

SHAKESPEARE'S
REFLEXIVE ENDINGS

Shakespeares Reflexive Endings

William Shakespeare



Shakespeare's Reflexive Endings:

Tragedy's End Francis M. Dunn, 1996-07-25 Euripides is a notoriously problematic and controversial playwright whose innovations according to Nietzsche brought Greek tragedy to an early death Dunn here argues that the infamous and artificial endings in Euripides deny the viewer access to a stable or authoritative reading of the play while innovations in plot and ending opened tragedy up to a medley of comic parodic and narrative impulses Part One explores the dramatic and metadramatic uses of novel closing gestures such as aetiology closing prophecy exit lines of the chorus and deus ex machina Part Two shows how experimentation in plot and ending reinforce one another in *Hippolytus* *Trojan Women* and *Heracles* Part Three argues that in three late plays *Helen* *Orestes* and *Phoenician Women* Euripides devises radically new and untragic ways of representing and understanding human experience *Tragedy's End* is the first comprehensive study of closure in classical literature and will be of interest to a range of students and scholars

A Grammar of Shakespeare's Language Norman Blake, 2017-03-14 When you read Shakespeare or watch a performance of one of his plays do you find yourself wondering what it was he actually meant Do you consult modern editions of Shakespeare's plays only to find that your questions still remain unanswered *A Grammar of Shakespeare's Language* the first comprehensive grammar of Shakespeare's language for over one hundred years will help you find out exactly what Shakespeare meant Steering clear of linguistic jargon Professor Blake provides a detailed analysis of Shakespeare's language He includes accounts of the morphology and syntax of different parts of speech as well as highlighting features such as concord negation repetition and ellipsis He treats not only traditional features such as the make up of clauses but also how language is used in various forms of conversational exchange such as forms of address discourse markers greetings and farewells This book will help you to understand much that may have previously seemed difficult or incomprehensible thus enhancing your enjoyment of his plays

Shakespeare and the Classical Tradition Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item's contents For poems and plays based directly on classical sources like *Antony and Cleopatra* and *The Rape of Lucrece* virtually all significant scholarly work during the period covered will be annotated For other works such as *Hamlet* any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics

Inside Shakespeare Paul Menzer, 2006-05 This collection of essays addresses questions peculiar to the Blackfriars and indoor playing Did the Blackfriars have its own repertory What was the place of the Blackfriars in the urban economy What qualities did the Blackfriars share with the long tradition of great hall performances The essays span a range of approaches from performative to historical to textual Publisher's description

William Shakespeare: Tragedies Harold Bloom, Sterling Professor of Humanities Harold Bloom, 2009 Presents a collection

of critical essays on the works of William Shakespeare **Shakespeare's Reflexive Endings** Robert Frank Willson,1990

