

HOWARD FELFELIN

# Shakespearean Representation

*Mimesis and Modernity in  
Elizabethan Tragedy*



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# Shakespearean Representation

**Sean McEvoy**



## **Shakespearean Representation:**

**Shakespearean Representation...** P. H. Fitzgerald, 1908      **Shakespearean Representation** Howard M.

Felperin, 2015-03-08 We are often told that Shakespeare is our contemporary yet we insist just as often on the Elizabethan quality of his work as it reflects a culture remote from our own Beginning with this paradox Howard Felperin explores the question of modernity in literature He directs his attention toward several older poets and examines Shakespeare in particular to show how literary modernity depends not on chronological considerations but on the process of mimesis or imitation that art has traditionally claimed for itself In analyzing Shakespeare's major tragedies Professor Felperin notes that each carries within it a model of its dramatic prototypes and therefore requires a conservative response from its interpreters In the interest of being truer to life than its model however each play departs from that model and so requires a Romantic or modernist response as well The author contends that Shakespeare's meaning arises from this ambivalent relation to the forms of the past Originally published in 1978 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905      **Shakespearean Representation**

Percy Fitzgerald, 1908      *Stage Representation of Shakespeare's Plays*, 1893      **Shakespearean Motives** Derek

Cohen, 1987-12-17      **Emulation on the Shakespearean Stage** Vernon Guy Dickson, 2017-03-02 The English Renaissance has long been considered a period with a particular focus on imitation however much related scholarship has misunderstood or simply marginalized the significance of emulative practices and theories in the period This work uses the interactions of a range of English Renaissance plays with ancient and Renaissance rhetorics to analyze the conflicted uses of emulation in the period including the theory and praxis of rhetorical imitatio humanist notions of exemplarity and the stage's purported ability to move spectators to emulate depicted characters This book emphasizes the need to see emulation not as a solely or even primarily literary practice but rather as a significant aspect of Renaissance culture giving insight into notions of self society and the epistemologies of the period and informed by the period's own sense of theory and history Among the individual texts examined here are Shakespeare's *Titus Andronicus* and *Hamlet* Jonson's *Catiline* and Massinger's *The Roman Actor* with its strong relation to Jonson's *Sejanus*      **Cultural Readings of Restoration and Eighteenth-Century English Theater**

Deborah Payne Fisk, J. Douglas Canfield, 2010-12-01 Ranging in approach from feminist to historicist the eleven essays in this collection share the culturalist premise that the drama of late Stuart and early Georgian England helped to constitute the dominant ideology of the period The contributors varied approaches allow for the reconsideration of libertinism the politics of sexual desire and other classic issues as well as such newer concerns as the social construction of the first English actresses

empiricism as an emergent epistemological discourse cultural anxiety about novelty and repetition and shifting tropes of inherent worth By reading well known works in unexpected ways and focusing on less frequently studied dramatists from Sedley Motteux Pix and Behn to Manley Trotter and Shadwell the contributors also test the limits of the canon In addition they suggest that earlier critical perceptions perhaps even more than the innate worth of the plays determined the shape of the canon These essays present a different image of Restoration and eighteenth century theater one that reveals how the drama was a site as important for the negotiation of cultural meaning as were novels and verse satires

**Shakespeare: The Basics** Sean McEvoy, 2024-10-31 Shakespeare The Basics is a lively and accessible introduction to reading and studying Shakespeare Exploring all aspects of Shakespeare s plays Sean McEvoy considers the language cultural contexts and modern interpretations This essential guide to a range of contemporary Shakespearean criticism explores and unpacks the different dramatic genres in which he wrote comedy history tragedy and romance It also provides a wealth of relevant and concise information on the historical social and political contexts in which the plays were produced and have been understood Extensively updated throughout the fourth edition provides A comprehensive account of Shakespearean tragedy for students An introduction to ecocritical ethical and queer readings of the plays Analysis of notable recent Shakespeare films and productions Enhanced contextual material on race and empire gender roles and the theatre in politics With fully updated further reading throughout and a wide range of case studies and examples Shakespeare The Basics is an indispensable introduction for college and university students of literature and theatre but also for anyone with an interest in the world s most influential dramatist

