

Peter B. Murray

SHAKESPEARE'S IMAGINED PERSONS

The Psychology of
Role-Playing and Acting



Shakespeares Imagined Persons Psychology Of Role Playing And Acting

Emma Smith



Shakespeare's Imagined Persons Psychology Of Role Playing And Acting:

Shakespeare's Imagined Persons P. Murray, 1996-05-10 Challenging our understanding of ideas about psychology in Shakespeare's time *Shakespeare's Imagined Persons* proposes we should view his characters as imagined persons A new reading of B F Skinner's radical behaviourism brings out how contrary to the impression he created Skinner ascribes an important role in human behaviour to cognitive activity Using this analysis Peter Murray demonstrates the consistency of radical behaviourism with the psychology of character formation and acting in writers from Plato to Shakespeare an approach little explored in the current debates about subjectivity in Elizabethan culture Murray also shows that radical behaviourism can explain the phenomena observed in modern studies of acting and social role playing Drawing on these analyses of earlier and modern psychology Murray goes on to reveal the dynamics of Shakespeare's characterizations of Hamlet Prince Hal Rosalind and Perdita in a fascinating new light

Romantic Shakespeare Younglim Han, 2001 These two criticisms are based on the presumption that only a socially and intellectually elite reader is able to view the author's language in terms of its organic relationship with the text as a whole The Romantics focused on the interpretive reproduction of Shakespeare through sympathetic identification with his characters

BOOK JACKET [Montaigne and Shakespeare](#) Suzanne Ellrodt, 2024-06-04 This book is not merely a study of Shakespeare's debt to Montaigne It traces the evolution of self-consciousness in literary philosophical and religious writings from antiquity to the Renaissance and demonstrates that its early modern forms first appeared in the *Essays* and in Shakespearean drama It shows however that contrary to some postmodern assumptions the early calling in question of the self did not lead to a negation of identity Montaigne acknowledged the fairly stable nature of his personality and Shakespeare as Dryden noted maintained the constant conformity of each character to itself from its very first setting out in the Play quite to the End A similar evolution is traced in the progress from an objective to a subjective apprehension of time from Greek philosophy to early modern authors A final chapter shows that the influence of scepticism on Montaigne and Shakespeare was counterbalanced by their reliance on permanent humanistic values

Shakespeare's Tragedies Emma Smith, 2008-04-15 This Guide steers students through the critical writing on Shakespeare's tragedies from the sixteenth century to the present day Guides students through four centuries of critical writing on Shakespeare's tragedies Covers both significant early views and recent critical interventions Substantial editorial material links the articles and places them in context Annotated suggestions for further reading allow students to investigate further

[Shakespeare and the Art of Physiognomy](#) Sibylle Baumbach, 2008-01-01 Sibylle Baumbach's study offers new insight into Shakespeare's modes of characterisation and his art of performance In Shakespeare's plays the human face is a focal point As an area where expression and impression meet and ideally correspond its reliability and trustworthiness are frequently put to the test sparking off a controversy which serves as a significant and highly challenging subtext to the overall plot

Dynamism of Character in Shakespeare's Mature Tragedies Piotr Sadowski, 2003 The

theory considers human behavior in terms of functional equilibrium between the stable properties of the mind independent from the pressures of the sociocultural environment and the immediate situational context What we call character thus denotes an autonomous configuration of psychological elements which remains stable despite the changing external circumstances

Shakespeare on the Couch Michael Jacobs, 2018-04-24 Drawing upon a vast literature in psychoanalytic journals and either upon Shakespeare's characters themselves or alluding to those characters in the course of other topics this book discusses eight of Shakespeare's plays and the relationships between the main characters in them Psychoanalytic and literary approaches sometimes diverge but they can also concur in seeing characters either as true examples of different psychological states and types of relating or as symbolic of aspects of the personality The chapters contain many references to psychoanalytic interpretations from Freud onwards although these cannot be proved and in some cases are over stretched there will be times when psychoanalytic criticism rings bells in the reader The importance of this book lies in its drawing together from a large number of disparate sources many of which will be inaccessible to those who do not have access to the journals or psychoanalytic databases It is nonetheless relevant for counsellors and therapists as well as for those interested in literature particularly in Shakespearean studies

