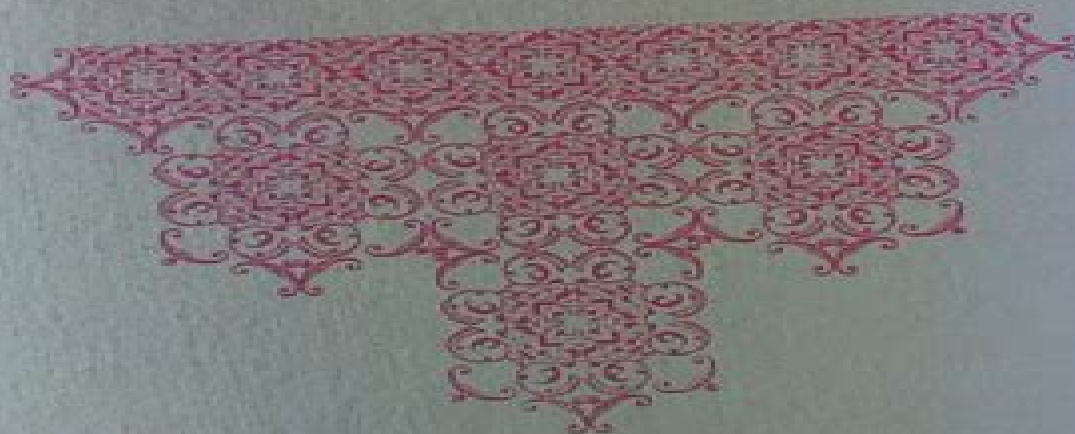


DUALITIES IN SHAKESPEARE

Marion Bodwell Smith



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Dualities In Shakespeare

James Cunningham



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Dualities in Shakespeare Marion Bodwell Smith, 1966 **The Gap in Shakespeare** Colin N. Manlove, 2020-06-29 The first purpose of this book is to provide new readings of many of Shakespeare's major plays unhampered by bardolatry and so far as possible by critical preconceptions Among the interpretations is an argument that contradictions found in Othello emerge ultimately from Shakespeare's inability to portray a developing heterosexual relationship in any of his plays that King Lear operates by a technique of psychological and spiritual discontinuity that forces the audience beyond rational or common sense awareness to the deeper levels of the play that in Macbeth the hero is portrayed as killing his king not so much for any positive motive as out of an inability to find a reason not to do so that in Timon of Athens and Coriolanus Shakespeare's judgement is fatally divided and that in the late romances evil is too lightly treated for the plays to be seen as serious accounts of life At the same time throughout the book the central theme is Shakespeare's preoccupation with dichotomy and division a preoccupation that cannot be explained away by reference to his Renaissance or Jacobean milieu but emerges from himself It is the subject of many of his plays it is at the heart of the means by which he produces his greatest dramatic work and it is equally the source of his blind spots and failures The changing forms in which it manifests itself throughout his dramas resolve into a coherent pattern of psychological development **An Anthology of Students Appreciation of Shakespeare's Romeo and Juliet** Sri Utami Budi, M.A., Fredy Nugroho S., M.Hum, Fariska Pujiyanti, M.Hum., 2020-07-08

Love In Reality Compared to Romeo and Juliet's Love Story By Az Zahra Sekar Ayu 2 What Exactly Is True Love By Putri Artadhea Khansa 5 The Love Life of Romeo and Juliet By G A P Diva Prema Shanti 8 Comedy and Tragedy in Romeo and Juliet By Valenda Redian Fikri 12 My Impressions of Reading Romeo and Juliet By Ramadani Eki Cahyo Putri 15 Does Romeo and Juliet Make Me Start to Like Shakespeare Spoiler The Answer is No By Krisanti Suryadewi 17 My Point of View in the Story of Romeo and Juliet By Aisyah Tiara Rahmah 20 Romeo and Juliet Review By Qonitah Nuri Humaira 23 A Review on Script Romeo and Juliet By Danang Indra Saputra 26 My Impression and Opinion About One Legend Story By Milania Fitri Iwana 28

Shakespeare's Tragedies and Modern Critical Theory James Cunningham, 1997 Individual chapters deal with cultural materialism new historicism poststructuralism and feminist criticism The theoretical basis of each critical mode is examined and some representative critiques analyzed Most importantly in each chapter the various interpretations are tested against Shakespeare's texts and the strengths and weaknesses of the different readings are assessed *Shakespeare's Pluralistic Concepts of Character* Imtiaz H. Habib, 1993 The presentation of a complex character such as Shylock bears resemblance to the technique of anamorphic portraiture and trick perspective in the sense that seen one way he appears a villain but seen another way he appears a persecuted victim The clashing and merging of opposed frames of ideological reference that cannot be held apart or resolved and that remain in a kind of uneasy balance may be a technique of comic characterization that exploits relativism and ambiguity in the presentation of human personality and self on stage A similar

technique can be seen at work in the Histories in the characters of Richard and Bolingbroke who as has long been noted compete contrarily for the audience's ideological sympathies over the course of the play **Faith and Folly in**

