

CAMILLE WELLS SLIGHTS

Shakespeare's Comic Commonwealths



Shakespeares Comic Commonwealths

Kent Cartwright



Shakespeare's Comic Commonwealths:

Shakespeare's Comic Commonwealths Camille Wells Slight, 1993-01-01 Challenging the traditional view that Shakespeare's early comedies are about the experience of romantic love and constitute a genre called romantic comedy Camille Wells Slight demonstrates that they dramatize individual action in the context of social dynamics reflecting and commenting on the culture in which they originated Shakespeare's Comic Commonwealths sheds new light on ten Shakespearean comedies The Comedy of Errors The Taming of the Shrew The Two Gentlemen of Verona Love's Labor's Lost A Midsummer Night's Dream The Merchant of Venice The Merry Wives of Windsor Much Ado about Nothing As You Like It and Twelfth Night In a diversity of comic forms from rollicking farce to tragicomedy these plays offer varying perspectives on the forces that make and mar human communities Dramatizing tensions between savagery and civilization autonomy and dependence and isolation and community Shakespeare's comedies both reflect and comment on the society that produces them Slight eschews viewing these comedies as endorsements of the prevailing ideologies of sixteenth century England or as subversions of that hierarchical patriarchal culture They can be most fruitfully understood as imaginative forms that present cultural practices institutions and beliefs as human constructions susceptible to critical scrutiny While exposing the injustice and brutality as well as the assurances and satisfactions of social experiences Shakespeare's comedies represent people as inescapably social beings By combining historical scholarship with formal analysis and incorporating insights from social anthropology and feminist theory Shakespeare's Comic Commonwealths offers new readings of Shakespeare's early comedies and analyses the interaction between the plays and the social structures and processes of early modern England

Perspectives on Politics in Shakespeare John Albert Murley, Sean D. Sutton, 2006-01-01 Political science is becoming ever more reliant on abstract statistical models and almost divorced from human judgment hope and idealism William Shakespeare offers the political scientist an antidote to this methodological alienation this self imposed exile from the political concerns of citizens and politicians Shakespeare the most quoted author in the English speaking world presents his characters as rulers citizens and statesmen of the most famous regimes governed by their respective laws and shaped by their respective political and social institutions The actions deliberations mistakes and successes of his characters reveal the limitations and strengths of their regimes whether they be Athens Rome or England The contributors to this volume esteemed scholars of political science show us that Shakespeare's poetic imagination displays the very essence of politics and inspires valuable reflection on the fundamental questions of statesmanship and political leadership Perspectives on Shakespeare's Politics explores such themes as classical republicanism and liberty the rule of law and morality the nature and limits of statesmanship and the character of democracy Shakespeare's Theatre Hugh Macrae Richmond, 2004-01-01 Under an alphabetical list of relevant terms names and concepts the book reviews current knowledge of the character and operation of theatres in Shakespeare's time with an explanation of their origins **Shakespeare and the Elizabethan**

Reformation Dennis Taylor, 2022-07-18 Shakespeare and the Elizabethan Reformation Literary Negotiation of Religious Difference explores how Shakespeare's plays dramatize key issues of the Elizabethan Reformation the conflict between the sacred the critical and the disenchanted alternatively the Catholic the Protestant and the secular Each play imagines their reconciliation or the failure of reconciliation The Catholic sacred is shadowed by its degeneration into superstition Protestant critique by its unintended fissiparous consequences the secular ordinary by stark disenchantment Shakespeare shows how all three perspectives are needed if society is to face its intractable problems thus providing a powerful model for our own ecumenical dialogues Shakespeare begins with history plays contrasting the saintly but impractical King Henry VI whose assassination is the primal crime with the pragmatic and secular Henry IV until imagining in the later 1590s how Hal can reconnect with sacred sources At the same time in his comedies Shakespeare imagines cooperative ways of resolving the national comedy of errors of sorting out erotic and marital and contemplative confusions by applying his triple lens His late Elizabethan comedies achieve a polished balance of wit and devotion ordinary and the sacred old and new orders Hamlet is Shakespeare's ultimate Elizabethan consideration of these issues its so called lack of objective correlation a response to the unsorted trauma of the Reformation

