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James Schiffer



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Shakespeare Survey Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback

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

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 Pluralistic Concepts of Character Imtiaz H. Habib, 1993 The presentation of a complex character such as Shylock bears resemblance to the technique of anamorphic portraiture and trick perspective in the sense that seen one way he appears a villain but seen another way he appears a persecuted victim The clashing and merging of opposed frames of ideological reference that cannot be held apart or resolved and that remain in a kind of uneasy balance may be a technique of comic characterization that exploits relativism and ambiguity in the presentation of human personality and self on stage A similar technique can be seen at work in the Histories in the characters of Richard and Bolingbroke who as has long been noted compete contrarily for the audience's ideological sympathies over the course of the play

Shakespeare's Comedies Emma Smith, 2008-04-15 This Guide introduces students to critical writing on Shakespeare's comedies over the last four centuries Guides students through four centuries of critical writing on Shakespeare's history plays Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further

Shakespeare's Stage Traffic Janet Clare, 2014-01-09 Contesting the notion of Shakespeare as originator Clare demonstrates how Shakespeare adapted imitated and borrowed from the work of others

Unconformities in Shakespeare's Early Comedies K. Smidt, 2015-12-22

Performing Gender and Comedy Shannon Hengen, 2014-01-02 First Published in 1998 This lively volume explores comedy as a place where gender and sexuality through performance challenge sexist and heteronormative forces in Western culture The contributors investigate the effects of gender sexuality sexual identity race class and nationality on humor and comedic performance Each chapter distinct in its voice and content addresses how particular historical periods seem to affect who laughs at what why and with what consequences This book not only spans a broad range of historical and literary periods it also engages in a critical conversation with past and present thinkers to articulate the political cultural and social effects of comedy

As You Like

it William Shakespeare,1993 *As You Like It* is one of Shakespeare's finest romantic comedies variously lyrical melancholy satiric comic and absurd *Mutability and Division on Shakespeare's Stage* Yu Jin Ko,2004 The book is at the same time rooted in the theater and thus relates the theatrical conventions of Shakespeare's time to the thematic matter of the book In particular Ko demonstrates how the divisions explored in the plays are related to stage practices like the use of boy actors and the volatile interplay of illusionistic and non illusionistic modes of acting In this context Ko introduces a new term charactor that combines the fictional character and the stage actor and enables a new nuanced exploration of stage personae Jacket *Community-Making in Early Stuart Theatres* Anthony W. Johnson,Roger D. Sell,Helen Wilcox,2016-10-14 Twenty two leading experts on early modern drama collaborate in this volume to explore three closely interconnected research questions To what extent did playwrights represent dramatis personae in their entertainments as forming or failing to form communal groupings How far were theatrical productions likely to weld or separate different communal groupings within their target audiences And how might such bondings or oppositions among spectators have tallied with the community making or breaking on stage Chapters in Part One respond to one or more of these questions by reassessing general period trends in censorship theatre attendance forms of patronage playwrights professional and linguistic networks their use of music and their handling of ethical controversies In Part Two responses arise from detailed re examinations of particular plays by Shakespeare Chapman Jonson Beaumont and Fletcher Cary Webster Middleton Massinger Ford and Shirley Both Parts cover a full range of early Stuart theatre settings from the public and popular to the more private circumstances of hall playhouses court masques women's drama country house theatricals and school plays And one overall finding is that although playwrights frequently staged or alluded to communal conflict they seldom exacerbated such divisiveness within their audience Rather they tended toward more tactful modes of address sometimes even acknowledging their own ideological uncertainties so that at least for the duration of a play their audiences could be a community within which internal rifts were openly brought into dialogue Shakespeare, Elizabeth and Ivan Rima Greenhill,2023-04-03 Shakespeare's comedy *Love's Labour's Lost* has perplexed scholars and theatergoers for over 400 years due to its linguistic complexity obscure topical allusions and decidedly non comedic ending According to traditional interpretations it is Shakespeare's French play based on events and characters from the French Wars of Religion This work argues that the play's French surface conceals a Russian core It outlines an interpretation of *Love's Labour's Lost* rooted in diplomatic and trade relations between Russia and Elizabethan England during the dramatic decades following England's discovery of a northern trade route to Muscovy in 1553 Drawing on original research of 16th century sources in English Latin and French the text also surveys Russian sources previously unavailable in translation This analysis provides new explanations for some of the play's previously most enigmatic elements such as its unconventional ending the significance of its secondary characters linguistic anomalies and the Masque of the Muscovites itself **Twelfth Night** James Schiffer,2013-01-11 This volume in the

Shakespeare Criticism series offers a range of approaches to Twelfth Night including its critical reception performance history and relation to early modern culture James Schiffer s extensive introduction surveys the play s critical reception and performance history while individual essays explore a variety of topics relevant to a full appreciation of the play early modern notions of love friendship sexuality madness festive ritual exoticism social mobility and detection The contributors approach these topics from a variety of perspectives such as new critical new historicist cultural materialist feminist and queer theory and performance criticism occasionally combining several approaches within a single essay The new essays from leading figures in the field explore and extend the key debates surrounding Twelfth Night creating the ideal book for readers approaching this text for the first time or wishing to further their knowledge of this stimulating much loved play

