

CONCEPTIONS OF
Shakespeare

ALFRED HARBAGE

HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASSACHUSETTS • 1967

Conceptions Of Shakespeare

Mercade (pseud.)



Conceptions Of Shakespeare:

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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 **Shakespeare and**

Authority Katie Halsey, Angus Vine, 2018-01-19 This book examines conceptions of authority for and in Shakespeare and the construction of Shakespeare as literary and cultural authority The first section Defining and Redefining Authority begins by redefining the concept of Shakespeare's sources suggesting that authorities and resources are more appropriate terms Building on this conceptual framework the remainder of this section explores linguistic and discursive authority more broadly The second section Shakespearean Authority considers the construction performance and questioning of authority in Shakespeare's plays Essays here range from examinations of monarchical authority to discussions of household authority literary authority and linguistic ownership The final part Shakespeare as Authority then traces the increasing establishment of Shakespeare as an authority from the eighteenth to the twenty first century in a series of essays that explore Shakespearean authority for editors actors critics authors readers and audiences The volume concludes with two essays that reassess Shakespeare as an authority for visual culture in the cinema and in contemporary art *Shakespeare and the Book Trade* Lukas Erne, 2013-04-25 This study establishes the remarkable presence of Shakespeare's plays and poems in the early modern English book trade Shakespeare's Concept of Tragedy Rocco Montano, 1985 **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

Hamlet, Or, Shakespeare's Philosophy of History Mercade (pseud.), 1875 **Typographies of Performance in Early**

Modern England Claire M. L. Bourne, 2020 Explores typographic display and experimentation in printed play texts from the fourteenth to the eighteenth centuries and interprets features of page display particularly special characters scene division punctuation and illustration as a means of communicating and expressing aspects of dramatic performance to readers

Shakespeare Only Jeffrey Knapp, 2024-05-31 Three decades of controversy in Shakespeare studies can be summed up in a

single question Was Shakespeare one of a kind On one side of the debate are the Shakespeare lovers the bardolatrists who insist on Shakespeare s timeless preeminence as an author On the other side are the theater historians who view modern claims of Shakespeare s uniqueness as a distortion of his real professional life In Shakespeare Only Knapp draws on an extraordinary array of historical evidence to reconstruct Shakespeare s authorial identity as Shakespeare and his contemporaries actually understood it He argues that Shakespeare tried to adapt his own singular talent and ambition to the collaborative enterprise of drama by imagining himself as uniquely embodying the diverse fractious energies of the popular theater Rewriting our current histories of authorship as well as Renaissance drama Shakespeare Only recaptures a sense of the creative force that mass entertainment exerted on Shakespeare and that Shakespeare exerted on mass entertainment

Comments on the Several Editions of Shakespeare's Plays John Monck Mason,1807 **A History of Modern Criticism 1750-1950: Volume 2, The Romantic Age** René Wellek,1981-08-13 **Androids and Intelligent Networks in Early Modern Literature and Culture** Kevin LaGrandeur,2013 This book explores the creation and use of artificially made humanoid servants and servant networks by fictional and non fictional scientists of the early modern period Beginning with an investigation of the roots of artificial servants humanoids and automata from earlier times LaGrandeur traces how these literary representations coincide with a surging interest in automata and experimentation and how they blend with the magical science that proceeded the empirical era These representations eerily prefigure modern robots androids and artificially intelligent networks and the art that is responsible for their creation blurs the edges between magic and science in a way that resonates especially with modern notions of cybernetics In the instances that this book considers the idea of the artificial factotum is connected with an emotional paradox the joy of self enhancement is counterpoised with the anxiety of self displacement that comes with distribution of agency In this way the older accounts of creating artificial slaves are accounts of modernity in the making a modernity characterized by the project of extending the self and its powers in which the vision of the extended self is fundamentally inseparable from the vision of an attenuated self This book discusses the idea that fictional artificial servants embody at once the ambitions of the scientific wizards who make them and society s perception of the dangers of those ambitions and represent the cultural fears triggered by independent experimental thinkers the type of thinkers from whom our modern cyberneticists descend **Cognitive Consistency** Bertram Gawronski,Fritz Strack,2012-01-27 This volume provides an overview of recent research on the nature causes and consequences of cognitive consistency In 21 chapters leading scholars address the pivotal role of consistency principles at various levels of social information processing ranging from micro level to macro level processes The book s scope encompasses mental representation processing fluency and motivational fit implicit social cognition thinking and reasoning decision making and choice and interpersonal processes Key findings emerging themes and current directions in the field are explored and important questions for future research identified **The Concept of Love in Shakespeare's "A Midsummer Night's**

