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Shakespeare's Creation: The Language of Magic and Play

Farrell, Kirby

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Shakespeares Creation The Language Of Magic And Play

P. Murray



Shakespeare's Creation The Language Of Magic And Play:

A Reader in the Language of Shakespearean Drama Vivian Salmon, Edwina Burness, 1987-01-01 In recent years the language of Shakespearean drama has been described in a number of publications intended mainly for the undergraduate student or general reader but the studies in academic journals to which they refer are not always easily accessible even though they are of great interest to the general reader and essential for the specialist The purpose of this collection is therefore to bring together some of the most valuable of these studies which in discussing various aspects of the language of the early 17th century as exemplified in Shakespearean drama provide the reader with deeper insights into the meaning of Shakespearean text often by reference to the social literary and linguistic context of the time **Shakespeare's Agonistic Comedy** G. Beiner, 1993 As the poetics is based on the texts not derived by deduction or theoretical extension from some principle of poetics so it is applied as a tool of analysis to the texts and used in conjunction with evaluation The underlying assumption is that the task of poetics is instrumental and that its usefulness has to be demonstrated and verified in practice Hence the division of the book into two parts As Part I formulates a poetics on the basis of the texts so Part II applies the poetics to the major texts always within the dynamics of the multiple plot and multi layered perspective on a play Part II focuses in detail on *The Merry Wives of Windsor* *The Merchant of Venice* and *Twelfth Night* analyzing the agons and placing them in relation to the comedy of love and the perspective of folly Jacket **A Buddhist's Shakespeare** James Howe, 1994 The essential Buddhist perspective Howe argues is that reality lacks the solidity which we habitually assume it has and that therefore the appropriate attitude toward life is to play it as we would a game with unusual seriousness for itself rather than for any ulterior motive even that of investing it with meaning Howe also demonstrates that the real subject of representational art is always just itself The significance of such art depends upon the concession that it has no significance In the same way it is precisely the self deconstructive nature of Shakespeare's plays which makes their Buddhist like affirmative positions visible **BOOK JACKET** **Shakespeare's Creation** Kirby Farrell, 1975 **Shakespeare's Poetics** Ekbert Faas, 1986-01-30 This book tackles the topic of how Shakespeare viewed his own craft and creativity *Poetic Will* David Willbern, 2016-11-11 The essence of Shakespeare observes David Willbern is in the details What matters most in our appreciation of Hamlet is not the staged play but the play of language we find in the words of the Bard This book explores the expressions of Shakespeare's poetic will his sexual desire conscious and unconscious volition and posthumous legacy within the linguistic matrix that enfolds his characters and readers Using a combination of psychoanalytic approaches Willbern rescues Shakespeare from the limitations and distortions of dramatic performance by showing that his language scenes and characters are propelled by the genius of this will and need to be understood primarily as written narrative In these provocative essays Willbern examines the deep analogy between poetic creativity and sexual procreation as he explores the parallels between Shakespearean and Freudian representations of fantasy thus offering readers a heightened awareness of

the sexual and bodily substrate of Shakespeare's language Engaging current debates between psychological and social approaches he develops new strategies of reading in a search for the limits of Shakespeare's language and our responses to it He then applies these strategies to all of Shakespeare's genres via detailed analysis of a comedy Twelfth Night a history Henry IV Part One a tragedy MacBeth and a poem Lucrece Additional essays provide an overview of Shakespeare both as a creative agent and as a body of work Questions of identity authenticity and representation especially as posed in Hamlet are a recurrent concern throughout the book Poetic Will frees the play of language in Shakespeare from its illusory anchors in characters and resituates the experience of reading his work within individual response and reconstruction Offering practical criticism with a bold American slant it emphasizes the rich potential of Shakespeare's poetic language while exploring the interpretive and rhetorical limits of psychoanalytic literary criticism *Shakespeare's Imagined Persons* P.

