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KEY=RHETORIC - ANGIE RUSH

SHAKESPEARE'S RHETORIC OF COMIC CHARACTER

Routledge First published in 1985. In this revisionist history of comic characterization, Karen Newman argues that, contrary to received opinion, Shakespeare was not the first comic dramatist to create self-conscious characters who seem 'lifelike' or 'realistic'. His comic practice is firmly set within a comic tradition which stretches from Plautus and Menander to playwrights of the Italian Renaissance.

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SHAKESPEARE'S PLURALISTIC CONCEPTS OF CHARACTER

A STUDY IN DRAMATIC ANAMORPHISM

Susquehanna University Press This study attempts to explore Shakespeare's approach to character in terms of techniques of subversive representation that may be connected to the Elizabethans' fondness for enigma, contradiction, and paradox - particularly of the sort found in sixteenth-century anamorphic art. William Scrots and Nicholas Hilliard are just two Elizabethan artists who were aware of European Mannerist techniques of illusionism and trick perspectives of the variety, for instance, shown by the Dutch painter Hans Holbein during his residence in England. References to trick or curious perspectives abound in the writings of sixteenth- and seventeenth-century English poets and dramatists. They are also so numerous in Shakespeare's own plays as to make a connection between the techniques of anamorphic representation and those of his dramatic art conceivable and useful in critical terms. 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. Could this be a deliberate method of historical reconsideration that Shakespeare used in exploring Elizabethan England's medieval past, a way of understanding the problem of representing the complexities of the historical self in drama? The enigma of self is, of course, most evident in the tragedies. The contradictions and self-interrogations of the Hamlet world are so complexly maneuvered that the play appears to be a jangle of meanings, an intricate mass of disruptive viewpoints that tend to exceed and cancel the dramatic frame in which they are set. Is this the turbulent center of the undefined self, the limit beyond which dramatic representation cannot go? Implicit failures in the dramatic representation of self may be a deliberate effect in the divisive and divided problem comedies, too, where character - both "is and is not" - and self is an entity split irrevocably between the formalism of art and the instincts of life and lost to dramatic representation. The recourse of supernatural and magical elements in the romances could signal an end to Shakespeare's explorations of character and self in dramatic art through the subversive techniques of anamorphic representation. The problematics of the representation of self in dramatic literature has a useful bearing on understanding Shakespeare's dramatic art. This work is an attempt to formulate a rhetoric for such problematics in terms that are accessible from most points of the current critical compass.

SHAKESPEARE

A STUDY AND RESEARCH GUIDE

"This updated edition should be welcomed by anyone interested in Shakespeare. Particularly useful are its pithy introductions and bibliographies on various critical approaches". -- David Bevington, editor of Complete Works of Shakespeare. "A handy, compact map to the changing and contested field of Shakespeare studies". -- Bruce R. Smith, author of Homosexual Desire in Shakespeare's England. Copyright © Libri GmbH. All rights reserved.

A COMPANION TO SHAKESPEARE'S WORKS, VOLUME III

THE COMEDIES

John Wiley & Sons This four-volume Companion to Shakespeare's Works, compiled as a single entity, offers a uniquely comprehensive snapshot of current Shakespeare criticism. Brings together new essays from a mixture of younger and more established scholars from around the world - Australia, Canada, France, New Zealand, the United Kingdom, and the United States. Examines each of Shakespeare's plays and major poems, using all the resources of contemporary criticism, from performance studies to feminist, historicist, and textual analysis. Volumes are organized in relation to generic categories: namely the histories, the tragedies, the romantic comedies, and the late plays, problem plays and poems. Each volume contains individual essays on all texts in the relevant category, as well as more general essays looking at critical issues and approaches more widely relevant to the genre. Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty-first century. This companion to Shakespeare's comedies contains original essays on every comedy from The Two Gentlemen of Verona to Twelfth Night as well as twelve additional articles on such topics as the humoral body in Shakespearean comedy, Shakespeare's comedies on film, Shakespeare's relation to other comic writers of his time, Shakespeare's cross-dressing comedies, and the geographies of Shakespearean comedy.

FORENSIC SHAKESPEARE

Clarendon Lectures in English Quentin Skinner highlights the use of judicial rhetoric in some of Shakespeare's most famous works, shedding new light on Shakespeare's reading and the intellectual base of his work.

