

DAEMONIC FIGURES



Shakespeare and the
Question of Conscience

NED LUKACHER

Daemoniac Figures Shakespeare The Question Of Conscience

Cynthia Marshall



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Shakespeare Survey Stanley Wells, Jonathan Bate, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback

Daemonic Figures Ned Lukacher, 1994 Macbeth is universally recognized as Shakespeare's great drama of the absolute and fatal frustration brought on by the pangs of conscience In a book of striking originality and uncommon insight Ned Lukacher explores a previously undiscovered story the role of Shakespeare himself in the history of conscience Focusing on key moments in that history Daemonic Figures traces the influence of Shakespeare's works on Heidegger's and Freud's interpretations of conscience

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The Play of Conscience in Shakespeare's England Jade Standing, 2023-12-29 Having a conscience distinguishes humans from the most advanced AI systems Acting in good conscience consulting one's conscience and being conscience wracked are all aspects of human intelligence that involve reckoning deriving general laws from particular inputs and vice versa and judgement contemplating the relationship of the reckoning system to the world While AI developers have mastered reckoning they are still working towards the creation of judgement This book sheds light on the reckoning and judgement of conscience by demonstrating how these concepts are explored in Everyman Doctor Faustus The Merchant of Venice and Hamlet Academic student or general interest readers discover the complexity and multiplicity of the early modern concept of conscience which is informed by the scholastic intellectual tradition juridical procedures of the court of Chancery the practical advice of Protestant casuistry and Reformation theology The aims are to examine the rubrics for thinking through regulating and judging actions that define the various consciences of Shakespeare's day to use these rubrics to interpret questions of truth and action in early modern plays and to offer insights into what it is about conscience that developers want to grasp to eliminate the difference between human and non human intelligences and achieve true AI

Goethe's Concept of the Daemonic Angus James Nicholls, 2006 The first book to examine Goethe's writings on the daemonic in relation to both Classical philosophy and German Idealism For Plato the daemonic is a sensibility that brings individuals into contact with divine knowledge Socrates was also inspired by a divine voice known as his daimonion Goethe was introduced to this ancient concept by Hamann and Herder who associated it with the aesthetic category of genius This book shows how the young Goethe depicted the idea of daemonic genius in works of the Storm and Stress period before exploring the daemonic in a series of later poetic and autobiographical works Reading Goethe's works on the daemonic through theorists such as Lukács Benjamin Gadamer Adorno and Blumenberg Nicholls contends that they contain arguments concerning reason nature and

subjectivity that are central to both European Romanticism and the Enlightenment Angus Nicholls is Claussen Simon Foundation Research Lecturer in German and Comparative Literature at the Centre for Anglo German Cultural Relations in the Department of German Queen Mary University of London

The Demonic Ewan Fernie, 2013 Are we either good or bad and do we really know the difference Why do we want what we cannot have and even to be what we are not Can we desire others without wanting to possess them Can we open to others and not risk possession ourselves And where in these cases do we draw the line Ewan Fernie argues that the demonic tradition in literature offers a key to our most agonised and intimate experiences The Demonic ranges across the breadth of Western culture engaging with writers as central and various as Luther Shakespeare Hegel Dostoevsky Melville and Mann A powerful foreword by Jonathan Dollimore brings out its implications as an intellectual and stylistic breakthrough into new ways of writing criticism Fernie unfolds an intense and personal vision not just of Western modernity but of identity morality and sex As much as it is concerned with the great works this is a book about life

Repossessions Timothy Murray, Alan K. Smith, 1998 A doubled edged critical forum this volume brings early modern culture and psychoanalysis into revisionist dialogue with each other The authors reflect on how psychoanalysis remains possessed by its incorporation of early modern mythologies vision credos and phantasms which may or may not be applicable today 23 photos

The Shattering of the Self Cynthia Marshall, 2003-05-22 In *The Shattering of the Self* Violence Subjectivity and Early Modern Texts Cynthia Marshall reconceptualizes the place and function of violence in Renaissance literature During the Renaissance an emerging concept of the autonomous self within art politics religion commerce and other areas existed in tandem with an established popular sense of the self as fluid unstable and volatile Marshall examines an early modern fascination with erotically charged violence to show how texts of various kinds allowed temporary release from an individualism that was constraining Scenes such as Gloucester's blinding and Cordelia's death in *King Lear* or the dismemberment and sexual violence depicted in *Titus Andronicus* allowed audience members not only a release but a shattering as opposed to an affirmation of the self Marshall draws upon close readings of Shakespearean plays Petrarchan sonnets John Foxe's *Acts and Monuments of the Christian Martyrs* and John Ford's *The Broken Heart* to successfully address questions of subjectivity psychoanalytic theory and identity via a cultural response to art Timely in its offering of an account that is both historically and psychoanalytically informed *The Shattering of the Self* argues for a renewed attention to the place of fantasy in this literature and will be of interest to scholars working in Renaissance and early modern studies literary theory gender studies and film theory