Dream"" Regina Schultze, 2010-08-26 Seminar paper from the year 2008 in the subject English Language and Literature Studies Literature grade keine University of Leipzig course Shakespeare Goes Hollywood language English abstract William Shakespeare surely is one of the most important English authors although he lived 500 years ago his works are still read and discussed Since 1897 well over 200 films and countless television programmes adapted from Shakespeare's plays were produced Especially his comedies enjoy great popularity Because this paper will deal with one of Shakespeare's comedies it is necessary to clarify the term comedy In Shakespeare's century a comedy was everything that was not a tragedy or a historical play so the term was as neutral as our German Schauspiel is The intended effect of a comedy was to frame your mind to mirth and merriment which bars a thousand harms and lengthens life so to evoke laughter and entertainment with a therapeutic intention In addition to that comedies had a didactic function they should show general mistakes like thoughtlessness quarrelsomeness and meanness in the form of exaggeration The main theme of the Shakespearean comedy is love This paper will deal with *A Midsummer Night's Dream* written in 1595 or 1596 with a special attention to the play's couples Their state of relationship and the language the lovers use will be in the foreground Does it differ from normal language use If so do the couples all speak in the same way Does the language differ from couple to couple in dependency of their quality of relationship Firstly it will be explained how the Elizabethan concept of love works Secondly it is demonstrated how a crush is revealed in terms of language and how a lover's language develops in Shakespeare's play To conclude the film version of Michael Hoffmann from 1999 will be looked at with special regards to a comparison of play and film The Politics of Contested Narratives Ilse Lazaroms, Emily Gioielli, 2016-03-17 The twentieth century in Europe was characterized by great moments of rupture such as two world wars ideological conflict and political polarization In these processes as well as in the historical writing that followed in its wake the individual as an historical entity often appeared crushed In line with contemporary theories about the precariousness of historical writing and the self this volume seeks to understand the important developments in modern Europe from the perspective of the single sometimes isolated but always original viewpoint of individuals inhabiting the space at the other side of the traditional grand narratives Including theoretical chapters as well as detailed case studies this volume takes a biographical approach to dystopian events the Holocaust Fascism Communism and collectivization by starting with the voices of unknown historical actors and relating their experiences to larger processes in modern European history such as the emergence of the national collective memory and state formation as well as changes in the understanding of modern identities and the re formulation of the self This book was originally published as a special issue of the *European Review of History* *Shakespeare* Derek Traversi, 1955 A Stanford University Press classic *Shakespeare and Character* P. Yachnin, J. Slight, 2015-12-04 *Shakespeare and Character* brings together leading scholars in theory literary criticism and performance studies in order to redress a serious gap in Shakespeare studies and to put character back at the centre of our understanding of Shakespeare's achievement as an artist

and thinker **The Penn Monthly** Robert Ellis Thompson, William Wilberforce Newton, Otis H. Kendall, 1882 *The National Review* ,1883 *The Oxford Handbook of Shakespeare* Arthur F. Kinney, 2012 Contains forty original essays

Unveiling the Power of Verbal Beauty: An Mental Sojourn through **Conceptions Of Shakespeare**

In a global inundated with monitors and the cacophony of instant connection, the profound energy and psychological resonance of verbal art frequently disappear into obscurity, eclipsed by the continuous onslaught of noise and distractions. Yet, set within the lyrical pages of **Conceptions Of Shakespeare**, a charming function of literary elegance that impulses with fresh emotions, lies an remarkable trip waiting to be embarked upon. Written with a virtuoso wordsmith, that interesting opus courses viewers on a mental odyssey, lightly revealing the latent possible and profound affect embedded within the elaborate internet of language. Within the heart-wrenching expanse of the evocative analysis, we can embark upon an introspective exploration of the book is key styles, dissect its captivating publishing style, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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