

Shakespeare: the perspective of value,

Fitch, Robert Elliot

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Shakespeare The Perspective Of Value

Greg Maillet



Shakespeare The Perspective Of Value:

Shakespeare Robert Elliot Fitch,1969 **Shakespeare: the Perspective of Value, by Robert E. Fitch** Robert Elliot Fitch,1969 **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 Learning to See the Theological Vision of Shakespeare's King Lear Greg Maillet,2016-09-23 This book follows the recent turn to religion that has been so important to English Studies in the 21st century and builds on many of the recent biographies of Shakespeare that have explored the playwright's religious views While noticing biography the focus of this book is upon the onstage action of King Lear arguing that its theodicy can be understood as the expansion of theological vision The book makes this argument by drawing on an approach to literature known as theological aesthetics an approach pioneered by Hans Urs Von Balthasar Engaging with not only W R Elton but also other Shakespeare scholars such as Jan Kott and Kenneth Muir it combines theological argument performance criticism and dramatic analysis to argue for a theological reading of King Lear Postcolonial Theory in William Shakespeare's The Tempest Gerlinde Didea,2009-01-14 Seminar paper from the year 2007 in the subject American Studies Literature grade 2 Johannes Gutenberg University Mainz course Oberseminar Theories of American Studies language English abstract Postcolonial theory results from a network of political and cultural tensions between colonizers and colonized This approach will deconstruct Eurocentrism showing that European values and standards are not universal Highlighting that the same historical event can be interpreted in radically different ways depending on perspective norms and values accepted values will be destabilized and marked as constructs Further this paper will question the reasons given for colonialism and deconstructs them in order to reveal the economic or political interests they are based on I will critically examine the representations of Caliban's culture in Western discourse In The Tempest cultural ideology provides the ideological network for the colonial endeavours which could be theorized as bringing progress to an archaic world A striking example for the strategy deconstructing othering is revealed in Chapter 1 where Caliban is presented as a completely inhuman being revealing strong racism Therefore Shakespeare implicitly legitimizes the colonial endeavor because people like Caliban deprived of full humanity can be regarded as people without history culture and they have therefore no logical claim to sovereignty Shakespeare also produces a symptomatic reading of western discourse by psychoanalyzing to reveal western fear of the other *The New York Times Book Review* ,1969-10 *Shakespeare's Tragic Vision and Art* Amaresh Datta,1963 **The Moral Vision of Shakespeare's Troilus and Cressida** David Kaula,1955 Shakespeare's Marlowe Professor Robert A Logan,2013-04-28 Moving beyond traditional studies of sources and influence Shakespeare's Marlowe analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare Not only does this study take into account recent ideas about intertextuality but it also shows how the process of tracking Marlowe's

influence itself prompts questions and reflections that illuminate the dramatists connections Further after questioning the commonly held view of Marlowe and Shakespeare as rivals the individual chapters suggest new possible interrelationships in the formation of Shakespeare s works Such examination of Shakespeare s Marlovian inheritance enhances our understanding of the dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe s artistic and commercial success Logan shows how Shakespeare s examination of the mechanics of his fellow dramatist s artistry led him to absorb and develop three especially powerful influences Marlowe s remarkable verbal dexterity his imaginative flexibility in reconfiguring standard notions of dramatic genres and his astute use of ambivalence and ambiguity This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes but as practicing dramatists and poets which is where Logan contends the influence begins and ends *Shakespeare's Agonistic Comedy* G. Beiner,1993 As the poetics is based on the texts not derived by deduction or theoretical extension from some principle of poetics so it is applied as a tool of analysis to the texts and used in conjunction with evaluation The underlying assumption is that the task of poetics is instrumental and that its usefulness has to be demonstrated and verified in practice Hence the division of the book into two parts As Part I formulates a poetics on the basis of the texts so Part II applies the poetics to the major texts always within the dynamics of the multiple plot and multi layered perspective on a play Part II focuses in detail on *The Merry Wives of Windsor* *The Merchant of Venice* and *Twelfth Night* analyzing the agons and placing them in relation to the comedy of love and the perspective of folly Jacket

Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröfentlichungen ,2003 **Shakespeare's problem plays** William B. Toole,2015-07-24 No detailed description available for Shakespeare s problem plays *Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971* New York Public Library. Research Libraries,1979 *Shakespearean Criticism* Michael Magoulias,1996-06 The plays theme or focus of this volume includes *Antony and Cleopatra* *A Midsummer Night s Dream* *Two Noble Kinsmen* Richard II **Shakespeare's Troilus and Cressida, and the Inns of Court Revels** William R. Elton,2000 Generations of critics have attempted to determine what type of play *Troilus and Cressida* is and the work has retained a label as a problem play In this study the author attempts to dismantle this theory placing the play in the historical context of the Inns of Court Law Revels tradition By close analysis of the text Elton demonstrates his belief that *Troilus and Cressida* was written specifically for an audience of law students and practitioners In so doing he provides explanations for many of the puzzling and mysterious elements that have previously baffled critics of the play **English History in Shakespeare's Plays** Beverley Ellison Warner,1894 *Shakespeare's Roman Vision* David Lord Krantz,1977 [Saturday Review](#) ,1969 **Shakespeare's Use of Dream and Vision** John Arthos,1977 *Shakespeare's Italy* Michele Marrapodi,1993

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