Tragedy and Otherness Nicholas Ray, 2009 This book presents a new account of the complex relationship between psychoanalytic theory and the key tragic dramas by Sophocles and Shakespeare in which it has often sought exemplars and prototypes Examining the close historical and theoretical connections between Freud's interpretative appeal to tragic drama and his professed abandonment of the seduction hypothesis in 1897 the author explores the ways in which otherness has subsequently been simplified out of both

psychoanalytic theory and the dramatic texts it endeavours to comprehend Drawing on Jean Laplanche's critical reformulation of the seduction theory the book offers close rereadings of Oedipus Tyrannus Julius Caesar and Hamlet in order to outline an approach to tragedy which takes account of the constitutive priority of the other in the itinerary of the tragic subject By reopening the theme of seduction in relation to these key literary dramas the book aims to generate a better understanding both of the function which psychoanalysis has called upon tragedy to perform and the radical modes of otherness within tragedy for which psychoanalysis has hitherto remained unable to account **Metropolitan Tragedy**

Marissa Greenberg, 2015-01-01 Breaking new ground in the study of tragedy early modern theatre and literary London Metropolitan Tragedy demonstrates that early modern tragedy emerged from the juncture of radical changes in London's urban fabric and the city's judicial procedures Marissa Greenberg argues that plays by Shakespeare Milton Massinger and others rework classical conventions to represent the city as a locus of suffering and loss while they reflect on actual sources of injustice in sixteenth and seventeenth century London structural upheaval imperial ambition and political tyranny Drawing on a rich archive of printed and manuscript sources including numerous images of England's capital Greenberg reveals the competing ideas about the metropolis that mediated responses to theatrical tragedy The first study of early modern tragedy as an urban genre Metropolitan Tragedy advances our understanding of the intersections between genre and history

Reading Bataille Now Shannon Winnubst, 2007-01-08 The work of Georges Bataille 1897-1962 has often been reduced to his outrageous erotic and libertine fiction and essays This book presents contemporary interpretations that situate Bataille in French and European intellectual traditions and brings forward key concepts to understand the challenges posed by his important work and philosophy Lies Like Truth Arthur F. Kinney, 2001 Kinney proposes a new way of reading this period's texts drawing us closer to the way dramatic plays such as Macbeth were understood from early modern times to beyond

today's technological revolution In the course of this inquiry he seeks to determine whether the 1623 text of Macbeth that we now have is anything like the original 1606 performance **Treason by Words** Rebecca Lemon, 2011-02-23 Under the Tudor monarchy English law expanded to include the category of treason by words Rebecca Lemon investigates this remarkable phrase both as a legal charge and as a cultural event English citizens she shows expressed competing notions of treason in opposition to the growing absolutism of the monarchy Lemon explores the complex participation of texts by John Donne Ben Jonson and William Shakespeare in the legal and political controversies marking the Earl of Essex's 1601 rebellion and the 1605 Gunpowder Plot Lemon suggests that the articulation of diverse ideas about treason within literary and polemical texts produced increasingly fractured conceptions of the crime of treason itself Further literary texts in representing issues familiar from political polemic helped to foster more free less ideologically rigid responses to the crisis of treason As a result such works of imagination bolstered an emerging discourse on subjects' rights Treason by Words offers an original theory of the role of dissent and rebellion during a period of burgeoning sovereign power **Understanding**