Shakespeare the Playwright Victor L. Cahn, 1996-03-30 When Victor Cahn's Shakespeare the Playwright was issued in 1991 it was highly recommended for any general public library and for academic collections at all undergraduate levels Choice and viewed as a useful guide for the general reader as well as high school and undergraduate students Library Journal Now Professor Cahn has revised his introduction to make the context of Shakespeare's plays more meaningful to the beginning researcher and to show how the plays have been performed from the 16th century onward In addition the bibliographies for each of the 37 plays have been updated to include the best new research These updates and revisions will enhance the use of this guide for the general reader student and researcher from high school onward Since their first production four centuries ago the plays of William Shakespeare have been the most widely produced popularly acclaimed and critically examined works in the world's literature In this unique book Victor L Cahn an acclaimed teacher of drama guides the reader scene by scene through each of Shakespeare's thirty seven plays re-creating the freshness and theatrical effect of performance Cahn has based his approach on the assumption that the fundamental appeal of Shakespeare's plays lies in the characters and with clarity and subtlety he focuses on how the implications of the characters actions and the nuances of their language contribute to the plays impact The introduction briefly traces Shakespeare's life and career and explains some of the social and artistic circumstances that influenced his work The plays are grouped by genre Tragedies Histories Comedies and Romances This structure allows Cahn to explore Shakespeare's development in all four dramatic forms as well as to suggest relationships between characters themes and images throughout the works In addition Cahn discusses the plays as reflective of Shakespeare's age particularly the Renaissance concern with the tension between individual rights and social responsibility The text is free from extensive scholarly apparatus but

valuable suggestions for further reading follow the analysis of each play and a selected bibliography concludes the volume. The comprehensiveness of the book as well as the accessibility and quality of its interpretations make it a valuable resource for courses in Shakespeare drama and British literature and a worthy addition to high school college university and public library reference collections.

The Cambridge Companion to Shakespearean Comedy Alexander Leggatt, 2002. An accessible wide ranging and informed introduction to Shakespeare's comedies, dark comedies and romances, first published in 2001.

The Taming of the Shrew William Shakespeare, 2000-12-01. The Signet Classics edition of William Shakespeare's controversial comedy. Featuring the tumultuous relationship of Petruchio and the headstrong Katherina, this popular comedy goes beyond courtship to explore what happens after a determined man marries a woman who refuses to be tamed. This revised Signet Classics edition includes unique features such as: An overview of Shakespeare's life, world and theater; A special introduction to the play by the editor Robert B. Heilman; Sources from which Shakespeare derived *The Taming of the Shrew*; Dramatic criticism from Richard Hosley, Maynard Mack, Germaine Greer and others; A comprehensive stage and screen history of notable actors, directors and productions; Text notes and commentaries printed in the clearest, most readable text. And more.

Shakespeare and the Comedy of Enchantment Kent Cartwright, 2021-11-11. *Shakespeare and the Comedy of Enchantment* argues that enchantment constitutes a key emotional and intellectual dimension of Shakespeare's comedies. It thus makes a new claim about the rejuvenating value of comedy for individuals and society. Shakespeare's comedies orchestrate ongoing encounters between the rational and the mysterious, between doubt and fascination, with feelings moved by elements of enchantment that also seem a little ridiculous. In such a drama, lines of causality become complex and even satisfying endings leave certain matters incomplete and contingent, openings for scrutiny and thought. In addressing enchantment, the book takes exception to the modernist vision of a deterministic, disenchanted world. As Shakespeare's action advances, comic mysteries accrue uncanny coincidences, magical sympathies, inexplicable repetitions, psychic influences and puzzlements about the meaning of events, all of whose numinous effects linger ambiguously after reason has apparently answered the play's questions. Separate chapters explore the devices, tropes and motifs of enchantment: magical clowns who alter the action through stop time; interludes; structural repetitions that suggest mysteriously converging, even opaquely providential destinies; locales that oppose magical and protean forces to regulatory and quotidian values; desires, thoughts and utterances that manifest comically monstrous events; characters who return from the dead, facilitated by the desires of the living; play endings crossed by harmony and dissonance with moments of wonder that make possible the mysterious action of forgiveness. Wonder and wondering in Shakespeare's and other comedies, it emerges, become the conditions for new possibilities. Chapters refer extensively to early modern history, Renaissance and modern theories of comedy, treatises on magical science and contemporaneous Italian and Tudor comedy.

