



Shakespeares Agonistic Comedy Poetics Analysis Criticism

JL Elias



Shakespeare's Agonistic Comedy Poetics Analysis Criticism:

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

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

Four Comedies William Shakespeare, 1994 Contains *The Taming of the Shrew* *A Midsummer Night's Dream* *The Merchant of Venice* and *Twelfth Night*

The Comedy of Errors Robert S. Miola, 2013-07-04 This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare's *A Comedy of Errors* Miola's edited work also features a comprehensive critical history coupled with a full bibliography and photographs of major productions of the play from around the world In the collection there are five previously unpublished essays The topics covered in these new essays are women in the play the play's debt to contemporary theater its critical and performance histories in Germany and Japan the metrical variety of the play and the distinctly modern perspective on the play as containing dark and disturbing elements To compliment these new essays the collection features significant scholarship and commentary on *The Comedy of Errors* that is published in obscure and difficult accessible journals newspapers and other sources This collection brings together these essays for the first time

Worldly Shakespeare Richard Wilson, 2016-02-02 A comprehensive rereading of Shakespeare's plays in light of current debates about free speech and toleration

A Concept of Dramatic Genre and the Comedy of a New Type V. Ulea, 2002 Applying systems theory to the comedies of Chekhov Balzac Kleist Moliere and Shakespeare *A Concept of Dramatic Genre and the Comedy of a New Type* Chess Literature and Film approaches dramatic genre from the point of view of the degree of richness and strength of a character's potential Its main focus is to establish a methodology for analyzing the potential from multidimensional perspectives using systems thinking The whole concept is an alternative to the Aristotelian plot based approach and is applied to an analysis of western and eastern European authors as well as contemporary American film This innovative study consists of three parts The first part is mostly theoretical proposing a new definition of the dramatic as a category linked to general systems phenomena and offering a new classification of dramatic genre In the second part Ulea offers a textual analysis of some works based on this new classification She analyzes comedies tragedies and dramas on the same or similar topics in order to reveal what makes them belong to opposite types of dramatic genre Additionally she

considers the question of fate and chance with regard to tragedy and comedy from the point of view of the predispositioning theory In the third part Ulea explores an analysis of the comedy of a new type CNT Her emphasis is on the integration of the part and the whole in approaching the protagonist s potential She introduces the term quasi strong potential in order to reveal the illusory strength of protagonists of the CNT and to show the technique of CNT s analysis and synthesis Ulea s research begins with the notion of the comic traditionally considered synonymous with the laughable and attempts to approach it as independent from the laughable and laughter The necessity to do so is dictated by the desire to penetrate the enigmatic nature of Chekhov s comedy The result is A Concept of Dramatic Genre and the Comedy of a New Type Chess Literature and Film a completely new approach to potential and systems thinking which has never been a focus of dramatic theory before Such potential is the touchstone of the comic and comedy their permanent basic characteristic the heart and axis around which the comedic world spins

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

Performing Arguments Maura Giles-Watson, 2024-03-04 Performing Arguments Debate in Early English Poetry and Drama proposes a fresh performance centered view of rhetoric by recovering tracing and analyzing the trope and tradition of aestheticized argumentation as a mode of performance across several early ludic genres Middle English debate poetry the fifteenth century disguising play the Tudor Humanist debate interlude and four Shakespearean works in which the dynamics of debate invite the plays reconsideration under the new rubric of rhetorical problem plays Performing Arguments further establishes a distinction between instrumental argumentation through which an arguer seeks to persuade an opponent or audience and performative argumentation through which the arguer provides an aesthetic display of verbal or intellectual skill with persuasion being of secondary concern or of no concern at all This study also examines rhetorical and performance theories and practices contemporary with the early texts and genres explored and is further influenced by more recent critical perspectives on resonance and reception and theories of audience response and reconstruction

Shakespeare Survey: A Sixty-Year Cumulative Index Peter Holland, 2009-05-14 A single volume cumulative index covering the past six decades of Shakespeare Survey

Shakespeare David M. Bergeron, Geraldo U. de Sousa, 1995 Confronted with the formidable and at times daunting mass of materials on Shakespeare where does the beginning student or even a seasoned one turn for guidance Answering that question remains the central aim of this guide

The Body Royal Mark W. Hamilton, 2005-11-01 The present volume seeks to identify the underlying code of meanings about the Israelite king

operating in various ways in texts and other artifacts surviving from the culture The focus is upon the living body of the king its anatomical characteristics its constitution through ritual and the conventions concerning its proper self display by the king This study combines careful linguistic and historical critical analysis of the texts considered both biblical and ancient Near Eastern the latter used comparatively where appropriate with a critical use of contemporary approaches to the study of signs in language objects and movements semiotics in general and the study of the body in particular This book argues that the royal psalms contain a set of officially sanctioned notions about the royal body and its use The king was thought to have an outsized superhuman body owing to his being the son of the deity a status he attained upon his coronation Other texts often from circles outside the royal court significantly altered these notions The king's body was thus for ancient Israelites the locus of reflection on power gender religion and even international relations Through careful historical analysis it is possible to reconstruct the terms of an Iron Age intellectual inquiry that still influences our contemporary world

Shakespeare Quarterly ,1998 *Shakespearean Criticism* Michelle Lee,2002-04 The plays theme or focus of this volume includes The Comedy of Errors The Merchant of Venice Pericles Religion and Theology **Shakespeare Survey** Allardyce Nicoll,1998 An annual survey of Shakespearian study and production **Bibliographic Index** ,1994 □□□□ Adele Berlin,2001 The converse is also probable If we did not have the Book of Esther we would not have Purim for Esther gives us the account of the origin of Purim and the reason for its annual celebration Whether the book preceded the festival or the festival the book the two are inextricably bound together The Book of Esther is a joyous book for a joyous festival

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Reviewing **Shakespeares Agonistic Comedy Poetics Analysis Criticism**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Shakespeares Agonistic Comedy Poetics Analysis Criticism**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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