

SHAKESPEARE'S ANALOGICAL SCENE.

Hartwig, Joan.

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Shakespeares Analogical Scene Parody As Structural Syntax

Peggy Muñoz Simonds



Shakespeares Analogical Scene Parody As Structural Syntax:

Shakespeare's Analogical Scene Joan Hartwig, 1983-01-01 Shakespeare's Analogical Scene Joan Hartwig, 1983

Shakespeare and the Comedy of Enchantment Kent Cartwright, 2021 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. Shakespeare's Tragic Form Robert Lanier Reid, 2000 Since about 1960, when five-act division in Shakespeare's plays was strongly disputed, most critics have focused on individual scenes rather than holistic form. This book argues for Shakespeare's use of five acts arranged in three cycles to form a 2-1-2 pattern. It also examines the role of multiple plots and centers of consciousness, especially in the festive comedies and romances. Additionally, it traces Shakespeare's gradual mastery of the art of epiphany, compares it to Spenser's complementary focus on transcendent reality, and traces in Macbeth the dark mode of Shakespeare's dramaturgical pattern. **A Feminist**

Companion to Shakespeare Dymphna Callaghan, 2016-03-15 The question is not whether Shakespeare studies needs feminism, but whether feminism needs Shakespeare. This is the explicitly political approach taken in the dynamic and newly updated edition of *A Feminist Companion to Shakespeare*. Provides the definitive feminist statement on Shakespeare for the 21st century. Updates address some of the newest theatrical and creative engagements with Shakespeare, offering fresh insights into Shakespeare's plays and poems and gender dynamics in early modern England. Contributors come from across the feminist generations and from various stages in their careers to address what is new in the field in terms of historical and

textual discovery Explores issues vital to feminist inquiry including race sexuality the body queer politics social economies religion and capitalism In addition to highlighting changes it draws attention to the strong continuities of scholarship in this field over the course of the history of feminist criticism of Shakespeare The previous edition was a recipient of a Choice Outstanding Academic Title award this second edition maintains its coverage and range and brings the scholarship right up to the present day

Myth, Emblem, and Music in Shakespeare's Cymbeline Peggy Muñoz Simonds, 1992 Winner of the University of Delaware Press Award for the best manuscript in Shakespearean Studies this study clarifies and revitalizes Shakespeare's *Cymbeline* for the modern reader through a rediscovery of the poet's artistic use of Renaissance myths symbols and emblematic topoi that give meaning to the play Although mainly concerned with the rich classical and Christian iconography of *Cymbeline* the book also ranges widely over Shakespeare's dramatic and nondramatic works and beyond to the work of his contemporaries in Renaissance poetry drama art theology philosophy emblems and myths to show parallels between the mysteries of this tragicomedy and other examples of Renaissance thought and expression It uncovers actual representations in the visual arts of parallels to the play's descriptive and theatrical moments These iconographic parallels are lavishly illustrated in the book through photographs of Renaissance plaster work embroidery metalwork oil paintings and sculpture but primarily through woodcuts and engravings from English and Continental emblem books of the period The visual imagery is carefully related to an intellectual explanation of *Cymbeline*'s complex Neoplatonic and Reformation themes The author begins with an extended definition of the genre of Renaissance tragicomedy a form developed for Christian artistic purposes in Italy by Tasso and Guarini Aside from the obviously similar characteristics of a happy ending and the presence of an oracle *Cymbeline* shares nine other artistic aspects with the pioneer Italian tragicomedies *Aminta* and *Il pastor fido* including the celebration of an Orphic ritual of death and resurrection After a discussion of the Neoplatonic and Ovidian mythology embedded in the play the book considers in detail the iconography of Imogen's elaborately decorated bedroom as a reconciliation of opposites the iconography of primitivism and Wild Men versus courtier as a satire of the British court and the iconography of birds animals vegetation and minerals as evocative of the major themes of doubt repentance reformation reunion and regeneration in *Cymbeline* The final objective of the dramatic conflict is mutual forgiveness and a happy marriage all of which is achieved through temperance or the attainment of musical concord within the individual the state and the world Although Shakespeare shows the five senses to be an inadequate means for his characters to recognize true virtue in a deceitful world the sense of hearing is the most important in the play since it allows participation in the four redemptive functions of sound which ultimately leads to psychological harmony with the music of the spheres Simonds also demonstrates that because *Cymbeline* is essentially an Orphic tragicomedy designed to liberate the audience from melancholy the play strives to bring delight through its theatrical reenactment of the initially painful Platonic journey from Eros to Anteros from blindness to a vision of divinity from discord to musical harmony from spiritual confusion to joyful

enlightenment BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

Shakespeare and Authority Katie Halsey, Angus Vine, 2018-01-19 This book examines conceptions of authority for and in Shakespeare and the construction of Shakespeare as literary and cultural authority The first section Defining and Redefining Authority begins by re defining the concept of Shakespeare s sources suggesting that authorities and resources are more appropriate terms Building on this conceptual framework the remainder of this section explores linguistic and discursive authority more broadly The second section Shakespearean Authority considers the construction performance and questioning of authority in Shakespeare s plays Essays here range from examinations of monarchical authority to discussions of household authority literary authority and linguistic ownership The final part Shakespeare as Authority then traces the increasing establishment of Shakespeare as an authority from the eighteenth to the twenty first century in a series of essays that explore Shakespearean authority for editors actors critics authors readers and audiences The volume concludes with two essays that reassess Shakespeare as an authority for visual culture in the cinema and in contemporary art Narrative