Murray, 1996-05-10 Challenging our understanding of ideas about psychology in Shakespeare's time Shakespeare's Imagined Persons proposes we should view his characters as imagined persons A new reading of B F Skinner's radical behaviourism brings out how contrary to the impression he created Skinner ascribes an important role in human behaviour to cognitive activity Using this analysis Peter Murray demonstrates the consistency of radical behaviourism with the psychology of character formation and acting in writers from Plato to Shakespeare an approach little explored in the current debates about subjectivity in Elizabethan culture Murray also shows that radical behaviourism can explain the phenomena observed in modern studies of acting and social role playing Drawing on these analyses of earlier and modern psychology Murray goes on to reveal the dynamics of Shakespeare's characterizations of Hamlet Prince Hal Rosalind and Perdita in a fascinating new light *Shakespeare and Carnival* R. Knowles, 1998-05-11 This collection of essays is the first to reassess a range of Shakespeare's plays in relation to carnivalesque theory Contributors re historicize the carnivalesque in different ways offering both a developed application or critique of Bakhtin's thought [Love's Argument](#) Marianne Novy, 2017-12-01 Novy demonstrates how the plays are theatrical transformations of tensions in both ideals and practices in Renaissance society Analyzing the dramatic images of lover and beloved of husband and wife of parent and child Novy examines the ways in which the conflicts are resolved in the comedies and romances and how they are acted out in the tragedies Chapters on individual plays provide original interpretations that delineate the tone and texture of gender relations A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value *Shakespeare and Greece* Alison Findlay, Vassiliki Markidou, 2017-01-26 This book seeks to invert Ben Jonson's claim that Shakespeare had small Latin and less Greek and to prove that in fact there is more Greek and less Latin in a significant group of Shakespeare's texts a group whose generic hybridity tragic comical historical romance exemplifies the hybridity of Greece in the early modern

imagination To early modern England Greece was an enigma It was the origin and idealised pinnacle of Western philosophy tragedy democracy heroic human endeavour and at the same time an example of decadence a fallen state currently under Ottoman control and therefore an exotic dangerous Other in the most disturbing senses of the word Indeed while Britain was struggling to establish itself as a nation state and an imperial authority by emulating classical Greek models this ambition was radically unsettled by early modern Greece's subjection to the Ottoman Empire which rendered Europe's eastern borders dramatically vulnerable Focusing for the first time on Shakespeare's Greek texts *Venus and Adonis* *The Comedy of Errors* *A Midsummer Night's Dream* *Love's Labour's Lost* *Troilus and Cressida* *Timon of Athens* *King Lear* *Pericles* and *The Two Noble Kinsmen* the volume considers how Shakespeare's use of antiquity and Greek myth intersects with early modern perceptions of the country and its empire [Catalog of Copyright Entries. Third Series](#) Library of Congress. Copyright Office,1978 **Shakespeare Studies** John Leeds Barroll,1978 [The Fragmentation of the Proper Name and the Crisis of Degree](#) Radhouan Ben Amara,2004 This book is a rich interpretation of a rich text providing a twenty first century reading of a timeless masterpiece and in so doing it points to the relationship of death and desire as a playing both with body and language The book confronts readers with the ineluctable patterns which language and time inscribe within the open closed Shakespearean space Degree division and diversity as the focal points Emphasis upon the corporeality of the human body links this study's textual interpretation with the corpus of the literary canon itself seen as a body divided by performance and differed by reading It prevails over the damaging engagement with the deconstructed text and dominates the conflictual tendencies of the reconstructed drama **Shakespearean Criticism** Various,2021-06-23 Reissuing works originally published between 1984 and 1995 this set brings back into print early volumes from the Shakespearean Criticism Series originally edited by Joseph Price The books present selections of renowned scholarship on each play touching on performances as well as the dramatic literature The pieces included are a mixture of influential historical criticism more modern interpretations and enlightening reviews most of which were published in wide spread places before these compilations were first made Companions to the plays these books showcase critical opinion and scholarly debate **The Masks of Hamlet** Marvin Rosenberg,1992 Every reader is an actor according to Rosenberg To prepare the actor reader for insights Rosenberg draws on major interpretations of the play worldwide in theatre and in criticism wherever possible from the first known performances to the present day The book is rich and provocative on every question about the play **Shakespeare Remains** Courtney Lehmann,2018-08-06 No literary figure has proved so elusive as Shakespeare How Courtney Lehmann asks can the controversies surrounding the Bard's authorship be resolved when his works precede the historical birth of that modern concept And how is it that Shakespeare remains such a powerful presence today years after poststructuralists hailed the death of the author In her cogent book Lehmann reexamines these issues through a new lens film theory An alternative to literary models that either minimize or exalt the writer's creative role film theory in Lehmann's