Shakespeare - As You Like It Dana E. Aspinall,2018-08-03 This essential guide provides a comprehensive survey of the most important criticism surrounding *As You Like It* one of Shakespeare s most popular and engaging comedies from the earliest appraisals through to 21st century scholarship Dana Aspinall outlines assesses and explores the key critical issues including *As You Like It* and the genre of comedy Shakespeare s adaptation of sources gender love and marriage and interrogations of power Highlighting how critical and scholarly studies of *As You Like It* continue to enrich our understanding of this complex and popular play this guide is an invaluable resource for undergraduate and postgraduate students of English literature teachers researchers scholars and lovers of Shakespeare everywhere Twelfth Night William Shakespeare,2015-04-14 Named for the twelfth night after Christmas the end of the Christmas season Twelfth Night plays with love and power The Countess Olivia a woman with her own household attracts Duke or Count Orsino Two other would be suitors are her pretentious steward Malvolio and Sir Andrew Aguecheek Onto this scene arrive the twins Viola and Sebastian caught in a shipwreck each thinks the other has drowned Viola disguises herself as a male page and enters Orsino s service Orsino sends her as his envoy to Olivia only to have Olivia fall in love with the messenger The play complicates then wonderfully untangles these relationships The authoritative edition of Twelfth Night from The Folger Shakespeare Library the trusted and widely used Shakespeare series for students and general readers includes The exact text of the printed book for easy cross reference Hundreds of hypertext links for instant navigation Freshly edited text based on the best early printed version of the play Full explanatory notes conveniently linked to the text of the play Scene by scene plot summaries A key to the play s famous lines and phrases An introduction to reading Shakespeare s language An essay by a leading Shakespeare scholar providing a modern perspective on the play Fresh images from the Folger Shakespeare Library s vast holdings of rare books An annotated guide to further reading Essay by Catherine Belsey The Folger Shakespeare Library in Washington DC is home to the world s largest collection of Shakespeare s printed works and a magnet for Shakespeare scholars from around the globe In addition to exhibitions open to the public throughout the year the Folger offers a full calendar of performances and programs For more information visit Folger edu Twelfth Night John R. Ford,2005-12-30 Twelfth Night

is one of the most accessible and yet elusive of Shakespeare's plays. It has enjoyed enormous popularity in performance but it continues to challenge students. This guide provides a thorough introduction to the play. Included are chapters on the play's background, contexts, themes, dramatic art, critical reception, and performance history. The volume cites current scholarship and closes with a bibliography. Twelfth Night is one of the most accessible yet elusive of Shakespeare's plays. It has enjoyed enormous popularity in performance but it continues to challenge students. It has experienced numerous revivals and has provoked some of the most brilliant critical responses from Shakespeare's critics. Written for students and general readers, this guide is a comprehensive introduction to Shakespeare's play. The volume begins with a look at the play's textual history. This is followed by an exploration of its historical and cultural contexts and its sources and analogues. The book next turns to Shakespeare's dramatic art and then examines his themes of identity, sexuality, and madness. The final chapters look at the critical response to the play and give special attention to the play's performance history. The guide closes with a bibliography.

Shakespeare and the Uses of Comedy J. A. Bryant Jr., 2014-07-15 In Shakespeare's hand the comic mode became an instrument for exploring the broad territory of the human situation including much that had normally been reserved for tragedy. Once the reader recognizes that justification for such an assumption is presented repeatedly in the earlier comedies from *The Comedy of Errors* to *Twelfth Night*, he has less difficulty in dispensing with the currently fashionable classifications of the later comedies as problem plays and romances or tragicomedies and thus in seeing them all as manifestations of a single impulse. Bryant shows how Shakespeare early and late dutifully concerned himself with the production of laughter, the presentation of young people in love, and the exploitation of theatrical conventions that might provide a guaranteed response. Yet these matters were incidental to his main business in writing comedy: to examine the implications of an action in which human involvement in the process of living provides the kind of enlightenment that leads to renewal and the continuity of life. With rare foresight, Shakespeare presented a world in which women were as capable of enlightenment as the men who wooed them, and Bryant shows how the female characters frequently preceded their mates in perceiving the way of the world. In most of his comedies, Shakespeare also managed to suggest the role of death in life's process, and in some even in plays as diverse as *A Midsummer Night's Dream*, *As You Like It*, and *The Tempest*, he gave hints of a larger process, one without beginning or end that may well comprehend all our visions of comedy, tragedy, and history in a single movement.

Directions by Indirections Michael L. Greenwald, 1985 This book traces the evolution of John Barton, one of this century's most important directors, from his days as a Cambridge student and scholar through his career with the prestigious Royal Shakespeare Company. Two lengthy interviews with Barton are included, as well as a number of rare pictures of his Cambridge work and representative pictures from his Royal Shakespeare Company productions. **Shakespeare in His Context** Muriel Clara Bradbrook, 1989-01-01 As we expect from Bradbrook, always a pleasantly readable scholar, these papers consistently convey rich, penetrating, informative, durable perspectives on Shakespeare and the English Renaissance. Strongly

recommended for all English literature and drama collections in four year educational institutions and in graduate schools

When the Theater Turns to Itself Sidney Homan, 1981 A metadramatic study of nine of Shakespeare's plays focusing on aesthetic metaphors created by the union of the playwright actor character and audience

Shakespearian Comedy Stratford Upon Avon Studies Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the ability of words has be much more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **Shakespearian Comedy Stratford Upon Avon Studies**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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