

Shakespeare's Universe of Discourse: Language-Games in the Comedies

Elam, Keir

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Shakespeares Universe Of Discourse Language Games In The Comedies

Michele Marrapodi



Shakespeare's Universe Of Discourse Language Games In The Comedies:

Shakespeare's Universe of Discourse Keir Elam, 1984-06-21 This book makes ample use of approaches to language within linguistics semiotics the philosophy of language and sociology in order to do justice to the subtlety of Shakespeare's verbal artistry Keir Elam adopts a fresh approach to the language of Shakespeare's comedies considering it not simply as style but as the principal dramatic and comic substance of the plays Traditional analysis of the language as diction expression or verbal structure is not adequate to describe the range and importance of linguistic functions in these plays This book shows that in Shakespearean comedy language or rather discourse language in use is always a dynamic active protagonist of the drama The author explores the extraordinary gamut of verbal activities or language games that contribute to the rich rhetorical make up of the comedies The historical framework complements the application of critical theory which will assure a readership among students and teachers of Shakespeare as well as those interested in linguistics and semiotics

Shakespeare's Universe of Discourse Keir Elam, 1989 [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 **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 **Error in Shakespeare** Alice Leonard, 2020-01-27 The traditional view of Shakespeare's mastery of the English language is alive and well today This is an effect of the eighteenth century canonisation of his works and subsequently Shakespeare has come to be perceived as the owner of the vernacular These entrenched attitudes prevent us from seeing the actual substance of the text and the various types of error that it contains and even constitute it This book argues that we need to attend to error to interpret Shakespeare's disputed material text political dramatic interventions and famous literariness The consequences of ignoring error are especially significant in the study of Shakespeare as he mobilises the rebellious marginal and digressive potential of error in the creation of literary drama [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

Harrying Harry Berger, 2015-09-01 Harrying considers Richard III and the four plays of Shakespeare's Henriad Richard II Henry IV Part 1 Henry IV Part 2 and Henry V Berger combines close reading with cultural analysis to show how the language characters speak always says more than the speakers mean to say Shakespeare's speakers try to say one thing Their language says other things that often question the speakers motives or intentions Harrying explores the effect of this linguistic mischief on the representation of all the Henriad's major figures It centers attention on the portrayal of Falstaff and on the bad faith that darkens the language and performance of Harry the Prince of Wales who becomes King Henry V

The New Cambridge Companion to Shakespeare Margreta De Grazia, Stanley Wells, 2010-03-25 Twenty one essays provide lively and authoritative approaches to the literary historical cultural and performative aspects of Shakespeare works

Forensic Shakespeare Quentin Skinner, 2014-10-30 Forensic Shakespeare illustrates Shakespeare's creative processes by revealing the intellectual materials out of which some of his most famous works were composed Focusing on the narrative poem Lucrece on four of his late Elizabethan plays Romeo and Juliet The Merchant of Venice Julius Caesar and Hamlet and on three early Jacobean dramas Othello Measure for Measure and All's Well That Ends Well Quentin Skinner argues that major speeches and sometimes sequences of scenes are crafted according to a set of rhetorical precepts about how to develop a persuasive judicial case either in accusation or defence Some of these works have traditionally been grouped together as problem plays but here Skinner offers a different explanation for their frequent similarities of tone There have been many studies of Shakespeare's rhetoric but they have generally concentrated on his wordplay and use of figures and tropes By contrast this study concentrates on Shakespeare's use of judicial rhetoric as

a method of argument By approaching the plays from this perspective Skinner is able to account for some distinctive features of Shakespeare's vocabulary and also help to explain why certain scenes follow a recurrent pattern and arrangement More broadly he is able to illustrate the extent of Shakespeare's engagement with an entire tradition of classical and Renaissance humanist thought

Love's Labour's Lost William Shakespeare, 2009-06-18 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations Edited and introduced by William C Carroll this edition of Love's Labour's Lost features a lively account of the play's performance history from 1632 to the present day Stage and screen productions of the late twentieth century receive particular attention and a range of international performances are also explored New trends in the scholarly criticism are discussed in the introduction as are the play's sources and historical contexts Carroll's text is freshly edited from the First Quarto published in 1598 and presents a highly readable modernised edition of Love's Labour's Lost a play known for its unorthodox ending and extraordinary use of language

Shakespeare and the Idea of the Book Charlotte Scott, 2007-03-29 The book both material and metaphoric is strewn throughout Shakespeare's plays it is held by Hamlet as he turns through revenge to madness buried deep in the muddled ooze by Prospero when he has shaken out his art like music and violence it is forced by Richard II to withstand the mortality of deposition fetishised by lovers tormented by pedagogues lost by kings written by the alienated and hung about war with the blood of lost voices The book begins and ends Shakespeare's dramatic career as change itself standing the distance between violence and hope between holding and losing Shakespeare and the Idea of the Book is about the book in Shakespeare's plays Focusing on seven plays not only for the chronology and range they present but also for their particular relationship to the book whether it is political or humanist cognitive or illusory satirical or sexual spiritual or secular social or subjective Scott argues that the book on stage its literal and semantic presence offers one of the most articulate and developed hermeneutic tools available for the study of early modern English culture