Analogy in the Hebrew Bible Joshua Berman, 2004-07-01 This volume sheds fresh light upon the phenomenon of narrative doubling in the Hebrew Bible Through an innovative interdisciplinary model the author defines the notion of narrative analogy in relation to other literatures where it has been studied such as English Renaissance drama and makes extensive critical use of contemporary literary theory particularly that of the Russian formalist Vladimir Propp His exploitation of narrative doubling with a focus upon the metaphorical reorients our reading by uncovering a major dynamic in biblical literature The author examines several battle reports and demonstrates how each could be interpreted as an oblique commentary and metaphor for the non battle account that immediately precedes it Battle scenes are revealed to stand in metaphoric analogy with among others accounts of a trial a rape a drinking feast and a court deliberation Joshua Berman offers new insights to the ever growing concern with the relationship between historiography and literary strategies and succeeds in articulating a new aspect of biblical ideology concerning human and divine relationship **The Cambridge**

Shakespeare Library Catherine M. S. Alexander, *Studio Shakespeare* Alycia Smith Howard, 2006 The volume examines Shakespeare productions at The Other Place from 1973 to its closure in 1989 The author s sources include Goodbody s Mission Statement for the studio theatre as well as other previously unavailable materials such as Goodbody s private papers journal entries director s notes and correspondence In addition it contains interviews and commentary from theatrical luminaries BOOK JACKET **Shakespeare's Double Plays** Brett Gamboa, 2018-05-03 Machine generated contents note

Introduction 1 Improbable fictions Shakespeare s plays without the plays 2 Versatility and verisimilitude on sixteenth century stages 3 Doubling in The Winter s Tale 4 Dramaturgical directives and Shakespeare s cast size 5 Doubling in A Midsummer Night s Dream and Romeo and Juliet 6 Where the boys aren t 7 Doubling in Twelfth Night and Othello Epilogue Ragozine and Shakespearean substitution Appendix Bibliography Index *Hamlet: A Critical Reader* Ann Thompson, Neil

Taylor, 2016-04-21 Hamlet remains the most studied of all Shakespeare's great tragedies. This collection of newly commissioned essays gives readers an overview of past critical views of the play as well as new writing about the play from today's leading scholars. The range of perspectives offered makes the book an invaluable companion to anyone studying the play at an advanced level. The final chapter on learning and teaching resources is particularly useful as a guide for further study.

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.

Cymbeline, The Winter's Tale, and The Tempest John S. Mebane, 2002

King Richard II Charles R. Forker, 2022-02-10 This revised edition of *King Richard II: Critical Tradition* increases our understanding of the play as it was received and understood by critics, editors, and general readers. Updated with a new introduction providing a survey of critical responses to *Richard II* since the 1990s to the present day, this volume offers in separate sections both critical opinions about the play across the centuries and an evaluation of their positions within and their impact on the reception of the play. The updated introduction offers an overview of recent criticism on the play in relation to feminist theory, queer theory, performance theory, and ecocriticism. The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue, whereas the introduction offers a critical evaluation from a current stance, including modern theories and methods. Featuring criticism by A. C. Swinburne, Walter Pater, Oscar Wilde, and W. B. Yeats, this volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century.

An Overview of Hamlet

Studies Manpreet Kaur Anand, 2019-07-08 *Hamlet Studies* 1979-2003, an international journal devoted exclusively to one work of art, *Hamlet*, presented a vast wealth of research on Shakespeare's play, contributions from well-established critics from across the globe. This book focuses on the critical contribution *Hamlet Studies* made to the play's scholarship, bringing together textual criticism, twentieth-century critical thought, and performance-based contributions. It represents a valuable and comprehensive guide for students and teachers studying Shakespeare in colleges and universities the world over.

The

Merchant of Venice John W. Mahon, Ellen Macleod Mahon, 2013-10-28 This volume is a collection of all new original essays covering everything from feminist to postcolonial readings of the play as well as source queries and analyses of historical performances of the play *The Merchant of Venice* is a collection of seventeen new essays that explore the concepts of anti-Semitism the work of Christopher Marlowe the politics of commerce and making the play palatable to a modern audience The characters Portia and Shylock are examined in fascinating detail With in depth analyses of the text the play in performance and individual characters this book promises to be the essential resource on the play for all Shakespeare enthusiasts

JEGP, Journal of English and Germanic Philology Gustaf E. Karsten, 1995 **Romeo and Juliet** Harold Bloom, 2009
William Shakespeare's play about two star crossed lovers is studied in most high schools and colleges **Late Shakespeare**
Simon Palfrey, 1997 Shakespeare's late plays are usually seen in terms of courtliness and escapism But the critical tradition has been too decorous Neither neo-Christian pieties nor high political allegory can account for the works audacity and surprise or the popular investment in both their form and meaning Post structuralist and historicist approaches show the indeterminacy and materiality of language but rarely identify how particular figures words and characters capture and energize contested history Recent criticism tends to put a pre-emptive master paradigm above all else a more sinuous minutely attentive critical vocabulary is needed to apprehend Shakespeare's turbulent precise teeming metaphorical discourse

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