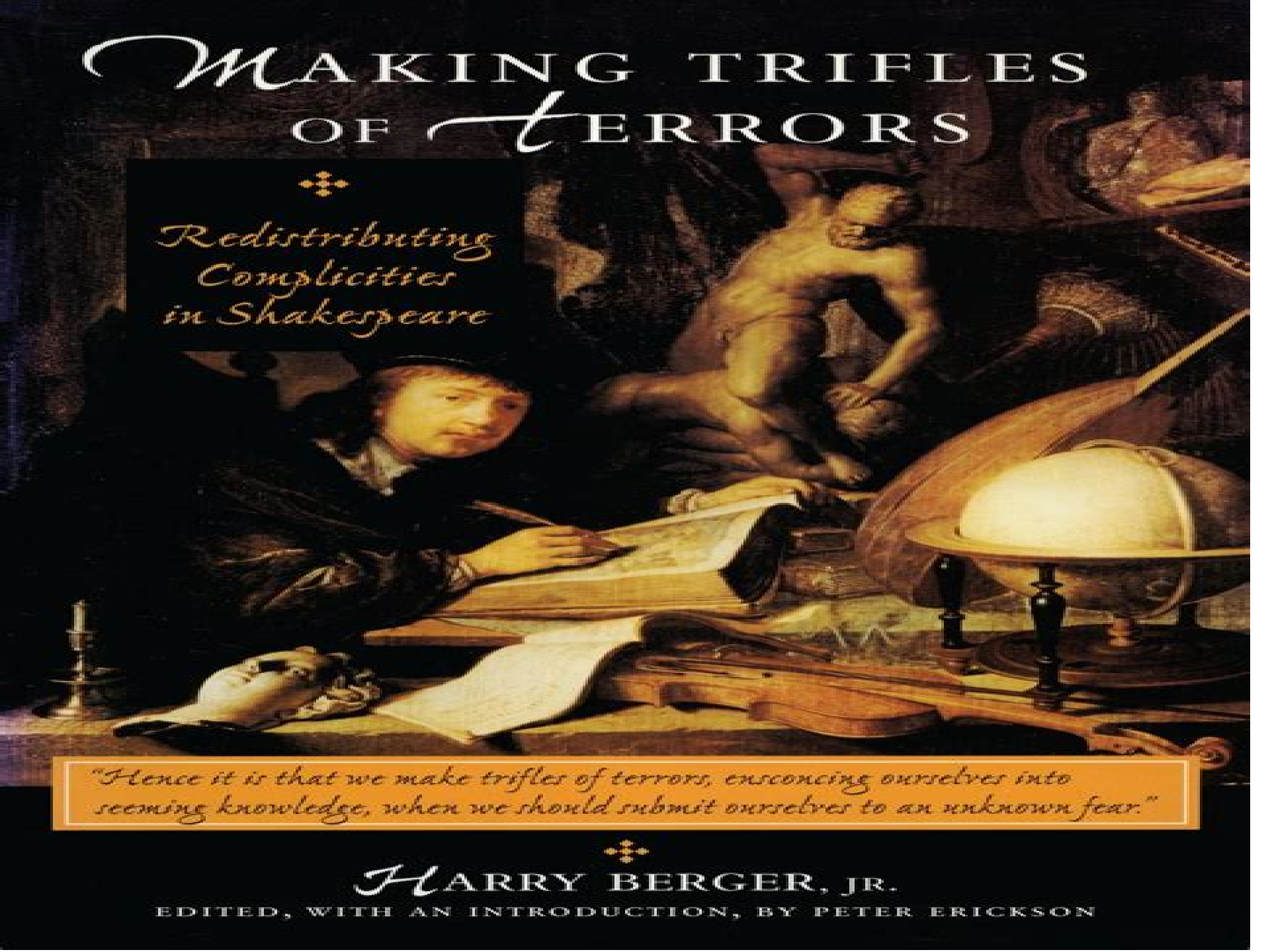


The background of the cover is a dark, atmospheric painting. In the foreground, a man in a dark robe is seated at a desk, writing in a large open book with a quill. On the desk are various objects: a small globe on a stand, a violin, and some papers. In the background, a nude male figure is visible, possibly a statue or a painting within the scene, adding to the complex and somewhat unsettling atmosphere.