**Narrating the Visual in Shakespeare** Richard Meek, 2017-03-02 This book examines Shakespeare s fascination with the art of narrative and the viscosity of language Richard Meek complicates our conception of Shakespeare as either a man of the theatre or a literary dramatist suggesting ways in which his works themselves debate the question of text versus performance Beginning with an exploration of the pictorialism of Shakespeare s narrative poems the book goes on to examine several moments in Shakespeare s dramatic works when characters break off the action to describe an absent offstage event place or work of art Meek argues that Shakespeare does not simply prioritise drama over other forms of representation but rather that he repeatedly exploits the interplay between different types of mimesis narrative dramatic and pictorial in order to beguile his audiences and readers Setting Shakespeare s works in their literary and rhetorical contexts and engaging with contemporary literary theory the book offers new readings of Venus and Adonis The Rape of Lucrece Hamlet King Lear and The Winter s Tale The book will be of particular relevance to readers interested in the relationship between verbal and visual art theories of representation and mimesis Renaissance literary and rhetorical culture and debates regarding Shakespeare s status as a literary dramatist

**Shakespeare's Dramatic Transactions** Michael E. Mooney, 1990 Shakespeare s Dramatic Transactions uses conventions of performance criticism staging and theatrical presentation to analyze seven major Shakespearean tragedies Hamlet Othello King Lear Macbeth Antony and Cleopatra

Richard II and Richard III As scholars and readers increasingly question the theoretical models used to describe the concepts of mimesis and representation this book describes how the actor's stage presentation affects the actor's representational role and the ways in which viewers experience Shakespearean tragedy Michael Mooney draws on the work of East German critic Robert Weimann and his concept of figurenposition the correlation between an actor's stage location and the speech action and stylization associated with that position to understand the actor stage location relationship in Shakespeare's plays In his examination of the original staging of Shakespeare's tragedies Mooney looks at the traditional interplay between a downstage place and upstage location to describe the difference between non illusionistic action often staged near the audience and the illusionistic localized action that characterizes mimetic art The innovative and insightful approach of Shakespeare's Dramatic Transactions brings together the techniques of performance criticism and the traditional literary study of Shakespearean tragedy In showing how the distinctions of stage location illuminate the interaction among language representation Mooney's compelling argument enhances our understanding of Shakespeare and the theater

**The Shakespearean International Yearbook** Mark Turner, 2017-11-30 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

[Edinburgh Companion to Shakespeare and the Arts](#) Mark Thornton Burnett, 2011-10-12 Explores the place of Shakespeare in relation to artistic practices and activities past and present This substantial reference work explores the place of Shakespeare in relation to cultural processes that take in publishing exhibiting performing reconstructing and disseminating The 30 newly commissioned chapters are divided into 6 sections Shakespeare and the Book Shakespeare and Music Shakespeare on Stage and in Performance Shakespeare and Youth Culture Shakespeare Visual and Material Culture Shakespeare Media and Culture Each chapter provides both a synthesis and a discussion of a topic informed by current thinking and theoretical reflection

**Shakespeare** Kiernan Ryan, 2001-11-07 First published to critical acclaim in 1989 this book is now recognised as one of the most original and influential critical studies of Shakespeare to have appeared in recent times For this brand new edition Kiernan Ryan has not

only revised and updated the text throughout but he has also added a great deal of new material expanding the book to twice the size of the first edition The section on Shakespearean comedy now includes an essay on Shakespeare's first scintillating experiment in the genre The Comedy of Errors and a study of his most perplexing problem play Measure for Measure A provocative new last chapter Dreaming on things to come Shakespeare and the Future of Criticism reveals how much modern criticism can learn from the appropriation of Shakespeare by Oscar Wilde George Bernard Shaw and James Joyce Students teachers and anyone with a passionate interest in what the plays have to say to us today will find this modern classic of Shakespeare criticism indispensable

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

**The Unmasking of Drama** Jonathan Baldo, 1996 From Hamlet to Coriolanus and Timon of Athens Shakespeare's tragedies constitute the most strenuous attempts within English Renaissance tragedy to unmask its representational practices and to penetrate its own ordering principles Baldo evaluates the theater's economical means of representation its heavy reliance on the authority of generalizing and its assumption of a translatability between visual and verbal signs

