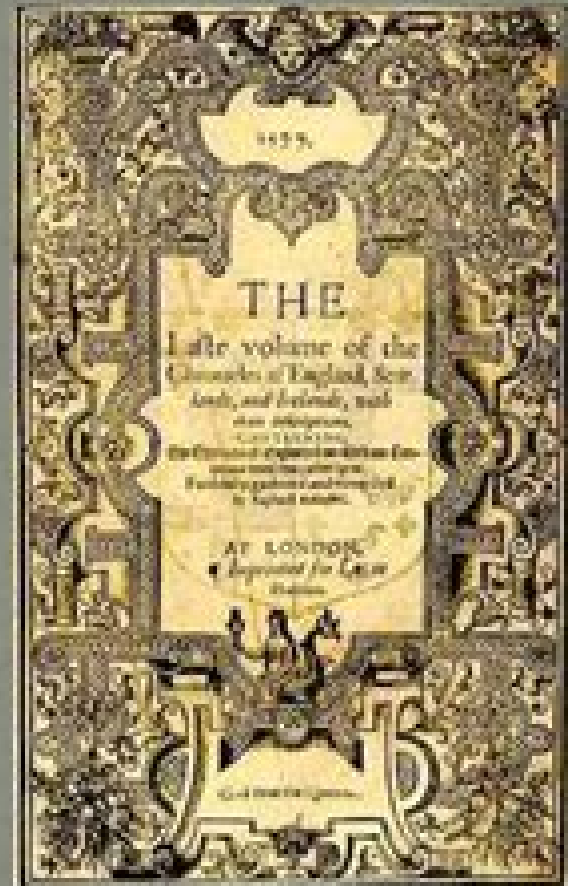


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Shakespeares Webs

**David Torevell, Brandon
Schneeberger, Luke Taylor**



Shakespeares Webs:

Shakespeare's Webs Arthur F. Kinney, 2012-12-06 In this book renowned Renaissance drama critic Arthur F. Kinney argues that Shakespeare's method of composing plays through networks of meanings can be seen as a harbinger of today's information technology. Drawing upon hypertext and cognitive theory areas that have for some time promised to take on more importance in the sphere of Shakespeare Studies as well as the central metaphor of the Routledge collection *The Renaissance Computer*, Kinney looks in detail at four objects: images in Shakespeare's plays, mirrors, maps, clocks, and books, and explores the ways in which they make up networks of meaning within single plays and across the dramatist's body of work that anticipate in some ways the networks of meaning or information now possible in the computer age. [At Home in Shakespeare's Tragedies](#) Geraldo U. de Sousa, 2016-04-15 Bringing together methods, assumptions, and approaches from a variety of disciplines, Geraldo U. de Sousa's innovative study explores the representation, perception, and function of the house, home, household, and family life in Shakespeare's great tragedies. Concentrating on *King Lear*, *Hamlet*, *Othello*, and *Macbeth*, de Sousa's examination of the home provides a fresh look at material that has been the topic of fierce debate. Through a combination of textual readings and a study of early modern housing conditions, accompanied by analyses that draw on anthropology, architecture, art history, the study of material culture, social history, theater history, phenomenology, and gender studies, this book demonstrates how Shakespeare explores the materiality of the early modern house and evokes domestic space to convey interiority, reflect on the habits of the mind, interrogate everyday life, and register elements of the tragic journey. Specific topics include the function of the disappearance of the castle in *King Lear*, the juxtaposition of home-centered life in Venice and nomadic, unhoused wandering in *Othello*, and the use of special lighting effects to reflect this relationship. Hamlet's psyche in response to physical space and the redistribution of domestic space in *Macbeth*. Images of the house, home, and household become visually and emotionally vibrant and thus reflect, define, and support a powerful tragic narrative. *Shakespeare's Political and Economic Language* Vivian Thomas, 2015-03-26 Shakespeare's plays are pervaded by political and economic words and concepts, not only in the histories and tragedies but also in the comedies and romances. The lexicon of political and economic language in Shakespeare does not consist merely of arcane terms whose shifting meanings require exposition, but includes an enormous number of relatively simple words which possess a structural significance in the configuration of meanings. Often operating by such means as puns, they open up a surprising number of possibilities. The dictionary reveals the conceptual nucleus of each term and explores the contexts in which it is embedded. The overlap between the political and economic dimensions of a word in Shakespeare's drama is particularly exciting, as he is highly attuned to the interactions of these two spheres of human activity and their centrality in human affairs.

