

HOWARD FELFELIN

# Shakespearean Representation

*Mimesis and Modernity in  
Elizabethan Tragedy*



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# Shakespearean Representation

**Sean McEvoy**



## **Shakespearean Representation:**

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*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

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**Shakespearean Representation; Its Laws and Limits** Percy Hetherington Fitzgerald, Percy Fitzgerald, 1908     *Stage Representation of Shakespeare's Plays*, 1893     **Shakespearean Motives** Derek Cohen, 1987-12-17     *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     **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*

**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

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

*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: 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

**Shakespeare, Cinema and Desire** S. Ryle, 2013-11-13 Shakespeare *Cinema and Desire* explores the desires and the futures of Shakespeare's language and cinematographic adaptations of Shakespeare Tracing ways that film offers us a rich new understanding of Shakespeare it highlights issues such as media technology mourning loss the voice narrative territories and flows sexuality and gender

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**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* Kiernan Ryan,2014-06-11 This is the first collection of criticism on Shakespeare's romances to register the impact of modern literary theory on interpretations of these plays

Kiernan Ryan brings together the most important recent essays on Pericles Cymbeline The Winter's Tale and The Tempest the greatest of the last plays staging a dynamic debate between feminist poststructuralist psychoanalytic and new historicist views of the masterpieces Shakespeare wrote at the close of his career The book aims not only to anthologise accounts of the last plays by leading Shakespearean critics including Stephen Greenblatt Janet Adelman Leah Marcus Howard Felperin and Steven Mullaney but also to dramatise what is at stake in the choice of a particular critical approach It allows the student to compare the strengths and limitations of a deconstructive and a feminist reading of the same romance or to test the plausibility of one psychoanalytic angle on the last plays against another The headnotes that preface the essays highlight their distinctive slants on Shakespearean romance unpack the theoretical assumptions that steer their interpretations and throw into relief the key points at which their authors collide or converge The editor's introduction places the essays in the context of twentieth century criticism of the last plays and makes a powerful case for a fundamental reappraisal of Shakespearean romance The comprehensive fully annotated bibliography provides an unrivalled guide to further reading on all four plays

**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

**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

**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



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