William Shakespeare's Julius Caesar Sterling Professor of Humanities Harold Bloom,William Shakespeare,2009
Presents a collection of critical essays about William Shakespeare s play Julius Caesar **A New Variorum Edition of Shakespeare CORIOLANUS Volume II** David George,2019-01-16 Irregular Doubtful and Emended Accidentals in F1 In the Textual Notes the lemma is the reading of this edition s text In these notes for emendations to F1 the lemma is followed by the siglum or sigla of the edition s from which the emendation is taken and then by the rejected F1 reading and the siglum or sigla of the 17th c editions reading differently from the lemma Where no source is given for the emendation the adopted reading is not in any of the folios Doubtful and irregular readings are merely listed indicates that the reading is found in a full line i e one that runs all or nearly all of the way to the right margin indicates doubt or an alternative to the reading adopted although not necessarily correct in the judgment of the editor Elsewhere means that a spelling other than that in the lemma is to be found wherever else that word appears in the F1 text **A New Variorum Edition of Shakespeare: The winter's tale. 1898** William Shakespeare,1898 V 23 The second part of Henry the Fourth 1940 v 24 25 The sonnets 1924 v 26 Troilus and Cressida 1953 v 27 The life and death of King Richard the Second 1955 *New Readings and New Renderings of Shakespeare's Tragedies* Henry Halford Vaughan,1886 **New Readings & New Renderings of Shakespeare's Tragedies** ,1886 Shakespeare in Children's Literature Erica Hateley,2009-01-13 Shakespeare in Children s Literature looks at the genre of Shakespeare for children considering both adaptations of his plays and children s novels in which he appears as a character Drawing on feminist theory and sociology Hateley demonstrates how Shakespeare for children utilizes the ongoing cultural capital of Shakespeare and the pedagogical aspects of children s literature to perpetuate anachronistic forms of identity and authority **Shakespeare's [Works]** William Shakespeare,1900 Shakespeare's Merchant of Venice William Shakespeare,1882 *Shakespeare and the Versification of English Drama, 1561-1642* Professor Marina Tarlinskaja,2014-09-28 Surveying the development and varieties of blank verse in the English playhouses this book is a natural history of iambic pentameter in English Marina Tarlinskaja s statistical analysis of versification focuses on Shakespeare but places his work in the literary context of the times Her results offer new ways to think about the dating of plays the attribution of anonymous texts and how collaborators divided their task in co authored dramas The Reel Shakespeare Lisa S. Starks,Courtney Lehmann,2002 This collection models an approach to Shakespeare and cinema that is concerned with the other side of Shakespeare s Hollywood celebrity taking the reader on a practical and theoretical tour through important non mainstream films and the oppositional messages they convey The collection includes essays on early silent adaptations of Hamlet Greenway s Prospero s Books Godard s King Lear Hall s A Midsummer Night s Dream Taymor s Titus Polanski s Macbeth Welles Chimes at Midnight and Van Sant s My Own Private Idaho *Shakespeare's Edward III* William Shakespeare,1996-01-01 Argues the case for naming Shakespeare as the author of Edward III and presents the text

of the play with an introduction and notes *Shakespeare's Reflexive Endings* Robert Frank Willson,1990 *Shakespeare's Courtly Mirror* David Haley,1993 A leading premise of Haley's book is that modern psychological constructs are inadequate for understanding the courtly humanism dramatized by Shakespeare down to 1604 Renaissance culture knows nothing of the bourgeois subject of Locke Freud and Lacan Shakespeare defines aristocratic identity in epic terms and presents not an autonomous individual but a hero whose persona is determined publicly in the courtly mirror That exemplary mirror from Henry IV to Measure for Measure reflects the heroic actions of rulers and courtiers The historical self awareness of Henry Hal and Brutus assumes a more contemporary aspect in the courtly self consciousness of Hamlet Duke Vincentio and the three main characters of All's Well That Ends Well Bertram Helena the King The reflexivity in the title does not indicate the self referentiality of language nor does it refer to the traditional paradigm of consciousness implying stable self knowledge Courtly reflexivity is oriented toward praxis rather than introspection Before taking action the courtier or cortigiana Helena is a good example knows only that she is not what she is The courtier's deliberation is guided by a reflexive self regulating prudence that is usually identified with honor or love In All's Well Shakespeare contrasts this self providence or heroic prudence with Divine Providence but he does so obliquely While focusing exclusively upon a court which prizes worldly action he sustains his contrast through a series of ironical allusions to Scripture Beginning with a prologue on the problems raised by structural and theatrical interpretations of Bertram's role Haley goes on to introduce his concept of reflexivity by way of an exchange with the new literary historicism Chapters 1 to 3 follow the courtly debate over providence and honor through Helena's triumph in act 2 to Bertram's deserting her The collapse of her providential design coincides with the crisis of the sick King's honor a crisis which Shakespeare describes alchemically implying that alchemy understood as reflexive chemistry offers another mirror of the courtier's self providence Chapter 4 the center of the book brings together historical providence and Boccaccian prudence *avvedimento* in the figure of Ahab with whom Shakespeare compares both Bertram and the Hal of Henry V Chapters 5 to 7 pursue Shakespeare's ironic parallel between biblical Providence and courtly prudence examining specific scenes of self judgment and self betrayal in the Henriad and Measure for Measure as well as in All's Well

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