Sublimation in Freudian Theory and Modernist Writing Luke Thurston, 2024-07-03 What is at stake in Freud's enduring preoccupation with a process supposedly diverting sexuality into cultural activity In this study a leading scholar of psychoanalysis and literature re opens the old question of sublimation in a critical reading that explores one of the last remaining puzzles of Freudian thought Using the rigorous framework provided by Jean Laplanche Luke Thurston resituates sublimation as an unfinished Freudian concept bound up with a much wider history of philosophical and literary reflection Exploring the misunderstanding and reinvention of sublimation both in accounts of cultural history and in Lacan's celebrated reading of Antigone Thurston challenges some of the prevalent assumptions still seen in contemporary theory Thurston links his critical investigation of psychoanalysis to modernist literature discovering both parallels and alternatives to Freud's idea of sublimation in little known works by May Sinclair and David Jones The study concludes by arguing that these modernist artists both of whom were significantly affected by trauma during the First World War produced work radically at odds with the established canons of representation and that this anti hermeneutic art can be linked to a Copernican sublimation a process not controlled by the ego but vitalizing it and decentring its habitual structure Others Joseph Hillis Miller, 2021-01-12 This volume fulfills the author's career long reflections on radical otherness in literature J Hillis Miller investigates otherness through ten nineteenth and twentieth century authors Friedrich Schlegel Charles Dickens George Eliot Anthony Trollope Joseph Conrad W B Yeats E M Forster Marcel Proust Paul de Man and Jacques Derrida From the exquisite close readings for which he is celebrated Miller reaps a capacious understanding of otherness one reachable not through theory but through literature itself Otherness has wide valence in contemporary literary and cultural studies and is often understood as a misconception by hegemonic groups of subaltern ones In a pleasing counter to this Others conceives of otherness as something that inhabits sameness Instances of the wholly other within the familiar include your sense of self or your beloved your sense of your culture as such or your experience of literary theoretical and philosophical works that belong to your own culture works that are themselves haunted by otherness Though Others begins and ends with chapters on theorists the testimony they offer about otherness is not taken as more compelling than that of such literary works as Dickens's *Our Mutual Friend* Conrad's *The Secret Sharer* Yeats's *Cold Heaven* or Proust's *Remembrance of Things Past* Otherness as this book finds it in the writers' read is not an abstract concept It is an elusive feature of specific verbal constructs different in each case It can be glimpsed only through close readings that respect this diversity as the plural in the title Others indicates We perceive otherness in the way that the unseen and the characters' emotional responses to it ripples the conservative ideological surface of Howard's *End* We sense it as chaos in Schlegel's radical concept of irony And we gaze at it in the multiple personifications of *Heart of Darkness* Each testifies in its own way to the richness and tangible weight of an otherness close at hand Histories of the Devil Jeremy Tambling, 2017-02-07 This book is about representations of the devil in English and European literature Tracing the fascination in literature philosophy and theology with the irreducible

presence of what may be called evil or comedy or the carnivalesque this book surveys the parts played by the devil in the texts derived from the Faustus legend looks at Marlowe and Shakespeare Rabelais Milton Blake Hoffmann Baudelaire Goethe Dostoevsky Bulgakov and Mann historically speculatively and from the standpoint of critical theory It asks Is there a single meaning to be assigned to the idea of the diabolical What value lies in thinking diabolically Is it still the definition of a good poet to be of the devil's party as Blake argued

Why Do We Care about Literary Characters? Blakey

Vermeule, 2010-01-01 Blakey Vermeule wonders how readers become involved in the lives of fictional characters people they know do not exist Vermeule examines the ways in which readers' experiences of literature are affected by the emotional attachments they form to fictional characters and how those experiences then influence their social relationships in real life She focuses on a range of topics from intimate articulations of sexual desire gender identity ambition and rivalry to larger issues brought on by rapid historical and economic change Vermeule discusses the phenomenon of emotional attachment to literary characters primarily in terms of 18th century British fiction but also considers the postmodern work of Thomas Mann J M Coetzee Ian McEwan and Chinua Achebe From the perspective of cognitive science Vermeule finds that caring about literary characters is not all that different from caring about other people especially strangers The tools used by literary authors to sharpen and focus reader interest tap into evolved neural mechanisms that trigger a caring response This book contributes to the emerging field of evolutionary literary criticism Vermeule draws upon recent research in cognitive science to understand the mental processes underlying human social interactions without sacrificing solid literary criticism People interested in literary theory in cognitive analyses of the arts and in Darwinian approaches to human culture will find much to ponder in *Why Do We Care about Literary Characters*

Shakespeare in Theory Stephen Bretzius, 1997 Witty and engaging essays on the links between contemporary literary theory and Shakespearean theater

Drama Trauma Timothy Murray, 2013-11-05 In this engaging cross disciplinary study Timothy Murray examines the artistic struggle over traumatic fantasies of race gender sexuality and power Establishing a retrospective dialogue between past and present stage and video *Drama Trauma* links the impact of trauma on recent political projects in performance and video with the specters of difference haunting Shakespeare's plays The book provides close readings of cultural formations as diverse as Shakespearean drama the Statue of Liberty contemporary plays by women African American performance and feminist interventions in video performance and installation The texts discussed include installations by Mary Kelly and Dawn Dedeaux plays by Ntozake Shange Rochelle Owens Adrienne Kennedy Marsha Norman and Amiri Baraka performances by Robbie McCauley Jordan Orlan and Carmelita Tropicana stage film and video productions of *King Lear* *Othello* *Romeo and Juliet* and *All's Well that Ends Well*

Intersections Tilottama Rajan, David L. Clark, 1995-01-13 Focusing on nineteenth century philosophers from Schelling and Hegel to Nietzsche and on contemporary theorists from Derrida to Kristeva and Lyotard the essays in this book suggest that the two areas are most similar at the points where they seem most unlike

Tracing the links of contemporary thought to its nineteenth century precursors the authors explore such issues as the re theorizing of history and the subject the limits and persistence of the metaphysical and the ends of theory

Daemonic Figures Shakespeare The Question Of Conscience Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Daemonic Figures Shakespeare The Question Of Conscience**," compiled by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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