

Rhetoric, Ethics,

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Reading Shakespeares Characters Rhetoric Ethics And Identity

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Reading Shakespeares Characters Rhetoric Ethics And Identity:

Reading Shakespeare's Characters Christy Desmet, 1992 Although current theory has discredited the idea of a coherent transcendent self Shakespeare's characters still make themselves felt as a presence for readers and viewers alike Confronting this paradox Christy Desmet explores the role played by rhetoric in fashioning and representing Shakespearean character She draws on classical and Renaissance texts as well as on the work of such twentieth century critics as Kenneth Burke and Paul de Man bringing classical Renaissance and contemporary rhetoric into fruitful collision Desmet redefines the nature of character by analyzing the function of character criticism and by developing a new perspective on Shakespearean character She shows how rhetoric shapes character within the plays and the way characters are read She also examines the relationship between technique and theme by considering the connections between rhetorical representation and dramatic illusion and by discussing the relevance of rhetorical criticism to issues of gender Works analyzed include Hamlet Cymbeline King John Othello The Winter's Tale King Lear Venus and Adonis Measure for Measure and All's Well That Ends Well

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 *William Shakespeare: The Complete Works* William

Shakespeare, 2005-04-21 The second Oxford edition of Shakespeare's Complete Works reconsiders every detail of their text and presentation in the light of modern scholarship The nature and authority of the early documents are re-examined and the canon and chronological order of composition freshly established Spelling and punctuation are modernized and there is a brief introduction to each work as well as an illuminating and informative General Introduction Included here for the first time is the play The Reign of King Edward the Third as well as the full text of Sir Thomas More This new edition also features an essay on Shakespeare's language by David Crystal and a bibliography of foundational works **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

Character and the Individual Personality in English Renaissance Drama John E. Curran,, Jr.,2014-08-20 This book explores representations of the individualistic character in drama Shakespearean and non Shakespearean and some of the Renaissance ideas allowing for and informing them Setting aside Shakespearean exceptionalism the study reads a wide variety of plays to explain how intellectual context could allow for such characterization

The Inarticulate Renaissance Carla Mazzio,2016-01-08 The Inarticulate Renaissance explores the conceptual potential of the disabled utterance in the English literary Renaissance What might it have meant in the sixteenth century age of eloquence to speak indistinctly to mumble to oneself or to God to speak unintelligibly to a lover a teacher a court of law or to be utterly dumfounded in the face of new words persons situations and things This innovative book maps out a Renaissance otherwise eclipsed by cultural and literary critical investments in a period defined by the impact of classical humanism Reformation poetics and the flourishing of vernacular languages and literatures For Carla Mazzio the specter of the inarticulate was part of a culture grappling with the often startlingly incoherent dimensions of language practices and ideologies in the humanities religion law historiography print and vernacular speech Through a historical analysis of forms of failed utterance as they informed and were recast in sixteenth century drama her book foregrounds the inarticulate as a central subject of cultural history and dramatic innovation Playwrights from Nicholas Udall to William Shakespeare while exposing ideological fictions through which articulate and inarticulate became distinguished also transformed apparent challenges to articulate communication into occasions for cultivating new forms of expression and audition

Harold Bloom's Shakespeare C. Desmet,Robert Sawyer,2016-09-23 Harold Bloom's *Shakespeare* examines the sources and impact of Bloom's Shakespearean criticism Through focused and sustained study of this writer and his best selling book this collection of essays addresses a wide range of issues pertinent to both general readers and university classes the cultural role of Shakespeare and of a new secular humanism addressed to general readers and audiences the author as literary origin the persistence of character as a category of literary appreciation and the influence of Shakespeare within the Anglo American educational system Together the essays reflect on the ethics of literary theory and criticism

The Improbability of Othello Joel B. Altman,2024-05-31 Shakespeare's *dramatis personae*

exist in a world of supposition struggling to connect knowledge that cannot be had judgments that must be made and actions that need to be taken For them probability what they and others might be persuaded to believe governs human affairs not certainty Yet negotiating the space of probability is fraught with difficulty Here Joel B Altman explores the problematics of probability and the psychology of persuasion in Renaissance rhetoric and Shakespeare s theater Focusing on the Tragedy of Othello Altman investigates Shakespeare s representation of the self as a specific realization of tensions pervading the rhetorical culture in which he was educated and practiced his craft In Altman s account Shakespeare also restrains and energizes his audiences probabilizing capacities alternately playing the skeptical critic and dramaturgic trickster A monumental work of scholarship by one of America s most respected scholars of Renaissance literature *The Improbability of Othello* contributes fresh ideas to our understanding of Shakespeare s conception of the self his shaping of audience response and the relationship of actors to his texts