SHAKESPEARES HAMLET IN AN ERA OF TEXTUAL EXHAUSTION Sonya Freeman Loftis, Allison Kellar, Lisa Ulevich, 2017-11-27 *Post Hamlet: Shakespeare in an Era of Textual Exhaustion* examines how postmodern audiences continue

to reengage with Hamlet in spite of our culture's oversaturation with this most canonical of texts. Combining adaptation theory and performance theory with examinations of avant garde performances and other unconventional appropriations of Shakespeare's play *Post Hamlet* examines Shakespeare's Hamlet as a central symbol of our era's textual exhaustion, an era in which the reader/viewer is bombarded by text printed, digital, and otherwise. The essays in this edited collection, divided into four sections, focus on the radical employment of Hamlet as a cultural artifact that adaptors and readers use to depart from textual authority in, for instance, radical English language performance, international film, and stage performance, pop culture, and multi-media appropriation and pedagogy.

Impressive Shakespeare Harry Newman, 2019-01-16

Impressive Shakespeare reassesses Shakespeare's relationship with print culture in light of his plays' engagement with the language and material culture of three interrelated, impressing technologies: wax sealing, coining, and typographic printing. It analyses the material and rhetorical forms through which drama was thought to imprint early modern audiences and readers with ideas, morals, and memories, and looking to our own cultural moment shows how Shakespeare has been historically constructed as an impressive dramatist. Through material readings of four plays: *Coriolanus*, *A Midsummer Night's Dream*, *Measure for Measure*, and *The Winter's Tale*, Harry Newman argues that Shakespeare deploys the imprint as a self-reflexive trope in order to advertise the value of his plays to audiences and readers, and that in turn, the language of impression has shaped and continues to shape Shakespeare's critical afterlife. The book pushes the boundaries of what we understand by print culture and challenges assumptions about the emergence of concepts now central to Shakespeare's perceived canonical value, such as penetrating characterisation, poetic transformation, and literary fatherhood. Harry Newman's suggestive analysis of techniques and tropes of wax sealing, coining, and printing produces a revelatory account of Shakespearean creative poetics. It is sustainably startling in its rereading of familiar lines, but the chapter I found most original is on *Measure for Measure*. Newman is the first critic to attempt to interpret the play's authorial status as part of its own thematic and linguistic interrogation of illegitimacy and counterfeiting. He makes authorship matter in a literary and creative rather than a quantitative and statistical sense.

Impressive Shakespeare is a brilliant scholarly debut. Emma Smith, Editor, *Shakespeare Survey*, Professor of Shakespeare Studies, Hertford College, Oxford.

Speech Act Theory and Shakespeare Chahra Beloufa, 2024-05-28

Speech Act Theory and Shakespeare delves deeper than linguistic ornamentation to illuminate the complex dynamics of thanking as a significant speech act in Shakespearean plays. The word 'thanks' appears nearly 400 times in 37 Shakespearean plays, calling for a careful investigation of its veracity as a speech act in the 16th-century setting. This volume combines linguistic analysis to explore the various uses of 'thanks', focusing on key thanking scenes across a spectrum of plays, including *All's Well That Ends Well*, *Romeo and Juliet*, *The Merchant of Venice*, *Timon of Athens*, *The Winter's Tale*, and *The Henriad*. Shakespeare's works indicate the act of thanking to be more than a normal part of dialogue; it is an artistic expression fraught with pitfalls similar to those of negative speech acts. The study aims to determine what compels the

characters in Shakespeare to offer thanks and evaluates Shakespeare's accomplishment in imbuing the word thanks with performance quality in the theatrical sphere. This work adds to our comprehension of Shakespearean plays and larger conversations on the challenges of language usage in theatrical and cultural settings by examining the convergence of gratitude with power dynamics, political intrigue, and interpersonal relationships, drawing on a multidisciplinary approach that includes pragmatics, philosophy, religion, and psychology.