# MAKING TRIFLES OF TERRORS

❖  
*Redistributing  
Complicities  
in Shakespeare*

*"Hence it is that we make trifles of terrors, ensconcing ourselves into  
seeming knowledge, when we should submit ourselves to an unknown fear."*

❖  
**HARRY BERGER, JR.**

EDITED, WITH AN INTRODUCTION, BY PETER ERICKSON

# Making Trifles Of Terrors Redistributing Complicities In Shakespeare

**Richard Dutton, Jean E. Howard**



## **Making Trifles Of Terrors Redistributing Complicities In Shakespeare:**

**Making Trifles of Terrors** Harry Berger, 2022 This collection of essays includes some of the most recent work of a master critic at the height of his powers Of the fourteen essays written from the late 1970 s to the present three have never before been published the essays appearance in a single volume makes available for the first time the full scope of Berger s unique approach to ethical discourses in Shakespeare s plays The sequence of essays displays both the continuity and the revisionary development that mark his critical practice since the early work on *The Tempest* *Troilus and Cressida* and the Elizabethan theater When one compares Berger s earlier work from the 1960 s with the writing from the 1980 s and 1990 s in the present collection one sees that the difference stems primarily from the impact on the later work of his encounters with the whole range of structuralist and poststructuralist theory Much of the excitement and vitality of Berger s current work comes from his efforts to incorporate new methodological influences into his previous system Because he comes to poststructuralism as a mature critic whose larger interpretive framework is already in place his response is not simply to immerse himself in the new theoretical modes and adopt them wholesale but rather to make them his own Among the plays discussed are *The Merchant of Venice* *Much Ado About Nothing* *King Lear* *Macbeth* *2 Henry IV* *Richard II* and in two of the new essays *1 Henry IV* and *Measure for Measure* Also new is Berger s retrospective account of his critical development in the extensive opening *Acknowledgments*

[Shakespeare and the Culture of Paradox](#) Peter G. Platt, 2016-04-01 Exploring Shakespeare s intellectual interest in placing both characters and audiences in a state of uncertainty mystery and doubt this book interrogates the use of paradox in Shakespeare s plays and in performance By adopting this discourse one in which opposites can co exist and perspectives can be altered and one that asks accepted opinions beliefs and truths to be reconsidered Shakespeare used paradox to question love gender knowledge and truth from multiple perspectives Committed to situating literature within the larger culture Peter Platt begins by examining the Renaissance culture of paradox in both the classical and Christian traditions He then looks at selected plays in terms of paradox including the geographical site of Venice in *Othello* and *The Merchant of Venice* and equity law in *The Comedy of Errors* *Merchant* and *Measure for Measure* Platt also considers the paradoxes of theater and live performance that were central to Shakespearean drama such as the duality of the player the boy actor and gender and the play audience relationship in *Henry VI Part 1* *Hamlet* *As You Like It* *Twelfth Night* *Antony and Cleopatra* *The Winter s Tale* and *The Tempest* In showing that Shakespeare s plays create and are created by a culture of paradox Platt offers an exciting and innovative investigation of Shakespeare s cognitive and affective power over his audience

*Shakespeare's Schoolroom* Lynn Enterline, 2012-10-29 Shakespeare s *Schoolroom* places moments of considerable emotional power in Shakespeare s poetry portraits of what his contemporaries called the passions alongside the discursive and material practices of sixteenth century English pedagogy Humanist training in Latin grammar and rhetorical facility was designed to intervene in social reproduction to sort out which differences between bodies male

and female and groups aristocrats the middling sort and those below were necessary to producing proper English gentlemen But the method adopted by Lynn Enterline in this book uncovers a rather different story from the one schoolmasters invented to promote the social efficacy of their pedagogical innovations Beginning with the observation that Shakespeare frequently reengaged school techniques through the voices of those it excluded particularly women Enterline shows that when his portraits of love and woe betray their institutional origins they reveal both the cost of a Latin education as well as the contradictory conditions of genteel masculinity in sixteenth century Britain In contrast to attempts to explain early modern emotion in relation to medical discourse Enterline uncovers the crucial role that rhetoric and the texts of the classical past play in Shakespeare's passions She relies throughout on the axiom that rhetoric has two branches that continuously interact tropological requiring formal literary analysis and transactional requiring social and historical analysis Each chapter moves between grammar school archives and literary canon using linguistic rhetorical and literary detail to illustrate the significant difference between what humanists claimed their methods would achieve and what the texts of at least one former schoolboy reveal about the institution's unintended literary and social consequences When Shakespeare creates the convincing effects of character and emotion for which he is so often singled out as a precursor of modern subjectivity he signals his debt to the Latin institution that granted him the cultural capital of an early modern gentleman precisely when undercutting the socially normative categories schoolmasters invoked as their educational goal *Celtic Shakespeare* Rory Loughnane, 2016-04-08