view perceives authorship as a site of constitutive conflict generating in the process the notion of the auteur From this perspective she offers close readings of Romeo and Juliet A Midsummer Night s Dream and Hamlet of film adaptations by Kenneth Branagh Baz Luhrmann and Michael Almereyda and of John Madden s Shakespeare in Love In their respective historical contexts these plays and films emerge as allegories of authorship exploiting such strategies as appropriation adaptation projection and montage Lehmann explores the significance of this struggle for agency both in Shakespeare s time and in the present day in the cultures of early and late capitalism By projecting film theory from the postmodern to the early modern and back again Lehmann demonstrates the ways in which Shakespeare emerges as a special effect indeed as an auteur in two cultures wherein authors fear to tread

Refiguring Oscar Wilde's Salome Michael Y. Bennett, 2011 While Oscar Wilde s delightfully witty comedies of manners receive the most fanfare from the general public and much of academia Wilde s most serious play Salome rightfully deserves an equal amount of attention Written by emerging scholars established scholars and notable Wilde scholars at the top of the field the far ranging essays in this book the first collection solely on Wilde s Salome provide new readings of the play allowing us to better assess how and why Salome either fits or does not fit into Wilde s oeuvre Framed in a new light in this collection this fuller understanding of Salome should potentially change the way we read both Salome and Wilde s entire oeuvre

The Complete Works of Shakespeare William Shakespeare, 1992 A balanced editorial approach a highly respected editor and comprehensive glosses footnotes and historical and cultural essays make this the most reader friendly introduction to Shakespeare available today The sixth edition of this comprehensive anthology addresses the two key issues confronted by readers approaching Shakespeare today a lack of knowledge about the historical period and difficulty with the language of Shakespeare s plays A richly illustrated general introduction offers insight into Shakespeare s England and background on the literary and cultural contexts in which Shakespeare wrote and produced plays Each play is introduced by a descriptive essay designed to help the reader appreciate the cultural contexts and interpretive issues raised by the play without dictating their interpretations Thoroughly revised and updated notes and glosses provide additional support to understanding the language of Shakespeare s time

Shakespeare and the Art of Humankindness Robert Kimbrough, 1992 **Vocative Constructions in the Language of Shakespeare** Beatrix Busse, 2006-11-08 This study investigates the functions meanings and varieties of forms of address in Shakespeare s dramatic work New categories of Shakespearean vocatives are developed and the grammar of vocatives is investigated in above and below the clause following morpho syntactic semantic lexicographical pragmatic social and contextual criteria Going beyond the conventional paradigm of power and solidarity and with recourse to Shakespearean drama as both text and performance the study sees vocatives as foregrounded experiential interpersonal and textual markers Shakespeare s vocatives construe both quantitatively and qualitatively habitus and identity They illustrate relationships or messages They reflect Early Modern Shakespearean and intra or inter textual contexts Theoretically and methodologically

the study is interdisciplinary It draws on approaches from historical pragmatics stylistics Hallidayean grammar corpus linguistics cognitive linguistics socio historical linguistics sociology and theatre semiotics This study contributes thus not only to Shakespeare studies but also to literary linguistics and literary criticism

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