CHARACTER AS A SUBVERSIVE FORCE IN SHAKESPEARE

THE HISTORY AND ROMAN PLAYS

[Fairleigh Dickinson Univ Press](#) Shakespeare's history and Roman plays are usually discussed in terms of their political themes; their leading characters are imagined human beings who must be understood in motivational terms. Analyzing these characters with the aid of modern psychology (the theories of Karen Horney), this story attempts both to make sense of inconsistencies within the plays and the controversies they have produced.

ESSAYING SHAKESPEARE

[U of Minnesota Press](#) For more than twenty-five years, Karen Newman has brought her critical acumen to bear on early modern studies. In this collection of her essays on Shakespeare--some acknowledged classics and others never before published--Newman shows how changing theoretical trends have shaped Shakespeare studies, from new historicism and gender studies to critical race studies and globalization.

PERFORMING SHAKESPEAREAN APPROPRIATIONS

ESSAYS IN HONOR OF CHRISTY DESMET

[Rowman & Littlefield](#) This collection of essays brings together innovative scholarship on Shakespeare's afterlives in tribute to Christy Desmet. Contributors explore the production and consumption of Shakespeare in acts of adaptation and appropriation across a range of performance topics, from book history to the novel to television, cinema, and digital media.

ERROR IN SHAKESPEARE

SHAKESPEARE IN ERROR

[Springer Nature](#) The traditional view of Shakespeare's mastery of the English language is alive and well today. This is an effect of the eighteenth-century canonisation of his works, and subsequently Shakespeare has come to be perceived as the owner of the vernacular. These entrenched attitudes prevent us from seeing the actual substance of the text, and the various types of error that it contains and even constitute it. This book argues that we need to attend to error to interpret Shakespeare's disputed material text, political-dramatic interventions and famous literariness. The consequences of ignoring error are especially significant in the study of Shakespeare, as he mobilises the rebellious, marginal, and digressive potential of error in the creation of literary drama.

THE DEVELOPMENT OF SHAKESPEARE'S RHETORIC

A STUDY OF NINE PLAYS

BoD - Books on Demand

SHAKESPEARE AND THE MEDITERRANEAN

THE SELECTED PROCEEDINGS OF THE INTERNATIONAL SHAKESPEARE ASSOCIATION WORLD CONGRESS, VALENCIA, 2001

[University of Delaware Press](#) Shakespeare's career-long fascination with the Mediterranean made the association a natural one for this first World Shakespeare Congress of the Third Millennium. The plenary lectures and selected papers in this volume represent some of the best contemporary thought and writing on Shakespeare, in the ranging plenary lectures by Jonathan Bate on Shakespeare's islands and the Muslim connection, Michael Coveney's on the late Sir John Gielgud, Robert Ellrodt's on Shakespeare's sonnets and Montaigne's essays, Stephen Orgel's on Shakespeare's own Shylock, and Marina Warner's on Shakespeare's fairy-tale uses of magic. Also included in the volume's several sections are original papers selected from special sessions and seminars by other distinguished writers, including Jean E. Howard, Gary Taylor, and Richard Wilson. Tom Clayton is Regents' Professor of English Language and Literature and chair of the Classical Civilization Program at the University of Minnesota. Susan Brock is Head of Library and Information Resources at the Shakespeare Birthplace Trust in Stratford-upon-Avon and Honorary Fellow of the Shakespeare Institute of the University of Birmingham. Vicente Fores is Associate Profe

PERFORMING ECONOMIC THOUGHT

ENGLISH DRAMA AND MERCANTILE WRITING 1600-1642

[Edinburgh University Press](#) This study examines the structural similarities between English mercantile treatises and drama c1600-1642. Bradley D. Ryner analyses the representational conventions of plays and mercantile treatises written between the chartering of the English East India Company in 1600 and the closing of the public playhouses at the outset of the English Civil War in 1642. He shows that playwrights' manipulation of specific elements of theatrical representation - such as metaphor, props, dramatic character, stage space, audience interaction, and genre - exacerbated the tension between the aspects of the world taken into account by a particular representation and those aspects that it neglects.