Drawing together some of the leading academics in the field of Shakespeare studies this volume examines the commonalities and differences in addressing a notionally Celtic Shakespeare Celtic contexts have been established for many of Shakespeare's plays and there has been interest too in the ways in which Irish Scottish and Welsh critics editors and translators have reimagined Shakespeare claiming connecting with and correcting him This collection fills a major gap in literary criticism by bringing together the best scholarship on the individual nations of Ireland Scotland and Wales in a way that emphasizes cultural crossovers and crucibles of conflict The volume is divided into three chronologically ordered sections Tudor Reflections Stuart Revisions and Celtic Afterlives This division of essays directs attention to Shakespeare's transformed treatment of national identity in plays written respectively in the reigns of Elizabeth and James but also takes account of later regional receptions and the cultural impact of the playwright's dramatic works The first two sections contain fresh readings of a number of the individual plays and pay particular attention to the ways in which Shakespeare attends to contemporary understandings of national identity in the light of recent history Juxtaposing this material with subsequent critical receptions of Shakespeare's works from Milton to Shaw this volume addresses a significant critical lacuna in Shakespearean criticism Rather than reading these plays from a solitary national perspective the essays in this volume cohere in a wide ranging treatment of Shakespeare's direct and oblique references to the archipelago and the problematic issue of national identity

*The Oxford Handbook of Shakespeare* Arthur F. Kinney, 2012 Contains forty original essays **Shakespeare's History**

**Plays** Neema Parvini, 2017-11-01 Shakespeare's History Plays boldly moves criticism of Shakespeare's history plays beyond anti-humanist theoretical approaches. This important intervention in the critical and theoretical discourse of Shakespeare studies summarises, evaluates and ultimately calls time on the mode of criticism that has prevailed in Shakespeare studies over the past thirty years. It heralds a new, more dynamic way of reading Shakespeare as a supremely intelligent and creative political thinker whose history plays address and illuminate the very questions with which cultural historicists have been so preoccupied since the 1980s. In providing bold and original readings of the first and second tetralogies, Henry VI, Richard III, Richard II and Henry IV Parts 1-2, the book reignites old debates and re-energises recent bids to humanise Shakespeare and to restore agency to the individual in the critical readings of his plays. **Shakespeare's Moral Compass** Neema

Parvini, 2018-08-13 Examines the aesthetics, concepts and politics of chaotic and obscured moving images. *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.

Shakespeare as Literary Dramatist Lukas Erne, 2013-04-25 This second edition of Erne's groundbreaking study includes a new preface that reviews the controversy the book has triggered. Metaphor and Shakespearean Drama M.

Fahey, 2011-08-31 *Metaphor and Shakespearean Drama* explores the fruitful and potentially unruly nature of metaphorical utterances in Shakespearean drama with analyses of *Othello*, *Titus Andronicus*, *King Henry IV Part 1*, *Macbeth*, *Hamlet* and *The Tempest*. **Shakespeare and Quotation** Julie Maxwell, Kate Rumbold, 2018-04-26 Shakespeare is the most frequently

quoted English author of all time. Quotations appear everywhere, from the epigraphs of novels to the mottoes on coffee cups. But Shakespeare was also a frequent quoter himself of classical and contemporary literature, of the Bible, of snatches of popular songs and proverbs. This volume brings together an international team of scholars to trace the rich history of quotation from Shakespeare's own lifetime to the present day. Exploring a wide range of media, including Romantic poetry, theatre, criticism, novels by Jane Austen, Thomas Hardy and Ian McEwan, political oratory, propaganda, advertising, drama, film and digital technology, the chapters draw fresh connections between Shakespeare's own practices of creative reworking and the quotation of his work in new and traditional forms. Richly illustrated and featuring an Afterword by Margreta de Grazia, the collection tells a new story of the making and remaking of Shakespeare's plays and poems. Shakespeare and Ecology

Randall Martin, 2015 *Shakespeare and Ecology* is the first book to explore the topical contexts that shaped the environmental knowledge and politics of Shakespeare and his audiences. Early modern England experienced unprecedented environmental