Shakespeare and Social Theory Bradd Shore, 2021-08-23 This book provides a bridge between Shakespeare studies and classical social theory, opening up readings of Shakespeare to a new audience outside of literary studies and the humanities. Shakespeare has long been known as a great thinker, and this book reads his plays through the lens of an anthropologist, revealing new connections between Shakespeare's plays and the lives we now lead. Close readings of a selection of frequently studied plays—Hamlet, The Winter's Tale, Romeo and Juliet, A Midsummer Night's Dream, Julius Caesar, and King Lear—engage with the texts in detail while connecting them with some of the biggest questions we all ask ourselves about love, friendship, ritual, language, human interactions, and the world around us. The plays are examined through various social theories, including performance theory, cognitive theory, semiotics, exchange theory, and structuralism. The book concludes with a consideration of how the new astronomy of his day and developments in optics changed the very idea of perspective and shaped Shakespeare's approach to embedding social theory in his dramatic texts. This accessible and engaging book will appeal to those approaching Shakespeare from outside literary studies but will also be valuable to literature students approaching Shakespeare for the first time or looking for a new angle on the plays.

Shakespeare's Storytelling Nate Eastman, 2021-01-27 Shakespeare's Storytelling: An Introduction to Genre, Character, and Technique is a textbook focused on specific storytelling techniques and genres that Shakespeare invented or refined. Drawing on examples from popular novels, plays, and films such as *IT*, *Beloved*, *Sex and the City*, *The Godfather*, and *Fences*, the book provides an overview of how Shakespearean storytelling techniques, including character flaws, conflicts, symbols, and more, have been adapted by later writers and used in the modern canon. Rather than taking a historicist or theoretical approach, Nate Eastman uses recognizable references and engaging language to teach the concepts and techniques most applicable to the future study of Creative Writing, English Theater, and Film. Media students will be prepared to interpret Shakespeare's plays and understand Shakespeare as the beginning of a literary tradition. A readable introduction to Shakespeare and his significance, this book is suitable for undergraduates.

Shakespeare's Adolescents Victoria Sparey, 2024-04-09 Shakespeare's adolescents examines the varied representation of adolescent characters in Shakespeare's plays. Using early modern medical knowledge and an understanding of contemporary theatrical practices, the book unpacks complexities that surrounded the cultural and theatrical representations of signs associated with an individual's physical maturation. Each chapter explores the implications of different signs of puberty in verbal cues, facial adornments, vocal traits, and body sizes to illuminate how Shakespeare presents vibrant adolescent selves and stories. By analysing female and male puberty together in

its discussion of adolescence Shakespeare's adolescents provides fresh insight into the age based symmetry of early modern adolescent identities The book uses the adolescent's state of transformation to illuminate how the unfixed nature of adolescence was valued in early modern culture and through Shakespeare's celebrated characters and actors

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 *The Shakespearean Archive* Alan Galey, 2014-10-23 Galey explores the entwined histories of Shakespearean texts and archival technologies over the past four centuries

Shakespeare and Complexity Theory Claire Hansen, 2017-06-27 Shakespeare and Complexity Theory is the first book length examination into how complexity theory may be incorporated within Shakespeare studies The book demonstrates how complexity theory can illuminate our understanding of Shakespeare's texts early modern theatrical practices from dance to co authorship to stagecraft pedagogy and Shakespeare's canonical place in contemporary culture In its implementation of a scientific framework this monograph taps into an area of increasing academic and research interest the relationship between the sciences and the humanities

Exploring Catholic Faith in Shakespearean Drama David Torevell, Brandon Schneeberger, Luke Taylor, 2025-03-31 This pioneering study investigates the connection between Shakespeare and Catholic education Its authors contend that Shakespeare's plays explore Catholic understandings of human life in ways that remain relevant for Catholic educational institutions today Through chapters focusing on ethical and existential themes love desire the body marriage virginity evil finitude jealousy and lies the authors demonstrate Shakespeare's wide ranging engagement with early modern Catholic belief and practice At the same time they argue that Shakespeare's treatment of Catholic faith through imaginative literature rather than magisterial discourse and dramatically rather than didactically provides a pedagogical model for contemporary teachers The first volume to trace the relationship between a philosophy of Catholic education and Shakespearean drama it will appeal strongly to all those working in Catholic educational settings particularly those tasked with strengthening the mission of their institution as well as to scholars and researchers of literacy education religious education and to those interested in the dynamic between education and drama