AS YOU LIKE IT

WILLIAM SHAKESPEARE

[Northcote House Pub Limited](#) One of the best loved of Shakespeare's 'middle comedies', As You Like It has rarely been out of the theatrical repertoire. Centering on the cross-dressed figure of Rosalind, the play both celebrates and questions the state of being in love. This study attempts to recreate the Elizabethan audience's experience of the play - its awareness of issues that have been elided in subsequent, simply 'romantic' readings. Using an innovative theory of the significance of the Globe's stage space, Penny Gay examines the play's presentation of issues of power, sexuality, gender and genre.

THE CAMBRIDGE COMPANION TO SHAKESPEAREAN COMEDY

[Cambridge University Press](#) First published in 2001, this is an accessible, wide-ranging and informed introduction to Shakespeare's comedies and romances. Rather than taking each play in isolation, the chapters trace recurring issues, suggesting both the continuity and the variety of Shakespeare's practice and the creative use he made of the conventions he inherited. The first section puts Shakespeare in the context of classical and Renaissance comedy and comic theory, the work of his Elizabethan predecessors and the traditions of popular festivity. The second section traces a number of themes through Shakespeare's early and middle comedies, dark comedies and late romances, establishing the key features of his comedy as a whole and illuminating particular plays by close analysis. Individual chapters draw on contemporary politics, rhetoric, and the history of Shakespeare production. Written by experts in the relevant fields, the chapters frequently challenge long-standing critical assumptions.

SHAKESPEARE STUDIES

[Fairleigh Dickinson Univ Press](#) This volume includes the Forum Race and the Study of Shakespeare and a related essay, 'Hottentot': The Emergence of an Early Modern Racist Epithet. Other articles discuss the works of Robert Weimann, recent studies in early modern sexuality and concepts of virginity.

SHAKESPEARE STUDIES, VOL. 42

[Fairleigh Dickinson Univ Press](#) An annual volume containing essays and studies by critics and cultural historians from around the world. Also includes two review articles and thirteen books reviews.

CAPTIVE VICTORS

SHAKESPEARE'S NARRATIVE POEMS AND SONNETS

[Cornell University Press](#) Drawing both on the tenets of classical rhetoric and on contemporary critical theory, Heather Dubrow here offers a bold and persuasive reading of Shakespeare's nondramatic poems. She calls into question prevailing critical views of *Venus and Adonis*, *The Rape of Lucrece*, and the sonnets and asserts that in these poems Shakespeare uses rhetoric with great subtlety and force to effect characterizations as rich in psychological and moral complexities as those found in the plays.

WITH WHAT PERSUASION

AN ESSAY ON SHAKESPEARE AND THE ETHICS OF RHETORIC

[Peter Lang](#) Although there are a number of book-length studies of rhetoric in Shakespeare's plays, *With What Persuasion* discerns a distinctly Shakespearean ethics of the art of rhetoric in them. In this interdisciplinary book, Scott F. Crider draws upon the Aristotelian traditions of poetics, rhetoric, and ethics to show how Shakespeare addresses fundamental ethical questions that arise during the public and private rhetorical situations Shakespeare represents in his plays. Informed by the Greek, Roman, and English poetic and rhetorical traditions, *With What Persuasion* offers close readings of a selection of plays - *Hamlet*, *Julius Caesar*, *Henry the 5th*, *All's Well That Ends Well*, *Othello*, *Measure for Measure*, and *The Winter's Tale* - to answer universal questions about human speech and association, answers that refute a number of contemporary literary and rhetorical theory's assumptions about language and power. Crider argues that this Shakespearean ethics could assist us in our own historical moment as we in the liberal, multicultural West try to refund, without coercion, ethical principles to bind us to one another.

THE PRINCETON HANDBOOK OF POETIC TERMS

[Princeton University Press](#) This compact volume makes available a selection of 402 entries from the widely praised *Princeton Encyclopedia of Poetry and Poetics*, with emphasis on prosodic and poetic terms likely to be encountered in many different areas of literary study. The book includes detailed discussions of poetic forms, prosody, rhetoric, genre, and topics such as theories of poetry and the relationship of linguistics to poetry. Originally published in 1987. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

SHAKESPEARE AND THE COMEDY OF ENCHANTMENT

[Oxford University Press](#) Explores the extent to which Shakespeare's comedies resist empirical rationalism and resolution, despite that rationalism seeming to be the wished-for ending in plays that turn around magical, mystical, and inexplicable events.