A Place in the Story Linda Anderson, 2005. This book explores the virtues Shakespeare made of the cultural necessities of servants and service. Although all of Shakespeare's plays

feature servants as characters and many of these characters play prominent roles surprisingly little attention has been paid to them or to the concept of service A Place in the Story is the first book length overview of the uses Shakespeare makes of servant characters and the early modern concept of service Service was not only a fact of life in Shakespeare s era but also a complex ideology The book discusses service both as an ideal and an insult examines how servants function in the plays and explores the language of service Other topics include loyalty advice messengers conflict disobedience and violence Servants were an intrinsic part of early modern life and Shakespeare found servant characters and the concept of service useful in many different ways Linda Anderson teaches at Virginia Polytechnic University 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 Shakespeare and the Economic Imperative Peter F. Grav,2008-04-25 Working from the perspective of the new economic criticism this study uses close reading and historical contextualization to examine the relationship between interpersonal relationships and economics in the plays of Shakespeare **Women and Revenge in Shakespeare** Marguerite A. Tassi,2011 Can there be a virtue in vengeance Can revenge do ethical work Can revenge be the obligation of women This wide ranging literary study looks at Shakespeare s women and finds bold answers to questions such as these A surprising number of Shakespeare s female characters respond to moral outrages by expressing a strong desire for vengeance This book s analysis of these characters and their circumstances offers incisive critical perceptions of feminine anger ethics and agency and challenges our assumptions about the role of gender in revenge In this provocative book Marguerite A Tassi counters longstanding critical opinions on revenge that it is the sole province of men in Western literature and culture that it is a barbaric morally depraved irrational instinct and that it is antithetical to justice Countless examples have been mined from Shakespeare s dramas to reveal women s profound concerns with revenge and justice honor and shame crime and punishment In placing the critical focus on avenging women this book significantly redresses a gender imbalance in scholarly treatments of revenge particularly in early modern literature Money and the Age of Shakespeare: Essays in New Economic Criticism L. Woodbridge,2015-12-25 In this collection literary scholars theorists and historians deploy new economic techniques to illuminate English Renaissance literature in fresh ways Contributors variously explore poetry s precarious perch between gift and commodity the longing for family in The Comedy of Errors as symbolically expressing the alienating pressures of mercantilism Measure for Measure s representation of singlewomen and the feminization of poverty the collision between two views of money in a possible collaboration between Shakespeare and

Middleton the cultural spread of an accounting mentality and quantitative thinking and money as it crosses the frontier between price and pricelessness and from early bodily injury insurance schemes to *The Merchant of Venice* Gender in Play on the Shakespearean Stage Michael Shapiro, 2023-06-20 Cross dressing sexual identity and the performance of gender are among the most hotly discussed topics in contemporary cultural studies A vital addition to the growing body of literature this book is the most in depth and historically contextual study to date of Shakespeare's uses of the heroine in male disguise man playing woman playing man in all its theatrical and social complexity Shapiro's study centers on the five plays in which Shakespeare employed the figure of the female page *The Two Gentlemen of Verona* *The Merchant of Venice* *As You Like It* *Twelfth Night* and *Cymbeline* Combining theater and social history Shapiro locates Shakespeare's work in relation to controversies over gender roles and cross dressing in Elizabethan England The popularity of the female page is examined as a playful literary and theatrical way of confronting avoiding or merely exploiting issues such as the place of women in a patriarchal culture and the representation of women on stage Looking beyond and behind the stage for the cultural anxieties that found their way into Shakespearean drama Shapiro considers such cases as cross dressing women in London being punished as prostitutes and the alleged homoerotic practices of the apprentices who played female roles in adult companies Shapiro also traces other Elizabethan dramatists varied uses of the cross dressing motif especially as they were influenced by Shakespeare's innovations Shapiro's engaging study is distinguished by the scope of interrelated topics it draws together and the balance of critical perspectives it brings to bear on them Choice Michael Shapiro is Professor of English University of Illinois Urbana *The Merry Wives Of Windsor* William Shakespeare, 2014-09-25 A significant and substantive edition in that nothing has been taken for granted everything has been opened to reconsideration The commentary is exceptionally detailed and attentive to questions of language and meaning Shakespeare Quarterly *The Merry Wives of Windsor* Shakespeare's only thoroughly English comedy created an archetypal literary figure in the shape of the devious irrepressible John Falstaff This stimulating edition celebrates the play as a joyous exploration of language but also places elements of its plot firmly in a continental specifically Italian tradition of romantic comedy It draws out the complexities of *Merry Wives* as a multi plot play and takes a fresh and challenging look at both textual and dating issues a facsimile of the first Quarto is included as an appendix The play's extensive performance history both dramatic and operatic is fully explored and discussed