challenges including climate change population growth resource shortfalls and habitat destruction which anticipate today's globally magnified crises Shakespeare wove these events into the poetic textures and embodied action of his drama contributing to the formation of a public ecological consciousness while opening creative pathways for reimagining future human relationships with the natural world and non-human life This book begins with an overview of ecological modernity across Shakespeare's work before focusing on three major environmental controversies in particular plays deforestation in *The Merry Wives of Windsor* and *The Tempest* profit-driven agriculture in *As You Like It* and gunpowder warfare and remedial cultivation in *Henry IV Parts One and Two* *Henry V* and *Macbeth* A fourth chapter examines the interdependency of local and global eco-relations in *Cymbeline* and the final chapter explores Darwinian micro-ecologies in *Hamlet* and *Antony and Cleopatra* An epilogue suggests that Shakespeare's greatest potential for mobilizing modern ecological ideas and practices lies in contemporary performance Shakespeare and Ecology illuminates the historical antecedents of modern ecological knowledge and activism and explores Shakespeare's capacity for generating imaginative and performative responses to today's environmental challenges Shakespeare's Mad Men Richard van Oort, 2022-10-18 This book is about a mad king and a mad duke With original and iconoclastic readings Richard van Oort pioneers the reading of Shakespeare as an ethical thinker of the originary scene the scene in which humans became conscious of themselves as symbol using moral and narrative beings Taking *King Lear* and *Measure for Measure* as case studies van Oort shows how the minimal concept of an anthropological scene of origin the originary hypothesis provides the basis for a new understanding of every aspect of the plays from the psychology of the characters to the ethical and dialogical conflicts upon which the drama is based The result is a gripping commentary on the plays Why does Lear abdicate and go mad Why does Edgar torture his father with non-recognition Why does Lucio accuse the Duke in *Measure for Measure* of madness and lechery and why does Isabella remain silent at the end In approaching these and other questions from the perspective of the originary hypothesis van Oort helps us to see the ethical predicament of the plays and in the process makes Shakespeare new again **Shakespeare's Noise** Kenneth Gross, 2001-04 Gross explores the playwright's fascination with dangerous and disorderly forms of utterance rumor slander insult vituperation and curse and how this generates an immense verbal energy in the poetry and on the stage More broadly it also reflects a cultural obsession with the power of defamation in Renaissance England *Shakespeare and Moral Agency* Michael D. Bristol, 2011-11-03 *Shakespeare and Moral Agency* presents a collection of new essays by literary scholars and philosophers considering character and action in Shakespeare's plays as heuristic models for the exploration of some salient problems in the field of moral inquiry Together they offer a unified presentation of an emerging orientation in Shakespeare studies drawing on recent work in ethics philosophy of mind and analytic aesthetics to construct a powerful framework for the critical analysis of Shakespeare's works Contributors suggest new possibilities for the interpretation of Shakespearean drama by engaging with the rich body of contemporary work in the field of moral philosophy offering

significant insights for literary criticism for pedagogy and also for theatrical performance

**A Companion to Shakespeare's Works, Volume I** Richard Dutton, Jean E. Howard, 2008-04-15 This four volume Companion to Shakespeare's Works compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism Brings together new essays from a mixture of younger and more established scholars from around the world Australia Canada France New Zealand the United Kingdom and the United States Examines each of Shakespeare's plays and major poems using all the resources of contemporary criticism from performance studies to feminist historicist and textual analysis Volumes are organized in relation to generic categories namely the histories the tragedies the romantic comedies and the late plays problem plays and poems Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty first century This companion to Shakespeare's tragedies contains original essays on every tragedy from Titus Andronicus to Coriolanus as well as thirteen additional essays on such topics as Shakespeare's Roman tragedies Shakespeare's tragedies on film Shakespeare's tragedies of love Hamlet in performance and tragic emotion in Shakespeare

**Shakespeare, Rhetoric and Cognition** Raphael Lyne, 2011-09-01 Raphael Lyne addresses a crucial Shakespearean question why do characters in the grip of emotional crises deliver such extraordinarily beautiful and ambitious speeches How do they manage to be so inventive when they are perplexed Their dense complex articulate speeches at intensely dramatic moments are often seen as psychological they uncover and investigate inwardness character and motivation and as rhetorical they involve heightened language deploying recognisable techniques Focusing on A Midsummer Night's Dream Othello Cymbeline and the Sonnets Lyne explores both the psychological and rhetorical elements of Shakespeare's language In the light of cognitive linguistics and cognitive literary theory he shows how Renaissance rhetoric could be considered a kind of cognitive science an attempt to map out the patterns of thinking His study reveals how Shakespeare's metaphors and similes work to think interpret and resolve and how their struggle to do so results in extraordinary poetry

**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 Service and Dependency in Shakespeare's Plays Judith Weil, 2005-06-09 This is an unusual study of the nature of service and other types of dependency and patronage in Shakespeare's drama By considering the close associations of service with childhood or youth marriage and friendship Judith Weil sheds light on social practice and dramatic action Approached as dynamic explorations of a familiar custom the plays are shown to demonstrate a surprising consciousness of obligations and a fascination with how dependants actively change each other They help us understand why early modern people may have found service both frightening and enabling Attentive to a range of historical sources and social and cultural issues Weil also emphasises the linguistic ambiguities created by service relationships and their rich potential for interpretation on the stage The book includes close readings of dramatic sequences in twelve plays including Hamlet Macbeth The Taming of the Shrew and King Lear

Shakespeare After Theory David Scott Kastan, 2013-05-13 The most familiar assertion of Shakespeare scholarship is that he is our contemporary Shakespeare After Theory provocatively argues that he is not but what value he has for us must at least begin with a recognition of his distance from us

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