Writers of these guides drew upon classical training as they translated Greek and Latin figures of speech into an everyday English that could serve the ends of literary and national invention In the process however they confronted aspects of rhetoric that run counter to its civilizing impulse For instance Mann finds repeated references to Robin Hood indicating an ongoing concern that vernacular rhetoric is outlaw to the classical tradition because it is common popular and ephemeral As this book shows however such allusions hint at a growing acceptance of the nonclassical along with a new esteem for literary production that can be identified as native to England Working across a range of genres Mann demonstrates the effects of this tension between classical rhetoric and English outlawry in works by Spenser Shakespeare Sidney Jonson and Cavendish In so doing she reveals the political stakes of the vernacular rhetorical project in the age of Shakespeare

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