Shakespeare and the Origins of English Neil Rhodes,2004 What existed before there was a subject known as English How did English eventually come about Focusing specifically on Shakespeare s role in the origins of the subject Rhodes addresses the evolution of English from the early modern period up to the late eighteenth century He deals with the kinds of literary and educational practices that would have formed Shakespeare s experience and shaped his work and traces the origins of English in certain aspects of the educational regime that existed before English literature became an established part of the curriculum Rhodes then presents Shakespeare both as a product of Renaissance rhetorical teaching and as an agent of the transformation of rhetoric in the eighteenth century into the subject that emerged as the modern study of English By transferring terms from contemporary disciplines such as media studies and creative writing or the technology of computing to earlier cultural contexts Rhodes aims both to invite further reflection on the nature of the practices themselves and also to offer new ways of thinking about their relationship to the discipline of English Shakespeare and the Origins of English attempts not only an explanation of where English came from but suggests how some of the things that we do now in the name of English might usefully be understood in a wider historical perspective By extending our view of its past we may achieve a clearer view of its future

Rhetorical Agendas Patricia Bizzell,2006-04-21 This volume represents current theory and research in rhetoric across disciplines and is of interest to scholars and students in rhetoric studies in speech communication English and related disciplines

Performing Shakespearean Appropriations Darlena Ciraulo,Matthew Kozusko,Robert Sawyer,2022-06-29 *Performing Shakespearean Appropriations* explores the production and consumption of Shakespeare in acts of adaptation and appropriation across time periods and through a range of performance topics The ten essays moving from the seventeenth to the twenty first century address uses of Shakespeare in the novel television cinema and digital media Drawing on Christy Desmet s work several contributors figure appropriation as a posthumanist enterprise that engages with electronic Shakespeare by dismantling reassembling and recreating Shakespearean texts in and for digital platforms The collection thus looks at media and

performance technologies diachronically in its focus on Shakespeare's afterlives Contributors also construe the notion of performance broadly to include performances of selves of communities of agencies and of authenticity either Shakespeare's or the user's or both The essays examine both specific performances and larger trends across media and they consider a full range of modes from formal and professional to casual and amateur from the fixed and traditional to the ephemeral the itinerant and the irreverent

Shakespeare's Tragic Art Rhodri Lewis, 2024-10-08 In this book Rhodri Lewis argues that Shakespeare's tragedies are a series of experiments that attempt to tell the truth about the world as Shakespeare sees it and to discover how far he can stretch tragic affirmation to accommodate the darker aspects of this vision Lewis argues that Shakespeare worked hard to develop an understanding of what tragedy might be good for that this understanding emerged from his engagement with the traditions of tragic writing and theorizing that had gone before him that he used this understanding to shape his tragic plays as carefully patterned aesthetic wholes and that Shakespeare's understanding of the tragic has as little to do with Hegel as it does with the unities of tragic time place and action that many of Shakespeare's peers and successors busied themselves abstracting from Aristotle's Poetics Lewis begins the book by tracing the ideas and practices of tragedy as they were known to Shakespeare and his contemporaries in the sixteenth century He then takes a chronological approach to Shakespeare's plays ultimately seeking to affirm the status of dramatic art in Shakespeare's time as a medium for telling the truth about the human experience in a world that is not fully susceptible to rational analysis

Shakespeare's Sense of Character Michael W. Shurgot, 2016-04-01 Making a unique intervention in an incipient but powerful resurgence of academic interest in character based approaches to Shakespeare this book brings scholars and theatre practitioners together to rethink why and how character continues to matter Contributors seek in particular to expand our notions of what Shakespearean character is and to extend the range of critical vocabularies in which character criticism can work The return to character thus involves incorporating as well as contesting postmodern ideas that have radically revised our conceptions of subjectivity and selfhood At the same time by engaging theatre practitioners this book promotes the kind of comprehensive dialogue that is necessary for the common endeavor of sustaining the vitality of Shakespeare's characters

