

Refiguring Mimesis

representation in early modern literature



Edited by Jonathan Holmes and Adrian Streete

Refiguring Mimesis

A. Hiscock, L. Hopkins



Refiguring Mimesis:

Refiguring Mimesis Jonathan Holmes, Adrian Streete, 2005 A wide ranging collection by an exciting group of scholars this is a timely and impressive contribution to a topic that since Plato has continued to perplex and stimulate philosophers and literary scholars alike Jacket **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 *Re-Figuring Theology* Stephen H. Webb, 1991-07-03 Here is a rhetorical treatment of Karl Barth s early theology Although scholars have long noted the rhetorical power of Barth s work calling it volcanic and explosive this book uses rhetoric to illuminate the peculiar nature of his prose It displays a Barth whose prose is radically unstable and inseparable from his theological arguments The author connects Barth s early theology to the Expressionism of the Weimar Republic He develops an original theory of figures of speech relying on the philosophies of Paul Ricoeur and Hayden White to delve more deeply into the particular configurations of Barth s writings Nietzsche s hyperbole and Kierkegaard s irony are examined as rhetorical precedents of Barth s style The closing chapter surveys Barth s later realistic theology and then suggests ways in which his earlier tropes especially the figures of excess and self negation can serve to enable theology to speak today *Imitation and Contamination of the Classics in the Comedies of Ben Jonson* Tom Harrison, 2022-10-12 This book focuses on the influence of classical authors on Ben Jonson s dramaturgy with particular emphasis on the Greek and Roman playwrights and satirists It illuminates the interdependence of the aspects of Jonson s creative personality by considering how classical performance elements including the Aristophanic Great Idea chorus Terentian Plautine performative strategies and performative elements from literary satire manifest themselves in the structuring and staging of his plays This fascinating exploration contributes to the performative turn in early modern studies by reframing Jonson s classicism as essential to his dramaturgy as well as his erudition The book is also a case study for how the early modern education system s emphasis on imitative contaminative practices prepared its students many of whom became professional playwrights for writing for a theatre that had a similar emphasis on recycling and recombining performative tropes and structures **Shakespeare's Roman Plays** Paul Innes, 2015-07-07 Rome was a recurring theme

throughout Shakespeare's career from the celebrated Julius Caesar to the more obscure Cymbeline. In this book Paul Innes assesses themes of politics and national identity in these plays through the common theme of Rome. He especially examines Shakespeare's interpretation of Rome and how he presented it to his contemporary audiences. Shakespeare's depiction of Rome changed over his lifetime and this is discussed in conjunction with the emergence of discourses on the British Empire. Each chapter focuses on a play which is thoroughly analysed with regard to both performance and critical reception. Shakespeare's plays are related to the theatrical culture of their time and are considered in light of how they might have been performed to his contemporaries. Innes engages strongly with both the plays and the most current scholarship in the field.

Contagious Metaphor Peta Mitchell, 2013-03-14. The metaphor of contagion pervades critical discourse across the humanities, the medical sciences and the social sciences. It appears in such terms as social contagion in psychology, financial contagion in economics, viral marketing in business and even cultural contagion in anthropology. In the twenty-first century, contagion or thought contagion has become a byword for creativity and a fundamental process by which knowledge and ideas are communicated and taken up and resonates with Andr  Siegfried's observation that there is a striking parallel between the spreading of germs and the spreading of ideas. In *Contagious Metaphor* Peta Mitchell offers an innovative interdisciplinary study of the metaphor of contagion and its relationship to the workings of language. Examining both metaphors of contagion and metaphor as contagion, *Contagious Metaphor* suggests a framework through which the emergence and often epidemic-like reproduction of metaphor can be better understood. *Teaching Shakespeare and Early Modern Dramatists* A.

Hiscock, L. Hopkins, 2007-07-02. This collection offers practical suggestions for the integration of non-Shakespearean drama into the teaching of Shakespeare. It shows both the ways in which Shakespearean drama is typical of its period and of the ways in which it is distinctive by looking at Shakespeare and other writers who influenced and developed the genres in which he worked. *The Shakespearean Death Arts* William E. Engel, Grant Williams, 2022-05-05. This is the first book to view

Shakespeare's plays from the prospect of the premodern death arts, not only the *ars moriendi* tradition but also the plurality of cultural expressions of *memento mori*, funeral rituals, commemorative activities and rhetorical techniques and strategies fundamental to the performance of the work of dying, death and the dead. The volume is divided into two sections: first, critically nuanced examinations of Shakespeare's corpus and then, second, of *Hamlet* exclusively as the ultimate proving ground of the death arts in practice. This book revitalizes discussion around key and enduring themes of mortality by reframing Shakespeare's plays within a newly conceptualized historical category that posits a cultural divide at once epistemological and phenomenological between premodernity and the Enlightenment. *King Richard II* Charles R.

Forker, 2022-02-10. This revised edition of *King Richard II: Critical Tradition* increases our understanding of the play as it was received and understood by critics, editors and general readers. Updated with a new introduction providing a survey of critical responses to *Richard II* since the 1990s to the present day, this volume offers in separate sections both critical opinions about the play

across the centuries and an evaluation of their positions within and their impact on the reception of the play The updated introduction offers an overview of recent criticism on the play in relation to feminist theory queer theory performance theory and ecocriticism The chronological arrangement of the text excerpts engages the readers in a direct and unbiased dialogue whereas the introduction offers a critical evaluation from a current stance including modern theories and methods Featuring criticism by A C Swinburne Walter Pater Oscar Wilde and W B Yeats this volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century

Katrina Jonathan Holmes, 2010-04-19 In August 2005 Hurricane Katrina narrowly missed New Orleans The resulting storms breached rotting levees and emptied neighbouring lake Pontchartrain into the city Marooned by floodwater that swamped over 80% of their homes the inhabitants had to wait a week without food or clean water before their own government came to their aid Katrina uses survivor testimonies and the rich cultural tradition of New Orleans to tell the story of the immediate aftermath of the hurricane Shedding light on some of the more extraordinary and under reported aspects of the tragedy the play portrays an odyssey through a drowned space and a series of encounters with individuals displaced and abandoned within their own city The plot follows from the death of Virgil a decadent old New Orleanian who has been killed by Hurricane Katrina Trapped by the rising floodwater his partner Beatrice determines to take his body to safety at City Hall During her journey she encounters a number of other survivors and hears their tales A Jericho House production Katrina premiered at the Bargehouse Oxo Tower Wharf on 1 September 2009

Refiguring Mimesis Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Refiguring Mimesis**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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