Merely Players? Jonathan Holmes, 2004 This brings together for the first time the diverse voices of actors writing about their experiences of playing Shakespeare

Art and Human Development Constance Milbrath, Cynthia Lightfoot, 2013-05-13 This interdisciplinary volume explores art its development and its role in the construction of knowledge Presenting theory and research on artistic development as a cultural and creative endeavor contributors examine the origins of human art during the Paleolithic cultural revolution as part of a modern cultural transformation in the growth of a creative artist and in developing children Target chapters expressing the disciplinary perspectives of psychology archaeology communications education and the performing arts are followed by commentaries from internationally acclaimed scholars of human development Part 1 explores how cultures harness and exploit the arts to give expression to values social practices and traditions This section traces the emergence of new art forms that arose during social unrest including the symbolization of spiritual beliefs expressed on the walls of Paleolithic caves and the racial identity and cultural values expressed in the media of the hip hop generation Part 2 examines the journeys of a composer and a group of students to highlight the process of becoming an artist and the role education plays in its development The book concludes with a focus on the development of aesthetic appreciation and artistic activity in childhood and adolescence including for example how a child's developing theory of mind affects appreciation for the arts and how developing empathy and emotional regulation contribute to the cognitive and affective underpinnings of acting in adolescence As a whole contributors explore the developmental sociocultural and evolutionary processes that make the creation and experience of art possible Intended for researchers and advanced students in both human development and the arts this book will also serve as a textbook for advanced courses on psychology and the arts and or special topics courses in

cognitive and or human development *English literary afterlives* Elisabeth Chaghafi, 2019-11-19 English Literary Afterlives traces life narratives of early modern authors created for them after their deaths by readers or publishers who retrospectively tried to make sense of the author's life and works In a series of case studies of the reception history of major poets Sidney Spenser Donne Herbert as well as Robert Greene the first celebrity author within a generation of their deaths it shows how those authors were posthumously fashioned and refashioned It argues that during the early modern period there is a gradual movement towards biographical readings that attempt to find the author in the works which in turn led to the emergence of written lives that consider poets not in terms of their public lives but in terms of their poetic activity i e the beginnings of literary biography Will be of interest to students and scholars of several canonical early modern authors

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web mary poppins it did now stand over there mary poppins pulls out a measuring tape holds it against michael and reads just as i thought a noisy mischievous troublesome little boy michael you re making that up without a word mary poppins holds the tape for michael to read a noisy mischievous trouble stunned

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web script jane banks side 1 mary poppins a very tidy nursery i must say tidier than i was expecting who s responsible for

that jane mrs bri michael me i am like to keep things neat mary poppins do you indeed well i look forward to making use of that if there s one thing i appreciate it s a child whose word i can depend on

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web mary poppins conversations of course jane well i ve never seen a talking shop mary poppins well there is only one and it belongs to mrs corry michael who s mrs corry bert enters bert who s mrs corry mrs corry is older than anyone in the world mary poppins and now we must go inside and meet her jane inside where

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web mary poppins script dialogue transcript voila finally themary poppins scriptis here for all you quotes spouting fans of the julie andrews musical movie this script is a transcript that was painstakingly transcribed using the screenplay and or viewings of mary poppins

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web based on p l travers beloved book series of the same name mary poppins became an immediate hit when it premiered as a movie musical in 1964 forty years later cameron macintosh conceived of an enchanting stage musical that combines elements of disney s film with material inspired by travers books

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web english budget 4 4 6 million 5 box office 103 1 million 6 mary poppins is a 1964 american musical fantasy film directed by robert stevenson and produced by walt disney with songs written and composed by the sherman brothers the screenplay is by bill walsh and don daigradi based on p l travers s book series mary poppins

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