*Drama and Sonnets of William Shakespeare vol. 1* Samiran Kumar Paul, 2020-12-15 Dramas and Sonnets of William Shakespeare Vol 1 is helpful to every learner of William Shakespeare 1564-1616 who doubtless saw himself as merely another professional man of the theatre who moved almost casually from play acting to playwriting And indeed he was very much a man of his time a man of the Elizabethan theatre who learnt to exploit brilliantly the stagecraft the acting and the public taste of his day It happens very rarely in the history of literature that a craftsman who has acquired perfect control of his medium masterly ease in handling the techniques and conventions of his day is also a universal genius of the highest order combining with his technical proficiency a unique ability to render experience in poetic language and an uncanny intuitive understanding of human psychology Man of the theatre poet and expert in the human passions Shakespeare has appealed equally to those who admire the art with which he renders a story in terms of the acted drama or the insight with which he presents states of mind and complexities of attitude or the unsurpassed brilliance he shows in giving conviction and a new dimension to the utterances of his characters through the poetic speech he puts in their mouths It is a remarkable combination of qualities Yet he was no poetic genius descending on the theatre from above but a working dramatist who found himself in catering for the public theatre of his day Unquestionably the greatest poetic dramatist of

Europe he was also Marlowe's successor the heir to a tradition of playwriting which we saw developing in the preceding chapter His contemporaries saw him as one dramatist among others a good one and a popular one but no transcendent genius who left all others far behind and to the end of his active life he showed no reluctance to collaborate with other playwrights

*Shakespeare's Tragic Skepticism* Millicent Bell, 2008-10-01 Readers of Shakespeare's greatest tragedies have long noted the absence of readily explainable motivations for some of Shakespeare's greatest characters why does Hamlet delay his revenge for so long Why does King Lear choose to renounce his power Why is Othello so vulnerable to Iago's malice But while many critics have chosen to overlook these omissions or explain them away Millicent Bell demonstrates that they are essential elements of Shakespeare's philosophy of doubt Examining the major tragedies Millicent Bell reveals the persistent strain of philosophical skepticism Like his contemporary Montaigne Shakespeare repeatedly calls attention to the essential unknowability of our world In a period of social political and religious upheaval uncertainty hovered over matters great and small the succession of the crown the death of loved ones from plague the failure of a harvest Tumultuous social conditions raised ultimate questions for Shakespeare Bell argues and ultimately provoked in him a skepticism which casts shadows of existential doubt over his greatest masterpieces

**Christian Settings in Shakespeare's Tragedies** D. Douglas Waters, 1994 Battenhouse's Shakespearean tragedy Its art and Christian premises Irving Ribner's Patterns in Shakespearian tragedy Virgil K Whitaker's The mirror up to nature The techniques of Shakespeare's tragedies and Robert Grams Hunter's Shakespeare and the mystery of God's judgments Waters questions for example Battenhouse's validity of Christian theological and didactic emphases on the old purgation theory of catharsis His approach differs also from Northrop Frye's views on the tragedies in Northrop Frye on Shakespeare an archetypal approach to representative plays including the tragedies

*Shakespeare: Invention of the Human* Harold Bloom, 1999-09-01 The indispensable critic on the indispensable writer Geoffrey O'Brien New York Review of Books A landmark achievement as expansive erudite and passionate as its renowned author this book is the culmination of a lifetime of reading writing about and teaching Shakespeare Preeminent literary critic and ultimate authority on the western literary tradition Harold Bloom leads us through a comprehensive reading of every one of the dramatist's plays brilliantly illuminating each work with unrivaled warmth wit and insight At the same time Bloom presents one of the boldest theses of Shakespearean scholarship that Shakespeare not only invented the English language but also created human nature as we know it today

*Shakespeare / Sex* Jennifer Drouin, 2020-11-12 Shakespeare Sex interrogates the relationship between Shakespeare and sex by challenging readers to consider Shakespeare's texts in light of the most recent theoretical approaches to gender and sexuality studies It takes as its premise that gender and sexuality studies are key to any interpretation of Shakespeare be it his texts and their historical contexts contemporary stage and cinematic productions or adaptations from the Restoration to the present day Approaching sex from four main perspectives heterosexuality third wave intersectional feminism queer studies and trans studies this book tackles a range of

key topics such as medical science rape culture the environment disability religion childhood sexuality race homoeroticism and trans bodies The 12 essays range across Shakespeare's poems and plays including the Sonnets and The Rape of Lucrece Coriolanus A Midsummer Night's Dream Measure for Measure Richard III and The Two Noble Kinsmen Encouraged to push the envelope contributors to this essay collection open new avenues of inquiry for the study of gender and sexuality in Shakespeare

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