SHAKESPEARE AND COMEDY

[A&C Black](#) Comedy was at the centre of a critical storm that raged throughout the early modern period. Shakespeare's plays made capital of this controversy. In them he deliberately invokes the case against comedy made by the Elizabethan theatre haters. They are filled with jokes that go too far, laughter that hurts its victims, wordplay that turns to swordplay and aggressive acts of comic revenge. Through a detailed study which considers tragedies and histories as well as comedies, Maslen contends that Shakespeare's use of the comic mode is always calculatedly unsettling, and that this is part of what makes it pleasurable.

THE DYNAMICS OF SHAKESPEARE'S RHETORIC: A STUDY OF JUDICIAL DEBATE IN FOUR PLAYS

THE COMEDY OF ERRORS

CRITICAL ESSAYS

[Psychology Press](#) First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

COMEDY OF ERRORS

[Routledge](#) This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare's *The Comedy of Errors*. This volume of critical essays also features a comprehensive critical history, a full bibliography, and photographs and reviews of major productions of the play around the world.

WILLIAM SHAKESPEARE'S THE MERCHANT OF VENICE

[Infobase Publishing](#) A collection of critical essays on the Shakespeare play, *The merchant of Venice*, arranged in chronological order of publication.

TWO GENTLEMEN OF VERONA

CRITICAL ESSAYS

[Routledge](#) Twenty-nine collected essays represent a critical history of Shakespeare's play as text and as theater, beginning with Samuel Johnson in 1765, and ending with a review of the Royal Shakespeare Company production in 1991. The criticism centers on three aspects of the play: the love/friendship debate.

THE OXFORD ENCYCLOPEDIA OF BRITISH LITERATURE

5-VOLUME SET

Oxford University Press From folk ballads to film scripts, this new five-volume encyclopedia covers the entire history of British literature from the seventh century to the present, focusing on the writers and the major texts of what are now the United Kingdom and the Republic of Ireland. In five hundred substantial essays written by major scholars, the Encyclopedia of British Literature includes biographies of nearly four hundred individual authors and a hundred topical essays with detailed analyses of particular themes, movements, genres, and institutions whose impact upon the writing or the reading of literature was significant. An ideal companion to The Oxford Encyclopedia of American Literature, this set will prove invaluable for students, scholars, and general readers. For more information, including a complete table of contents and list of contributors, please visit www.oup.com/us/eb1

BARGAINS WITH FATE

PSYCHOLOGICAL CRISES AND CONFLICTS IN SHAKESPEARE AND HIS PLAYS

Springer

READING SHAKESPEARE'S CHARACTERS

RHETORIC, ETHICS, AND IDENTITY

Univ of Massachusetts Press Desmet draws on classical and Renaissance texts, as well as on the work of such 20th-century critics as Kenneth Burke and Paul de Man, to explore the role played by rhetoric in fashioning and representing Shakespearean character. Annotation copyright by Book News, Inc., Portland, OR

SHAKESPEARE AND THE CLASSICAL TRADITION

AN ANNOTATED BIBLIOGRAPHY, 1961-1991

Routledge 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 pomes 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.

SHAKESPEAREAN CHARACTER

LANGUAGE IN PERFORMANCE

Bloomsbury Publishing Why do we continue to experience many of Shakespeare's dramatic characters as real people with personal histories, individual personalities, and psychological depth? What is it that makes Falstaff seem to jump off the page, and what gives Hamlet his complexity? Shakespearean Character: Language in Performance examines how the extraordinary lifelikeness of some of Shakespeare's most enigmatic and self-conscious characters is produced through language. Using theories drawn from linguistic pragmatics, this book claims that our impression of characters as real people is an effect arising from characters' pragmatic use of language in combination with the historical and textual meanings that Shakespeare conveys to his audience by dramatic and meta-dramatic means. Challenging the notion of interiority attributed to Shakespeare's characters by many contemporary critics, theatre professionals, and audiences, the book demonstrates that dramatic characters possess anteriority which gives us the impression that they exist outside of- and prior to- the play-texts as real people. Jelena Marelj's study examines five linguistically self-conscious characters drawn from the genres of history, tragedy and comedy, which continue to be subjects of extensive critical debate: Falstaff, Cleopatra, Henry V, Katherine from The Taming of the Shrew, and Hamlet. She shows that by inferring Shakespeare's intentions through his characters' verbal exchanges and the discourses of the play, the audience becomes emotionally involved with or repulsed by characters and it is this emotional response that makes these characters strikingly memorable and intimately human. Shakespearean Character will equip readers for further work on the genealogy of Shakespearean character, including minor characters, stock characters, and allegorical characters.