Shakespeare and the Italian Renaissance Michele Marrapodi, 2016-04-01 Shakespeare and the Italian Renaissance investigates the works of Shakespeare and his fellow dramatists from within the context of the European Renaissance and more specifically from within the context of Italian cultural dramatic and literary traditions with reference to the impact and influence of classical coeval and contemporary culture In contrast to previous studies the critical perspectives pursued in this volume's tripartite organization take into account a wider European intertextual dimension and above all an ideological interpretation of the aesthetics or politics of intertextuality Contributors perceive the presence of the Italian world in early modern England not as a traditional treasure trove of influence and imitation but as a potential cultural force consonant with complex processes of appropriation transformation and ideological opposition through a continuous dialectical interchange of compliance and subversion

Speech and Performance in Shakespeare's Sonnets and Plays David

Schalkwyk,2002-10-17 David Schalkwyk offers a sustained reading of Shakespeare's sonnets in relation to his plays He argues that the language of the sonnets is primarily performative rather than descriptive and bases this distinction on the philosophy of Ludwig Wittgenstein and J L Austin In a wide ranging analysis of both the 1609 Quarto of Shakespeare's sonnets and the Petrarchan discourses in a selection of plays Schalkwyk addresses such issues as embodiment and silencing interiority and theatricality inequalities of power status gender and desire both in the published poems and on the stage and in the context of the early modern period In a provocative discussion of the question of proper names and naming events in the sonnets and plays the book seeks to reopen the question of the autobiographical nature of Shakespeare's sonnets

Shakespeare and the Cultures of Performance Paul Yachnin,Patricia Badir,2017-05-15 Theatrical performance suggest the contributors to this volume can be an unpredictable individual experience as well as a communal institutional or cultural event The essays collected here use the tools of theatre history in their investigation into the phenomenology of the performance experience yet they are also careful to consider the social ideological and institutional contingencies that determine the production and reception of the living spectacle Thus contributors combine a formalist interest in the affective and aesthetic dimensions of language and spectacle with an investment in the material cultures that both produced and received Shakespeare's plays Six of the chapters focus on early modern cultures of performance looking specifically at such topics as the performance of rusticity the culture of credit contract and performance the cultivation of Englishness religious ritual and mourning and memory Building upon and interrelating with the preceding essays the last three chapters deal with Shakespeare and performance culture in modernity They focus on themes including literary and theatrical performance anxiety cultural iconicity and the performance of Shakespearean lateness This collection strives to bring better understanding to Shakespeare's imaginative investment in the relationship between theatrical production and the emotional intellectual and cultural effects of performance broadly defined in social terms Shakespeare After All Marjorie Garber,2008-11-19 A brilliant and companionable tour through all thirty eight plays Shakespeare After All is the perfect introduction to the bard by one of the country's foremost authorities on his life and work Drawing on her hugely popular lecture courses at Yale and Harvard over the past thirty years Marjorie Garber offers passionate and revealing readings of the plays in chronological sequence from *The Two Gentlemen of Verona* to *The Two Noble Kinsmen* Supremely readable and engaging and complete with a comprehensive introduction to Shakespeare's life and times and an extensive bibliography this magisterial work is an ever replenishing fount of insight on the most celebrated writer of all time *Multilingualism in the Drama of Shakespeare and his Contemporaries* Dirk Delabastita,Ton Hoenselaars,2015-06-24 No literary tradition in early modern Europe was as obsessed with the interaction between the native tongue and its dialectal variants or with foreign languages and the phenomenon of translation as English Renaissance drama Originally published as a themed issue of *English Text Construction* 6 1 2013 this carefully balanced collection of essays now enhanced with a new Afterword

decisively demonstrates that Shakespeare and his colleagues were far more than just English authors and that their very Englishness can only be properly understood in a broader international and multilingual context Showing a healthy disrespect for customary disciplinary borderlines Multilingualism in the Drama of Shakespeare and his Contemporaries brings together a wide range of scholarly traditions and vastly different types of expertise While several papers venture into previously uncharted territory others critically revisit some of the loci classici of early modern theatrical multilingualism such as Shakespeare's Henry V

Alternative Shakespeares John Drakakis, Terence Hawkes, 1996 Introducing new debates and new theorists this collection provides a broad cross section of contemporary Shakespearean studies including psychoanalysis sexual and gender politics race and new historicism

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Estudios de filología inglesa Josephine Bregazzi, 2000

Alternative Shakespeares Vol 2 Terence Hawkes, 2013-10-08 There are many Shakespeares argue the contributors to this the second volume of Alternative Shakespeares and the different versions emerge in a wide variety of cultural contexts race gender sexuality and politics amongst others Alternative Shakespeares Volume 2 consists of entirely new essays by some of the world's leading Shakespearean critics The topics covered include Sexuality and Gender Language and Power Textuality and Printing Race and Shakespeare's Britain New Historicist Criticism and the Gaze of the Audience In abandoning the search for any final and definitive meaning in any of Shakespeare's plays the contributors to Alternative Shakespeares Volume 2 present an exciting and ultimately liberating challenge to Shakespeare studies

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