Shakespeare's Romantic Comedies R. Chris Hassel, Jr., 2011-05-01 An enduring debate among scholars has focused on the degree to which Shakespeare's plays are indebted to the Christian culture in which they were created and the manner of demonstrating that indebtedness R. Chris Hassel Jr points out informed allusions to familiar Pauline and Erasmian Christian passages and themes present in Love's Labor's Lost A Midsummer Night's Dream Much Ado about Nothing As You Like It Twelfth Night and The Merchant of Venice He argues that not only did Shakespeare's audience understand these allusions but also that these allusions led the audience to recognize their pertinence to the playwright's uniquely Christian comic vision Furthermore Hassel feels this understanding of the relationship between Shakespeare's comic artistry and Christianity leads to a greater appreciation of the plays Shakespeare's Tragic Perspective Larry S. Champion, 2012-04 This work

directs attention to the various structural devices by which Shakespeare creates and sustains anticipation in his audience while simultaneously provoking them to participate in the tragic protagonist's anguish **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

Shakespeare and the Classical Tradition Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item's contents For poems and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics The Critical Reception of

Shakespeare's Antony and Cleopatra from 1607 to 1905 Michael Steppat, 1980-01-01 **Christian Settings in**

Shakespeare's Tragedies D. Douglas Waters, 1994 Battenhouse's Shakespearean tragedy Its art and Christian premises Irving Ribner's Patterns in Shakespearian tragedy Virgil K. Whitaker's The mirror up to nature The techniques of Shakespeare's tragedies and Robert Grams Hunter's Shakespeare and the mystery of God's judgments Waters questions for example Battenhouse's validity of Christian theological and didactic emphases on the old purgation theory of catharsis His approach differs also from Northrop Frye's views on the tragedies in Northrop Frye on Shakespeare an archetypal approach to representative plays including the tragedies *Shakespeare's Tragic Form* Robert Lanier Reid, 2000 Since about 1960

when five act division in Shakespeare's plays was strongly disputed most critics have focused on individual scenes rather than holistic form This book argues for Shakespeare's use of five acts arranged in three cycles to form a 2 1 2 pattern It also examines the role of multiple plots and centers of consciousness especially in the festive comedies and romances Additionally it traces Shakespeare's gradual mastery of the art of epiphany compares it to Spenser's complementary focus on transcendent reality and traces in Macbeth the dark mode of Shakespeare's dramaturgical pattern **Shakespeare's**

Tragic Cosmos T. McAlindon, Thomas McAlindon, 1996-04-18 This study focuses on Romeo and Juliet Julius Caesar the four main tragedies and Antony and Cleopatra Tom McAlindon argues that there were two models of nature in Renaissance culture one hierarchical in which everything has an appointed place and the other contrarious showing nature as a tense system of interacting opposites liable to sudden collapse and transformation This latter model informs Shakespeare's tragedy

Shakespeare Survey Kenneth Muir, Jonathan Bate, Michael Dobson, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback *A Study Guide for William Shakespeare's The Sonnets* Gale, Cengage Learning, 2015-09-15 A Study Guide for William Shakespeare's The Sonnets excerpted from Gale's acclaimed Shakespeare for Students This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust Shakespeare for Students for all of your research needs *Shakespeare's Unmuted Women* Gül Kurtuluş, 2024-06-24 Shakespeare's Unmuted Women explores women's speeches in selected plays by Shakespeare highlighting women's discerning insight as a vital ingredient in these selected works The book discusses the use of rhetoric in speeches by women as a cementing material that supports the casing of the incidents Women holding forth on the issues related to the common concerns emerged in the plays perform a distinguishing role in strengthening the bond between decisions taken and executed by each character and make their major important contribution to the overall impact of the play Comprising six chapters the volume analyses Cordelia's and Desdemona's speeches in King Lear and Othello Cleopatra's and Tamora's speeches in Antony and Cleopatra and Titus Andronicus Beatrice's and Rosalind's speeches in Much Ado About Nothing and As You Like It and Katherine's and Lady Anne's speeches in Henry V and Richard III respectively The text discusses women's rich and profound discourse in these works to accentuate the meaningful input in verbal communication In Shakespeare's selected plays women's insightfulness and perspicuity are closely considered to emphasize how women make efficient use of rhetoric aptly used by Queen Elizabeth I during Shakespeare's time Queen Elizabeth's outstanding public speeches inspired those who listened to her and Shakespeare's women are partial embodiments of her **Shakespeare's Romances** Richard A. Andretta, 1981

The Masks of Anthony and Cleopatra Marvin Rosenberg, Mary Rosenberg, 2006 In his analysis Marvin Rosenberg sets out to steer a path between the extremes of Rome and Egypt and all they stand for and to explore the relentless to and back confrontation of their different sets of values which leads ultimately to destruction **The Comedy of Errors** Robert S.

Miola, 2013-07-04 This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare's *A Comedy of Errors*. Miola's edited work also features a comprehensive critical history coupled with a full bibliography and photographs of major productions of the play from around the world. In the collection there are five previously unpublished essays. The topics covered in these new essays are women in the play, the play's debt to contemporary theater, its critical and performance histories in Germany and Japan, the metrical variety of the play, and the distinctly modern perspective on the play as containing dark and disturbing elements. To compliment these new essays, the collection features significant scholarship and commentary on *The Comedy of Errors* that is published in obscure and difficult-to-accessible journals, newspapers, and other sources. This collection brings together these essays for the first time. Shakespeare and the Middle Ages Martha W. Driver, Sid Ray, 2014-01-10 Every generation reinvents Shakespeare for its own needs, imagining through its particular choices and emphases the Shakespeare that it values. The man himself was deeply involved in his own kind of historical reimagining. This collection of essays examines the playwright's medieval sources and inspiration and how they shaped his works. With a foreword by Michael Almereyda, director of the *Hamlet* starring Ethan Hawke, and dramaturge Dakin Matthews, these thirteen essays analyze the ways in which our modern understanding of medieval life has been influenced by our appreciation of Shakespeare's plays.

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