SHAKESPEARE'S SENSE OF CHARACTER

ON THE PAGE AND FROM THE STAGE

Routledge Making a unique intervention in an incipient but powerful resurgence of academic interest in character-based approaches to Shakespeare, this book brings scholars and theatre practitioners together to rethink why and how character continues to matter. Contributors seek in particular to expand our notions of what Shakespearean character is, and to extend the range of critical vocabularies in which character criticism can work. The return to character thus involves incorporating as well as contesting postmodern ideas that have radically revised our conceptions of subjectivity and selfhood. At the same time, by engaging theatre practitioners, this book promotes the kind of comprehensive dialogue that is necessary for the common endeavor of sustaining the vitality of Shakespeare's characters.

FRAME ESCAPES: GRAPHIC NOVEL INTERTEXTS

BRILL Graphic narrative structures, conceptual innovation, identity and representations are examined in an eclectic volume that presents multimodal approaches to constructing, reading and interpreting graphic novels and comics.

SHAKESPEAREAN CRITICISM

Gale / Cengage Learning The plays, theme or focus of this volume includes: Shakespeare and Classical Civilization Antony and Cleopatra Timon of Athens Titus Andronicus Troilus and Cressida

ROME AND RHETORIC

SHAKESPEARE'S JULIUS CAESAR

Yale University Press Renaissance plays and poetry in England were saturated with the formal rhetorical twists that Latin education made familiar to audiences and readers. Yet a formally educated man like Ben Jonson was unable to make these ornaments come to life in his two classical Roman plays. Garry Wills, focusing his attention on Julius Caesar, here demonstrates how Shakespeare so wonderfully made these ancient devices vivid, giving his characters their own personal styles of Roman speech. Shakespeare also makes Rome

present and animate by casting his troupe of experienced players to make their strengths shine through the historical facts that Plutarch supplied him with. The result is that the Rome English-speaking people carry about in their minds is the Rome that Shakespeare created for them. And that is even true, Wills affirms, for today's classical scholars with access to the original Roman sources.--From publisher description.

THE ESSENTIAL SHAKESPEARE

AN ANNOTATED BIBLIOGRAPHY OF MAJOR MODERN STUDIES

Macmillan Reference USA

SHAKESPEARE'S SUBLIME PATHOS

PERSON, AUDIENCE, LANGUAGE

Routledge Shakespeare's Sublime Pathos: Person, Audience, Language breaks new ground in providing a sustained, demystifying treatment of its subject and looking for answers to basic questions regarding the creation, experience, aesthetics and philosophy of Shakespearean sublimity. More specifically, it explores how Shakespeare generates experiences of sublime pathos, for which audiences have been prepared by the sublime ethos described in the companion volume, Shakespeare's Sublime Ethos. To do so, it examines Shakespeare's model of mutualistic character, in which "entangled" language brokers a psychic communion between fictive persons and real-life audiences and readers. In the process, Sublime Critical platitudes regarding Shakespeare's liberating ambiguity and invention of the human are challenged, while the sympathetic imagination is reinstated as the linchpin of the playwright's sublime effects. As the argument develops, the Shakespearean sublime emerges as an emotional state of vulnerable exhilaration leading to an ethically uplifting openness towards others and an epistemologically bracing awareness of human unknowability. Taken together, Shakespeare's Sublime Pathos and Shakespeare's Sublime Ethos show how Shakespearean drama integrates matter and spirit on hierarchical planes of cognition and argue that, ultimately, his is an immanent sublimity of the here-and-now enfolding a transcendence which may be imagined, simulated or evoked, but never achieved.

THE LITERARY LANGUAGE OF SHAKESPEARE

Routledge Professor Hussey looks at the vocabulary, syntax and register of Renaissance English, following this with a more detailed analysis of particular kinds of language in the plays such as prose, verse, rhetoric and the soliloquy. For this new edition, the text has been revised throughout with, in particular, a completely new chapter providing detailed readings of selected plays, illustrating the ways particular aspects of language can be studied in practice.