The Merry Wives of Windsor Evelyn Gajowski, Phyllis Rackin, 2014-09-19 *The Merry Wives of Windsor* has recently experienced a resurgence of critical interest At times considered one of Shakespeare's weaker plays it is often dismissed or marginalized however developments in feminist ecocritical and new historicist criticism have opened up new perspectives and this collection of 18 essays by top Shakespeare scholars sheds fresh light on the play The detailed introduction by Phyllis Rackin and Evelyn Gajowski provides a historical survey of the play and ties into an evolving critical and cultural context The book's sections look in turn at female community female agency theatrical alternatives social and theatrical contexts desire

sexuality nature and performance to provide a contemporary critical analysis of the play **Privacy in the Age of Shakespeare** Ronald Huebert, 2016-05-09 For at least a generation scholars have asserted that privacy barely existed in the early modern era The divide between the public and private was vague they say and the concept if it was acknowledged was rarely valued In *Privacy in the Age of Shakespeare* Ronald Huebert challenges these assumptions by marshalling evidence that it was in Shakespeare's time that the idea of privacy went from a marginal notion to a desirable quality The era of transition begins with More's *Utopia* 1516 in which privacy is forbidden It ends with Milton's *Paradise Lost* 1667 in which privacy is a good to be celebrated In between come Shakespeare's plays paintings by Titian and Vermeer devotional manuals autobiographical journals and the poetry of George Herbert and Robert Herrick all of which Huebert carefully analyses in order to illuminate the dynamic and emergent nature of early modern privacy *The Comedies of William Shakespeare* Britannica Educational Publishing, 2012-12-01 In Shakespeare's time the term comedy did not necessarily denote something funny or amusing Rather through such plays such as *A Midsummer Night's Dream* and *The Merchant of Venice* the playwright examines other defining characteristics of comedic drama the social interactions of common folks and a focus on the contradictions inherent in everyday life Readers explore the major themes of Shakespearean comedies which have enchanted readers and theatergoers alike for centuries **Shakespeare and Outsiders** Marianne Novy, 2013-06-27 OXFORD SHAKESPEARE TOPICS General Editors Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship Each book is written by an authority in its field and combines accessible style with original discussion of its subject This book traces Shakespeare's portrayal of outsiders in some of his most famous plays Some of Shakespeare's most memorable characters are treated as outsiders in at least part of their plays Othello Shylock Malvolio Katherine the Shrew Edmund Caliban and many others Marked as different and regarded with hostility by some in their society many of these characters have become icons of group identity While many critics use the term outsider this is the first book to analyse it as a relative identity and not a fixed one a position that characters move into and out of to show some characters affirming their places as relative insiders by the way they treat others as more outsiders than they are and to compare characters who are outsiders not just in terms of race and religion but also in terms of gender age poverty illegitimate birth psychology morality and other issues Are male characters who love other men outsiders for that reason in Shakespeare How is the suspicion of women presented differently than suspicion of racial or religious outsiders How do the speeches in which various outsiders stand up for the rights of their group compare Can an outsider be admired How and why do the plays shift sympathy for or against outsiders How and why do they show similarities between outsiders and insiders With chapters on *Merchant of Venice* *Twelfth Night* *Othello* *King Lear* *The Tempest* and women as outsiders and insiders this book considers such questions with attention both to recent historical research on Shakespeare's time and to specifics of the language of Shakespeare's plays and how they work on

stage and screen Shakespeare and Social Dialogue Lynne Magnusson, 1999-03-28 Shakespeare and Social Dialogue deals with Shakespeare's language and the rhetoric of Elizabethan letters. Moving beyond claims about the language of individual Shakespearean characters, Magnusson analyses dialogue, conversation, sonnets, and particularly letters of the period, which are normally read as historical documents as the verbal negotiation of specific social and power relations. Thus the rhetoric of service or friendship is explored in texts as diverse as Sidney family letters, Shakespearean sonnets, and Burghley's state letters. The book draws on ideas from discourse analysis and linguistic pragmatics, especially politeness theory, relating these to key ideas in epistolary handbooks of the period, including those by Erasmus and Angel Day, and demonstrates that Shakespeare's language is rooted in the everyday language of Elizabethan culture. Magnusson creates a way of reading both literary texts and historical documents which bridges the gap between the methods of new historicism and linguistic criticism.

This book delves into Shakespeares Comic Commonwealths. Shakespeares Comic Commonwealths is a crucial topic that needs to be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Shakespeares Comic Commonwealths, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Shakespeares Comic Commonwealths
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 - Chapter 4: Shakespeares Comic Commonwealths in Specific Contexts
 - Chapter 5: Conclusion
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 5. In chapter 4, the author will scrutinize the relevance of Shakespeares Comic Commonwealths in specific contexts. This chapter will explore how Shakespeares Comic Commonwealths is applied in specialized fields, such as education, business, and technology.
 6. In chapter 5, the author will draw a conclusion about Shakespeares Comic Commonwealths. The final chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Shakespeares Comic Commonwealths.

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Shakespeares Comic Commonwealths Introduction

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