Italian Studies in Shakespeare and His Contemporaries Michele Marrapodi, Giorgio Melchiori, 1999 The papers collected in this volume set out to present some significant Italian contributions to Shakespeare studies that scattered through a number of publications not available outside Italy might have escaped the attention they deserve They are representative though by no means exhaustively of approaches to Shakespeare and his contemporaries in Italy and may convey a sense of the vitality and extreme variety of critical and scholarly attitudes in this field

Measure for Measure William Shakespeare, 2020-07-07 The authoritative edition of Measure for Measure from The Folger Shakespeare Library the trusted and widely used Shakespeare series for students and general readers Measure for Measure is among the most passionately discussed of Shakespeare's plays In it a duke temporarily removes himself from governing his

city state deputizing a member of his administration Angelo to enforce the laws more rigorously Angelo chooses as his first victim Claudio condemning him to death because he impregnated Juliet before their marriage Claudio's sister Isabella who is entering a convent pleads for her brother's life Angelo attempts to extort sex from her but Isabella preserves her chastity The duke in disguise eavesdrops as she tells her brother about Angelo's behavior then offers to ally himself with her against Angelo Modern responses to the play show how it can be transformed by its reception in present culture to evoke continuing fascination To some the duke the government seems meddlesome to others he is properly imposing moral standards Angelo and Isabella's encounter exemplifies sexual harassment Others see a woman's right to control her body in Isabella's choice between her virginity and her brother's life This edition includes Freshly edited text based on the best early printed version of the play Full explanatory notes conveniently placed on pages facing the text of the play Scene by scene plot summaries A key to the play's famous lines and phrases An introduction to reading Shakespeare's language An essay by a leading Shakespeare scholar providing a modern perspective on the play Fresh images from the Folger Shakespeare Library's vast holdings of rare books An annotated guide to further reading Essay by Christy Desmet The Folger Shakespeare Library in Washington DC is home to the world's largest collection of Shakespeare's printed works and a magnet for Shakespeare scholars from around the globe In addition to exhibitions open to the public throughout the year the Folger offers a full calendar of performances and programs For more information visit Folger.edu

Face-to-Face in Shakespearean Drama James Smith Matthew James Smith, 2019-05-22 Explores the drama of proximity and co presence in Shakespeare's plays Key Features Brings together the rare pairing of philosophical ethics and performance studies in Shakespeare's plays Engages with the thought of philosophers including Ludwig Wittgenstein Hannah Arendt Paul Ricoeur Stanley Cavell and Emmanuel Levinas This book celebrates the theatrical excitement and philosophical meanings of human interaction in Shakespeare On stage and in life the face is always window and mirror representation and presence It examines the emotional and ethical surplus that appears between faces in the activity and performance of human encounter on stage By transitioning from face as noun to verb to face outface interface efface deface sur face chapters reveal how Shakespeare's plays discover conflict betrayal and deception as well as love trust and forgiveness between faces and the bodies that bear them

Othello Philip C. Kolin, 2013-10-28 First published in 2006 Routledge is an imprint of Taylor Francis an informa company

Shakespeare Studies Today E. Pechter, 2011-06-06 The Romantics invented Shakespeare studies and in losing contact with our origins we have not been able to develop an adequate alternative foundation on which to build our work This book asserts that among Shakespeareans at present the level of conviction required to sustain a healthy critical practice is problematically if not dangerously low and the qualities which the Romantics valued in an engagement with Shakespeare are either ignored these days or fundamentally misunderstood

Shakespeare and Appropriation Christy Desmet, Robert Sawyer, 2013-01-11 The vitality of our culture is still often measured by the status Shakespeare has within it Contemporary readers and writers

continue to exploit Shakespeare's cultural afterlife in a vivid and creative way. This fascinating collection of original essays shows how writers' efforts to imitate, contradict, compete with, and reproduce Shakespeare keep him in the cultural conversation. The essays analyze the methods and motives of Shakespearean appropriation, investigate theoretically the return of the repressed author in discussions of Shakespeare's cultural function, put into dialogue theoretical and literary responses to Shakespeare's cultural authority, analyze works ranging from nineteenth century to the present, and genres ranging from poetry and the novel to Disney movies. *The Oxford Handbook of Shakespeare* Arthur F. Kinney, 2012
Contains forty original essays

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