



Shakespeare Illusion

Sam Hall



Shakespeare Illusion:

Indirections Anthony B. Dawson, 1978-12-15 The precise relation between the spectator and the work of art was a matter of great interest to late Renaissance and baroque artists playwrights as well as painters In Shakespeare's plays the relation between audience and stage life is crucial The plays constantly remind the audience of the complex fictiveness of their experience yet they also project a reality specifically through illusion Indirections is a study of twelve plays in which Shakespeare sets up situations and relationships between the characters analogous to the relationship established between audience and play This book examines the varied uses of illusion deceit disguise and manipulation in the plays both comedies and tragedies and traces Shakespeare's use of illusion through his career from the buoyant optimism of the great comedies and the ambiguity of the middle years to the new richness and power in the romances Dawson suggests that the way characters respond to illusory situations sets up a model for the way audiences are meant to respond to the play themselves Such action at least initially establishes a basis for the movement of characters from self delusion to self knowledge This process of self realization enables the characters to distinguish truth from appearance love from infatuation and significantly it is a direct result of involvement with illusion and role playing It is as if the characters must arrive within the movement of the plot at an understanding of and response to the nature of drama itself parallel to the audience's experience of the play as a whole This subtle interplay between audience and characters where each in a sense represents the other depends for its life on the physical and psychic distances created by the theatre

Shakespeare's Dramatic Transactions Michael Mooney, 1991-07-31 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

Shakespeare and the Classics Charles Martindale, A. B. Taylor, 2011-02-24 Shakespeare and the Classics demonstrates

that the classics are of central importance in Shakespeare's plays and in the structure of his imagination. Written by an international team of Shakespeareans and classicists, this book investigates Shakespeare's classicism and shows how he used a variety of classical books to explore crucial areas of human experience such as love, politics, ethics, and history. The book focuses on Shakespeare's favourite classical authors, especially Ovid, Virgil, Seneca, Plautus, and Terence, and in translation only Plutarch. Attention is also paid to the humanist background and to Shakespeare's knowledge of Greek literature and culture. The final section, from the perspective of reception, examines how Shakespeare's classicism was seen and used by later writers. This accessible book offers a rounded and comprehensive treatment of Shakespeare's classicism and will be a useful first port of call for students and others approaching the subject.

Shakespeare's Theory of Drama Pauline Kiernan, 1998-07-23 Why did Shakespeare write drama? Did he have specific reasons for his choice of this art form? Did he have clearly defined aesthetic aims in what he wanted drama to do, and why? Pauline Kiernan opens up a new area of debate for Shakespearean criticism in showing that a radical, complex defence of drama, which challenged the Renaissance orthodox view of poetry, history, and art, can be traced in Shakespeare's plays and poems. This study, first published in 1996, examines different stages in the canon to show that far from being restricted by the limitations of drama, Shakespeare consciously exploits its capacity to accommodate temporality and change and its reliance on the physical presence of the actor. This lively, readable book offers an original and scholarly insight into what Shakespeare wanted his drama to do and why.

Shakespeare's Comedy of Love Alexander Leggatt, 2013-10-11 First published in 1987, this study removes some of the critical puzzles that Shakespeare's comedies of love have posed in the past. The author shows that what distinguishes the comedies is not their similarity but their variety: the way in which each play is a new combination of essentially similar ingredients, so that, for example, the boy-girl changes in *The Merchant of Venice* are seen to have a quite different significance from those in *As You Like It*.

Exploring Shakespeare S. Viswanathan, 2005 The book is a compilation of different erudite articles already published by the author in various scholarly journals and other edited volumes. The essays are a study and an enquiry into a variety of dramaturgical methods and processes that contribute to the theatrical dynamics of the Shakespeare plays. All the articles are concerned with the art of playmaking, with an examination of the tools and devices used by Shakespeare which contribute to the dramatic life of the play but also articulate the moral and sociocultural ideas of the time. There has not been much critical work in this area before, and the book is one of the first of its kind. The book unravels the function and effect of many poetic, rhetorical, topological, visual, and theatrical devices which Shakespeare exploits in his plays for a dramatic effect. Together, the essays present an idea of the multidimensional totality of theatre language and communication which Shakespeare achieves through a masterful orchestration of dramatic resources. The book will be of immense value to students, scholars, and researchers in the fields of theatre techniques and art literature in general and drama in particular.

Shakespeare's Folly Sam Hall, 2016-06-23 This study contends that folly is of fundamental importance

to the implicit philosophical vision of Shakespeare's drama. The discourse of folly's wordplay, jubilant ironies and vertiginous paradoxes furnish Shakespeare with a way of understanding that lays bare the hypocrisies and absurdities of the serious world. Like Erasmus More and Montaigne before him, Shakespeare employs folly as a mode of understanding that does not arrogantly insist upon the veracity of its own claims: a fool's truth, after all, is spoken by a fool. Yet as this study demonstrates, Shakespearean folly is not the sole preserve of professional jesters and garrulous clowns; for it is also apparent on a thematic, conceptual and formal level in virtually all of his plays. Examining canonical histories, comedies and tragedies, this study is the first to either contextualize Shakespearean folly within European humanist thought or to argue that Shakespeare's philosophy of folly is part of a subterranean strand of Western philosophy which itself reflects upon the folly of the wise. This strand runs from the philosopher-fool Socrates through to Montaigne and on to Nietzsche, but finds its most sustained expression in the Critical Theory of the mid to late twentieth century, when the self-destructive potential latent in rationality became an historical reality. This book makes a substantial contribution to the fields of Shakespeare, Renaissance humanism, Critical Theory and Literature and Philosophy. It illustrates moreover how rediscovering the philosophical potential of folly may enable us to resist the growing dominance of instrumental thought in the cultural sphere.

The Definitive Shakespeare Companion Joseph Rosenblum, 2017-06-22. This expansive four-volume work gives students detailed explanations of Shakespeare's plays and poems and also covers his age, life, theater texts and language. Numerous excerpts from primary source historical documents contextualize his works, while reviews of productions chronicle his performance history and reception. Shakespeare's works often served to convey simple truths, but they are also complex, multilayered masterpieces. Shakespeare drew on varied sources to create his plays, and while the plays are sometimes set in worlds before the Elizabethan age, they nonetheless parallel and comment on situations in his own era. Written with the needs of students in mind, this four-volume set demystifies Shakespeare for today's readers and provides the necessary perspective and analysis students need to better appreciate the genius of his work. This indispensable ready reference examines Shakespeare's plots, language and themes, his use of sources and exploration of issues important to his age, the interpretation of his works through productions from the Renaissance to the present, and the critical reaction to key questions concerning his writings. The book provides coverage of each key play and poems in discrete sections, with each section presenting summaries, discussions of themes, characters, language and imagery, and clear explications of key passages. Readers will be able to inspect historical documents related to the topics explored in the work being discussed and view excerpts from Shakespeare's sources as well as reviews of major productions. The work also provides a comprehensive list of print and electronic resources suitable for student research.

Shakespeare's World of Death Richard Courtney, 1995. Shakespeare's World of Death discusses Romeo and Juliet, Julius Caesar and Hamlet.

Aesthetic Illusion Frederick Burwick, Walter Pape, University of California (System). Humanities Research Institute, 1990. Keine ausführliche Beschreibung für Aesthetic Illusion verfügbar.

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