Embodied Cognition and Shakespeare's Theatre Laurie Johnson, John Sutton, Evelyn Tribble, 2014-03-26 This collection

considers issues that have emerged in Early Modern Studies in the past fifteen years relating to understandings of mind and body in Shakespeare's world. Informed by *The Body in Parts*, the essays in this book respond also to the notion of an early modern body-mind in which Shakespeare and his contemporaries are understood in terms of bodily parts and cognitive processes. What might the impact of such understandings be on our picture of Shakespeare's theatre or on our histories of the early modern period broadly speaking? This book provides a wide range of approaches to this challenge, covering histories of cognition, studies of early modern stage practices, textual studies and historical phenomenology as well as new cultural histories by some of the key proponents of this approach at the present time. Because of the breadth of material covered, full weight is given to issues that are hotly debated at the present time within Shakespeare Studies. Presentist scholarship is presented alongside more historically focused studies; for example, and phenomenological studies of material culture are included along with close readings of texts. What the contributors have in common is a refusal to read the work of Shakespeare and his contemporaries either psychologically or materially; instead, these essays address a willingness to study early modern phenomena like the Elizabethan stage as manifesting an early modern belief in the embodiment of cognition.

Shakespeare and Cognition Arthur F. Kinney, 2013-10-31. *Shakespeare and Cognition* examines the essential relationship between vision, knowledge and memory in Renaissance models of cognition as seen in Shakespeare's plays. Drawing on both Aristotle's *Metaphysics* and contemporary cognitive literary theory, Arthur F. Kinney explores five key objects: images in Shakespeare's plays, crowns, bells, rings, graves and ghosts that are not actually seen or, in the case of the latter, not meant to be seen but are central to the imagination of both the playwright and the playgoers. The Oxford Handbook of Shakespeare Arthur F. Kinney, 2012. Contains forty original essays. *The Tower of London in English Renaissance Drama* Kristen Deiter, 2011-02-23. *The Tower of London in English Renaissance Drama* historicizes the Tower of London's evolving meanings in English culture alongside its representations in twenty-four English history plays, 1579 c. 1634, by William Shakespeare, Christopher Marlowe and others. While Elizabeth I, James I and Charles I fashioned the Tower as a showplace of royal authority, magnificence and entertainment, many playwrights of the time revealed the Tower's instability as a royal symbol and represented it instead as an emblem of opposition to the crown and as a bodily and spiritual icon of non-royal English identity. *Shakespeare, Objects and Phenomenology* Susan Sachon, 2019-12-24. This book explores ways in which Shakespeare's writing strategies shape our embodied perception of objects, both real and imaginary, in four of his plays. Taking the reader on a series of perceptual journeys, it engages in an exciting dialogue between the disciplines of phenomenology, cognitive studies, historicist research and modern acting techniques in order to probe our sentient and intuitive responses to Shakespeare's language. What happens when we encounter objects on page and stage and how we can imagine that impact in performance? What influences might have shaped the language that created them and what do they reveal about our response to what we see and hear? By placing objects under the phenomenological lens and scrutinising

them as vital conduits between lived experience and language this book illuminates Shakespeare's writing as a rich source for investigation into the way we think feel and communicate as embodied beings *Spectacular Science, Technology and Superstition in the Age of Shakespeare* Sophie Chiari, 2017-09-01 To the readers who ask themselves What is science this volume provides an answer from an early modern perspective whereby science included such various intellectual pursuits as history poetry occultism and philosophy *Shakespeare, Computers, and the Mystery of Authorship* Hugh Craig, Arthur F. Kinney, 2009-08-27 In this book Craig Kinney and their collaborators confront the main unsolved mysteries in Shakespeare's canon through computer analysis of Shakespeare's and other writers' styles In some cases their analysis confirms the current scholarly consensus bringing long standing questions to something like a final resolution In other areas the book provides more surprising conclusions that Shakespeare wrote the 1602 additions to *The Spanish Tragedy* for example and that Marlowe along with Shakespeare was a collaborator on *Henry VI Parts 1 and 2* The methods used are more wholeheartedly statistical and computationally more intensive than any that have yet been applied to Shakespeare studies The book also reveals how word patterns help create a characteristic personal style In tackling traditional problems with the aid of the processing power of the computer harnessed through computer science and drawing upon large amounts of data the book is an exemplar of the new domain of digital humanities

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